



Integrity Arts & Technology, Inc.

d/b/a/ IDEAS

GENERAL SERVICES ADMINISTRATION

Federal Supply Service

Authorized Federal Supply Schedule 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:

www.GSAAdvantage.gov

Contract Number: GS-07F-299AA

Contract period: June 24, 2013 – June 23, 2018

For more information on ordering from Federal Supply Schedules

Click on the FSS Schedules button at

www.fss.gsa.gov

Solicitation No. 7FCB-H2-070541-B

FSC Group, FSC Class(es)/Product code(s) Not Applicable

Service Codes: R466

Schedule Title: 541

Advertising and Integrated Market Solutions (AIMS)

SINs covered in this Schedule Award:

*541-1 Advertising Services

*541-4B Video /Film Productions

*541-5 Integrated Marketing Services

*541-100 ODC / Studio Production Services

Integrity Arts & Technology, Inc. d/b/a IDEAS

64 E. Concord Street, Orlando, Florida 32801

407-601-7878 Office

407-412-6990 Fax

Contractor's internet address/web site: www.IDEASorlando.com

Business size: Small Business

Contract Number: GS-07F-299AA

- 1 Table of awarded special item number: SIN: *541-1 *541-4B * 541-5 *541-1000
2. Maximum order: 1,000,000.00
3. Minimum order: \$100.00
4. Geographic coverage: 50 States. Including DC and Territories
5. Point(s) of production: Orlando, Florida 32801
6. Discount from list prices: Pricing listed are current GSA Prices with IIF
7. Quantity discounts. None
8. Prompt payment terms. .5% payments are made in 15 Days.
- 9a Government purchase cards are accepted at or below the micro-purchase threshold.
- 9b Government purchase cards are accepted above the micro-purchase threshold.
10. Foreign items: N/A
- 11a Time of delivery: As Required by Task Order
- 11b Expedited Delivery: As Required by Task Order
- 11c Overnight and 2-day delivery: As Required by Task Order
- 11d Urgent Requirements: [Email: sdecker@ideasorlando.com](mailto:sdecker@ideasorlando.com)
12. F.O.B. point(s). Orlando, Florida 32801
13. Ordering Address: 64 E. Concord Street, Orlando, Florida 32801
- 13a. Ordering Procedures: For supplies and services, the ordering procedures, information on Blanket Purchase Agreements (BPAs) are found in Federal Acquisition Regulation (FAR) 8.405-3.
14. Payment Address: IDEAS, 64 E. Concord Street, Orlando, Florida 32801
15. Warranty Provision: Standard Commercial Warranty Applies
16. Export Packing Charge: N/A
17. Terms and conditions of Government purchase card: None
18. Terms and conditions of rental, maintenance, and repair. N/A
19. Terms and conditions of installation: N/A
20. Terms and conditions of repair parts: Warranty by manufacturers. N/A 20a. Terms and conditions for any other services: N/A
21. List of service and distribution points: 50 States. Including DC and Territories
22. List of participating dealers: N/A
23. Preventive maintenance: N/A
25. Data Universal Number System: **031851178**
26. Registration: Active in (SAM) - System for Award Management.



GSA CONTRACT NUMBER GS07F299AA PRICE LIST

JOB POSITION	HOURLY GSA PRICE WITH IFF
Sustaining Engineer	\$86.90
Lead Creative/Chief Storytelling Officer	\$347.61
Video Editor	\$86.90
Senior Instructional Designer	\$104.28
Senior Producer	\$121.66
Scheduling Manager	\$86.90
Senior Project Manager	\$86.90
Senior Budgeting Review Manager	\$104.28
Innovation Lead & Senior Writer	\$156.42
Concept & Legal Review Manager	\$156.42
Video Motion Graphics (2D & 3D)	\$156.42
Senior Illustrator	\$104.28
Web Developer & Programmer	\$86.90
Director	\$86.90
Operations and Studio Manager	\$86.90
Client Development Account Manager	\$86.90
Senior Post Producer	\$104.28
Art Director	\$86.90
Assistant Editor	\$86.90
Senior Writer	\$121.66
Senior Audio Mixer	\$104.28
Senior Editor	\$104.28
Senior Client Development Account Mgr	\$121.66
Lead Developer	\$121.66
AVID SERVICES	\$176.32
FINAL CUT PRO SERVICES	\$176.32
AUDIO SERVICES (VOICE OVER)	\$176.32
AUDIO SERVICES (MIXING/SWEETENING)	\$176.32
AUDIO SERVICES (FOLEY)	\$251.89
AUDIO SERVICES (ADR/VOCALS)	\$251.89
ISDN - CONTINENTAL US & CANADA	\$302.27
DESIGN 2D (AFTER EFFECTS, ETC.) & 3D (MAYA) SERVICES	\$151.13
CREATIVE SERVICES PRODUCER, WRITER, CREATIVE DEVELOPMENT, INSTRUCTIONAL SYSTEMS DESIGN	\$453.40
ORIGINAL / FIELD PRODUCTION	\$453.40
DVD AUTHORIZING	\$100.76
MARKETING SERVICES FEES	\$176.32
PRODUCTION SERVICE FEES	\$125.94
TECHNICAL PROGRAMMING SERVICE FEES	\$475.57
ARCHITECTURAL SERVICE FEES	\$226.70
ADMINISTRATIVE AND ACCOUNTING SERVICE FEES	\$75.57



JOB POSITIONS AND NARRATIVES

SUSTAINING ENGINEER

MAINTAINS ALL STUDIO EQUIPMENT, SETS UP ANY SPECIALIZED NEEDS AND RESPONSIBLE FOR ALL IT ISSUES. DEFINES FEATURE AND CAPABILITY STANDARDS FOR ALL AUDIO/VIDEO PERIPHERALS AND UNIFIED COMMUNICATIONS TECHNOLOGIES, SERVICES AND PERIPHERALS. BRIEFS TECHNOLOGY TRENDS AND INDUSTRY BEST PRACTICES IN THE REALM OF AUDIO, VIDEO AND UNIFIED COMMUNICATIONS AND THEIR EFFECT ON ENTERPRISE SYSTEMS.
ASSOCIATES DEGREE AND MINIMUM 5 YEARS' EXPERIENCE

LEAD CREATIVE/CHIEF STORYTELLING OFFICER

LEADS CREATIVE IDEAS, BRINGS IN NEW BUSINESS, ESTABLISHES PARTNERSHIPS, GIVES MOTIVATIONAL TALKS. DEVELOPS STANDARDS, SYSTEMS AND BEST PRACTICES (BOTH HUMAN AND TECHNOLOGICAL) FOR CONTENT CREATION, DISTRIBUTION, MAINTENANCE, CONTENT RETRIEVAL AND CONTENT REPURPOSING, INCLUDING THE REAL-TIME IMPLEMENTATION OF CONTENT STRATEGIES. LEVERAGING MARKET DATA TO DEVELOP CONTENT THEMES/TOPICS AND EXECUTE A PLAN TO DEVELOP THE ASSETS THAT SUPPORT A POINT OF VIEW AND EDUCATE CUSTOMERS THAT LEADS TO CRITICAL BEHAVIORAL METRICS. SUPERVISING WRITERS, EDITORS, CONTENT STRATEGISTS; BE AN ARBITER OF BEST PRACTICES IN GRAMMAR, MESSAGING, WRITING, AND STYLE. ENSURING CONSISTENT GLOBAL EXPERIENCE AND IMPLEMENT APPROPRIATE LOCALIZATION/TRANSLATION STRATEGIES. WORKS CLOSELY WITH COMPANY'S CHIEF DESIGN OFFICER ON ALL CREATIVE AND BRANDING INITIATIVES TO ENSURE A CONSISTENT MESSAGE ACROSS CHANNELS.
MASTERS AND 10 YEARS' EXPERIENCE REQUIRED

VIDEO EDITOR

WORKS ON EDITING PROJECTS, ASSISTS WITH ARCHIVING AND DUBBING, PART OF A POST-PRODUCTION TEAM THAT JOINS TOGETHER RAW MATERIAL RECORDED BY THE CAMERA AND SOUND CREWS AND ADDS ANY EXTRA SOUND EFFECTS, GRAPHICS AND SPECIAL EFFECTS. WORKS ON PROJECTS SUCH AS CORPORATE VIDEOS, COMMERCIALS AND VARIOUS RAW FOOTAGE VIDEOS. FINDS OUT ABOUT THE NEEDS OF THE PROJECT FROM THE DIRECTOR OR CLIENT. TRANSFERRING FILM OR VIDEO FOOTAGE TO COMPUTER AND EXAMINING THE FOOTAGE AND DECIDING WHICH SHOTS TO KEEP AND WHICH TO CUT OUT. CUTTING AND JOINING SHOTS USING EDITING SOFTWARE AND MAINTAINING A CLEAR IDEA OF THE STORYLINE, EVEN THOUGH YOU MAY BE EDITING SCENES OUT OF SEQUENCE.
CREATING A 'ROUGH CUT' FROM THE CHOSEN MATERIAL AND DIGITALLY ENHANCING PICTURE QUALITY.
USING COMPUTER SOFTWARE TO ADD TITLES, GRAPHICS, SOUND AND ANY VISUAL EFFECTS AND PUTTING ALL THE ELEMENTS TOGETHER, IN ORDER, FOR THE FINAL VERSION AND CREATING FINAL DVDS.
ON LARGER PROJECTS, YOU COULD BE ONE OF SEVERAL EDITORS WITH DIFFERENT JOBS AND SPECIALIZATIONS, SUCH AS OFFLINE EDITING (MAKING THE ROUGH CUT), ONLINE EDITING (PRODUCING THE FINAL VERSION) OR SOUND EDITING.
BACHELOR'S DEGREE AND 5 YEARS' EXPERIENCE

SENIOR INSTRUCTIONAL DESIGNER

CREATES E-LEARNING TOOLS, TRAINING PROGRAMS FOR INSTRUCTOR-LED PROGRAMS, DEVELOPS INDIVIDUAL TRAINING PROGRAM GOALS, OVERALL PROGRAM OBJECTIVES AND MODULE OBJECTIVES. WORKS WITH A VARIETY OF SUBJECT MATTER EXPERTS TO DESIGN TRAINING CURRICULA AND PROGRAMS, CONSIDERED MODERATELY COMPLEX IN NATURE. USES TEMPLATE ORIENTED E-LEARNING APPLICATIONS IN A SOPHISTICATED MANNER TO DESIGN INTERACTIVE E-LEARNING PRODUCTS. DESIGNS EVALUATION STRATEGIES TO VALIDATE THAT LEARNING OUTCOMES ARE ACHIEVED. APPLIES KNOWLEDGE OF ADULT LEARNING THEORY TO IDENTIFY APPROPRIATE TRAINING MEDIA AND METHODOLOGIES BASED ON AUDIENCE LEARNING STYLES, COURSE CONTENT, AUDIENCE LOCATION, POINT WITHIN THE LEARNING PROCESS, ETC. DESIGNING IS CREATED FOR TRADITIONAL CLASSROOM, ONLINE CLASSROOM, SELF-PACED E-LEARNING MODULES OR A BLEND OF APPROACHES. TRAINING METHODOLOGIES MAY INCLUDE GROUP LECTURE, ROLE PLAY, SIMULATION EXERCISES, SELF-STUDY, ON-THE-JOB TRAINING, COMPUTER-BASED TRAINING, ETC. MASTERS AND 5 YEARS' EXPERIENCE

SENIOR PRODUCER

COORDINATE WITH CREATIVE DIRECTORS, PRODUCERS, DESIGNERS, EXTERNAL AD AGENCIES, STRATEGY TEAMMATES, AND INTERNAL STAKEHOLDERS TO ENSURE THAT ALL DELIVERABLES ARE PRODUCED, APPROVED AND DELIVERED ON TIME WITHIN BUDGET, WITH NO ERRORS: ESTABLISH AND MAINTAIN PRODUCTION SCHEDULES. DISSEMINATE PLANS, SPECS, NEGOTIATED DEADLINES AND SCHEDULES TO PRODUCTION TEAMS. COORDINATE INTERNAL AND EXTERNAL APPROVALS. COORDINATE WITH MARKETING STRATEGY TO ENSURE THAT FINAL MEDIA PLANS ARE DELIVERED TO PRODUCTION IN TIME TO MEET DEADLINES. BID OUT JOBS WHEN NECESSARY; DRAFT CONTRACTS FOR EXTERNAL VENDORS. MANAGE RIGHTS CLEARANCES AS NEEDED. MANAGE BUDGETS FOR ALL ASSIGNED PROJECTS. REACT QUICKLY TO CHANGES AND UPDATE PRODUCTION TEAM. WORK WITH THE DIRECTOR OF PRODUCTION IN DEVELOPING, IMPLEMENTING AND IMPROVING PRODUCTION PROCESSES TO INCREASE QUALITY AND TIMELINESS AND DECREASE COST. WORK WITH THE DIRECTOR OF PRODUCTION TO IMPROVE THE LONG TERM PLANNING OF CREATIVE TEAMS AND DESIGN GROUPS. MENTOR PRODUCTION STAFF AND ENGAGE FREELANCE PRODUCERS/PROJECT MANAGERS AS NEEDED. FORECAST DEPARTMENTAL OPERATIONAL NEEDS, I.E. STAFF AND SOFTWARE UPGRADES, BASED ON INDUSTRY TRENDS. PRODUCERS ALSO HANDLE A LARGE VARIETY OF PROJECTS THAT INCLUDE E-LEARNING, WEBSITES, ETC.

ASSOCIATES DEGREE AND REQUIRE MINIMUM 5 YEARS' EXPERIENCE AND 2 YEARS IN PROJECT MANAGEMENT

SCHEDULING MANAGER

COORDINATES TALENT TO HOURS NEEDED FOR EACH PROJECT, CREATES WORK ORDERS FOR BILLING PROJECTS. MANAGES THE PLANNING AND ESTABLISHMENT OF PRODUCTION SCHEDULES, MONITORING OF MATERIALS INVENTORIES, TRACKING OF PROGRESS OF PRODUCTION, AND REVIEWING OF FACTORS WHICH AFFECT PRODUCTION SCHEDULES. FAMILIAR WITH STANDARD CONCEPTS, PRACTICES, AND PROCEDURES WITHIN A PARTICULAR FIELD. RELIES ON EXTENSIVE EXPERIENCE AND JUDGMENT TO PLAN AND ACCOMPLISH GOALS. PERFORMS A VARIETY OF COMPLEX TASKS. A CERTAIN DEGREE OF CREATIVITY AND LATITUDE IS REQUIRED.

BACHELORS AND 4 YEARS MINIMUM FOR EXPERIENCE

SENIOR PROJECT MANAGER

OVERSEES ALL PROJECTS AND HANDLES THE LARGER PROGRAMS PERSONALLY. SAME RESPONSIBILITIES AS SENIOR PRODUCERS AND ALSO PARTICIPATES IN UP FRONT CREATIVE SESSIONS TO CREATE PROPOSALS. ENFORCE SAFETY AND REGULATIONS. DIRECT AND COORDINATE THE ACTIVITIES OF EMPLOYEES ENGAGED IN THE PRODUCTION. CONFER WITH OTHER SUPERVISORS TO COORDINATE OPERATIONS AND ACTIVITIES WITHIN OR BETWEEN DEPARTMENTS. PLAN

AND ESTABLISH WORK SCHEDULES, ASSIGNMENTS, AND PRODUCTION SEQUENCES TO MEET PRODUCTION GOALS. INSPECT MATERIALS, PRODUCTS, OR EQUIPMENT TO DETECT DEFECTS OR MALFUNCTIONS. OBSERVE WORK AND MONITOR GAUGES, DIALS, AND OTHER INDICATORS TO ENSURE THAT OPERATORS CONFORM TO PRODUCTION OR PROCESSING STANDARDS.

CONDUCT EMPLOYEE TRAINING IN EQUIPMENT OPERATIONS OR WORK AND SAFETY PROCEDURES, OR ASSIGN EMPLOYEE TRAINING TO EXPERIENCED WORKERS. INTERPRET SPECIFICATIONS, POLICIES AND PROCEDURES FOR WORKERS. KEEP RECORDS OF EMPLOYEES' ATTENDANCE AND HOURS WORKED. READ AND ANALYZE CHARTS, WORK ORDERS, PRODUCTION SCHEDULES, AND OTHER RECORDS AND REPORTS TO DETERMINE PRODUCTION REQUIREMENTS AND TO EVALUATE CURRENT PRODUCTION ESTIMATES AND OUTPUTS. THE SENIOR PROJECT MANAGER IS THE LEAD IN PLANNING, ORGANIZING, SECURING AND MANAGING RESOURCES TO BRING ABOUT THE SUCCESSFUL COMPLETION OF SPECIFIC PROJECT GOALS AND OBJECTIVES.

BACHELORS AND 8 YEARS MINIMUM FOR EXPERIENCE

SENIOR BUDGETING REVIEW MANAGER

RESPONSIBLE FOR ALL FINANCIAL NEEDS, STRATEGY AND MEMBER OF THE OPERATING COMMITTEE, RUNNING ALL DAY TO DAY NEEDS OF COMPANY AND FOR THE CLIENTS FROM FINANCIAL PERSPECTIVE. PREPARE OR DIRECT PREPARATION OF FINANCIAL STATEMENTS, BUSINESS ACTIVITY REPORTS, FINANCIAL POSITION FORECASTS, ANNUAL BUDGETS, OR REPORTS REQUIRED BY REGULATORY AGENCIES. SUPERVISE EMPLOYEES PERFORMING FINANCIAL REPORTING, ACCOUNTING, BILLING, COLLECTIONS, PAYROLL, AND BUDGETING DUTIES. DELEGATE AUTHORITY FOR THE RECEIPT, DISBURSEMENT, BANKING, PROTECTION, AND CUSTODY OF FUNDS, SECURITIES, AND FINANCIAL INSTRUMENTS. MAINTAIN CURRENT KNOWLEDGE OF ORGANIZATIONAL POLICIES AND PROCEDURES, FEDERAL AND STATE POLICIES AND DIRECTIVES, AND CURRENT ACCOUNTING STANDARDS. CONDUCT OR COORDINATE AUDITS OF COMPANY ACCOUNTS AND FINANCIAL TRANSACTIONS TO ENSURE COMPLIANCE WITH STATE AND FEDERAL REQUIREMENTS AND STATUTES. RECEIVE, RECORD, AND AUTHORIZE REQUESTS FOR DISBURSEMENTS IN ACCORDANCE WITH COMPANY POLICIES AND PROCEDURES. MONITOR FINANCIAL ACTIVITIES AND DETAILS SUCH AS RESERVE LEVELS TO ENSURE THAT ALL LEGAL AND REGULATORY REQUIREMENTS ARE MET. DEVELOP AND MAINTAIN RELATIONSHIPS WITH BANKING, INSURANCE, AND NON-ORGANIZATIONAL ACCOUNTING PERSONNEL TO FACILITATE FINANCIAL ACTIVITIES FOR BOTH THE COMPANY AND THE CLIENTS.

BACHELOR'S DEGREE AND 10 YEARS' EXPERIENCE

CONCEPT & LEGAL REVIEW MANAGER

RESPONSIBLE FOR NEGOTIATING, WRITING, REVIEWING, SUMMARIZING, RESEARCHING AND EXECUTING A WIDE VARIETY OF AGREEMENTS FOR COMPANIES AND CLIENTS, INCLUDING MARKETING AGREEMENTS, ENTERTAINMENT AGREEMENTS, LICENSE AGREEMENTS, REAL ESTATE LEASES, CONFIDENTIALITY AGREEMENTS, AND OTHER GENERAL BUSINESS CONTRACTS BOTH DOMESTICALLY AND INTERNATIONALLY. PRIMARY RESPONSIBILITIES - NEGOTIATE, WRITE, AND EXECUTE AGREEMENTS AND CONTRACTS. OFFER COUNSEL ON A VARIETY OF LEGAL ISSUES. MANAGE VARIOUS PROJECTS AND DEADLINES. ADVISE EXECUTIVES ON CONTRACT STATUS, LEGAL RISKS AND BUSINESS TERMS OF VARIOUS DEALS. EXPLAIN LEGAL LANGUAGE. PROVIDE ASSISTANCE WITH GLOBAL JOINT VENTURES, STRATEGIC PARTNERSHIP DEALS, AND MERGERS AND ACQUISITIONS. DRAFT TERMS AND CONDITIONS IN AGREEMENTS. ENSURE LEGAL OBJECTIVES ARE MET. RESEARCH UNIQUE LEGAL ISSUES IMPACTING THE ORGANIZATION BY IDENTIFYING APPLICABLE STATUTES, JUDICIAL DECISIONS, AND CODES. PERFORM PRE-LITIGATION WORK TO MINIMIZE RISKS AND MAXIMIZE LEGAL RIGHTS. REVIEW ADVERTISING AND MARKETING MATERIALS TO ENSURE COMPLIANCE WITH LEGAL REQUIREMENTS. DEVELOP SOLUTIONS TO COMPLEX LEGAL QUESTIONS.

BACHELOR'S AND AT LEAST 10 YEARS' EXPERIENCE

INNOVATION LEAD & SENIOR WRITER

OVERSEES CREATIVE FOR MAJORITY OF PROJECTS IN HEALTHCARE AND IMMERSIVE EXPERIENCE. RESPONSIBLE FOR MAJORITY OF SCRIPT WRITING AND CREATIVE CONCEPTS. REVISE WRITTEN MATERIAL TO MEET COMPANY STANDARDS AND TO SATISFY NEEDS OF CLIENTS, PUBLISHERS, DIRECTORS, OR PRODUCERS. CHOOSE SUBJECT MATTER AND SUITABLE FORM TO EXPRESS EXPERIENCES OR IDEAS, OR TO NARRATE STORIES OR EVENTS. PLAN PROJECT ARRANGEMENTS OR OUTLINES, AND ORGANIZE MATERIAL ACCORDINGLY. PREPARE WORKS IN APPROPRIATE FORMAT AND SEND THEM TO PRODUCERS. DEVELOP FACTORS SUCH AS THEMES, PLOTS, CHARACTERIZATIONS, PSYCHOLOGICAL ANALYSES, HISTORICAL ENVIRONMENTS, ACTION, AND DIALOGUE, TO CREATE MATERIAL. CONFER WITH CLIENTS OR PRODUCERS TO DISCUSS CHANGES OR REVISIONS TO WRITTEN MATERIAL. CONDUCT RESEARCH TO OBTAIN FACTUAL INFORMATION AND AUTHENTIC DETAIL, USING SOURCES SUCH AS NEWSPAPER ACCOUNTS, DIARIES, AND INTERVIEWS AND CLIENT-PROVIDED INFORMATION. ABILITY TO WRITE IN PRODUCTION FORMAT TO ALLOW FOR ANY MEDIA REQUIREMENTS AND ABILITY TO WRITE BOTH STORYLINE OR IN DIALOGUE FORMAT.

MASTER'S AND 10 YEARS' EXPERIENCE AND CREATIVE WRITING SKILLS REQUIRED

VIDEO MOTION GRAPHICS (2D & 3D)

COLLABORATE WITH PRODUCERS TO ASSESS CREATIVE NEEDS FOR ALL GRAPHICS REQUIREMENTS. CONCEPTUALIZATION AND CREATION OF GRAPHICS FOR A VARIETY OF MATERIALS, I.E., SIZZLES, ON AIR SHOWS, WEB CONTENT, ETC. RESEARCH STOCK PHOTOS, VIDEOS AND ILLUSTRATION APPLICABLE TO PROJECT DESIGN AND DEVELOP STORYBOARDS, SKETCHES .PROFICIENCY IN PHOTOSHOP, ILLUSTRATOR, AFTER EFFECTS, CINEMA 4D AND/OR MOTION WITH WORKING KNOWLEDGE OF PLUG-INS PROFICIENCY WITH FINAL CUT PRO AND/OR AVID. CREATES ALL PROGRAMS REQUIRING MOTION GRAPHICS AND VIDEO FOR A VARIETY OF MEDIA OUTLETS. HIGHLY SKILLED COMPUTER SKILLS. BACHELOR'S AND AT LEAST 10 YEARS' EXPERIENCE

SENIOR ILLUSTRATOR

KEY ILLUSTRATIONS FOR ANIMATION PROJECTS AS WELL AS STILL ART, I.E. STORYBOARDING. USE MATERIALS SUCH AS PENS AND INK, WATERCOLORS, CHARCOAL, OIL, OR COMPUTER SOFTWARE TO CREATE ARTWORK. INTEGRATE AND DEVELOP VISUAL ELEMENTS, SUCH AS LINE, SPACE, MASS, COLOR, AND PERSPECTIVE, IN ORDER TO PRODUCE DESIRED EFFECTS SUCH AS THE ILLUSTRATION OF IDEAS, EMOTIONS, OR MOODS. CONFER WITH CLIENTS, EDITORS, WRITERS, ART DIRECTORS, AND OTHER INTERESTED PARTIES REGARDING THE NATURE AND CONTENT OF ARTWORK TO BE PRODUCED. SUBMIT PRELIMINARY OR FINISHED ARTWORK OR PROJECT PLANS TO CLIENTS FOR APPROVAL, INCORPORATING CHANGES AS NECESSARY. MAINTAIN PORTFOLIOS OF ARTISTIC WORK TO DEMONSTRATE STYLES, INTERESTS, AND ABILITIES. CREATE FINISHED ART WORK AS DECORATION, OR TO ELUCIDATE OR SUBSTITUTE FOR SPOKEN OR WRITTEN MESSAGES. MONITOR EVENTS, TRENDS, AND OTHER CIRCUMSTANCES, RESEARCH SPECIFIC SUBJECT AREAS, ATTEND ART EXHIBITIONS, AND READ ART PUBLICATIONS IN ORDER TO DEVELOP IDEAS AND KEEP CURRENT ON ART WORLD ACTIVITIES. STUDY DIFFERENT TECHNIQUES TO LEARN HOW TO APPLY THEM TO ARTISTIC ENDEAVORS. RENDER DRAWINGS, ILLUSTRATIONS, AND SKETCHES OF BUILDINGS, MANUFACTURED PRODUCTS, OR MODELS, WORKING FROM SKETCHES, BLUEPRINTS, MEMORY, MODELS, OR REFERENCE MATERIALS.

BACHELOR'S AND MINIMUM OF 8 YEARS' EXPERIENCE

WEB DEVELOPER & PROGRAMMER

RESPONSIBLE FOR ALL PROGRAMMING NEEDS FOR BOTH WORK FOR HIRE AND COMPANY INTELLECTUAL PROPERTY. CONTRIBUTE TO DEVELOPMENT AND MAINTENANCE OF A PROPRIETARY PROJECT MANAGEMENT SYSTEM. CREATES FROM VARIOUS JAVASCRIPT/AJAX RICH TOOLS FROM SPEC WORK WITH EXISTING PHP/JSON BACKBENDS EXTENSIVE PHP / LAMP DEVELOPMENT EXPERIENCE. EXPERIENCE WITH ZEND FRAMEWORK OR ANY OTHER MVC FRAMEWORK EXPERIENCE WITH JAVASCRIPT, JQUERY AND JQUERY UI DEMONSTRATED UNDERSTANDING OF GOOD UX PRINCIPLES AND DESIGN AESTHETICS PYTHON KNOWLEDGE AND EXPERIENCE. DESIGN, BUILD, OR MAINTAIN WEB SITES, USING AUTHORING OR SCRIPTING LANGUAGES, CONTENT CREATION TOOLS, MANAGE TOOLS AND DIGITAL MEDIA. PERFORM OR DIRECT WEB SITE UPDATES. WRITE, DESIGN, OR EDIT WEB PAGE CONTENT, OR DIRECT OTHERS PRODUCING CONTENT. CONFER WITH MANAGEMENT OR DEVELOPMENT TEAMS TO PRIORITIZE NEEDS, RESOLVE CONFLICTS, DEVELOP CONTENT CRITERIA, OR CHOOSE SOLUTIONS. BACK UP FILES FROM WEB SITES TO LOCAL DIRECTORIES FOR INSTANT RECOVERY IN CASE OF PROBLEMS. IDENTIFY PROBLEMS UNCOVERED BY TESTING OR CUSTOMER FEEDBACK, AND CORRECT PROBLEMS OR REFER PROBLEMS TO APPROPRIATE PERSONNEL FOR CORRECTION. EVALUATE CODE TO ENSURE THAT IT IS VALID, IS PROPERLY STRUCTURED, MEETS INDUSTRY STANDARDS AND IS COMPATIBLE WITH BROWSERS, DEVICES, OR OPERATING SYSTEMS. MAINTAIN UNDERSTANDING OF CURRENT WEB TECHNOLOGIES OR PROGRAMMING PRACTICES THROUGH CONTINUING EDUCATION, READING, OR PARTICIPATION IN PROFESSIONAL CONFERENCES, WORKSHOPS, OR GROUPS. ANALYZE USER NEEDS TO DETERMINE TECHNICAL REQUIREMENTS DEVELOP OR VALIDATE TEST ROUTINES AND SCHEDULES TO ENSURE THAT TEST CASES MIMIC EXTERNAL INTERFACES AND ADDRESS ALL BROWSER AND DEVICE TYPES. KNOWLEDGE OF MEDIA PRODUCTION, COMMUNICATION, AND DISSEMINATION TECHNIQUES AND METHODS. THIS INCLUDES ALTERNATIVE WAYS TO INFORM AND ENTERTAIN VIA WRITTEN, ORAL, AND VISUAL MEDIA.

ASSOCIATES DEGREE AND AT LEAST 5 YEARS' EXPERIENCE

DIRECTOR

LEADS PRODUCTION CREW ON SITE AS WELL AS WRITING CREATIVE CONCEPTS AND SCRIPTS, AND POST PRODUCTION NEEDS. THE DRIVING CREATIVE FORCE IN A FILM'S PRODUCTION, AND ACTS AS THE CRUCIAL LINK BETWEEN THE PRODUCTION, TECHNICAL AND CREATIVE TEAMS. RESPONSIBLE FOR CREATIVELY TRANSLATING THE FILM'S WRITTEN SCRIPT INTO ACTUAL IMAGES AND SOUNDS ON THE SCREEN - HE OR SHE MUST VISUALIZE AND DEFINE THE STYLE AND STRUCTURE OF THE FILM, THEN ACT AS BOTH A STORYTELLER AND TEAM LEADER TO BRING THIS VISION TO REALITY. MAIN DUTIES INCLUDE CASTING, SCRIPT EDITING, SHOT COMPOSITION, SHOT SELECTION AND EDITING. AWARENESS OF THE CONSTRAINTS OF THE FILM'S BUDGET AND SCHEDULE. ASSUME MULTIPLE ROLES SUCH AS: PRODUCER OR DIRECTOR/WRITER. REQUIRES GREAT CREATIVE VISION, DEDICATION AND COMMITMENT. MAY WRITE THE FILM'S SCRIPT OR COMMISSION IT TO BE WRITTEN; OR JOIN THE PRODUCTION AFTER AN EARLY DRAFT OF THE SCRIPT IS COMPLETE. DEVELOPS A VISION FOR THE FINISHED FILM, AND DEFINES A PRACTICAL ROUTE FOR ACHIEVING IT. DURING PRE-PRODUCTION, MAKE CRUCIAL DECISIONS, SUCH AS SELECTING THE RIGHT CAST, CREW AND LOCATIONS FOR THE FILM. DIRECT REHEARSALS AND THE PERFORMANCES OF THE ACTORS ONCE THE FILM IS IN PRODUCTION. MANAGE THE TECHNICAL ASPECTS OF FILMING, INCLUDING THE CAMERA, SOUND, LIGHTING, DESIGN AND SPECIAL EFFECTS DEPARTMENTS. DURING POST PRODUCTION, WORK CLOSELY WITH EDITORS THROUGH THE MANY TECHNICAL PROCESSES OF EDITING, TO REACH THE FINAL CUT OR VERSION OF THE FILM. AT ALL STAGES, RESPONSIBLE FOR MOTIVATING THE TEAM TO PRODUCE THE BEST POSSIBLE RESULTS. APPRECIATE THE NEEDS AND EXPECTATIONS OF THE CLIENTS. POSSESS AND COMPLIMENT EXCEPTIONAL ARTISTIC VISION AND CREATIVE SKILLS TO DEVELOP AN ENGAGING AND ORIGINAL FILM. UNERRING COMMITMENT AND A DEEP PASSION FOR FILMMAKING ARE ESSENTIAL, ALONG WITH THE ABILITY TO ACT AS A STRONG AND CONFIDENT LEADER. MAKE DECISIONS, ABLE TO DELEGATE, AND

TO COLLABORATE WITH OTHERS. EXCELLENT COMMUNICATION AND INTERPERSONAL SKILLS ARE VITAL TO GET THE BEST FROM THE FILMMAKING TEAM. INSPIRE AND MOTIVATE THE TEAM TO PRODUCE THE FILM THEY HAVE ENVISIONED. EXTENSIVE UNDERSTANDING OF THE ENTIRE FILMMAKING PROCESS, FROM BOTH TECHNICAL AND CREATIVE POINTS OF VIEW. A CAPACITY FOR LONG HOURS OF INTENSIVE WORK, ATTENTION TO DETAIL, AND THE ABILITY TO REMAIN CALM AND THINK CLEARLY UNDER GREAT PRESSURE, ARE KEY SKILLS.

BACHELORS AND MINIMUM 8 YEARS' EXPERIENCE

OPERATIONS AND STUDIO MANAGER

RESPONSIBLE FOR DAY TO DAY OPERATION OF COMPANY, BUDGETING, PROPOSAL CREATION, AND BUSINESS DEVELOPMENT FOR THE STUDIO. MEMBER OF THE OPERATING COMMITTEE. DIRECT OR COORDINATE AN ORGANIZATION'S FINANCIAL OR BUDGET ACTIVITIES TO FUND OPERATIONS, MAXIMIZE INVESTMENTS, OR INCREASE EFFICIENCY. CONFER WITH BOARD MEMBERS, ORGANIZATION OFFICIALS, OR STAFF MEMBERS TO DISCUSS ISSUES, COORDINATE ACTIVITIES, OR RESOLVE PROBLEMS. ANALYZE OPERATIONS TO EVALUATE PERFORMANCE OF COMPANY OR ITS STAFF IN MEETING OBJECTIVES OR TO DETERMINE AREAS OF POTENTIAL COST REDUCTION, PROGRAM IMPROVEMENT, AND POLICY CHANGE. DIRECT, PLAN, OR IMPLEMENT POLICIES, OBJECTIVES, OR ACTIVITIES OF ORGANIZATIONS OR BUSINESSES TO ENSURE CONTINUING OPERATIONS, TO MAXIMIZE RETURNS ON INVESTMENTS, OR TO INCREASE PRODUCTIVITY. PREPARE BUDGETS FOR APPROVAL, INCLUDING THOSE FOR FUNDING OR IMPLEMENTATION OF PROGRAMS. DIRECT OR COORDINATE ACTIVITIES OF BUSINESSES OR DEPARTMENTS CONCERNED WITH PRODUCTION, PRICING, SALES, OR DISTRIBUTION OF PRODUCTS. NEGOTIATE OR APPROVE CONTRACTS OR AGREEMENTS WITH SUPPLIERS, DISTRIBUTORS, FEDERAL OR STATE AGENCIES, OR OTHER ORGANIZATIONAL ENTITIES. APPOINT DEPARTMENT HEADS OR MANAGERS AND ASSIGN OR DELEGATE RESPONSIBILITIES TO THEM.

BACHELOR'S DEGREE AND MINIMUM OF 10 YEARS' BUSINESS AND FINANCE EXPERIENCE

ART DIRECTOR

RESPONSIBLE FOR ART DIRECTION OF PROJECTS, LEADS SOCIAL MEDIA APPLICATIONS AND WEBSITE DESIGN. FORMULATE BASIC LAYOUT DESIGN OR PRESENTATION APPROACH AND SPECIFY MATERIAL DETAILS, SUCH AS STYLE AND SIZE OF TYPE, PHOTOGRAPHS, GRAPHICS, ANIMATION, VIDEO, AND SOUND. REVIEW AND APPROVE ART MATERIALS, COPY MATERIALS, AND PROOFS OF PRINTED COPY DEVELOPED BY STAFF MEMBERS. MANAGE OWN ACCOUNTS AND PROJECTS, WORKING WITHIN BUDGET AND SCHEDULING REQUIREMENTS. CONFER WITH CREATIVE, ART, COPYWRITING, OR PRODUCTION DEPARTMENT HEADS TO DISCUSS CLIENT REQUIREMENTS AND PRESENTATION CONCEPTS AND TO COORDINATE CREATIVE ACTIVITIES. PRESENT FINAL LAYOUTS TO CLIENTS FOR APPROVAL. CONFER WITH CLIENTS TO DETERMINE OBJECTIVES, BUDGET, BACKGROUND INFORMATION, AND PRESENTATION APPROACHES, STYLES, AND TECHNIQUES. HIRE, TRAIN, AND DIRECT STAFF MEMBERS WHO DEVELOP DESIGN CONCEPTS INTO ART LAYOUTS OR WHO PREPARE LAYOUTS FOR PRINTING. WORK WITH CREATIVE DIRECTORS TO DEVELOP DESIGN SOLUTIONS. REVIEW ILLUSTRATIVE MATERIAL TO DETERMINE IF IT CONFORMS TO STANDARDS AND SPECIFICATIONS. ATTEND PHOTO SHOTS AND PRINTING SESSIONS TO ENSURE THAT THE PRODUCTS NEEDED ARE OBTAINED. BACHELOR'S AND 7 YEARS' EXPERIENCE

CLIENT DEVELOPMENT ACCOUNT MANAGER

RESPONSIBLE FOR FINDING NEW OPPORTUNITIES IN HEALTHCARE AND LOCATION-BASED ENTERTAINMENT INDUSTRIES. FORMULATE, DIRECT AND COORDINATE MARKETING ACTIVITIES AND POLICIES TO PROMOTE PRODUCTS AND SERVICES, WORKING WITH ADVERTISING AND PROMOTION MANAGER. IDENTIFY, DEVELOP, OR EVALUATE MARKETING STRATEGY, BASED ON KNOWLEDGE OF ESTABLISHMENT OBJECTIVES, MARKET CHARACTERISTICS, AND COST AND MARKUP FACTORS. EVALUATE THE FINANCIAL ASPECTS OF PRODUCT DEVELOPMENT, SUCH AS BUDGETS, EXPENDITURES, RESEARCH AND DEVELOPMENT APPROPRIATIONS. DEVELOP PRICING STRATEGIES, BALANCING FIRM OBJECTIVES AND CUSTOMER SATISFACTION. COMPILE LISTS DESCRIBING PRODUCT OR SERVICE OFFERINGS. INITIATE MARKET RESEARCH STUDIES OR ANALYZE THEIR FINDINGS. USE SALES FORECASTING OR STRATEGIC PLANNING TO ENSURE THE SALE AND PROFITABILITY OF PRODUCTS, LINES, OR SERVICES, ANALYZING BUSINESS DEVELOPMENTS AND MONITORING MARKET TRENDS. COORDINATE OR PARTICIPATE IN PROMOTIONAL ACTIVITIES OR TRADE SHOWS, WORKING WITH DEVELOPERS, ADVERTISERS, OR PRODUCTION MANAGERS, TO MARKET PRODUCTS OR SERVICES. CONSULT WITH CLIENT TO FULLY UNDERSTAND THEIR NEEDS AND BE THE LIAISON WITH THE CLIENT AND TEAM WHO WILL PRODUCE THE FINAL PRODUCT.

BACHELOR'S DEGREE AND MINIMUM OF 10 YEARS' EXPERIENCE

SENIOR POST PRODUCER

RESPONSIBLE FOR ALL POST PRODUCTION OF PROJECTS. RESPONSIBLE FOR OVERALL PRODUCTION OPERATIONS, AND BUDGET. RESPONSIBLE FOR MAINTAINING PROJECT/PROGRAM BUDGETS, PRODUCTION/STUDIO SCHEDULES, AND ON-TIME/ON-BUDGET DELIVERY OF STUDIO PRODUCTION. WORK COLLABORATIVELY WITH PROGRAMMING, DIGITAL, AND CREATIVE SERVICES TEAMS TO FACILITATE ALL PRODUCTION. FACILITATE PRODUCTION OF ALL VALUE-ADDED OPPORTUNITIES. MANAGES DAY TO DAY OPERATION OF ALL POST PRODUCTION PROJECTS AND SECURES RESOURCES NEEDED (TALENT AND MANPOWER) TO OPERATE AND SUPPORT PRODUCTION DEMAND. SCHEDULE AND MAINTAIN POST FACILITIES (EDIT, GRAPHICS, STUDIO, AND CREW).MANAGE BUDGET AS NEEDED FOR FREE LANCE TALENT AND EXTERNAL VENDORS PER PRODUCTION. BUILD AND MAINTAIN PROFESSIONAL AND TRUSTING RELATIONSHIPS WITH INTERNAL AND EXTERNAL CLIENTS.

BACHELORS AND MINIMUM 8 YEARS' EXPERIENCE

ASSISTANT EDITOR

RESPONSIBLE FOR ALL MACHINE ROOM ACTIVITIES FOR CLIENT NEEDS, EDITING, SOME SHOOTING AS REQUIRED. ORGANIZE AND STRING TOGETHER RAW FOOTAGE INTO A CONTINUOUS WHOLE ACCORDING TO SCRIPTS OR THE INSTRUCTIONS OF DIRECTORS AND PRODUCERS. REVIEW ASSEMBLED FILMS OR EDITED VIDEOTAPES ON SCREENS OR MONITORS TO DETERMINE IF CORRECTIONS ARE NECESSARY. TRIM FILM SEGMENTS TO SPECIFIED LENGTHS, AND REASSEMBLE SEGMENTS IN SEQUENCES THAT PRESENT STORIES WITH MAXIMUM EFFECT. DETERMINE THE SPECIFIC AUDIO AND VISUAL EFFECTS AND MUSIC NECESSARY TO COMPLETE FILMS. SET UP AND OPERATE COMPUTER EDITING SYSTEMS, ELECTRONIC TITLING SYSTEMS, VIDEO SWITCHING EQUIPMENT, AND DIGITAL VIDEO EFFECTS UNITS TO PRODUCE A FINAL PRODUCT. SELECT AND COMBINE THE MOST EFFECTIVE SHOTS OF EACH SCENE TO FORM A LOGICAL AND SMOOTHLY RUNNING STORY. EDIT FILMS AND VIDEOTAPES TO INSERT MUSIC, DIALOGUE, AND SOUND EFFECTS, TO ARRANGE FILMS INTO SEQUENCES, AND TO CORRECT ERRORS, USING EDITING EQUIPMENT. CUT SHOT SEQUENCES

TO DIFFERENT ANGLES AT SPECIFIC POINTS IN SCENES, MAKING EACH INDIVIDUAL CUT AS FLUID AND SEAMLESS AS POSSIBLE. MARK FRAMES WHERE A PARTICULAR SHOT OR PIECE OF SOUND IS TO BEGIN OR END. VERIFY KEY NUMBERS AND TIME CODES ON MATERIALS. HANDLES CLOSED CAPTIONING REQUIREMENTS.
ASSOCIATES DEGREE AND 4 YEARS' EXPERIENCE.

SENIOR WRITER

KEY WRITER FOR ALL CLIENTS AND REVISES WRITTEN MATERIAL TO MEET PERSONAL STANDARDS AND TO SATISFY NEEDS OF CLIENTS, DIRECTORS, OR PRODUCERS. CHOOSE SUBJECT MATTER AND SUITABLE FORM TO EXPRESS IDEAS, OR TO NARRATE STORIES OR EVENTS. PLAN PROJECT ARRANGEMENTS OR OUTLINES, AND ORGANIZE MATERIAL ACCORDINGLY. PREPARE WORKS IN APPROPRIATE FORMAT FOR PRODUCERS. DEVELOP FACTORS SUCH AS THEMES, PLOTS, CHARACTERIZATIONS, PSYCHOLOGICAL ANALYSES, HISTORICAL ENVIRONMENTS, ACTION, AND DIALOGUE, TO CREATE MATERIAL. CONFER WITH CLIENTS PRODUCERS TO DISCUSS CHANGES OR REVISIONS TO WRITTEN MATERIAL. CONDUCT RESEARCH TO OBTAIN FACTUAL INFORMATION AND AUTHENTIC DETAIL, USING SOURCES SUCH AS NEWSPAPER ACCOUNTS, DIARIES, AND INTERVIEWS AND CLIENT-PROVIDED INFORMATION.
MASTER'S DEGREE AND 10 YEARS MINIMUM WITH CREATIVE WRITING SKILLS REQUIRED

SENIOR AUDIO MIXER

RESPONSIBLE FOR ALL AUDIO NEEDS FOR ALL PROJECTS, I.E. VO TALENT, ADR SESSIONS, FINAL TAPE FOR FILM AND TV. DETERMINE THE SPECIFIC AUDIO EFFECTS AND MUSIC NECESSARY TO COMPLETE FILMS. REVIEW FILMS AND VIDEOTAPES TO INSERT APPROPRIATE MUSIC, DIALOGUE, AND SOUND EFFECTS. AUDIO NEEDS ARE MOST CRITICAL TO THE FINISHING OF THE PROJECT. WORK CLOSELY WITH THE CLIENT AND/OR PRODUCER SINCE THIS IS THE FINISHING STAGE AND CRUCIAL TO EXCEEDING EXPECTATIONS. STRONG UNDERSTANDING OF THE MUSIC LIBRARY AVAILABLE AND CREATION OF MUSIC BED AND SOUND EFFECTS THAT MAKE THE DIFFERENCE.
BACHELORS AND MINIMUM 8 YEARS' EXPERIENCE

SENIOR EDITOR

RESPONSIBLE FOR EDITING NEEDS FOR ALL PROJECTS AND PART OF A POST-PRODUCTION TEAM THAT JOINS TOGETHER RAW MATERIAL RECORDED BY THE CAMERA AND SOUND CREWS AND ADDS ANY EXTRA SOUND EFFECTS, GRAPHICS AND SPECIAL EFFECTS. WORKS ON PROJECTS SUCH AS CORPORATE VIDEOS, COMMERCIALS AND VARIOUS RAW FOOTAGE VIDEOS. FINDS OUT ABOUT THE NEEDS OF THE PROJECT FROM THE DIRECTOR OR CLIENT, AND WORKS CLOSELY WITH THE CLIENTS DURING THE EDITING PROCESS. TRANSFERRING FILM OR VIDEO FOOTAGE TO COMPUTER AND EXAMINING THE FOOTAGE AND DECIDING WHICH SHOTS TO KEEP AND WHICH TO CUT OUT
KEEPING A CLEAR IDEA OF THE STORYLINE AS THEY MAY BE EDITING SCENES OUT OF SEQUENCE — AND MAKING SUGGESTIONS ON POSSIBLE CHANGES TO IMPROVE ON THE PROCESS. CREATING A 'ROUGH CUT' FROM THE CHOSEN MATERIAL AND THEN DIGITALLY ENHANCING PICTURE QUALITY AFTER DISCUSSION WITH THE CLIENT AND/OR PRODUCER. USING COMPUTER SOFTWARE TO ADD TITLES, GRAPHICS, SOUND AND ANY VISUAL EFFECTS.
BACHELORS AND MINIMUM 8 YEARS' EXPERIENCE

SENIOR CLIENT DEVELOPMENT ACCOUNT MANAGER

HEADS UP BUSINESS DEVELOPMENT FOR ALL ASPECTS OF COMPANY, AND MEMBER OF THE OPERATING COMMITTEE. DIRECT OR COORDINATE POTENTIAL CLIENT'S FINANCIAL OR BUDGET ACTIVITIES TO FUND OPERATIONS AND MAXIMIZES THEIR INVESTMENT IN THE PROJECT. ANALYZE OPERATIONS TO EVALUATE PERFORMANCE OF A COMPANY OR ITS STAFF IN MEETING OBJECTIVES OR TO DETERMINE AREAS OF POTENTIAL COST REDUCTION, PROGRAM IMPROVEMENT, OR POLICY CHANGE. DIRECT, PLAN, OR IMPLEMENT POLICIES, OBJECTIVES, OR ACTIVITIES OF ORGANIZATIONS OR BUSINESSES TO ENSURE CONTINUING OPERATIONS, TO MAXIMIZE RETURNS ON INVESTMENTS, OR TO INCREASE PRODUCTIVITY. PREPARE BUDGETS FOR APPROVAL, INCLUDING THOSE FOR FUNDING OR IMPLEMENTATION OF PROGRAMS. DIRECT OR COORDINATE ACTIVITIES OF BUSINESSES OR DEPARTMENTS CONCERNED WITH PRODUCTION, PRICING, SALES, OR DISTRIBUTION OF PRODUCTS. NEGOTIATE OR APPROVE CONTRACTS OR AGREEMENTS WITH SUPPLIERS, DISTRIBUTORS, FEDERAL OR STATE AGENCIES, OR OTHER ORGANIZATIONAL ENTITIES. APPOINT DEPARTMENT HEADS OR MANAGERS AND ASSIGN OR DELEGATE RESPONSIBILITIES TO THEM.

BACHELORS AND MINIMUM 10 YEARS' EXPERIENCE

LEAD DEVELOPER

RESPONSIBLE FOR ALL APPLICATIONS, PROGRAMMING, DESIGN, DEVELOPMENT, RESEARCH. UNDERSTAND THE GOALS AND STRATEGY BEHIND EACH PROJECT FROM CONCEPTION THROUGH COMPLETION. TAKES OWNERSHIP OF ALL SOFTWARE PRODUCTS, INCLUDING WEB SITES, REPORTING, DATABASES AND DATA SYSTEMS, OPERATIONAL SYSTEMS AND OTHER APPLICATIONS. PARTICIPATE IN DESIGN BRAINSTORMING SESSIONS, TECHNICAL DESIGN REVIEWS, FORMAL CODE REVIEWS, BUG TRIAGE, AND FUNCTIONAL WALKTHROUGHS. WORK IN A COLLABORATIVE DEVELOPMENT ENVIRONMENT, PROVIDING ASSISTANCE AND TECHNICAL GUIDANCE TO LESS EXPERIENCED TEAM MEMBERS. ALIGN THE INTEGRATION BETWEEN DEVELOPMENT PROJECTS AND EXISTING SYSTEMS, SOFTWARE AND HARDWARE. MANAGE EXTERNAL DEVELOPMENT RESOURCES TO EXECUTE STRATEGIES AND TACTICS FROM VARIOUS LINES OF BUSINESS. PROVIDES GUIDANCE TO FELLOW IT COLLEAGUES, MENTORING THEM IN PROJECT MANAGEMENT, OPERATIONAL PERFORMANCE AND STRATEGIES FOR PROCESS IMPROVEMENT. POSSESSES A SOLID BACKGROUND IN C / C++, EMBEDDED SYSTEMS IS REQUIRED - IDEALLY WITH EXTENSIVE SKILLS IN AREAS SUCH AS: SYSTEM SOFTWARE AND DEVICE DRIVERS, LINUX, ETHERNET, TCP/IP, REST AND XML, JSON (P), HTML5. AND NETWORKING.

BACHELORS AND 8 YEARS MINIMUM FOR EXPERIENCE.



ODC PRODUCT NARRATIVES

Avid Editing Services

The main equipment in the larger edit suites includes avid editing systems for all video tape, file-based and film workflows. Also included are Mac-based workstations with avid media composer hardware and software, enhanced with Davinci resolve color correction software, the world's most advanced color grading system combining powerful features and real time performance. Avid media composer is THE most versatile tool for professional video editing with native 64-bit operation, increased performance, is able to manage and edit stereoscopic 3D projects, includes an easier and more efficient new user interface and is more user friendly than ever when dealing with industry-standard file formats. Tape formats available include HDCAM, DVCPro HD, HDV, Digital Beta, Beta SP, and DV-Cam
Fees include the edit suite, all hardware and software on the system, the editor needed to operate the system, and any tape formats needed for digitizing or laying off.

Final Cut Pro Editing Services

The final cut pro editing systems are also used for all video tape, file-based and film workflows. This suite includes Mac-based workstations with final cut pro (7 and x) hardware and software, enhanced with Davinci resolve color correction software, the world's most advanced color grading system combining powerful features and real time performance. Final cut pro features faster editing, enhanced media organization and better file-based workflows with the ability to support image sizes from SD to 4k. Tape formats available include HDCam, DVCPPro HD, HDV, Digital Beta, Beta SP, and DV-Cam. Fees include the edit suite, all hardware and software on the system, the editor needed to operate the system, and any tape formats needed for digitizing or laying off.

Audio Services (voice over recording)

Both of our post production audio mixing studios are equipped with digital consoles and run on Pro-tools. Audio A is an acoustically designed custom built critical listening room capable of doing sound design and surround sound mix to picture work. Both Audio A and B are fully equipped for voice over recording from our recording stage. Voice over recording services includes an audio engineer, control room, a recording stage, an appropriate microphone, and the hardware and software included in the control room. Voice over recording services can be stand-alone "wild reads" or synced with picture.

Audio Services (Mixing/Sweetening)

Both of our post production audio mixing studios are equipped with digital consoles and run on pro-tools. Audio A is an acoustically designed custom built critical listening room capable of doing sound design and surround sound mix to picture work. Both Audio A and B are fully equipped for audio mixing/sweetening. Audio mixing/sweetening includes an audio engineer, control room, and the hardware and software included in the control room. Audio mixing/sweetening involves taking all audio elements that are part of a piece (voice over track or tracks, sound effects, Foley, dialogue editing,

music), oftentimes as many has 250+ audio tracks, and finalizing the entire audio track with respect to volume, balance, timing, etc. When completed, the audio track gets married to final picture.

Audio Services (Foley)

Both of our post production audio mixing studios are equipped with digital consoles and run on pro-tools. Audio a is an acoustically designed custom built critical listening room capable of doing sound design and surround sound mix to picture work. Both audio a and b are fully equipped for recording Foley from our recording stage. Foley involves a minimum of 2 people - one on the recording stage making the sound effects and a second person in the control room handling the picture and recording. Foley services include an at least 2 audio engineers, control room, a recording stage, an appropriate microphone, the hardware and software included in the control room, and all the props needed to make the sound effects. Foley is done to record sound effects that are either not part of production or needed to enhance scenes.

Audio Services (ADR)

Both of our post production audio mixing studios are equipped with digital consoles and run on Pro-tools. Audio a is an acoustically designed custom built critical listening room capable of doing sound design and surround sound mix to picture work. Both audio A and B are fully equipped for ADR (automated dialogue replacement) recording from our recording stage. ADR is a process where a talent watches him/herself on screen and lip-syncs the lines that will replace the dialogue that was originally recorded. Very few places outside of Hollywood, CA are equipped to do this type of recording. ADR recording services includes an audio engineer, control room, a recording stage, an appropriate microphone, and the hardware and software included in the Control Room.

Audio Services (ISDN Recording)

Both of our Post Production Audio Mixing studios are equipped with digital consoles and run on Pro-tools. Audio a is an acoustically designed custom built critical listening room capable of doing sound design and surround sound mix to picture work. Both audio A and B are fully equipped for ISDN recording from our recording stage. ISDN recording services include an audio engineer, control room, a recording stage, an appropriate microphone, and the hardware and software included in the control room. ISDN recording services can be stand-alone "wild reads" or synced with picture. ISDN recording service is the same thing as VO recording and/or ADR recording except the additional hardware (converter box and telephone lines) are used because the talent is in one place while the recording is done in another place, oftentimes cross-country and sometimes even in different countries and/or continents.

Design & Programming Services (2D, 3D, Interactive, Web, Apps, etc.)

Includes a wide range of tasks including design, compositing, rotoscoping, visual effects, motion tracking, and shot stabilization for a variety of projects using any number of software solutions including after effects, Maya, cinema 4D, Shake, Flash, Photoshop, and Illustrator to get the results our clients need. The developed are built with a variety of technologies (HTML, CSS, JAVASCRIPT, PHP, MYSQL, FLASH, ACTIONSCRIPT, etc.), are easily updated by the clients through content management systems (Wordpress, Joomla, Custom) and are all mobile web friendly. Whether its plain text to the most complex web-based internet applications, our web design team is comfortable with any web solution or frame work (Jquery, Mootools, etc). Our team has designed simple web-based games for clients as well as for our own marketing. Experience includes a variety of platforms and languages including flash (Actionscript), Director (lingo), Iphone (Objective-c), Blackberry (Java) and interfacing with various hardware pieces including Phidgets, Arduino, Touchscreens and Webcams. Game design includes Trivia, Physics-based, Shooters, Role-playing, Puzzles, Matching, and Driving. And most recently we have started developing games and apps for mobile applications.

Creative Services Producer, Writer, Creative Development

These services are required for video/film production both in the field and in studio as needed. Client projects may already have the creative concept in place but if it needs to be expanded or enhanced, these skill sets are required. A client may have an idea of what they want to produce and may only have the idea which then needs writers and development staff to bring the idea to script level to be able to produce the final project.

Instructional Systems Design

Learning is more than just a video, a PowerPoint deck, or a click-through e-learning, it's a transformative experience. We have been creating learning and training products (for our clients and for ourselves) for 15 years. We've worked on interactive e-learning, museum exhibits, immersive experiences, engaging face-to-face classes, and all sorts of things in between. We don't believe learning happens with a "drop and run" approach. It's a process. We blend story, design, and media together to create a unique environment for target audiences to learn. We believe in working with a client throughout the entire design and development process so that we build with an end in mind toward the future state.

Production Services/Original Field Production

In addition to shooting on our insert stage, field production is also something we are very comfortable with. Whether it's a single lock down camera for interviews, a large-scale national spot or multiple flip cameras, we have a production team for everything. Our highly experienced staffs of producers, production managers and other professionals, combined with our international contract resource pool are an unmatched collection of seasoned veterans of both the east and west coast production communities. Their depth of knowledge and practical savvy ensures that our commitments to schedule, budget and creativity are kept. These teams can include producers, shooters, lighting and sound crews. Typically, minimum crew will always be 3 persons to accomplish requirements.

DVD Authoring/File Compression/Closed Captioning

Our machine room consists of an EDIROL HD format and frame rate converter, SONY HDCAM, HDV, digital beta, D2, BETA SP, DVD, 3/4", 1" & VHS decks for video duplication. Larger duplication orders are a breeze with our multiple HD formats and dedicated duplication staff. In addition, a DVD replicator and auto load direct print labeling system is perfect for larger orders. If needed, our MAC and PC closed captioning systems do both standard and high definition. The ORLANDO POST PRODUCTION FACILITY at IDEAS was the first in central Florida to do HD closed captioning and regularly does captioning jobs for network and cable airing. In addition, the IDEAS Orlando post production facility does file conversion and digitizing for clients needing to convert footage from tape to files for laptop editing.

Marketing Services Fees

We are often approached by a client, their marketing firm, or their ad agency to assist in developing unique messaging opportunities and events that go beyond traditional forms of media and communication. Not that we don't make that stuff, we do. But this is where we really like to play. We call this kind of stuff Asymmetrical Marketing; highly effective impact and massive impressions at a much lower per eyeball/imprint cost. We are always developing new ways to leverage story and there are many ways we partner with other companies to generate success for their clients. We are accustomed to traditional marketing campaigns as well as current types such as social media, alternate reality and live immersive events.

Technical Programming Service Fees

Items like IT support, ISDN hook ups, software applications, etc. Are sometimes needed to finish a project and we will bring in talent to accomplish any of these services that go above and beyond what was originally planned for in the creative development sessions. There are times when you don't know up front if these items will be needed until you are in production and collaborating with the client. What is created may not always translate from the page to the actual end result and needs adjustment for the best outcomes.

Architectural Service Fees

Some clients require blueprint design or renderings for specific projects at the early design phase. This only occurs when our clients are creating pre-visionary work for projects yet to be designed. We work with a variety of architectural and design firms in helping to create the story and guest experience before the final designs are created from which to build.

Administrative & Accounting Service Fees

This is the necessary work that supports operations which may be inclusive of budgeting, estimating, tracking, time sheet processing, billing. A few clients do not have their own teams for this work and we offer our services if required to support the task order as an integrated position.