



#### **RFP 13-1J28**

**PART ONE:** Director of Photography (DP) to shoot and field produce six (6) 25-minute episodes for SEASON 2 in an existing biomedical research TV series with worldwide distribution in place.

**PART TWO:** Final Cut Pro editing (Editor) to digitize, log, insert pre-produced animation sequences (After Effects) and produce one rough edit, one polished edit, and one audio-sweetened, color-corrected final edit.

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**PART THREE:** Post-House mastering (Post) will be given final edit for six episodes and will deliver both SD and HD specifications as detailed herein. Post House RFP is not included in this document.

**CLIENT:** FBR Media, the media production arm of the Foundation for Biomedical Research, is a 501c3 public charity that was established in 1981. Liz Hodge is the director, executive producer and editing supervisor for the award-winning Bench to Bedside™ television series (7 Emmy nominations). Each episode of the show is filmed without scripting and on location at universities, medical institutions, physician's offices, and at personal locations relevant to patients and their families. In many cases, research with lab animals is being filmed. The series has been licensed by the Australian Broadcasting Corporation for worldwide television distribution and each finished program must meet, or exceed, the technical specifications. FBR Media will produce six episodes of its medical and scientific television series in 2013. Production of the six episodes will begin in February 2013 and all six episodes must be delivered to Post by December 1, 2013.

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**TECHNICAL SPECIFICATIONS:** DP and Editor must provide bids that guarantee the following specifications can be achieved in final Post-House mastering:

**SD and HD Specifications:**

**Production**

- (a) One (1) PAL Digital Betacam videotape of [each episode of / a compilation of multiple episodes of] the Production in stereo (16:9FH (14:9lb protected) main and end titled with full mix (Tracks 1 and 2), M & E (Tracks 3 and 4) and textless elements at the end of the tape;
- (b) One (1) PAL HDCam or HDCam-SR videotape of the Production in stereo (16:9FH (14:9lb protected) main and end titled with full mix (Tracks 1 and 2), M & E (Tracks 3 and 4) and textless elements at the end of the tape;
- (c) One (1) NTSC Digital Betacam videotape of [each episode of / a compilation of multiple episodes of] the Production in stereo (16:9FH (14:9lb protected) main and end titled with full mix (Tracks 1 and 2), M & E (Tracks 3 and 4) and textless elements at the end of the tape;
- (d) One (1) PAL HDCam or HDCam-SR videotape of the Production in stereo (16:9FH (14:9lb protected) main and end titled with full mix (Tracks 1 and 2), M & E (Tracks 3 and 4) and textless elements at the end of the tape;
- (e) Two (2) DVD copies of each episode of the Production, one (1) of which is to contain a burnt in time-code at top of frame, generated from the delivered videotape of each episode.
- (f) Apple ProRes 422 (HQ), digital files of the Production with native frame rate of original source (for all North American productions)

**DVD Extras / Electronic Press Kit (EPK)**

- (g) One (1) PAL Digital Betacam videotape master of the DVD Extras/EPK 16:9FH (14:9lb protected); M&E on tracks 3&4; or Digital files of the DVD Extras/EPK in format: 720x576 DV PAL 48 kHz Anamorphic, 25 frames per second, Quicktime.mov
- (h) One (1) DVD copy of the DVD Extras/EPK, containing a burnt in time-code at top of frame.

**Audio Files**

- (i) One DVD containing the following audio files:
  - i. 1 stereo .wav file music
  - ii. 1 stereo .wav file SFX
  - iii. 1 stereo .wav file sync/ambience
  - iv. 1 mono .wav file dialogue
  - v. 1 mono .wav file narration/translation
  - vi. 1 stereo .wav file mix minus narration mix

**Publicity Materials via electronic format (CD, DVD or email):**

- (j) Short and long production synopsis (short version up to 340 characters including spaces and long version up to 900 characters including spaces);

- (k) Short and long episodic synopsis (short version up to 200 characters including spaces and long version up to 800 characters including spaces);
- (l) Cast list and production credits;
- (m) Production company logo scanned to a minimum 300 dpi resolution;
- (n) One (1) copy of the production title/logo scanned to a minimum 300 dpi resolution;
- (o) Six (6) digital images (scenes and action shots) scanned to a minimum 300dpi resolution per episode of the Production;
- (p) Six (6) key art/publicity digital images scanned to a minimum 300dpi resolution for cover art;
- (q) Artwork
- (r) Apple ProRes 422 (HQ) digital files of the promotional trailer between 1.5 and 3 minutes;
- (s) Such other promotional material as the Producer may have available.

**Rights Management Documentation via electronic format (CD, DVD or email):**

- (t) One (1) typed and time-coded post production script in the form of a normal release script listing details of all credits;
- (u) One (1) copy of the music cue sheet in electronic form by way of Excel spreadsheet (not pdf) in the form provided by the ABC setting forth the titles, names of the composers, the place and extent of the use of the compositions; and the name of the owner or owners of the copyright therein and the name and address of the publisher(s) of the compositions if published (include mechanical copyright clearance information - proof of mechanical copyright clearance and any source licences for provision to relevant collecting society);
- (v) A document setting out all information relating to the transmission of the Production including the title mode of original recording, names of the director and producer/s, duration, completion date and opening and closing cue;
- (w) A copy of all agreements in relation to Hold Back Rights (if applicable other than any ABC Licence and Investment Agreement).

**Other Considerations:**

- (x) Shot at 1080p24

**DP / EDITOR EQUIPMENT REQUIREMENTS:** DP and Editor are responsible for providing the following equipment for field production. Suitable substitutions shall be considered. This is a recommended list:

- Camera: SONY EX 1, SONY EX3, Canon 5d, C300 or F3 with various lenses
- Tripod
- Audio package: 2 wireless lavs and camera mic
- Media Transfer Kit: Laptop, card reader, and archive hard drive
- Monitor, Hi Def 8"

- (2) LED light panels + small backlight
- Slider (preferred but optional)
- Steady cam vest (preferred but optional)

#### **RFP 13-1J28 BID PARAMETERS:**

##### DP:

- 1) Camera Gear: All necessary gear, whether owned and provided or rented by the DP, must be included in the bid.
- 2) Location Shooting Days: Each episode will require 2-5 location days for principal photography, cutaways, b-roll and "second unit." DP must provide a "day rate" for services and gear.
- 3) Travel Days: DP must provide a "day rate" for travel days (4-8 hours) and half-travel days (0-4 hours).
- 4) Expendables: DP must include within the "day rate" all considerations for expendables.
- 5) External Hard Drive / Deliverable: DP must deliver all footage to the Editor. Client will provide one (1) external hard drive and the cost of FedEx shipping.
- 6) Other Expenses: DP must delineate ALL other expenses in response to RFP 13-1J28. No other expenses will be paid that fall outside the original bid.
- 7) Travel / Lodging / Meals: All field production expenses (air/ground/baggage/lodging/meals) will be paid directly by Client.

##### EDITOR:

- 1) Rough Edit: Client strives for a shooting ratio between 5:1 and 7:1. Editor will be provided with an initial EDL v1.0 (edit decision list) to create the order of the show. Editor should provide an hourly rate and/or a daily rate (10 hour day) for the rough edit. The rough edit must be submitted via an FTP service with burned-in time code. The TRT of each show is 25:00:00.
- 2) Polished Edit: Editor will insert any and all animation sequences (provided by a third party vendor) into the polished edit according to the provided EDL v2.0. Editor should provide an hourly rate and/or a daily rate (10 hour day) for the polished edit. The polished edit must be submitted via an FTP service with burned-in time code. The TRT of each show is 25:00:00.
- 3) Final Edit: The Client will join the Editor for the final edit. Editor should provide an hourly rate and/or a daily rate (10 hour day) for the final edit. The final edit must be transferred to an external hard drive for Post House Mastering.

**DP BID GRID:**

(Please provide a description and/or price quote on every line and in each box):

Name of the DP: \_\_\_\_\_

Company Name (if applicable): \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Contact Phone Number: \_\_\_\_\_

Email Address: \_\_\_\_\_

Years of Experience: \_\_\_\_\_ Description of Accomplishments / Experience: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Proposed Camera Equipment: \_\_\_\_\_

Audio Package: \_\_\_\_\_

Lighting Package: \_\_\_\_\_

Definition of one (1) Day: \_\_\_\_\_/hours

Definition of one (1) Travel Day: \_\_\_\_\_/hours

Definition of one-half (.5) Travel Day: \_\_\_\_\_/hours

Business Liability Insurance Carrier: \_\_\_\_\_ Limits: \_\_\_\_\_

*\*\*Federal Taxpayer ID / Employer ID Number Required for Invoicing*

LINE ITEM	DAY RATE	HALF-DAY RATE	OVERTIME RATE	PRE-PAID / SHOW RATE
1 Full Day Rate for Travel (4-8 hours)	<input type="text"/>			
2 Half-Day Rate for Travel (0-4 hours)		<input type="text"/>		
3 Day Rate for Production (incl. gear)	<input type="text"/>		<input type="text"/>	
4 Pre-Paid Per Show Rate 50% in advance in 50% on completion; based on 3 production days and 2 travel days; additional hours / days billed additionally				<input type="text"/>

**EDITOR BID GRID:**

(Please provide a description and/or price quote on every line and in each box):

Name of the Editor: \_\_\_\_\_

Company Name (if applicable): \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Contact Phone Number: \_\_\_\_\_

Email Address: \_\_\_\_\_

Years of Experience: \_\_\_\_\_ Description of Accomplishments / Experience: \_\_\_\_\_

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 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Proposed Editing Equipment / Software: \_\_\_\_\_

Additional Software: \_\_\_\_\_

Definition of one (1) Day: \_\_\_\_\_/hours

Business Liability Insurance Carrier: \_\_\_\_\_ Limits: \_\_\_\_\_

*\*\*Federal Taxpayer ID / Employer ID Number Required for Invoicing*

LINE ITEM	DAY RATE	PRE-PAID / SHOW RATE
1 Full Day Rate for Editing	<input type="text"/>	
2 Pre-Paid Per Show Rate 50% in advance in 50% on completion; based on Client projections of: 4 hours logging, digitizing, TC burn 6 hours for rough cut w/ EDL v1.0 10 hours for polished edit w/EDL v2.0 8 hours for final edit w/ Client		<input type="text"/>

*BID DEADLINE: FRIDAY, FEBRUARY 15, 2013 by 6:00pm (Eastern)*

SUBMISSION:

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RFP QUESTIONS:

**Liz Hodge**  
**202.457.0654**