GENERAL SERVICES ADMINISTRATION
FEDERAL SUPPLY SERVICE
AUTHORIZED FEDERAL SUPPLY SCHEDULE PRICE LIST

Online access to contract ordering information, terms and conditions, up-to-date pricing, and the option to create an electronic delivery order is available through GSA Advantage!, a menu-driven database system. The Internet address for GSA Advantage! is http://www.gsaadvantage.gov.

MAS Multiple Award Schedule
FSC Group: Professional Services

GSA Contract Number: GS-23F-0030P

TRF Productions, LLC
TRF Productions, LLC
14014 HARTLEY HALL PLACE
DARNESTOWN, MD 20874-3324
Phone: 703-645-8889
Attention: Ward M. LeHardy, Jr.
Email: ward@rocketmediagroup.com
Website: http://www.trfproductions.tv

Contract Period: October 30, 2018 through October 29, 2023

Price list current as of Modification #PS-A812 effective February 4, 2020

Business Size: Small Business

For more information on ordering from Federal Supply Schedules go to the GSA Schedules page at GSA.gov.
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INFORMATION FOR ORDERING ACTIVITY

CUSTOMER INFORMATION:

1a. TABLE OF AWARDED SPECIAL ITEM NUMBERS (SINs)

<table>
<thead>
<tr>
<th>SINs</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>512110</td>
<td>Video/Film Productions Services</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Other Direct Costs for Marketing and Public Relations Services</td>
</tr>
<tr>
<td>OLM</td>
<td>Order-Level Materials</td>
</tr>
</tbody>
</table>

1b. LOWEST PRICED MODEL NUMBER AND PRICE FORWARDED SIN: N/A – Services

1c. HOURLY RATES (Services only): See Price List Below

2. MAXIMUM ORDER THRESHOLD:

<table>
<thead>
<tr>
<th>SINs</th>
<th>Maximum Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>512110</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>541810ODC</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>OLM</td>
<td>$250,000</td>
</tr>
</tbody>
</table>

3. MINIMUM ORDER THRESHOLD: $100.00

4. GEOGRAPHIC COVERAGE: The geographic location for all labor categories and support products is worldwide delivery.

5. POINT(S) OF PRODUCTION: N/A

6. DISCOUNT FROM BEST MARKET RATE: Government Net Prices (discounts already deducted)

7. QUANTITY DISCOUNT(S): 1% for orders over $100,000 and 2% for orders over $200,000.

8. PROMPT PAYMENT TERMS:
   Information for Ordering Offices: Prompt payment terms cannot be negotiated out of the contractual agreement in exchange for other concessions. 1%, 20 days, Net 30.

9. FOREIGN ITEMS: Not applicable

10a. TIME OF DELIVERY: To be negotiated at the task order

10b. EXPEDITED DELIVERY: Contact Contractor

10c. OVERNIGHT AND 2-DAY DELIVERY: Contact Contractor

10d. URGENT REQUIREMENTS: Contact Contractor
11. **FOB POINT**: Destination

12a. **ORDERING ADDRESS:**

TRF Productions, LLC
14014 HARTLEY
HALL PLACE
DARNESTOWN, MD
20874-3324
Phone: 703-645-8889
Attention: Ward M. LeHardy, Jr.

12b. **ORDERING PROCEDURES**: For supplies and services, the ordering procedures, information on Blanket Purchase Agreements (BPA’s) and a sample BPA are found in Federal Acquisition Regulation (FAR) 8.405-3

13. **PAYMENT ADDRESS:**

TRF Productions, LLC
14014 HARTLEY
HALL PLACE
DARNESTOWN, MD
20874-3324
Phone: 703-645-8889
Phone: 703-645-8889
Attention: Ward M. LeHardy, Jr.


15. **EXPORT PACKING CHARGES**: Not Applicable

16. **TERMS AND CONDITIONS OF RENTAL, MAINTENANCE, AND REPAIR (IF APPLICABLE)**: Not Applicable

17. **TERMS AND CONDITIONS OF INSTALLATION (IF APPLICABLE)**: Not Applicable

18a. **TERMS AND CONDITIONS OF REPAIR PARTS INDICATING DATE OF PARTS PRICE LISTS AND ANY DISCOUNTS FROM LIST PRICES (IF AVAILABLE)**: Not Applicable

18b. **TERMS AND CONDITIONS FOR ANY OTHER SERVICES (IF APPLICABLE)**: The contractor shall not be liable for any injury to Government personnel or damage to Government property arising from the use of equipment maintained by the Contractor, unless the injury or damage is due to the fault or negligence of the Contractor.

**CANCELLATION FEES**: Cancellations made on short notice will result in charges to the client. If made with less than one (1) business day’s notice, you will be billed at 100% of the value of the service rendered; if made with less than two (2) business day’s notice, you will
be charged at 50% of the value of the services rendered. TRF honors the cancellation policies of its freelancers. Cancellations made on Friday for Monday jobs will be billed 100%. OVERTIME POLICY: All employees paid on an hourly basis will be paid time and a half (OT) after 40 hours in one week per the Department of Labor. Clients will be billed at one and a half times the hourly bill rate. All employees paid on a daily rate will be paid time and a half (OT) after 8 hours if working in a studio environment and after 10 hours (portal to portal) working in the field. Clients will be billed at one and a half times the hourly bill rate.

19 LIST OF SERVICE AND DISTRIBUTION POINTS (IF APPLICABLE): Not Applicable

20 LIST OF PARTICIPATING DEALERS (IF APPLICABLE): Not Applicable

21 PREVENTIVE MAINTENANCE (IF APPLICABLE): Not Applicable

22a. SPECIAL ATTRIBUTES SUCH AS ENVIRONMENTAL ATTRIBUTES (e.g. recycled content, energy efficiency, and/or reduced pollutants): Not Applicable

22b. SECTION 508 COMPLIANCE FOR ELECTRONIC AND INFORMATION TECHNOLOGY (EIT): Not Applicable

23. DUNS NUMBER: 113342872

24. NOTIFICATION REGARDING REGISTRATION IN SYSTEM FOR AWARD MANAGEMENT (SAM) DATABASE: Contractor has an active registration in the System for Award Management (SAM) database.
Company Overview

TRF Productions, LLC is a full service film, video, and multimedia communications company. Storytelling is our passion. We write, produce, and direct award-winning work for Fortune 500, government, and broadcast clients.

Our mission is to be an integral part of your communications and learning solutions. We are committed to truly understand your business and the needs of your target audience; to craft engaging and carefully focused communications / learning experiences that "move the needle" in the real world. We strive to delight our clients by keeping our promises, staying on time and on budget, being easy (and fun) to work with, and delivering a product that exceeds expectations.

Our Fairfax, VA office houses five state-of-the-art broadcast quality non-linear editing and post-production suites, including Final Cut Pro HD and the Avid Adrenaline non-linear editing systems. We also have a professional recording booth for voice over work. In addition, our stable of editors are some of the best in the business, bringing creativity and speed to every project.

GSA Pricelist
Effective 03-04-2020

<table>
<thead>
<tr>
<th>SIN</th>
<th>Labor Category</th>
<th>GSA Rate Per Hour w/IFF Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>512110</td>
<td>2-D Graphic Designer</td>
<td>$ 79.12</td>
</tr>
<tr>
<td>512110</td>
<td>3-D Animation Designer</td>
<td>$ 95.97</td>
</tr>
<tr>
<td>512110</td>
<td>Art Director</td>
<td>$130.68</td>
</tr>
<tr>
<td>512110</td>
<td>Associate Producer</td>
<td>$ 61.26</td>
</tr>
<tr>
<td>512110</td>
<td>Audio Visual Technician</td>
<td>$ 67.38</td>
</tr>
<tr>
<td>512110</td>
<td>Broadcast Director</td>
<td>$130.68</td>
</tr>
<tr>
<td>512110</td>
<td>Broadcast Engineer/Camera Shader</td>
<td>$ 79.64</td>
</tr>
<tr>
<td>512110</td>
<td>Casting Director</td>
<td>$ 59.73</td>
</tr>
<tr>
<td>512110</td>
<td>Character Generator Operator</td>
<td>$ 69.43</td>
</tr>
<tr>
<td>512110</td>
<td>Director of Photography I</td>
<td>$122.52</td>
</tr>
<tr>
<td>512110</td>
<td>Director of Photography II</td>
<td>$153.15</td>
</tr>
<tr>
<td>512110</td>
<td>Director/Technical Director</td>
<td>$103.12</td>
</tr>
<tr>
<td>Position</td>
<td>Rate 1</td>
<td>Rate 2</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Field Audio Engineer</td>
<td>$91.89</td>
<td>$94.09</td>
</tr>
<tr>
<td>Field Videographer</td>
<td>$100.05</td>
<td>$102.46</td>
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<tr>
<td>Film-Style Director</td>
<td>$126.60</td>
<td>$129.64</td>
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<tr>
<td>Floor Director</td>
<td>$66.36</td>
<td>$67.96</td>
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<tr>
<td>Grip I</td>
<td>$61.26</td>
<td>$62.73</td>
</tr>
<tr>
<td>Grip II</td>
<td>$86.78</td>
<td>$88.86</td>
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<tr>
<td>Lighting Director I</td>
<td>$85.76</td>
<td>$87.82</td>
</tr>
<tr>
<td>Lighting Director II</td>
<td>$96.99</td>
<td>$99.32</td>
</tr>
<tr>
<td>Makeup Artist I</td>
<td>$79.64</td>
<td>$81.55</td>
</tr>
<tr>
<td>Makeup Artist II</td>
<td>$83.72</td>
<td>$85.73</td>
</tr>
<tr>
<td>News Producer/On-Camera Reporter</td>
<td>$100.05</td>
<td>$102.46</td>
</tr>
<tr>
<td>Non-Linear Video Editor I</td>
<td>$56.15</td>
<td>$57.50</td>
</tr>
<tr>
<td>Non-Linear Video Editor II</td>
<td>$78.61</td>
<td>$80.50</td>
</tr>
<tr>
<td>Non-Linear Video Editor III</td>
<td>$103.12</td>
<td>$105.59</td>
</tr>
<tr>
<td>Producer/Director I</td>
<td>$78.61</td>
<td>$80.50</td>
</tr>
<tr>
<td>Producer/Director II</td>
<td>$100.05</td>
<td>$102.46</td>
</tr>
<tr>
<td>Producer/Director III</td>
<td>$112.31</td>
<td>$115.00</td>
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<td>Production Assistant I</td>
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<td>$52.27</td>
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<td>Production Assistant II</td>
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<td>$69.21</td>
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<tr>
<td>Scriptwriter I</td>
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<td>$80.50</td>
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<td>Scriptwriter II</td>
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<td>Senior Engineer</td>
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<td>$83.64</td>
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<td>Set Decorator</td>
<td>$79.64</td>
<td>$81.55</td>
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<tr>
<td>Steadicam Operator</td>
<td>$153.15</td>
<td>$156.82</td>
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<tr>
<td>Still Photographer I</td>
<td>$139.87</td>
<td>$143.23</td>
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<tr>
<td>Still Photographer II</td>
<td>$253.20</td>
<td>$259.28</td>
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<tr>
<td>Storyboard Artist</td>
<td>$85.76</td>
<td>$87.82</td>
</tr>
<tr>
<td>Studio Audio Engineer</td>
<td>$96.99</td>
<td>$99.32</td>
</tr>
<tr>
<td>Studio Camera Operator</td>
<td>$79.64</td>
<td>$81.55</td>
</tr>
<tr>
<td>Technical Director</td>
<td>$69.43</td>
<td>$71.09</td>
</tr>
<tr>
<td>Teleprompter Operator</td>
<td>$74.53</td>
<td>$76.32</td>
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<tr>
<td>Transcriptionist</td>
<td>$73.51</td>
<td>$75.27</td>
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<tr>
<td>Video Archivist</td>
<td>$61.77</td>
<td>$63.25</td>
</tr>
<tr>
<td>Virtual Set Designer</td>
<td>$102.10</td>
<td>$104.55</td>
</tr>
<tr>
<td>Wardrobe Manager</td>
<td>$130.68</td>
<td>$133.82</td>
</tr>
</tbody>
</table>

**Service Contract Act:** The Service Contract Labor Standards (SCLS)" per the Multiple Award Schedule Solicitation is applicable to this contract and as it applies to the entire Multiple Award Schedule" per the Multiple Award Schedule Solicitation and all services provided. While no specific labor categories have been identified as being subject to SCA due to exemptions for professional employees (FAR 22.1101, 22.1102 and 29CRF.
5413.300), this contract still maintains the provisions and protections for SCA eligible labor categories. If and/or when the Contractor adds SCA labor categories / employees to the contract through the modification process, the Contractor must inform the Contracting Officer and establish a SCA matrix identifying the GSA labor category titles, the occupational code, SCA labor category titles and applicable wage determination (WD) number. Failure to do so may result in cancellation of the contract.

**Other Direct Costs (ODCs)**

<table>
<thead>
<tr>
<th>SIN</th>
<th>Other Direct Costs (ODCs) / Support Products</th>
<th>Unit of Issue</th>
<th>GSA Rate (w/IFF)</th>
</tr>
</thead>
<tbody>
<tr>
<td>541810ODC</td>
<td>Mobile switcher package – 3 cameras (Flypack)</td>
<td>Day</td>
<td>$4,431.23</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Mobile switcher package – 2 cameras (Flypack)</td>
<td>Day</td>
<td>$3,516.37</td>
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<tr>
<td>541810ODC</td>
<td>HD Field Production Package</td>
<td>Day</td>
<td>$1,612.09</td>
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<tr>
<td>541810ODC</td>
<td>Non-Linear Edit System</td>
<td>Day</td>
<td>$856.42</td>
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<tr>
<td>541810ODC</td>
<td>HMI Lighting Instrument – 4,000 watts</td>
<td>Day</td>
<td>$629.72</td>
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<tr>
<td>541810ODC</td>
<td>Lighting Package – Standard</td>
<td>Day</td>
<td>$453.40</td>
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<tr>
<td>541810ODC</td>
<td>Kino Flo Lighting Instruments - 4X4 lights w/ tungsten and daylight bulbs</td>
<td>Day</td>
<td>$302.27</td>
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<tr>
<td>541810ODC</td>
<td>HMI Lighting Instrument – 1,200 watts</td>
<td>Day</td>
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<tr>
<td>541810ODC</td>
<td>Kino Flo Lighting Instruments - two 2x2 lights w/ tungsten and daylight bulbs</td>
<td>Day</td>
<td>$251.89</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Portable Hard Drive 2 Terabyte minimum size</td>
<td>Day</td>
<td>$251.89</td>
</tr>
<tr>
<td>541810ODC</td>
<td>LED Lighting Instruments - 3 LED instruments (1X1 Litepanels and/or LED Fresnel style instruments)</td>
<td>Day</td>
<td>$226.70</td>
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<td>541810ODC</td>
<td>HMI Lighting Instrument – 400 watts</td>
<td>Day</td>
<td>$201.51</td>
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<td>541810ODC</td>
<td>Field Audio Package</td>
<td>Day</td>
<td>$201.01</td>
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<tr>
<td>541810ODC</td>
<td>HMI Lighting Instrument – 100 watts</td>
<td>Day</td>
<td>$176.32</td>
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<td>541810ODC</td>
<td>Tungsten lighting Instruments - 1000 watt Fresnel, 2000 watt Fresnel, 1000 watt open face, or 2000 watt open face</td>
<td>Day (ea)</td>
<td>$150.13</td>
</tr>
<tr>
<td>541810ODC</td>
<td>On-Camera Moderator</td>
<td>Hour</td>
<td>$138.04</td>
</tr>
<tr>
<td>541810ODC</td>
<td>On-Camera Narrator</td>
<td>Hour</td>
<td>$115.87</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Day Player</td>
<td>Hour</td>
<td>$115.87</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Voiceover Narrator</td>
<td>Hour</td>
<td>$91.69</td>
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<tr>
<td>541810ODC</td>
<td>Extra</td>
<td>Hour</td>
<td>$46.35</td>
</tr>
</tbody>
</table>
Labor Category Descriptions

**Job Title: SCRIPTWRITER I**
Minimum General Experience: 4 years experience as a successful scriptwriter on a variety of subjects.

Functional Responsibility: The scriptwriter works closely with the client and/or producer-director to create a script that accomplishes predetermined learning and communications objectives while maintaining audience interest. Depending on the format of the production, the script may take the form of a panel discussion between subject matter experts; a news magazine story; a documentary style production comprised of narration, sound bites, b-roll, graphics, etc.; or a dramatic narrative featuring dialogue between characters.

Minimum Education: BA, English, Journalism, Communications or equivalent work experience.

**Job Title: SCRIPTWRITER II**
Minimum General Experience: 8 years experience as a successful scriptwriter on a variety of subjects.

Functional Responsibility: The scriptwriter works closely with the client and/or producer-director to create a script that accomplishes predetermined learning and communications objectives while maintaining audience interest. Depending on the format of the production, the script may take the form of a panel discussion between subject matter experts; a news magazine story; a documentary style production comprised of narration, sound bites, b-roll, graphics, etc.; or a dramatic narrative featuring dialogue between characters.

Minimum Education: BA, English, Journalism, Communications or equivalent work experience.

**Job Title: PRODUCER / DIRECTOR I**
Minimum General Experience: At least 4 years as an associate producer or producer, including 2 years as a director. Must have understanding of all elements of production and some writing skills.

Functional Responsibility: The Producer/Director is responsible for planning, producing, and directing a variety of programs created in studio and field environments. These include live distance learning and information broadcasts, pre-recorded/edited educational, instructional, and outreach communications projects, documentaries and scripted dramatic presentations. In addition provides logistical and editorial decisions, budgeting, financial responsibility, research on shooting location, scouting, presenting proposals and story ideas, managing from concept through production and postproduction phases. He or she obtains needed releases, performs archival research and supervises post-production activities.

Minimum Education: BA, TV/Film/Communication or equivalent, relevant work experience.

**Job Title: PRODUCER / DIRECTOR II**
Minimum General Experience: At least 8 years working in video production, including 6 years as a producer and at least 4 years as a director. Must have understanding of all
elements of production and good writing skills.

Functional Responsibility: Manages the production process, interacting with client, crew, and outside vendors. Insures that the projects are completed on time and on budget, delivering a product that meets the client’s needs. Must have strong management skills, for producing segments for a show, roll ins for live taping in a studio. Obtains any needed talent or location releases, transportation and travel bookings for crews, and provides for any other field crew needs. In addition, responsible for logistical and editorial support, research on shooting location, scouting, presenting of proposals and story ideas, and managing production and postproduction phases. Develops creative treatments, studies scripts to determine artistic interpretation, plans and arranges for shoots. Works with the supervising or executive producer and has control over the setup of shots, oversees the film or video in scope and direction. As director, responsible for the creative and technical aspects of location production, including talent performance, camera, lighting and audio quality.

Minimum Education: BA, TV/Film/Communication or equivalent field or additional years of relevant experience acceptable.

Job Title: PRODUCER / DIRECTOR III
Minimum General Experience: At least 12 years working in video production, including 8 years as a producer and at least 6 years as a director. Must have understanding of all elements of production and good writing skills.

Functional Responsibility: Manages the production process, interacting with client, crew, and outside vendors. Insures that the projects are completed on time and on budget, delivering a product that meets the client’s needs. Must have strong management skills, for producing segments for a show, roll ins for live taping in a studio. Obtains any needed talent or location releases, transportation and travel bookings for crews, and provides for any other field crew needs. In addition, responsible for logistical and editorial support, research on shooting location, scouting, presenting of proposals and story ideas, and managing production and postproduction phases. Develops creative treatments, studies scripts to determine artistic interpretation, plans and arranges for shoots. Works with the supervising or executive producer and has control over the setup of shots, oversees the film or video in scope and direction. As director, responsible for the creative and technical aspects of location production, including talent performance, camera, lighting and audio quality.

Minimum Education: BA, TV/Film/Communication or equivalent field or additional years of relevant experience acceptable.

Job Title: NEWS PRODUCER/ON-CAMERA REPORTER
Minimum General Experience: 6 years, including 3 years of on-camera experience

Functional Responsibility: The News 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 field production and on-camera reporting experience, as well as 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 supervising editing sessions.
**Minimum Education:** BA, English, Journalism, Communications or equivalent, relevant work experience.

**Job Title:** FILM-STYLE DIRECTOR  
**Minimum General Experience:** 12 years, including 8 years directing cinematic or episodic dramatic productions.

**Functional Responsibility:** The Film-Style Director directs dramatic and / or high level documentary 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 Film-Style 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 to assure strong story flow and effectiveness.

**Minimum Education:** BA, TV/Film/Communication or equivalent, relevant work experience.

**Job Title:** BROADCAST DIRECTOR  
**Minimum General Experience:** 10 years experience with 5 years of directing live and “live to tape” broadcast studio productions.

The Broadcast Director supervises 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 Broadcast 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.

**Minimum Education:** BA,TV/Film/Communication or equivalent, relevant work experience.

**Job Title:** DIRECTOR/TECHNICAL DIRECTOR  
**Minimum General Experience:** 10 years experience with 5 years of live broadcast directing and technical directing experience.

**Functional Responsibility:** The Director/Technical Director must be able to simultaneously direct and switch live and live-to-tape studio production, while supervising a control room crew comprised of a graphic artist, audio engineer, broadcast engineer, floor director, teleprompter operator, and multiple camera operators. The Director/Technical Director operates the video switcher that controls all incoming and outgoing video sources. 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. On a multiple camera switched location shoot, the Director/Technical Director shall be familiar with the operation of the equipment the Contractor deploys to the remote location.

**Minimum Education:** BA in Film and Video, Communications or other related degree or
equivalent, relevant work experience.

**Job Title: TECHNICAL DIRECTOR**
Minimum General Experience: 7 years of experience, including 5 years switching live and "live to tape" programs

**Functional Responsibility:** The Technical Director operates the video switcher that controls all incoming and outgoing video sources. 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. On a location shoot, the Technical Director shall be familiar with the operation of the equipment the Contractor deploys to the remote location.

**Minimum Education:** BA in Film and Video, Communications or other related degree or equivalent, relevant work experience.

**Job Title: ASSOCIATE PRODUCER**
Minimum General Experience: 5 years production experience, including 3 years as an associate producer

**Functional Responsibility:** The Associate Producer helps the executive producer and/or Producer/Director or Studio Producer coordinate large, complex productions. The Associate Producer may participate in production planning, casting, scouting of locations, location of stock footage, and direction of staff during field or studio productions. The Associate Producer also may be involved in screening, cataloguing, and ingesting b-roll material for editing and post-production.

**Minimum Education:** BA in Film and Video, Communications or other related degree or equivalent relevant work experience.

**Job Title: STUDIO CAMERA OPERATOR**
Minimum General Experience: 3 years studio-based experience

**Functional Responsibility:** The Studio Camera Operator operates a studio camera during a live or a live-to-tape studio broadcast. He or she must be able to execute pushes, pulls, pans, and focus pulls smoothly and consistently. He or she must be able to work as part of a team of studio camera operators and must be able to understand and respond to direction given by the Broadcast Director/Technical Director. The studio camera operator must be able to do basic lighting for on-camera interviews and to work with other members of the studio team to do basic lighting of a television set.

**Minimum Education:** High school or GED, studio and field training.

**Job Title: FIELD VIDEOGRAPHER**
Minimum General Experience: 3 years experience working on field and remote location shoots.

**Functional Responsibility:** The Field Videographer operates an ENG/EFP camera during a field shoot. He or she must be able to set up and operate a broadcast quality field ENG/EFP camera, compose a shot, light a scene, create dynamic camera movement,
record interviews and b-roll. He or she must be able to work as part of an ENG/EFP team and understand basic principals of shooting sequences for editing.

Minimum Education: High school or GED, studio and field training.

Job Title: DIRECTOR OF PHOTOGRAPHY I
Minimum General Experience: 12-years videographer and camera operator with 3 years as Director of photography.

Functional Responsibility: Responsible for planning and executing all videography for the production. The Director of Photography has knowledge of and is experienced with current high definition camera equipment and workflows. This person works closely with the producer and / or director, along with a gaffer produce images that are dynamic, visually appealing and within engineering specifications for professional video productions. He / she is also highly skilled in shooting sequences for editing. This person 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.

Minimum Education: BA in Film and Video, Communications or other related degree or equivalent relevant work experience.

Job Title: DIRECTOR OF PHOTOGRAPHY II
Minimum General Experience: 15-years videographer and camera operator with 5 years as Director of Photography.

Functional Responsibility: Responsible for planning and executing all cinematography. The Director of Photography (DP) has knowledge of and is experienced with current and newly-developed high definition camera equipment and workflows. This person works closely with the Director to establish the overall look and feel of the piece. He or she should be able to block scenes and direct actors; establish camera position, framing, and camera movement; and ensure thorough coverage of each scene without “crossing the line”. He/she must work with the Lighting Director to produce images that are dynamic, visually appealing and within engineering specifications for video. The DP must be able to select lenses and filters, work with tripods, dollies, cranes, steadicams, matte boxes or other equipment and/or direct those who specialize in using such equipment.

Minimum Education: BA in Film and Video, Communications or other related degree or equivalent relevant work experience.

Job Title: CASTING DIRECTOR
Minimum General Experience: 5 years experience booking union and non-union talent as actors, extras, hosts, narrators and voiceover artists for productions

Functional Responsibility: 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 schedules and / or 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. He or she has a good working relationship with agents and managers and understands the rules of working with SAG/AFTRA talent.
Minimum Education: BA in Film/Video Production or four years of relevant experience.

**Job Title: LIGHTING DIRECTOR I**

Minimum General Experience: 6 years experience as grip or lighting technician with emphasis on lighting for film or video in studio and locations shoots with multiple instruments and lighting control devices.

Functional Responsibility: Works with the director and designer to produce lighting schemes, and also responsible for handling and operating all lighting equipment in the studio and in a field environment. Supervises grips and lighting technicians and procures rental equipment as needed.

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 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.

Minimum Education: BA in Film/Video Production or four years of relevant experience.

**Job Title: LIGHTING DIRECTOR II**

Minimum General Experience: 10 years of relevant work experience as a Lighting Designer or 5 years experience as a Lighting Director I, with a background in lighting design for film or video in studio and location shoots with multiple instruments and lighting control devices.

Functional Responsibility: Must be able to translate lighting concepts and script requirements into functional lighting for recording purposes. Works with the director and director of photography to create specialized rigging and lighting effects, that support the mood and messaging of a scene.

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 with the director and / or director of photography, establishing a lighting plan, working with a lighting equipment rental company to obtain rental equipment, coordinating the delivery of the equipment to the location, supervising multiple crew members, that may include grips, dolly grips, gaffers, best boys, etc.

Minimum Education: BA in Film/Art/communications or four years of relevant experience.

**Job Title: GRIP I**

Minimum General Experience: 3 years as a grip.

Functional Responsibility: 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.
Minimum Education: High School or GED.

Job Title: GRIP II
Minimum General Experience: 5 years as a grip or gaffer. Must posses some training and/or experience with electrical systems.

Functional Responsibility: 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 operate camera dollies or set up moderate lighting schemes by themselves.

Minimum Education: High School or GED.

Job Title: STEADICAM OPERATOR
Minimum General Experience: 8 years experience as video cameraman including 3 years operating a Steadicam rig.

Functional Responsibility: The Steadicam Operator operates a steadicam, ensuring that steadicam shots meet the needs of the Director and the Producer

Minimum Education: High School or GED with specific steadicam training.

Job Title: STUDIO AUDIO ENGINEER
Minimum General Experience: 6 years experience in a broadcast facility or post production environment. Able to operate studio consoles and record audio. Understands the delivery and transmission of digital audio media.

Functional Responsibility: 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 lavaliere microphones and/or shotgun mics). During studio shoots, the Studio Audio Engineer operates a multi-channel audio mixer, controls various devices for recording and playback, and may operate a telephone interface system for live phone-in questions.

Minimum Education: High School or GED.

Job Title: FIELD AUDIO ENGINEER
Minimum General Experience: 6 years experience capturing audio during field and remote location shoots. Understands the delivery and transmission of digital and analog audio media.

Functional Responsibility: 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 lavaliere microphones. The Field Audio Engineer is responsible for ensuring that a quality audio signal is provided to the camera. He / she must also be capable of jam-syncing time code to one or more cameras, and of creating backup digital recordings with matching camera time code, as
Minimum Education: High School or GED.

**Job Title: CHARACTER GENERATOR OPERATOR**

Minimum General Experience: 3 years experience as a character generator operator in a live broadcast environment. He/She must be able to work quickly and accurately, and be an above average speller. He/She should be able to use other graphics programs, such as Adobe Photoshop, that integrate with character generator programs.

Functional Responsibility: This individual operates a broadcast character generator, such as a Chyron, Type Deko, or XPression. 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 programs.

Minimum Education: AA degree in Communications or TV Production, or other related degree or equivalent relevant work experience.

**Job Title: STILL PHOTOGRAPHER I**

Minimum General Experience: 5 years of relevant working experience as a Still Photographer. Experience to include photographing events, people and places with a photojournalist’s eye., and photographing video production stills for documentation and promotion purposes. Must be comfortable using tools such as Adobe Photoshop and Lightroom, and be experienced in image manipulation and color control.

Functional Responsibility: Works with the director or program manager to determine subject matter and purpose. 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.

Minimum Education: High School or GED or four years of relevant experience

**Job Title: STILL PHOTOGRAPHER II**

Minimum General Experience: 10 years of relevant working experience as a Still Photographer. Experience to include photographing events, and specialized photography such as annual reports, portrait photography, advertising, product photography, and other creative photography.

Functional Responsibility: Works without direction to create images that are storytelling, or visually creative, with a high degree of visual impact. Post-production skill with tools such
as Adobe Photoshop and Lightroom, including advanced techniques in image manipulation and color control, is required.

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.

Minimum Education: High School or GED or four years of relevant experience.

Job Title: 2-D GRAPHIC DESIGNER
Minimum General Experience: 3 years of relevant working experience in graphics design and production, with brochures, reports, illustrations, training materials, or advertising, TV or Film.

Functional Responsibility: The 2-D Graphic Designer produces original, still artwork or 2D animation for incorporation into video. This person may use PowerPoint, Adobe Photoshop, Adobe After Effects and Adobe Illustrator and must be familiar with all procedures for integrating graphics into video environments, such as alpha channels and mattes.

Minimum Education: BA, Graphics, Design or equivalent or four years of relevant experience acceptable.

Job Title: 3-D ANIMATION DESIGNER
Minimum General Experience: 5 years of experience in animation, with one year of experience with software programs such as Alias/Wavefront/Maya. The 3-D animator must demonstrate artistic sensibility and a fluent expertise with complex software programs.

Functional Responsibility: The 3-D Animation Designer produces complex, multi-layered moving images for incorporation into video. This individual may use Cinema 4D, 3-D Studio Max, Z-Brush Adobe After Effects, Adobe Premiere CC, Apple Motion, Apple Final Cut X, Avid Media Composer, and other cutting edge software tools.

Minimum Education: BA, Art, Graphics, Design or other related degree or equivalent relevant work experience.

Job Title: VIRTUAL SET DESIGNER
Minimum General Experience: 5 years of experience in animation, with 3 years of experience with virtual set design. Must demonstrate artistic sensibility and a fluent expertise with complex software programs.

Functional Responsibility: The Virtual Set Designer produces complex, computer
generated 3-D sets to be used with a virtual set system, including an Orad Pro-Set Virtual Set system. This individual may use 3-D Studio Max, Maya, Cinema 4D, or comparable 3-D software for design of sets. Must be familiar with Orad 3Designer, Maestro and Page Editor software and steps necessary to import 3-D designs into Orad Virtual Set or other comparable virtual set systems, as required.

Minimum Education: BA, Art, Graphics, Design or other related degree or equivalent relevant work experience.

Job Title: STORYBOARD ARTIST
Minimum General Experience: 5 years creating storyboards for films and video productions.

Functional Responsibility: The storyboard artist works with the producer and director to produce visual representations (drawings) of key frames in a production. Much like a graphic novel, the storyboard helps the producer and director visualize the production, solve potential problems, and share ideas with the client prior to production.

Minimum Education: BA, Art, Graphics, or demonstrated equivalent work experience.

Job Title: FLOOR DIRECTOR
Minimum General Experience: 3 years experience working in a studio environment, including no less than 1 year acting as floor director.

Functional Responsibility: The Floor Director is the studio supervisor for staff and talent in the studio under the direction of the Producer and/or Director. The Floor Director communicates directions from the Producer and/or Director to the studio floor. He/she helps manage and direct on-set talent and assists with timing, blocking, and camera movement.

Minimum Education: BA, High School or GED or equivalent relevant work experience.

Job Title: BROADCAST ENGINEER/CAMERA SHADER
Minimum General Experience: 5 years in an engineering environment in a broadcast or post production facility. Understanding of all technical and electrical aspects of the production facility. At least 3 years experience trouble shooting and maintaining equipment, balancing cameras and shading during live broadcasts.

Functional Responsibility: The Broadcast Engineer/Camera Shader serves as technical liaison with outside television production facilities and uplink sites for the production and transmission of distance learning and information programming; communicates and coordinates with appropriate transmission operations staff and studio management staff before and during broadcast events; performs technical set-up and balancing of cameras prior to recording; monitors all broadcasts correcting any problems.

Minimum Education: AS degree in Electronics or equivalent or four years of relevant experience acceptable.

Job Title: SENIOR ENGINEER
Minimum General Experience: 7 years in an engineering environment in a broadcast or
post production facility. Understands all technical and electronic aspects of systems and is able to use waveform monitors and vector scopes to troubleshoot and maintain equipment.

**Functional Responsibility:** The Senior Engineer services maintains, repairs, and operates all video and audio systems; serves as technical liaison with outside television production facilities and uplink sites for the production and transmission of distance learning and information programming; communicates and coordinates with appropriate transmission operations and studio management staff before and during broadcast events; performs verification testing of all program video, audio, and cueing circuits for continuity and proper operation prior to each broadcast to assure quality control, including system timing and phasing; coordinates with engineering staff at other facilities and locations to verify 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.

**Minimum Education:** AS degree in Electronics or equivalent or four years of relevant experience acceptable.

**Job Title:** TELEPROMPTER OPERATOR.

**Minimum General Experience:** 3 years setting up and operating teleprompter equipment in studio and field environments.

**Functional Responsibility:** The Teleprompter Operator controls the text that is fed through camera- or floor-mounted teleprompters. The Teleprompter Operator is responsible for the set-up and operation of the teleprompting equipment, for loading and making needed text changes to the teleprompted script and for operating the teleprompter. He/she must be able to work quickly and accurately, and be an above average speller.

**Minimum Education:** BA, High School or GED or equivalent relevant work experience.

**Job Title:** ART DIRECTOR

**Minimum General Experience:** 8 years experience working on studio-based programs, including specific work as a set designer; and work on long and short-form film-style productions, including specific work as a set decorator and/or prop master.

**Functional Responsibility:** In studio productions, the Art Director works to design, and install the set, as well as create the overall “look” of the program with the Producer and the Director. He or she will design and/or build anchor desks, acquire furniture, purchase or fabricate props, suggest camera angles or positions, and consult with the Lighting Director.

In film-style productions, the Art Director works with the Producer and the Director to create the overall artistic approach of the program and ensure that the artistic vision is realized. He or she helps scout locations, design sets, acquire furniture, purchase or fabricate props, suggest camera angles or positions, consult with the costume and makeup departments, and consult with the editor and graphic artist during post-production.

**Minimum Education:** BA degree in Fine Arts, Theater or Film or related field.

**Job Title:** SET DECORATOR

**Minimum General Experience:** 3 years experience working on studio-based programs, and/or long and short-form film-style productions.
Functional Responsibility: The set decorator works with the Art Director to acquire props and decorate the set, consistent with the overall artistic approach for the program.

Minimum Education: BA, High School or GED or equivalent relevant work experience.

**Job Title: PRODUCTION ASSISTANT I**

**Minimum General Experience:** 2 years experience working on studio-based and location production shoots.

**Functional Responsibility:** The Production Assistant provides a variety of support services to the production staff and the producer-director. Duties may include coordinating the loading/unloading and transportation of equipment, locating and managing actors and extras, logging, digitizing media, obtaining talent and photo releases, moving lighting equipment under the direction of the Lighting Director, and other miscellaneous duties as assigned.

**Minimum Education:** AA degree in Communications or TV production, or equivalent relevant work experience.

**Job Title: PRODUCTION ASSISTANT II**

**Minimum General Experience:** 4 years experience working on studio-based and field location shoots.

**Functional Responsibility:** The Production Assistant provides a variety of support services to the production staff and the producer-director. Duties may include coordinating the loading/unloading and transportation of equipment, locating and managing actors and extras, logging, digitizing media, obtaining talent and photo releases, moving lighting equipment under the direction of the Lighting Director, and other miscellaneous duties as assigned. This position may also provide additional support for actors, camera and art departments, as required.

**Minimum Education:** AA degree in Communications or TV production, or equivalent relevant work experience.

**Job Title: MAKEUP ARTIST I**

**Minimum General Experience:** 3 years experience working on studio-based and field location shoots.

**Functional Responsibility:** The Makeup Artist applies makeup to professional talent, interview subjects and panelists for proper appearance on film or television productions. The makeup artist provides all necessary makeup and associated supplies.

**Minimum Education:** BA, High School/GED or equivalent relevant work experience.

**Job Title: MAKEUP ARTIST II**

**Minimum General Experience:** 5 years experience working on studio-based and field location shoots.

**Functional Responsibility:** The Makeup Artist applies makeup to professional talent, interview subjects and panelists for proper appearance on film or television productions.
For a dramatic film or a re-creation scene, the makeup artist may also be required to design unique looks or develop special appearances for a character, using specialized appliances and other techniques. The makeup artist provides all necessary makeup and associated supplies.

**Minimum Education:** BA, High School/GED or equivalent relevant work experience.

**Job Title: WARDROBE MANAGER**
**Minimum General Experience:** 6 years experience working on studio-based and field location shoots.

**Functional Responsibility:** The Wardrobe Manager is responsible for designing and fabricating and/or obtaining all costumes necessary for a particular production. He or she is highly organized, working 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 or she obtains these costumes and organizes them on portable clothes racks, and also ensures proper "aging" of the fabric for each scene. He / she photographs actors wearing wardrobe and notes their use in associated scenes, then remains on the set during the production to ensure wardrobe continuity throughout the production.

**Minimum Education:** BA, High School/GED or equivalent relevant work experience.

**Job Title: TRANSCRIPTIONIST**
**Minimum General Experience:** 3 years experience working as a transcriptionist.

**Functional Responsibility:** This person provides a verbatim transcription of supplied digital video or audio files. The transcription is typically made in a common word processing format (such as MS Word), and contains an associated time code reference. The transcriptionist must typically be able to provide transcripts within 48 hours of receiving source files.

**Minimum Education:** High School/GED or equivalent relevant work experience.

**Job Title: NON-LINEAR VIDEO EDITOR I**
**Minimum General Experience:** 6 years professional experience editing film or video. Basic knowledge of technical video editing equipment operation.

**Functional Responsibility:** Post-production on all video programs is performed using Avid, Final Cut or Adobe Premiere non-linear editing systems. The Non-Linear Video Editor Level I shall be capable of basic operation of NLE systems. He or she shall digitize media, create sequences, mix multiple tracks of video and audio (including music), and output in various digital formats to a hard drive or DVD.

**Minimum Education:** BA degree in Media/Communications or equivalent or four years of relevant experience acceptable.

**Job Title: NON-LINEAR VIDEO EDITOR II**
**Minimum General Experience:** 8 years professional experience editing film or video.

Working knowledge of technical video editing equipment operation.
Functional Responsibility: Post-production on all video programs is performed using Avid, Final Cut or Adobe Premiere non-linear editing systems. The Non-Linear Video Editor Level II shall be capable of basic operation of NLE systems. He or she shall digitize media, create sequences, mix multiple tracks of video and audio (including music), and output in various digital formats to a hard drive or DVD.

Minimum Education: BA degree in Media/Communications or equivalent or four years of relevant experience acceptable.

Job Title: NON-LINEAR VIDEO EDITOR III
Minimum General Experience: 12 years professional experience editing film or video. Working knowledge of technical video editing equipment operation.

Functional Responsibility: Post-production on all video programs is performed using Avid, Final Cut or Adobe Premiere non-linear editing systems. The Non-Linear Video Editor Level III shall be capable of complex editing on all NLE systems. He or she shall digitize media, create sequences, mix multiple tracks of video and audio (including music), and output in various digital formats to a hard drive or DVD.

Minimum Education: BA degree in Media/Communications or equivalent or four years of relevant experience acceptable.

Job Title: VIDEO ARCHIVIST
Minimum General Experience: 4 years experience managing media and archival assets in a broadcast or post production facility.

Functional Responsibility: The video archivist is responsible for acquiring, organizing, cataloguing, and storing media assets, using a digital assets storage system, as well as more traditional libraries. The responsibility of this labor category also may involve screening, cataloguing, and ingesting b-roll material. The archivist may also be responsible for searching video archives for specific content as necessary.

Minimum Education: BA degree in Media/Communications, Library Science or equivalent or four years of relevant experience acceptable.

Job Title: AUDIO VISUAL TECHNICIAN I
Minimum General Experience: 2 years experience with the setup and operation of conference rooms, auditoriums, theater, hotels (special events) and/or broadcast environments; must have good customer service and technical skills.

Functional Responsibility: Sets up and operates projection systems, audio mixing and distribution systems, microphones, and room control systems. Able to assist presenters with PowerPoint software and computer interfaces to the audiovisual systems.

Minimum Education: High school/GED.

Job Title: AUDIO VISUAL TECHNICIAN II
Minimum General Experience: 4 years experience with the setup and operation of conference rooms, auditoriums, theater, hotels (special events) and/or broadcast environments. Must have good customer service and technical skills.

Functional Responsibility: Troubleshoots audiovisual equipment and works with audio mixing and
distribution systems, video systems, along with computer hardware and software. Sets up and operates projection systems, audio systems, microphones, and room control systems. Skilled in assisting presenters with PowerPoint software and computer interfaces to the AV systems. May also manage additional support personnel on more sophisticated projects.

Minimum Education: High school/GED.

ODC Descriptions

1. **HD Field Production Package**: The High-Definition (HD) field production package includes (at a minimum) a broadcast-quality HD camera, lenses, tripod, field monitor, basic lighting kit, and all necessary cords, batteries, and accessories. The field production package also must include a vehicle to transport the equipment to the site and carts to move equipment around once onsite.

2. **Mobile switcher package – 2 cameras (Flypack)**: The 2 camera mobile switcher package includes, at a minimum:
   - Mobile production switcher with 2 broadcast quality HD cameras with tripods and camera control units with recorders capable of recording 90 minutes
   - 8 channel mixer, hard-wired and/or wireless microphones
   - Intercom system
   - Synchronizer to allow for a single non-synchronous video source.
   - Cables and connectors
   - Field lighting equipment sufficient for location
   - Teleprompter displays and related support equipment.

3. **Mobile switcher package – 3 cameras (Flypack)**: The 3 camera mobile switcher package should include, at a minimum:
   - Mobile production switcher with 3 broadcast quality HD cameras with tripods and camera control units with recorders capable of recording 90 minutes
   - 8 channel mixer, hard-wired and/or wireless microphones
   - Intercom system
   - Synchronizer to allow for a single non-synchronous video source.
   - Cables and connectors
   - Field lighting equipment sufficient for location
   - Teleprompter displays and related support equipment.

4. **Field Audio Package**: A standard audio package will include (at a minimum) a 3-channel field microphone mixer, 1 shotgun microphone (Sennheiser, Schoeps or equivalent) with boom and blimp, 2 hard-wire lavaliere microphones, 2 wireless microphones (Lectrosonics or equivalent), an ENG/EFP snake cable, a client monitoring system (Comtek or equivalent) and all necessary cords, batteries, and accessories.

5. **Lighting Package – Standard**: A standard lighting package will contain a selection of four to six lighting instruments with stands and a selection of gels and may be a combination of the instruments listed in items 6-13 below. The package will include
enough instruments to adequately light a minimum of two persons in a small office or room setting.

6. HMI Lighting Instrument – 100 watts
7. HMI Lighting Instrument – 400 watts
8. HMI Lighting Instrument – 1,200 watts
9. HMI Lighting Instrument – 4,000 watts
10. Tungsten lighting Instruments - 1000 watt Fresnel, 2000 watt Fresnel, 1000 watt open face, or 2000 watt open face
11. Kino Flo Lighting Instruments - 4X4 lights w/ tungsten and daylight bulbs
12. Kino Flo Lighting Instruments - two 2x2 lights w/ tungsten and daylight bulbs
13. LED Lighting Instruments - 3 LED instruments (1X1 Litepanels and/or LED Fresnel style instruments)
14. Non–Linear Edit System – Edit system capable of editing up to 4K footage, with effects plugins, and broadcast quality monitor for color correction. Software options include Final Cut Professional, Premiere and Avid Media Composer.
15. Portable Hard Drive (2 Terabyte minimum size)
16. Voiceover Narrator - This individual provides services as an on-camera host or narrator for a production, and may be either professional union talent or non-union talent. Must be able to ask interview questions and moderate a panel discussion.
17. On-Camera Narrator - This individual hosts live or live-to-tape broadcasts. He or she must be able to moderate a live program, working with a teleprompter system, an IFB, and take off-camera stage direction to host a smooth presentation. He or she must be able to field live telephone questions and smoothly recover should any technical or other problems occur during the live broadcast.
18. On-Camera Moderator - This individual hosts live or live-to-tape broadcasts. He or she must be able to moderate a live program, working with a teleprompter system, an IFB, and take off-camera stage direction to host a smooth presentation. He or she must be able to field live telephone questions and smoothly recover should any technical or other problems occur during the live broadcast.
19. Day Player - A role-player who can memorize lines, give plausible performances of scripted events, and repeat actions multiple times for multiple takes.
20. Extra – An individual who serves as background action (with no parts) support a scene. This individual fits the overall demographic requirements of the scene, has patience and is able to take direction as required.