

The National Park Foundation

Production of Interpretive Film Request for Proposals (RFP)

The Frederick Douglass National Historic Site (FRDO)

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REQUEST FOR PROPOSAL TABLE OF CONTENTS

SECTION A. BACKGROUND AND PURPOSE.....	3
SECTION B. PROJECT OVERVIEW	3
SECTION C. GENERAL REQUIREMENTS AND OBJECTIVES.....	4
SECTION D. SPECIFICATIONS AND SUBMITTALS	6
SECTION E. AUDIOVISUAL PRODUCTION PROCESS	8
SECTION F. TRAVEL, MEETINGS, AND PRESENTATIONS.....	19
SECTION G. DELIVERABLES AND DESTINATION POINT.....	20
SECTION H. GENERAL LIABILITY AND PROFESSIONAL LIABILITY INSURANCE	21
SECTION I. TECHNICAL DATA CONFIDENTIALITY	21
SECTION J. INSTRUCTIONS FOR THE PREPARATION OF PROPOSAL AND SUBMISSION INSTRUCTIONS	21
SECTION K. LIST OF DOCUMENTS AND ATTACHMENTS	26
SECTION L. PAYMENT SCHEDULE	26
SECTION M. PERIOD OF PERFORMANCE	27
SECTION N. INQUIRIES AND CONTRACT ADMINISTRATION	27
SECTION O. PROPOSAL EVALUATION.....	27
SECTION P. RFP TIMELINE OVERVIEW	27
SECTION Q. PROPOSAL DEADLINE	28

SECTION A. BACKGROUND AND PURPOSE

[The National Park Foundation \(NPF\)](#) is the official charitable non-profit partner to the National Park Service (NPS). In partnership with NPS, NPF is pleased to announce that it is accepting proposals to produce an interpretive film to support the [Frederick Douglass National Historic Site \(FRDO\)](#), a unit of the National Park System. NPF seeks proposals from individuals, teams, and production companies with diverse backgrounds and experiences. The Contractor will be an independent contractor and not an employee of NPF or NPS.

The [Frederick Douglass National Historic Site \(FRDO\)](#), 1411 W Street, SE, Washington, DC, was established by Congress on September 5, 1962. Douglass lived at this site, also known as Cedar Hill, from 1877 until his death in 1895. FRDO honors the life and legacy of Frederick Douglass, the most recognizable African American public spokesman of his time. FRDO ensures the preservation of Douglass's Washington, DC home while inspiring the public through the legacy of his dedication to the ideals of freedom, justice, equality, and activism against oppression. FRDO is open to the public year-round, seven days a week. A typical visit starts at the visitor center, where the Park presents a biographical film produced over 25-years ago and concludes with a group tour of the home.

The selection of a Contractor will ensure NPS and NPF are engaging with industry leaders to develop and produce the film. Once produced, the film will revitalize and improve the visitor experience and orientation to the Park. It will introduce visitors to Frederick Douglass's life and incorporate thematic content relevant to the legacy of freedom and justice in the world.

NPS and NPF will jointly recruit the Contractor. The Contractor will coordinate with the FRDO assigned NPS Project Manager and report directly to NPF's Project Manager, Cultural Resources.

SECTION B. PROJECT OVERVIEW

Frederick Douglass National Historic Site (FRDO) is located in the Anacostia neighborhood of Washington, DC. Frederick Douglass and his family lived on the grounds of the Cedar Hill estate beginning in 1877. Douglass spent his career as an advocate for the civil rights of minorities, the abolition of slavery, and the women's suffrage and temperance movement. His life's triumphs were many: abolitionist, women's rights activist, author, owner-editor of antislavery newspapers, United States Minister to Haiti, and the most respected African American orator of the 1800s.

Frederick Douglass moved to Cedar Hill with his first wife, Anna Murray, and their five children. Anna died in 1882, and eighteen months later, he married Helen Pitts. Douglass remained politically active while living at Cedar Hill. After he died in 1895, Helen vigorously preserved Cedar Hill as a memorial to his life and legacy. The home was administered by the Frederick Douglass Memorial and Historical Association and the National Association of Colored Women's Clubs from 1916 until 1962 when the property was conveyed to the United States government.

Since 1984, the film, *"Fighter for Freedom: The Frederick Douglass Story,"* has been shown at the Park. The historical context of this film is accurate. It does a good job highlighting the love between Douglass and his wife, which goes far towards humanizing this public figure. Still, the

film emphasizes Douglass’s life before moving to Washington, DC, leaving out much of his work after 1877 and its relevance to the present day. The costuming worn by the actors is outdated, and at 36 years old, the film, made before the digital age, appears grainy.

The selected Contractor shall develop and produce a new 23—minute interpretive film for FRDO. The new film shall foster an intellectual and emotional connection between visitors and the site, including the physical home, museum collection objects, and the life and legacy of Frederick Douglass. To achieve this purpose, various filmic elements may be employed, such as historically accurate portrayals, reenactments, archival photographs, interviews with Douglass scholars, and well-known individuals who represent the ideals that Douglass personified. To convey the “Power of Place,” footage shall be filmed onsite and other places relevant to Douglass, such as his former residence in Rochester, NY, and his birthplace near Wye House on Maryland’s Eastern Shore. Refer to [*Section C, General Requirements and Objectives, B. Interpretive Themes and Goals*](#) for the required themes and goals of the film.

SECTION C. GENERAL REQUIREMENTS AND OBJECTIVES

The Contractor shall provide all services, including labor, materials, equipment, facilities, fees, research, licensing, and travel necessary to produce one 23—minute, 4K, UHD interpretive film with 5.1 surround sound, Audio Description (AD), Subtitles for the Deaf and Hard of Hearing (SDH), and Closed Captions (CC); one digital video disc (DVD) replicating master with packaging and disc face artwork; and one Blu-Ray (BRD) replicating master with packaging and disc face artwork in accordance with the specifications as detailed in this contract and its attachments.

A. Specification Overview

1. Video Format: 4K Ultra-High-Definition (UHD) 3840 x 2160 resolution.
2. Length: 23—minutes.
3. Audio: 5.1 surround sound and stereo.
4. Music: an original score is required.
5. Accessibility: AD, SDH, and CC file.
6. Multiple shoots: filming in four seasons and at multiple locations.
7. Historically accurate reenactments.
8. Interviews with five Subject Matter Experts or other individuals.
9. Archival Material and Stock Footage.
10. Video shall be produced in English and Spanish; Spanish language version shall include Spanish AD and Spanish SDH.

B. Interpretive Themes and Goals

To varying degrees, the new film shall touch upon each of the interpretive themes listed below. The themes are the foundation upon which the content of the film shall be created. At 23—minutes, the film cannot examine every park story in detail and must offer more than a superficial glimpse of Douglass’s life. The narrative and visual shall create an interpretive tapestry, interweaving storylines, revealing connections between people and places, stirring in the visitor a sense of wonder and awe, and a desire for personal discovery through exploration of the resources. The following thematic goals and elements shall be included in

the production in order to ensure that the interpretive themes of FRDO are embodied in the film.

1. Interpretive Themes

- a. The life, legacy, and ideals of Frederick Douglass, centered in our nation's 19th-century struggle for civil rights and social justice, continues to challenge and inspire Americans in the 21st-century.
- b. The story of Douglass's journey through enslavement and overwhelming odds, depicting the story of prominence and inspires us to work untiringly to achieve our aspirations.
- c. Douglass's legacy as an abolitionist and advocate for social justice, civil rights, and equality of education regardless of race or gender challenges the nation to live up to its ideals and is relevant for Americans today.

2. Interpretive Goals

- a. ***Douglass as a "Founding Father."*** Traditionally, the founding fathers' idea was limited to a select group of individuals who secured America's independence from Great Britain. Today, the definition includes men and women who pushed America to live up to the ideals in the Declaration of Independence. As one of the key individuals who shaped the nation, Douglass's stature in American history is on par with others whose memorials stand in places such as the National Mall and Mount Rushmore.
- b. ***The relevance of Douglass's work to the present day.*** The film shall connect Douglass's life, legacy, and work in the 19th century with a 21st-century audience. The film shall convey how the Civil Rights struggles trajectory started in large measure with Douglass and continued through the 20th century to the present day. The film shall not be a biography of Douglass's life. Care should be taken to include recent examples but not to the extent that the movie would appear dated in 10—20 years.
- c. **Use of primary sourced, historical objects and sites to humanize Douglass.** The Douglass home in Washington, DC, is where Douglass's public and private life intersected. There are museum collections, historical photographs, and archival records connected to Douglass. Some examples: incorporating his traveling trunk with the name "Douglass" written on the side. Douglass used the trunk to travel during his time as the Ambassador to Haiti and his trips to Africa and Europe; the Park owns Douglass's original shoes that he used to walk to Capitol Hill and City Hall, so incorporating Douglass's 4th great-grandson talks about walking in "Douglass's shoes;"; FRDO holds the Seraph book which Douglass took with him when he escaped slavery at 20 years old; other stories related to collection objects include Douglass playing "The Star-Spangled Banner" on the violin; and a collection of historic photographs of the grounds that depict the barn, orchard, and other features that are no longer there.
- d. Film content shall be discussed and determined in collaboration with NPF and NPS project team after the contract has been awarded, beginning at the post-award meeting to be held at the Park. Refer to [Section F, Travel, Meetings, And Presentations](#), B.

SECTION D. SPECIFICATIONS AND SUBMITTALS

The proposal shall include the following specifications and required submittals as detailed below:

A. Project Management

The Contractor's Project Manager shall:

1. Be the primary point of contact between the Contractor, NPF, and NPS.
2. Have full authority to act for the Contractor on all matters.
3. Provide quality control to ensure that all elements of project work meet the requirements of the contract specifications as follows:
 - a. Provide routine inspections and project updates of ongoing work.
 - b. Inform NPF and NPS of any issues that could affect work quality or schedule.
 - c. Ensure that all work not acceptable or compliant with the specifications is corrected prior to review by the NPF and NPS.
4. Produce a detailed, complete overall project schedule listing all submittals, review times, site visits, and closeout submittals. The Contractor-provided project schedule shall be submitted to NPF/NPS for review and approval fourteen (14) business days after the onsite post-award meeting. The Contractor shall update the approved schedule and resubmit to NPF/NPS as needed over the life of the project.
5. Track work progress to ensure that the project is completed according to the schedule. Coordinate and confirm the dates for all submittals and meetings with NPF/NPS.
6. Ensure that the Contractor staff adheres to the communication protocol established during the onsite post-award meeting.
7. Progress Meetings: Initiate, participate, and provide the agenda for bi-weekly telephone conference progress meetings with representatives of the Contractor, NPF, NPS, and subcontractors. Submit meeting notes no later than five (5) business days post-meeting.

B. Format and Method for Submitting Deliverable Documents and Video Edits

1. Unless otherwise specified, all documents shall be created in the latest version of Microsoft Word and shall be submitted to NPF/NPS electronically via e-mail.
2. Unless otherwise specified, all video edits shall be submitted to NPF/NPS as digital files using a pre-approved file transfer service to be determined at the onsite post-award meeting.

C. Accessibility

1. The completed film shall meet all NPS accessibility guidelines, which can be found at: <https://www.nps.gov/subjects/hfc/accessibility.htm>.
2. The Contractor shall produce Audio Description (AD) using a professional Audio Descriptor and Subtitles for the Deaf and Hard of Hearing.
3. The Contractor shall pace all scripts and edits required under this contract to accommodate a secondary AD narration track. The Scriptwriter shall incorporate "natural pauses" where no primary narration is spoken into the script.
4. Refer to [*Section C General Requirements and Objectives, A, Specification Overview*](#) Subtitles for the Deaf and Hard of Hearing (SDH) Review for additional specifications.
5. Refer to [*Section C General Requirements and Objectives, Audio Description Review*](#) for additional specifications.

D. Cultural Compliance

1. All filming shall be performed in strict accordance with all compliance requirements and regulations imposed by the federal or state government or private landholders per the National Historic Preservation Act (NHPA) and the National Environmental Policy Act (NEPA) in regard to accessing a proposed filming location(s), such as a culturally sensitive landscape or historic property, or the proposed use of specialized filming equipment at a specific location(s), such as constructing dolly track at an archeological site.
2. The Contractor shall coordinate with officials at NPS locations for filming on their property, both exterior and interior filming. Filming fees shall not be required on NPS property.
3. The Contractor shall coordinate with officials at non-NPS locations for filming on their property, both exterior and interior filming. All required permits and filming fees (unknown at this time) shall be the responsibility of the Contractor.
4. The Production Plan shall include specific information discussed during the onsite post-award meeting pertaining to all compliance requirements.

E. Spanish Language Versions

1. Submit the Spanish version as required throughout this contract in a two-column table format in the latest version of Word with English text on the left and the corresponding Spanish text on the right.
2. The Contractor shall be responsible for obtaining all Spanish translations.
3. The Spanish version shall match the Spanish vocabulary level and styles found on Spanish language television, such as Univision and CNN en Español.
4. The Spanish version shall not be word-for-word translations from English to Spanish; the Spanish narrative shall achieve the English narrative's interpretive intent.
5. All Spanish scripts and edits shall be paced to accommodate Spanish AD.
6. Spanish SDH and CC are required.
7. Over-dubbing of English-speaking interview audio into Spanish is not required.

F. NPF & NPS Release Form and License Agreements

1. The Contractor shall obtain all rights and permissions from the owners/holders of restricted copyrighted materials for use in the film under this contract. The Contractor shall submit an inventory of all copyright agreements for all assets used in the final film as part of the Completion Report. All license agreements and release forms shall be approved by NPF/NPS prior to use.
2. The use of the National Park Service Release Form is mandatory for all "Talent" (including interview subjects, actors, narrators, musicians, and music composers) appearing in or providing content for all media produced. Refer to **Attachment A – NPS Individual Release Form** and **Attachment B – NPS Materials Release Form**.
3. The Contractor shall clear and negotiate prices, terms, and conditions of all elements for use, including all rights with publishers and copyright holders, and pay all costs and fees for restricted and copyrighted material used in the production.
4. All acquisitions of restricted material shall have documented signed agreements in the name of the National Park Service.

5. The following **use rights** shall be required: All uses, all media, all locations, in perpetuity or for the life of the project. There shall be no limits on the number of DVDs and BRDs sold.

SECTION E. AUDIOVISUAL PRODUCTION PROCESS

The Contractor shall adhere to the following audiovisual production process:

A. Pre-Production Phase

Work performed during the Pre-Production phase centers on ensuring the project is logically structured. Its goals are understood and realistically attainable within the Contractor's budget, schedule, and other specified parameters. The Contractor's work in this phase shall include:

1. **Post-Award Conference Call** as specified in [Section F, Travel, Meetings, And Presentations, B.](#)
2. **Post-Award Onsite Meeting** as specified in [Section F, Travel, Meetings, And Presentations, B.](#)
 - a. Prepare and submit a Trip Report.
 - b. Prepare and submit written response to NPF/NPS review comments.

3. Project Schedule

The Contractor shall produce a detailed overall Project Schedule listing all submittals with review times and closeout submittals. The Contractor-provided project schedule shall be submitted via e-mail to NPF/NPS for review and approval no later than 15 business days after the post-award onsite meeting. The Contractor shall update the approved schedule and resubmit to the NPF/NPS as needed over the life of the project.

4. Research

The Contractor shall be responsible for performing all content research, researching, acquiring, and licensing all elements not originally produced, i.e., graphics, artwork, photographs, archival and historical photographs and footage, stock footage, music, and sound effects to create the final production. This is not a separate submittal but shall be required to successfully complete treatments, scripts, rough cuts, and other project submittals.

5. Filming Fees and Honorariums

- a. The Contractor shall pay all fees and honorariums related to filming, including all location, permit, licensing fees; honorariums to interview subjects set at \$200 per person, additional costs incurred by interview subjects for travel to interview location, and all project consultants and subject matter experts selected by the Contractor to provide content expertise throughout the project. NPS employees shall not receive payment for consultation, interviews, or travel.
- b. Filming in the Park shall require an NPS filming permit. NPS shall waive the permit fee.

- c. Five interviews with subject matter experts or other individuals are required. Refer to [*Section E, Audiovisual Production Process, Interviews, B Production Phase, 4*](#), for additional information.

6. Accuracy of Content

The Contractor shall be required to produce a film grounded in historical and factual accuracy. To provide, maintain, and assure a high level of accuracy, the Contractor's team shall include individual(s)/scholar(s) with expertise in the life and legacy of Frederick Douglass and the times in which Douglass lived.

7. Treatment Requirements

Broadly, the Treatment shall reflect the following:

- a. In-depth discussions between the Contractor, NPF/NPS, park partners, the Contractors, and advisors during the onsite post-award meeting and the Contractor's research.
- b. Production appropriate for a broad range of viewers of all ages, ethnicities, and abilities.
- c. A film that is "evergreen," meaning it shall not include content or production techniques that would date the film.
- d. Narrative, storytelling techniques with voice-over narration, and integration of historically accurate reenactments, archival and historical images with contemporary footage.

Specifically, the Treatment shall include the following:

- a. Narrative overview of the proposed creative approach to the storyline and storyteller(s) and the proposed filming style for original material and interviews.
- b. Sources for program/content research.
- c. Estimated percentage of the program that shall be comprised of original footage, reenactments, interviews, historic images, and stock footage.
- d. Description of proposed scenes, reenactments, locations, and graphics, with sufficient detail to provide a sense of the proposed production.
- e. Description of the proposed original musical score.
- f. Stock footage and images (with descriptions and sources) proposed for the production.
- g. Names and contact information of proposed interview subjects, including biographical information and field of expertise for each.
- h. Multiple drafts may be required until approved by NPF/NPS.
- i. Prepare and submit written responses to NPF/NPS review comments.

8. Production Plan

- a. The Production Plan shall include the following:
 - 1. Proposed schedule for pre-production, production, and post-production, including the number of days of filming (this shall be an expanded version of the Project Schedule).

2. Identification of all filming locations, including information about any required permits, a rationale for each location, proposed production techniques for each location, and logistics and safety report for each location.
 3. Proposed backdrop(s), style, and look for interview filming.
 4. Type of LED lighting to be used for interior filming and interviews.
 5. Proposed production techniques such as specialized cameras and equipment and special approaches (examples: gimbals, cranes, dollies, sliders, jibs, camera mounts, slow-motion, time-lapse).
 6. Proposed 4K UHD camera(s) with specifications.
 7. Specific information pertaining to all compliance requirements. Refer to [Section D, Specifications and Submittals, Cultural Compliance, D](#), for additional information.
- b. Multiple drafts may be required until approved by NPF/NPS.
 - c. Prepare and submit written responses to NPF/NPS review comments.

9. Draft Scripts

- a. Develop and submit a script in accordance with the following requirements:
 1. Scripts shall incorporate all required, agreed-upon changes.
 2. Scripts shall be created in the latest version of Microsoft Word and **presented in a two-column format** with numbered scenes, visual information, and cueing in the left column, and narrative, dialogue, and sound effects in the right column.
 3. All pages shall be numbered.
 4. The script cover shall contain the program title, date, client organization and address, and the Contractor's name, address, and telephone number.
- b. Multiple drafts may be required until approved by NPF/NPS.
- c. Prepare and submit written responses to NPF/NPS review comments.

10. Storyboards

- a. Create and submit Storyboards for reenactments electronically via e-mail.
- b. Prepare and submit written responses to NPF/NPS review comments.

11. Cast Talent/Actors for Historical Reenactments

- a. Film casting sessions and submit footage electronically to NPF/NPS for review.
- b. The Contractor shall be responsible for all fees associated with casting and hiring of talent.
- c. All talent used in the performance of work under this contract shall be accurately costumed and equipped by the Contractor.
- d. All talent shall be of age, appearance, and stature appropriate to the historical roles they are portraying.
- e. The Contractor shall provide NPF/NPS with the time and place of each casting session no later than ten (10) business days prior to the session(s).
- f. Prepare and submit written response to NPF/NPS review comments.

B. Production Phase

Work performed during the Production phase centers on the acquisition of media and other supporting material. The Contractor's work in this phase shall include:

1. Shooting Script and Filming Schedule

The Contractor shall develop and submit a Shooting Script and Filming Schedule for each location shoot no later than twenty-one (21) business days prior to the start of filming.

- a. The Shooting Script shall include:
 1. Specific shots to be acquired based on the latest approved draft script.
 2. All reenactment dialog based on the latest approved draft script.
 3. Interviews to be acquired with a list of interview questions.
 4. Storyboards for reenactments.
- b. The Filming Schedule shall include:
 1. Film crew travel and lodging information.
 2. Daily crew call times.
 3. Location(s) and time(s) for filming.
 4. Scenes to be filmed at each location with script references.
 5. The Contractor's emergency contact information.
 6. Copies of permits if shooting in restricted locations.
- c. Prepare and submit written response to NPF/NPS review comments.

2. Principal Photography

- a. The requirements for filming shall be:
 1. The footage shall originate in (at a minimum) 4K UHD, 3840 x 2160 resolution, using a professional camera(s) pre-approved by NPF/NPS.
 2. The frame rate for all original footage shall be 23.97p.
 3. Camera moves shall be smooth and steady, easing in and out of pans and tilts so that starts and ends can be used as static lock-down shots.
 4. Exposure and white balance shall be correctly adjusted according to lighting, location, and time of day.
 5. All footage shall be in focus.
 6. Special effects filters shall not be used unless pre-approved in advance by NPF/NPS.
 7. All cameras shall be mounted on a sturdy tripod with a fluid head or a stabilizing device such as Steadicam, Ronin, MOVI, or slider. Handheld camerawork shall only be approved by the NPF/NPS if specifically called for in the script and is deemed appropriate to the program.
 8. A tripod shall be used during interview filming.
 9. Lighting is required for interior filming.
 10. All digital files shall be backed up by the Contractor on redundant hard drives.
- b. All footage shall be logged. Logs shall include:
 1. Date of filming.
 2. Location of filming.
 3. Description of scenes, including any discrete scene numbers.
 4. Camera(s) used.

5. Type of audio recorded.
6. Other information pertinent to identifying the footage.
- c. After each location shoot, submit all footage and footage logs for review. The footage shall be submitted as digital files on three hard drives for review (operating system format for drives to be determined). Original 4K (or higher) resolution footage shall not be submitted for this interim review; instead, lower-resolution proxy files shall be submitted in an agreed-upon digital format. All synchronous audio shall be included with digital files. Footage logs shall be submitted electronically via e-mail.
- d. Prepare and submit written response to NPF/NPS review comments.

3. Sound Recording

- a. After each location shoot and interview filming session, submit all sound logs for review electronically via e-mail.
- b. Wild and sync sound shall be recorded throughout filming and shall be included in the final edited production when appropriate.
- c. All audio shall be digitally recorded with a sampling rate of 48kHz (kilohertz) or better and a bit rate of 10 bits or better.
- d. Sound shall be recorded on professional digital recorders.
- e. All sound recordings shall be logged. Logs shall include:
 1. Date of filming.
 2. Location of filming.
 3. Description of scenes, including any discrete scene numbers.
 4. Name of person/character speaking.
 5. Type of audio recorded (wild, background, sync).
 6. Other information pertinent to identifying the audio recordings.
- f. Prepare and submit written response to NPF/NPS review comments.

4. Interviews

- a. Research interview subjects, arrange, and conduct interviews with five subject matter experts or other individuals, as follows:
 1. All interviews shall be filmed.
 2. The length of each interview shall be at the discretion of the Contractor; however, interviews shall be no less than one hour in length.
 3. Interview questions shall be delivered to NPF/NPS no later than twenty-one (21) business days before filming.
 4. Interview audio shall be recorded using a lavalier microphone and boom shotgun microphone fed to a digital field mixer/recorder with an additional audio feed to the camera; on-camera microphone shall record synchronous guide-track audio-only.
 5. All interior interviews shall be professionally lit, with three-point lighting at a minimum, with set-up to include pre-approved backdrop(s), style, and “look” for interview filming.
 6. All exterior interviews shall be done in locations with even natural lighting conditions that are quiet and free from human-made noise or loud natural sound. The Contractor shall be responsible for securing interview locations.

7. The Contractor shall be responsible for all honorariums and fees, including travel costs, associated with conducting the interviews. Honorariums to interview subjects shall be set at \$200 per person. [Section E, Audiovisual Production Process, Interviews, B Production Phase, 4.](#)
 8. The exact interview location(s) for interview filming shall be determined post-award.
 9. Submit transcriptions of all interviews to NPF/NPS no later than fifteen (15) business days after an interview session.
- b. Prepare and submit written response to NPF/NPS review comments.

5. Stock and Archival Footage and Photographs

- a. All stock and archival footage proposed for use shall be pre-approved by NPF/NPS.
- b. The Contractor shall perform all necessary research to locate stock footage.
- c. The Contractor shall submit footage and photos for review in a digital format pre-approved by NPF/NPS.
- d. All stock footage shall be available for use in its native format unless otherwise approved in advance by NPF/NPS.
- e. The Contractor shall be responsible for paying all fees related to the use of stock footage in accordance with the use rights required by this contract for non-original material. Refer to [Section D, Specifications and Submittals, F, Release Forms and License Agreements,](#) for additional information.
- f. Prepare and submit written response to NPF/NPS review comments.

C. Post Production Phase

Work performed during the Post-Production phase begins after all media elements have been acquired and ends with the submittal of Final Deliverables. The Contractor's work in this phase shall include:

1. Revised Script

- a. Submit a Revised Script that reflects any changes made and footage collected during the production phase.
- b. Multiple drafts may be required until approved by NPF/NPS.
- c. Prepare and submit written response to NPF/NPS review comments.

2. Rough Cut Edit and Edit Script

- a. Submit a Rough Cut Edit and corresponding Edit Script in accordance with the following requirements:
 1. Rough Cut Edit shall include enough of the structure and content to evaluate the validity of the approach, determine if changes are needed to enhance clarity and strengthen the goals and objectives of the program.
 2. Temporary narration, only.
 3. Rough Cut shall be paced for the eventual addition of English and Spanish AD and translation of the primary narration into Spanish.
 4. Spanish edit scripts are required for all rough cuts subsequent to the delivery of the first rough cut.
- b. Multiple Rough Cuts and edit scripts may be required until approved by NPF/NPS.

- c. Prepare and submit written response to NPF/NPS review comments.

3. Music Samples

- a. An original music score performed by professional musicians is required. The Contractor shall work with NPF/NPS to determine appropriate music styles, using both live and sampled instruments for the score.
- b. Submit music samples from a minimum of five professional film composers in MP3 or WAV format. All samples shall be appropriate to the tone, mood, style, and pacing of the film. An NPF/NPS and the Contractor agreed upon selection shall be made prior to the Fine Cut submittal.
- c. Original music produced under this contract becomes the property of the NPF/NPS.
- d. Multiple sample submissions may be required until approved by NPF/NPS.
- e. Prepare and submit written response to NPF/NPS review comments.

4. Stock Footage, Photographs, Artwork, Archival Assets, Sound Effects

- a. Prepare and submit an inventory with thumbnail images (where applicable) that accounts for the sources of all copyrighted and public domain elements (images, video, film footage, artwork, graphics, animations, maps, music, and sound effects) proposed for use in the film that shall be procured and obtained by the Contractor.
- b. Acquisition of high-resolution images of any proposed photographs, artwork, illustrations, maps, or other graphics to be used in the film shall be the responsibility of the Contractor.
- c. Multiple drafts may be required until approved by NPF/NPS.
- d. Prepare and submit written response to NPF/NPS review comments.

5. Lower-Thirds and Other On-Screen Text

- a. Submit samples of the proposed font and design style for any lower-third name identifications, graphics, credits, and any other on-screen text.
- b. Submit samples of proposed font and placement for SDH in English and Spanish.
- c. Samples shall be submitted electronically via e-mail.
- d. Multiple drafts may be required until approved by NPF/NPS.
- e. Prepare and submit written response to NPF/NPS review comments.

6. NPF & NPS Release Forms, License Agreements, and Contracts for Material Used in Productions

- a. Submit scanned copies of all NPS Release Forms for talent (narrators, interviewees, and other acquired material); scanned copies of all License Agreements and Contracts acquired by the Contractor for copyrighted and restricted material being used in the production concurrent with the submission of the Fine Cut.
- b. Multiple submissions may be required until all Releases are approved by NPF/NPS.
- c. Prepare and submit written responses to NPF/NPS review comments.

7. Narrator Samples

- a. Submit a minimum of six-voice samples, three male samples and three female samples for program narration (primary narrator, audio description narrator for English and Spanish versions) and a minimum of three voice samples for each

“character voice” included in the film in MPEG Audio Layer 3 (MP3) format. An NPF/NPS and the Contractor agreed upon selection shall be made prior to the Fine Cut submittal.

- b. The Audio Description narrator shall be a professional voice talent, not the Audio Description writer.
- c. Multiple submissions may be required until approved by NPF/NPS.
- d. Prepare and submit written responses to NPF/NPS review comments.

8. Fine Cut Edit and Edit Script

- a. Submit a Fine Cut Edit and corresponding Edit Script for English and Spanish versions in accordance with the following requirements:
 - 1. Fine Cut edit and edit script shall include final primary narration, a selection of approved composer’s music, sound effects, high-resolution photographs, best resolution stock footage, and best resolution graphic images.
 - 2. Fine cut shall be paced for the eventual addition of English and Spanish AD
- b. At this stage, submit a draft document with a list of production credits.
- c. Multiple Fine Cuts may be required until approved by NPF/NPS.
- d. Prepare and submit written responses to NPF/NPS review comments.

9. Final Fine Cut and Edit Script

- a. Submit Final Fine Cut edit and corresponding Edit Script for English and Spanish version, and a document with final production credits in accordance with the following requirements:
 - 1. Final Fine Cut edit and edit script shall incorporate the required, agreed upon changes from the Fine Cut stage.
 - 2. Final Fine Cut shall include the original musical score.
 - 3. The Final Fine cut shall be paced for the eventual addition of English and Spanish AD.
- b. Prepare and submit written responses to NPF/NPS review comments.

10. Subtitles for the Deaf and Hard of Hearing (SDH)

- a. Submit the Final Fine Cut in English and Spanish with on-screen SDH before the online edits are completed. Submittal shall include the subtitle/caption file documents noting timecode in the latest version of Microsoft Word for all programming.
- b. Subtitles shall be pop-on/pop-off and center-justified. They shall be in a sans serif, upper and lower-case font. Spanish letters and accent marks shall be included. Subtitles shall distinguish between narration and spoken dialogue and shall indicate the presence of music and sound effects. Font and typestyle (size, color, type font, edging) shall be pre-approved by NPF/NPS. On-screen SDH shall be placed at the bottom of the screen in a black band below the picture. Each subtitle shall be one line with a maximum of sixty characters per line.
- c. Prepare and submit written responses to NPF/NPS review comments.

11. Audio Description

- a. The audio description shall be written by a professional Audio Describer pre-approved by NPF/NPS. Submit audio description scripts in English and Spanish. Scripts shall include the corresponding video timecode.
- b. Submit revised scripts reflecting NPF/NPS requested changes prior to narration recording.
- c. Upon approval of AD scripts by NPF/NPS, the Contractor shall record the AD using pre-approved voice talent.
- d. Submit the Final Fine Cut edit (English and Spanish) that includes the final edited AD track to NPF/NPS for review.
- e. Prepare and submit written responses to NPF/NPS review comments.

12. On-Line Edit, Sound Design and Mix, and Color Correction

- a. Submit On-Line edit with corresponding edit script for the film in English and Spanish in accordance with the following requirements:
 1. Sound design, sound sweetening, and mixing shall be required for both language versions.
 2. Color correction shall be required for both language versions.
- b. Prepare and submit written responses to NPF/NPS review comments.

13. DVD and Blu-ray Replicating Masters and Packaging Design

- a. Work shall include replicating master production, disc menu, and packaging design. The disc menu and packaging design may require multiple drafts until approved by NPF/NPS. The replicating masters shall include:
 1. The final mastered versions of the film, both English and Spanish, with AD and SDH.
 2. User-selectable English and Spanish SDH.
 3. User-selectable English and Spanish AD.
 4. Navigation menu with the following user-selectable options:
 1. Play main film; English or Spanish.
 2. 5.1 surround or stereo sound.
 3. Subtitles for the Deaf and Hard of Hearing on/off.
 4. Audio Description on/off.
 5. Approved graphic design elements.
 6. The Blu-ray replication master shall be submitted in Cutting Master Format (BDCMF or Sony CMF) and delivered as BDCMF or Sony CMF image on BD-R.
 7. The DVD and Blu-ray replicating masters shall be delivered on archival-grade optical media designed for long-term (50+ year) digital storage, with labels printed directly onto the surface of the disc. Adhesive disc labels shall not be used.
 8. The DVD and Blu-ray packaging designs shall include:
 1. Gatefold sleeve design for DVD and Blu-ray Amaray cases.
 2. Discface designs for DVD and Blu-ray Disc.
 3. Multiple drafts of the DVD and Blu-ray packaging designs may be required until approved by the NPF/NPS.

9. The Contractor shall submit one fully executable Blu-ray Disc and one fully executable DVD to the NPF/NPS for review and approval prior to producing the Replicating Masters.
- b. Prepare and submit written response to NPF/NPS review comments electronically via e-mail.

D. Final Program Media Deliverables

1. Upon completion of the project, the following program media shall be submitted to the NPF on four identical hard drives, each with the following files:

Item #	Deliverables	Quantity per hard drive
1	4K UHD AppleProRes file 422 High Quality (HQ) or 444 with 5.1 Dolby Digital Surround Sound mix (DD) no SDH	1 each language
2	HD AppleProRes file 422 HQ or 444 with 5.1 Dolby Digital Surround Sound mix (DD) no SDH	1 each language
3	4K UHD H.265 file, MPEG-4 (mp4) video container, constant bit rate (CBR) 35 megabits per second (Mbps), 5.1 DD audio, for playback on BrightSign player** no SDH ** Model of BrightSign digital player to-be-determined (TBD)	1 each language
4	4K UHD H.265 file, mp4 video container, CBR 35 Mbps, 5.1 DD audio, for playback on BrightSign with SDH	1 each language
5	HD H.264 file, mp4 video container, CBR 23 Mbps, 5.1 DD audio, for playback on BrightSign no SDH	1 each language
6	HD H.264 file, mp4 video container, CBR 23 Mbps, 5.1 DD audio, for playback on BrightSign with SDH	1 each language
7	H.264 (8 megabits per second, Variable Bit Rate (VBR) for web streaming) of the film with stereo mix no SDH	1 each language
8	H.264 (8 megabits per second, VBR for web streaming) of the film with stereo mix with SDH	1 each language
9	HD H.264 file, mp4 video container, CBR 23 Mbps, stereo audio, no SDH	1 each language
10	HD H.264 file, mp4 video container, CBR 23 Mbps, stereo audio, with SDH	1 each language
11	HD H.264 file, mp4 video container, CBR 23 Mbps, CH-1 mono mix, CH-2 audio description, no SDH	1 each language
12	HD H.264 file, mp4 video container, CBR 23 Mbps, CH-1 mono mix, CH-2 audio description, with SDH	1 each language
13	Waveform Audio File (.wav), CH-1 mono mix, CH-2 audio description	1 each language
14	MP3 (.mp3) file, CH-1 mono mix, CH-2 audio description	1 each language
15	Audio Description: AD shall be optimized for analog outputs on a BrightSign player (TBD), fed to RF transmitters. AD requirements shall include: a. WAV & MP3 (at 320kb/s) audio-only files of audio description track with mono program audio on the left channel, clean unmixed Audio Description narration on the right channel. (stereo, 48 kHz) b. H.264 1080p file output of the <i>audio described</i> final program with audio	1 each language

	description narration integrated into a stereo mix.	
16	Audio Mix – audio files (minimum 16bit/48kHz) of the following: <ul style="list-style-type: none"> a. Narration, Interview Audio, and Voiceover Narration Only Track (.wav) b. Effects Only Mix Track (.wav) c. Music only mix track (.wav) d. Music & Effects Mix Track (.wav) e. Original Sound Effects Audio Files (.wav) 	1
17	Replicating Blu-ray Master (for sales item) with English & Spanish films. The master shall be produced to include a static menu with the following required user-selectable options for each language version: <ul style="list-style-type: none"> a. 5.1 surround sound or stereo mix b. SDH on/off c. Audio Description on/off d. Blu-ray case cover and disc face designs, with all layers, created in the latest version of Photoshop or Illustrator 	1 master/ 3 copies
18	Replicating DVD Master (for sales item) with English & Spanish films. The master shall be produced to include a static menu with the following required user-selectable options for each language version: <ul style="list-style-type: none"> a. 5.1 surround sound or stereo mix b. SDH on/off c. Audio Description on/off d. DVD case cover and disc face designs, with all layers, created in the latest version of Photoshop or Illustrator 	1 master/ 3 copies
19	Data DVDs (Dual Layer if files are larger than 4.7 GB) with: <ul style="list-style-type: none"> a. H.264 program stream at 25 MB/s (25 megabytes per second) of each video program with stereo audio and subtitles for playback on a digital BrightSign player TBD b. H.264 program stream at 25 MB/s of each video program with stereo audio and NO subtitles c. Audio Description files of each video program, in MP3 and .wav formats (waveform audio file): two-channel MP3 file @ 48k sampling rate/256kb/s (48,000 sampling rate/256 kilobyte per second) with mono program audio on CH-1 and clean AD narration on CH-2 	4
20	Hard drives holding: <ul style="list-style-type: none"> a. Items 1-16 b. Original Subtitle files, native format, all programs c. Caption files for Closed Captioning, for display online (.srt) and on disc: Subtitles for the Deaf and Hard of Hearing; Spanish language subtitles d. All Audio Description files e. Clean cover shots for all programing; titles; graphic templates for lower 3rd identifiers f. All audio files (interviews, string-outs, mixes, etc.) produced under the contract g. Archive of transcoded/uncompressed/color graded QuickTime footage and NLE (non-linear editing) project files h. All final scripts in Microsoft Word: Subtitles for the Deaf and Hard of Hearing; Spanish language subtitles; Audio Description, English and Spanish; final edit scripts i. All original artwork, graphics, photographs, slides, transparencies, and other source materials created for the production 	4

	<ul style="list-style-type: none"> j. Blu-ray case cover and disc face designs, with all layers, created in the latest version of Photoshop or Illustrator, delivered as .psd or .ai files with .pdf backup copies k. DVD case cover and disc face designs, with all layers, created in the latest version of Photoshop or Illustrator, delivered as .psd or .ai files with .pdf backup copies l. Completion Report that includes scans of all NPS Release Forms and other agreements or licenses for restricted material; all other documents and logs m. Hard drive specifications: TBD, post-award 	
21	Hard drives holding all original footage direct from the camera in native format and file structure.	To be determined
22	<p>Completion Report, <u>See Attachment C, Specific Requirements for Completion Report</u></p> <ul style="list-style-type: none"> a. Submit one hard copy to the NPF/NPS. This includes all original NPS Release Forms, Licensing Agreements, Contracts, and other binding documents for restricted material related to the project b. Submit an electronic version of the Completion Report to the NPF/NPS. Shall include scans of all original NPS Release Forms, Licensing Agreements, Contracts, and other binding documents for restricted material related to the project 	1 e-copy

2. Specifications for Hard Drives:

All final films and production elements shall be delivered on four redundant hard drives filled to no more than 75% capacity. The hard drives shall be Hard Disk Drives (HDD). The operating system format for playback shall be determined post-award.

SECTION F. TRAVEL, MEETINGS, AND PRESENTATIONS

A. The Contractor shall be required to travel to the Park during the period of performance of this acquisition for the following:

1. The Contractor (at a minimum, the Producer and Project Manager) shall participate in a one-hour Post-Award Conference Call with NPF and NPS staff.
2. The Contractor (at a minimum, the Producer and Scriptwriter) shall attend a four-day Post-Award Onsite Meeting at the Park. Each day shall be eight hours. Schedules and dates shall be determined between NPF/NPS and the Contractor during the post-award conference call.
3. The meeting shall begin in the Frederick Douglass Historic Site Visitor Center located at, 1411 W Street, SE, Washington, DC 20020.

B. The onsite Post-Award meeting shall include:

1. Orientation to key team members, the park experience, and specific resources to be addressed in the project.
2. Review the Scope of Work, project schedules, and table of deliverables.
3. Review and discuss program content, interpretive themes, goals, and objectives.
4. Review all accessibility requirements for the project.
5. Review requirements for use rights in relation to the acquisition of materials.
6. Tour park and discuss locations for filming.
7. Review park resources and materials for possible inclusion in the programs or for background research.

8. Identify additional sources for research and materials for inclusion in the programs.
9. Following the meeting, the Contractor shall submit a Trip Report to NPF/NPS that shall document the results and principal agreements reached during the onsite meeting.
10. Prepare and submit a written response to NPF/NPS review comments.

SECTION G. DELIVERABLES AND DESTINATION POINT

All deliverables shall be shipped Free on Board (FOB) Destination, within Consignee's premises, with all shipping and transportation costs prepaid. Deliverables shall be shipped by either registered or certified mail to ensure that shipments can be traced if lost.

A. Deliverables shall include the following:

1. Trip Report
2. Project Schedule
3. Treatments
4. Production Plan
5. Scripts
6. Storyboards
7. Cast/Talent Footage
8. Shooting Scripts and Filming Schedules
9. Location Filming Footage and Footage Logs
10. Location Filming Sound Logs
11. Interview Transcriptions
12. Stock and Archival Footage and Photographs
13. Rough Cut Edits with Edit Scripts
14. Music Samples
15. Stock Footage, Photographs, Artwork, Archival Assets, Sound Effects Inventory
16. Lower Thirds and Other On-Screen Text Samples
17. Release Forms, License Agreements, and Contracts for Material Used in the Productions
18. Narrator Samples
19. Fine Cut Edits with Edit Scripts
20. Final Fine Cut Edits with Edit Scripts
21. Final Fine Cuts with Subtitles for the Deaf and Hard of Hearing (SDH)
22. Audio Description (AD) Scripts and MP3 files of AD Tracks
23. On-Line Edits and Edit Scripts
24. DVD and Blu-Ray Replicating Masters and Packaging Design
25. Final Program Media

Deliverables shall be sent to the following:

Angel Thompson

Project Manager, Cultural Resources

National Park Foundation, 1500 K Street, Suite 700, Washington, DC 20005

202.796.3144

AThompson@nationalparks.org

B. Review and Approval

The NPF will notify the Contractor, in writing, of approval or rejection of work within fifteen (15) business days. Any additions or corrections shall be completed within fifteen (15) business days. In the event NPF delays the comments beyond the period specified, the Contractor shall be entitled to a day-to-day extension in the completion date.

SECTION H. GENERAL LIABILITY AND PROFESSIONAL LIABILITY INSURANCE

A. The National Park Foundation requires all contractors to carry:

1. Commercial General Liability with \$1,000,000 per occurrence and \$2,000,000 aggregate, naming NPF as additional insured and endorsed to provide primary and noncontributory provision for the insurance carried by the contractor, and including a severability of interests clause; and
2. Professional Liability/Errors & Omissions with \$1,000,000 per occurrence and \$1,000,000 aggregate.

SECTION I. TECHNICAL DATA CONFIDENTIALITY

The NPF shall only use technical data submitted or disclosed for evaluation purposes only.

SECTION J. INSTRUCTIONS FOR THE PREPARATION OF PROPOSAL AND SUBMISSION INSTRUCTIONS

A. The quote shall be submitted electronically as follows:

1. Proposal Volume Criteria:

Volumes	Content	Page Limitations
Volume I	Technical Capability	▪ Forty (40) pages
Volume II	Management Capability	▪ Management Plan is limited to five (5) pages ▪ Resumes for each proposed personnel limited to two (2) pages
Volume III	Past Performance	▪ See Volume III
Volume IV	Cost/Price	▪ Complete <i>Attachment D</i>

2. All Volumes shall be submitted electronically in PDF format. Documents shall be formatted with one (1) inch margins and text no smaller than ten (10) points. Volume IV budget shall be submitted using Microsoft Excel worksheet, *Attachment D*.
3. All volumes shall be separate and complete so that evaluation of one may be accomplished independently of and concurrent without the evaluation of the other. Pricing details **shall not** appear in any volume except *Volume IV Cost/Price*. Any price information found outside of the cost/price volume will be redacted prior to evaluation. All pages exceeding posted page limits will be redacted prior to evaluation.

B. Volume I—Technical Capability

Volume I shall consist of the following specific information:

- Samples of Work
- Creative and Technical Abilities
- Summary of Deviations/Exceptions (if any)

1. Samples of Work

The offeror shall provide samples required by each Sample Group below that demonstrate the proposed personnel and designated subcontractors' capabilities to successfully produce audiovisual programming similar in scope and complexity to the FRDO film as interpretive, imaginative, creative, and professional in presentation.

Sample Group 1: Finished Program Excerpts

- a. 10—minutes total of original format High Definition (HD) or better program excerpts demonstrating the offeror's ability to successfully create content similar to what is required by this scope of work, including:
 1. Interpretive (focuses on connecting the audience to the subject; tells a story that viewers may relate to or be awed by, instead of focusing on being educational or informative).
 2. Emphasis on visual storytelling that 'shows' more than it "tells."
 3. Integrating the use of historical reenactments, archival photos, and film to tell a story.
 4. Creative, energetic, and engaging content.
 5. Targeting a general audience.
 6. Rich and accurate use of sound design, including on and off-screen sound effects.
 7. Engaging narration and interviews.
 8. High production value as demonstrated by the use of professional cameras and specialized equipment for dynamic fluid movement meeting the technical specifications in the Scope of Work, see [*Section E, Audiovisual Production Process, Principal Photography, B Production Phase, 2, Principal Photography*](#).
- b. Sample Group shall include excerpts from at least three different final films.
- c. Samples shall demonstrate the offerors understanding and ability to produce media that includes Audio Description and Subtitles for the Deaf and Hard of Hearing; and produce productions in Spanish.
- d. All samples shall reflect the work of, at a minimum, the proposed Producer and Director.

Sample Group 2: Historical Reenactments

- a. 5—minutes total of original format HD footage or better demonstrating the offeror's ability to stage historically accurate and plausible reenactments.
- b. The sample shall include reenactments from at least three separate projects.
- c. All samples shall reflect the work of, at a minimum, the proposed Producer and Director.

Sample Group 3: Interviews

- a. 5—minutes total of original format HD footage or better demonstrating the offeror's ability to conduct engaging interviews with subject matter experts.
- b. The sample shall include at least three separate interviews illustrating a variety of interview set-ups and lighting scenarios.

Sample Group 4: Director of Photography (DP)

- a. 10—minutes total of original format HD or better footage shot by the proposed Director of Photography demonstrating his/her ability to successfully and safely shoot high-quality footage similar to what is required by this scope of work, including:
 1. Filming historic reenactments.
 2. Filming interviews.
 3. Filming landscapes; cultural and natural features.
 4. High production value as demonstrated by the use of professional cameras and specialized gear for dynamic movement meeting the technical specifications in the Scope of Work, see [Section E, Audiovisual Production Process, Principal Photography, B Production Phase, 2, Principal Photography](#).
 5. Creative compositions that reflect an understanding of design principles; use of focus, lens length, and shallow and wide depth-of-field to emotionally connect with viewers; use of aesthetic lighting appropriate to the subject matter.
- b. The sample shall include excerpts from at least three different final films with content similar to what is required by this scope of work.
- c. The sample shall consist of at least three excerpts shot in 4K Ultra High Definition (UHD) or better format.

Sample Group 5: Editor

- a. 5—minutes total of program excerpts demonstrating the proposed Editor's ability to complete projects similar to what is required by this scope of work:
 1. Interpretive (focuses on connecting the audience to the subject; tells a story that viewers may relate to or be awed by, as opposed to focusing on being educational or informative).
 2. Emphasis on visual storytelling that 'shows' more than it 'tells.'
 3. Creative, energetic, and engaging.
 4. Targeting a general audience.
 5. Rich and accurate use of sound design, including on and off-screen effects.
 6. Engaging and creative use of narration and interviews.
 7. Editing style (including cutting and any effects) that is evergreen.
 8. A variety of different pacing.
 9. Consistent and accurate color correction.
- b. The sample shall include excerpts from at least three different final films with content similar to what is required by this scope of work.

Sample Group 6: Scriptwriter

- a. Three final complete film script samples by the proposed Scriptwriter demonstrating his/her ability to create engaging, interpretive scripts for projects similar to what is required by this scope of work.
- b. At least one script shall be for a 15—30-minute program.
- c. Scripts shall demonstrate an understanding of storytelling and creating an engaging narrative arc using narration, interview clips, and character voices.
- d. Script language shall be accessible by a general audience.

- e. Scripts shall be interpretive in approach (focuses on connecting the audience to the subject; tells a story that viewers may relate to or be awed by, as opposed to focusing on being educational or informative).

Submittal Format and Sample Detail Requirements

- a. Sample Groups 1—5 shall be submitted via a private, downloadable Vimeo link; YouTube link; or Website URL, and on two, duplicate clearly labeled multi-platform encrypted Universal Serial Bus (USB) Flash Drives, readable on both a Mac and a PC.
- b. Sample Group 6 shall be sent electronically via e-mail and shall also be included on the USB Flash Drives. Script files shall be in PDF format.
- c. The total combined running time for the video samples shall be no longer than 35—minutes.
- d. All work included as samples shall have been produced within the last seven years. Resumes may contain a filmography of earlier work.

Sample Detail Requirements

For each sample group, provide the following information as a PDF file under Volume I—Technical Proposal:

- a. Title of the entire program.
- b. Length of the whole show (in minutes).
- c. Production objective(s), intended audience, and credits.
- d. Production medium and format for each video excerpt.
- e. Original cost, final cost, and reason for change (if any).
- f. Year of completion.
- g. Involvement of the proposed Key Personnel represented in the sample.
- h. Location of filming.
- i. Summary of any additional information to clarify the relevance of the samples to the project described in the FRDO Scope of Work.
- j. Samples that represent the organization's work but not explicitly identified as produced by proposed personnel and sub-contractors **shall not** be evaluated.

2. Creative and Technical Abilities

The offeror shall provide a narrative outline that demonstrates their understanding of the project requirements stated in the Scope of Work and how they propose to meet those requirements. This shall include:

- a. **The offeror's process for:**
 - 1. Film planning and research.
 - 2. Production.
 - 3. Post-production.
 - 4. Ensuring quality, timeliness, and effectiveness of the finished programs.
 - 5. Effectively managing the work of subcontractors.
- b. **Detailed information regarding:**
 - 1. Proposed shooting format and production path.
 - 2. Level of effort, including the number of proposed shooting days and number of proposed editing days (off-line and on-line).

3. Project and staff organization.
4. Scheduling.
5. Production techniques proposed for this project.

3. Summary of Deviations/Exceptions (if any)

C. Volume II—Management Capability

Volume II shall consist of the following specific information:

- Management Plan
- Proposed Personnel

1. Management Plan

The offeror shall provide a management plan which states how the offeror's proposed Project Manager manages project workflow, schedules, personnel and maintains quality control.

2. Proposed Personnel

- a. The offeror shall identify the personnel proposed for each of the roles identified below as a list at the beginning of this section. Identify each person by name and include their role in this project and as a member of your staff or as a sub-contractor.
- b. The Key Personnel shall be:
 1. Director
 2. Producer
 3. Director of Photography
 4. Scriptwriter
 5. Editor
 6. Project Manager
- c. Submit a resume for each proposed Key Personnel. Resumes must clearly demonstrate the ability to perform the work for which the person is proposed. Each resume shall include the following:
 1. Name of person, job title, and statement of primary duties.
 2. Person's proposed role(s) and responsibilities under this contract.
 3. Person's list of completed projects and description of their role on each project.
 4. Employment history:
 - a. Present and previous employers.
 - b. Job title(s) for each position.
 - c. Description of the specific duties for each position.
 - d. Related work experience for each employer, identifying each project by name, type of project, and dates, position, title, and specific duties and responsibilities for each project listed.

D. Volume III—Past Performance

1. The NPF shall obtain the past performance information from the references provided.
2. Provide three (3) professional references for completed projects similar in size, complexity, and scope to the FRDO project.

3. When sub-contractors shall perform critical aspects of the work, past performance of sub-contractors must also be submitted. Three references for completed projects for each sub-contractor are required. References shall involve the Key Personnel proposed for this project.

E. Volume IV—Cost/Price

1. The Volume IV budget shall be submitted using the Microsoft Excel worksheet, *Attachment D*.
2. The NPF anticipates awarding a firm-fixed-price contract. The selected Contractor shall enter into an agreement with the NPF, which will serve as the contracting party and funder of this project. The NPF will pay the Contractor the fee specified, and in accordance with the payment schedule in [Section, L](#). NPF shall remit payment for a completed and approved invoice within 30 days of receipt of the invoice.

SECTION K. LIST OF DOCUMENTS AND ATTACHMENTS

The following documents are attached and incorporated into this contract: .

1. **Attachment A: National Park Service Individual Release Form**, one page
2. **Attachment B: National Park Service Materials Release Form**, two pages
3. **Attachment C: Specific Requirements for Completion Report**, three pages
4. **Attachment D: Contract Pricing Form**, four pages

SECTION L. PAYMENT SCHEDULE

Upon completion and acceptance of the following deliverables, the Contractor shall be paid the firm-fixed-price shown below:

A.	Completion and acceptance of Post-Award meeting minutes and Trip Report	\$ *****
B.	Completion and acceptance of Production Schedule and Treatment	\$ *****
C.	Completion and acceptance of 1st Draft Script	\$ *****
D.	Completion and acceptance of Final Scripts	\$ *****
E.	Completion and acceptance of Location Filming Footage and Footage Logs	\$ *****
F.	Completion and acceptance of Location Filming Footage and Footage Logs	\$ *****
G.	Completion and acceptance of Location Filming Footage and Footage Logs	\$ *****
H.	Completion and acceptance of Location Filming Footage and Footage Logs	\$ *****
I.	Completion and acceptance of Rough Cut Edit with Edit Script	\$ *****
J.	Completion and acceptance of Fine Cut Edit with Edit Script	\$ *****
K.	Completion and acceptance of On-Line Edit and Edit Script	\$ *****

L.	Completion and acceptance of DVD and Blu-Ray Replicating Masters and Packaging Design	\$ *****
M.	Completion and acceptance of Final Program Media	\$ *****
N.	Completion and acceptance of closeout package	\$ *****

The Contractor shall propose as part of their quote. All deliverables shall be reviewed and approved by NPF prior to payment.

TOTAL FIXED PRICE: \$ _____
TRAVEL COSTS \$ _____
PROJECT TOTAL: \$ _____

SECTION M. PERIOD OF PERFORMANCE

The anticipated Period of Performance for this project is 18-months from the contract award date.

SECTION N. INQUIRIES AND CONTRACT ADMINISTRATION

The NPF is the sole point of contact on all business and administrative matters concerning this RFP. **Inquiries, questions, and all correspondence concerning this RFP shall be submitted via e-mail to Angel Thompson, Project Manager, Cultural Resources, The National Park Foundation (athompson@nationalparks.org).**

Questions: Submit all inquiries via e-mail no later than 10:00 a.m. EDT on June 2, 2021. A response will not be provided for questions received after this deadline. If questions reference a specific part of the RFP, please include the page numbers and item numbers.

Responses: Answers to all questions will be available from the NPF as a Question and Answer (Q & A) document by 5:00 p.m. EDT on June 4, 2021.

Q & A Document: In order to receive the Q & A document (even if you did not submit a question), you must request the document and provide your e-mail address no later than 10:00 a.m. EDT on June 2, 2021. Submit your request via e-mail to athompson@nationalparks.org.

SECTION O. PROPOSAL EVALUATION

All proposals will be reviewed by a selection committee comprised of representatives from the NPS and NPF. Selection will be based on the offeror's ability to meet and exceed project requirements and required outcomes. Incomplete proposals will not be reviewed for further consideration.

SECTION P. RFP TIMELINE OVERVIEW

Deadline for questions and inquiries to NPF	June 2, 2021, no later than 10:00 a.m. EDT
Deadline for Q & A document request	June 2, 2021, no later than 10:00 a.m. EDT
Q & A document sent to offeror's e-mail address	June 4, 2021, by 5:00 p.m. EDT

Deadline for Proposal Submission	June 25, 2021, no later than 10:00 a.m. EDT
Anticipated Contract Award	July 2021
Project Kickoff	Date to be determined

SECTION Q. PROPOSAL DEADLINE

Proposals must be received by the NPF no later than 10:00 a.m. EDT on June 25, 2021, to be considered.

Proposals shall be sent to:
Angel Thompson
Project Manager, Cultural Resources
National Park Foundation
202.796.3144
AThompson@nationalparks.org



National Park Service Release Form

I hereby grant the National Park Service, or its authorized representatives and contractors, the right to make visual recordings, audio recordings, still images, and/or to otherwise capture material of me and any minor child under my control at the time the material is collected.

I hereby agree that the material will become the property of the National Park Service and will not be returned. As such, I agree that the National Park Service and its assigns have the right to reproduce, prepare derivative works of, distribute or display and use these materials in whole or in part, for government and non-government purposes, in any manner or media (whether now existing or created in the future), in perpetuity, and in all languages throughout the world. Use of this material shall include, but not be limited to, audiovisual programs; museum exhibits; websites; publications; product artwork; and project publicity. Additionally, I waive the right to inspect or approve any use of the material and any right to royalties or other compensation arising or related to the use of the material.

I hereby hold harmless and release and forever discharge the National Park Service from all claims, demands, and causes of action which I, my heirs, representatives, executors, administrators, or any other persons acting on my behalf or on behalf of my estate have or may have by reason of this authorization.

I am 18 years of age or older and am competent to contract in my own name. I have read this release before signing below and I fully understand the contents, meaning and impact of this release. I agree to indemnify and hold the Government harmless for any and all losses, claims, expenses, suits, costs, demands and damages or liabilities on account of personal injury, death, or property damages of any nature whatsoever and by whomsoever made, arising out of the activities associated with the project in which I am taking part.

Description of Material: _____

Signature/Date: _____

Printed Name _____

Address: _____

City: _____ State: _____ Zip Code: _____

Phone (please include area code): _____

Organization/Group Name (if applicable): _____

If the person signing is under age 18, there must be consent by a parent or guardian, as follows:

I hereby certify that I am the parent or guardian of _____, named above, and do hereby give consent without reservation to the foregoing on behalf of this person.

Parent or Guardian's Signature/Date _____

Parent or Guardian's Printed Signature _____

For NPS/Contractor Administrative Use Only:

Park	Project	Location	Date	Contractor	NPF Contact
FRDO	Interpretive Film				

Privacy Act Statement: This information is provided to comply with the Privacy Act (PL 93-579). 5 U.S.C. 301 and 7 CFR 260 authorizing acceptance of the information requested on this form. The data you furnish will be used only to provide the National Park Service with contact information pertaining to this release form.



National Park Service Materials Release Form

I agree to participate in a National Park Service project and grant the National Park Service the absolute and irrevocable rights and permission to use the collected material of me, and any minor child under my control at the time the material is collected, and/or material created or supplied by me (check all that apply):

- | | |
|--|--|
| <input type="radio"/> Motion Picture, Video and/or Still Photography | <input type="radio"/> Narration/Voice Over |
| <input type="radio"/> Audio Recordings | <input type="radio"/> Oral History Interview |
| <input type="radio"/> Music Recordings | <input type="radio"/> Other: Specify _____ |

I agree that the above referenced material can be used for the life of the project in (check all that apply):

- ☐ The below-referenced National Park Service project
☐ Future National Park Service projects
☐ Projects outside of the National Park Service

I agree that the above-referenced material can be used in the following manner (check all that apply):

- | | |
|--|--|
| <input type="radio"/> Non-commercial, Educational, and Archival Use | <input type="radio"/> Distribution |
| <input type="radio"/> Public Broadcast/Community Access TV | <input type="radio"/> Unlimited Rights |
| <input type="radio"/> Commercial Educational Use – sold for private home use (non-profit sales only) | <input type="radio"/> Internet |

Indemnification

I agree to indemnify and hold the Government harmless for any and all losses, claims, expenses, suits, costs, demands and damages or liabilities on account of personal injury, death, or property damages of any nature whatsoever and by whomsoever made, arising out of the activities associated with the production in which I am taking part.

I agree, that as the signee of this release form, I must consent, in writing, to any additional use of the above-referenced material not agreed to in this form.

Print Name: _____

Your Signature: _____ Date: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Telephone (please include Area Code): _____

Organization/Group Name (if applicable): _____

If the person signing is under age 18, there must be consent by a parent or guardian, as follows:

I hereby certify that I am the parent or guardian of _____, named above, and do hereby give consent without reservation to the foregoing on behalf of this person.

Parent or Guardian's Signature/Date _____

Parent or Guardian's Printed Signature _____

For NPS/Contractor Administrative Use Only:

Park	Project	Location	Date	Contractor	NPF Contact
FRDO	Interpretive Film				

Privacy Act Statement: This information is provided to comply with the Privacy Act (PL 93-579). 5 U.S.C. 301 and 7 CFR 260 authorizing acceptance of the information requested on this form. The data you furnish will be used only to provide the National Park Service with contact information pertaining to this release form.

Release Form Definitions

A. Non-commercial, Educational and Archival Use:

- **Non-commercial:** The material used, whether, for example, in a publication, video, audio or interactive program, will not be sold.
- **Educational:** The material will be used to educate viewers in a particular subject matter. For example, the material may be used in an interactive computer program in a National Park Service Visitor Center, a publication made available in a National Park Service Visitor Center, a video shown at the National Park Service Visitor Center, or an audio station used in an exhibit at a National Park Service Visitor Center.
- **Archival:** The material can be accessed by anyone for research purposes.

B. Distribution: The material may be distributed. For example, a video production in which the material is used may be distributed to schools, state parks, other public land use sites, or to other individuals or organizations who may use it as a part of their programming.

C. Public Broadcast and Community Access Television: The material may be used in a production that is broadcast on a non-commercial television station, such as a local PBS affiliate or local community cable access station.

D. Internet: The material can be published on the internet.

E. Commercial Educational Use—Sold for Private Home Use (non-profit sales only): The material may be used in a project that is sold. However, sale is non-profit. For example, a friends group of a National Park Service site may wish to sell the video shown at their National Park Service site's Visitor Center. The proceeds of this video will in turn go towards the duplication of additional videos and DVD's and to the National Park Service in general for other educational and support-related efforts.

F. Unlimited Rights: The right of the Government to use, disclose, reproduce, prepare derivative works, distribute copies to the public, and perform publicly, in any manner and for any purpose whatsoever, and to have or permit others to do so in perpetuity.

Attachment C - Specific Requirements for Completion Report (4 pages)

The contractor shall submit an electronic file of the entire completion report in hard copy and on hard drive detailing information about the program and all elements used within all programs. In addition, the contractor shall submit all materials in acid-free archival storage boxes. Each box shall have an attached lid and shall not exceed 15" x 12.5" x 10."

The Completion Report shall contain the following information:

1. **Title:** Full title of all programs
2. **Media Numbers:** Assigned NPS numbers and park acronym (will be provided by NPF/NPS).
3. **TRT:** Total running time of each program
4. **Contract Number**
5. **Client:**
6. **Completed:** Date programs completed
1. **Formats:** Master formats delivered of final programs. Also state accessibility features for each master
2. **NPF Project Manager:** State name
3. **Contract Production Company:** List the full name of company
11. **Purpose of Show:** A brief paragraph stating overall theme of each program
12. **Use Rights:** Identify what type of use rights were purchased. All original Release Forms, Licenses, Contracts (in hard copy as well as electronically) shall be included.
13. **Narration:** State the names of all narrators and character voice actors, restrictions, if any, and type of clearances acquired
14. **Music:** State music used (i.e. original composition, library music, etc). Identify name, restrictions, if any, and type of license acquired (i.e. license, permission letter, clearances). If multiple music selections have been used, identify the source, restrictions, and license as well as the time code of the selection within the final programs.

15. **Other Talent:** State any other talent used, including interviews, restrictions, if any, and kind of clearances acquired (i.e. license, permission letter, etc.).
16. **Original Footage Format:** List all original cameras, formats and other pertinent information, such as the selected framerate.
17. **Original Footage and Sound Logs**
18. **Footage:** The purpose of this list is an accounting of all shots used in the programs and whether or not the shots are restricted. It is recognized that programs with longer running times may have hundreds of associated shots. Shots, if identifiable as a group may be noted in this manner. For example, if multiple shots of a natural environment and/or the interior of a historic house have been used in the program, the list may simply state, "*all exterior and interior shots of Independence Hall were shot for this production and are in the public domain.*" However, for all shots that are restricted, the location within the program(s) and timecode shall be noted. Again, if the same kind of material has been used, a general statement may first be given and then the individual shots listed.
19. **Graphics:** State the type of graphics used and any general restrictions. The following information shall be included: graphic thumbnail, title and description, use rights, time code or location within program of the image contained in final program, format of image used, location of original image used, and miscellaneous notes.

The thumbnail shall be no smaller than 120 pixels wide for landscape orientation and 80 pixels wide for portrait orientation. Both shall be 72 dpi.
20. The Contractor shall submit all production elements gathered for this production, including research material.
21. All original artwork, graphics, photographs, slides, transparencies, or other source materials created for the production.
22. **Credits:** A listing of credits as they appear in the programs. This information should only include sources used in the productions, not all sources considered.
23. **Final Text and Scripts:** The final approved text and scripts shall be provided. The scripts shall also be annotated to include footage and images used in conjunction with the narration.

24. **Source Materials and Detailed Logs:** List all materials included in the final deliverables. Identify each item. If multiple boxes are delivered, identify which box the item is in. Briefly describe the general contents of the item. Note whether the item (or any part of the item) is restricted. Note if the item or portions of a particular item have been used in the program.
25. **Total number of boxes delivered:** List the number of boxes delivered. All boxes submitted should be labeled with the park acronym, media number, and discreet box number within the series (i.e. 3 of 5).

End.

Attachment D - Contract Pricing Form (Excel Workbook)

The initial RFP was circulated via e-mail communication. If you receive this proposal and Attachment D- Contract Pricing Form, Budget Excel Workbook is not attached, please contact Angel Thompson, Project Manager, Cultural Resources, National Park Foundation at athompson@nationalparks.org, immediately to receive a copy of the workbook.

You **do not** have to wait until we furnish the Questions and Answers Document on June 4, 2021, to request Attachment D.

Attachment D- Email Request Guidance

To: athompson@nationalparks.org
Subject: FRDO Attachment D Request
Body: I am writing to request the FRDO Attachment D.
