

Christiansted National Historic Site

**2100 Church Street
Christiansted, VI 00820-4611**

**Short Video Documentary:
“The World of Young Alexander Hamilton on St. Croix”
for
Alexander Hamilton Exhibit
CHRI 199787**

STATEMENT OF WORK

DATE: June 8, 2020



**NATIONAL PARK SERVICE
SOUTHEAST REGION
SOUTH MAJOR ACQUISITION BUYING OFFICE**

Project Title: Short Video Documentary - The World of Young Alexander Hamilton on St. Croix, for Hamilton Exhibit

Park: Christiansted National Historic Site, Christiansted, VI

I. BACKGROUND:

Alexander Hamilton, the founder of the United States Department of Treasury and United States Coast Guard, the father of our country's financial system, and a founding member of the Continental Congress, spent his formative years from 1765-1773 on the island of St. Croix, in the former Danish West Indies. From the ages of 10 to 18 Hamilton worked in the town of Christiansted, as a page for a dry goods import/export company. As a young man Hamilton walked the same streets and visited the same buildings adjacent to or actually within what is currently Christiansted NHS (CHRI); most of these same buildings exist today as they did for Alexander Hamilton. These locations, buildings, and places which were important to young Alexander Hamilton were identified by an NPS Special Resources Study (2010) funded by the US Congress. It is through these historic places throughout Christiansted that NPS wants to use to tell the story of young Hamilton in St. Croix.

With the opening and worldwide acclaim of the Broadway musical *Hamilton*, US and international interest in Hamilton's youth on St. Croix has increased. Over the past 15 years, CHRI has worked with local professional historians to increase the knowledge of Hamilton's life on St. Croix through archival and documentary research. In 2010, the NPS completed a Special Resources Study for the potential creation of the Alexander Hamilton Estate Grange and Other Sites National Historic Site, to potentially be annex to Christiansted NHS. It identified the locations of where young Hamilton lived and worked during his years on the island.

This video documentary's goal is to develop the story line, script, and film a short video documentary to be used as part of the Alexander Hamilton Exhibit at Christiansted National Historic Site. The goal is the video will help viewers understand and appreciate the life of Alexander Hamilton while he lived on St. Croix from 1765-1773 and how this place and his experiences here help form this extraordinary person into one of our nation's founding fathers.

II. PURPOSE:

The purpose of this project is to coordinate and film one 7-minute video documentary about the life of Alexander Hamilton on St. Croix. Capture his experiences from boyhood to manhood in the context a multi-ethnic colonial enclave of European power where trade, sugar, and the import and export of enslaved peoples were the main modes of commerce. The video will include the physical locations associated with Hamilton in his daily life and work experiences. Video will include on-site footage of places in Christiansted and on St. Croix that were pertinent to Alexander Hamilton's life on the island, interviews with historians and experts with an active background at sites significant to interview content

(when possible). To also incorporate historic photographs and images that would further the story and context. The final product should be an HD video production with a maximum length of 7 minutes. Contract funding includes all coordination and honoraria paid to speakers. Final product must be editable.

III. SCOPE OF WORK:

In accordance with the terms and conditions of the above-referenced contract, the contractor shall provide the National Park Service with all labor, materials, services, travel for company personnel, and facilities necessary to coordinate filming on location, the relevant and applicable interviews and produce the final 7-minute video product (official title to be developed) "The World of Young Alexander Hamilton on St. Croix" to produce this product for Christiansted National Historic Site, in accordance with the document Attachment A of your basic contract entitled, "*National Park Service Standard Specifications for Audiovisual Production and Multimedia Planning, Design and Production Services with Installation*" and found at <https://www.nps.gov/subjects/hfc/upload/NPS-Exhibit-Planning-Design-and-Fabrication-Specifications-2019.pdf>.

A. Project Overview

Christiansted National Historic Site (CHRI) was established in 1952 by an act of congress to develop and protect Christiansted's critical resources that detail the history of the Virgin Islands. It was the first NPS unit in the US Virgin Islands. CHRI enabling legislation noted and Foundation Document (2014) recommended that the 18th and 19th centuries and the development of the town of Christiansted within the context of the colonization of the Americas, the Transatlantic Slave Trade and the development of the Danish West Indies be interpreted for the public. Of all of the many important Americans who passed through the Virgin Islands, one of the first to be acknowledged through the Park's interpretive plan was Rachel Fawcett Lavein, the mother of Alexander Hamilton who was incarcerated on charges of adultery for six months in Fort Christiansvaern, one of the key historical and structural elements of CHRI.

Alexander Hamilton, the founder of the US Treasury and US Coast Guard, the country's financial system, and member of the Continental Congress, spent the formative years of his childhood on the island of St. Croix, in the town of Christiansted, from 1765-1773, from the ages of 10 to 18. For young Hamilton this period and place was incredibly rich with diverse and complex range of experiences where he navigated English, French, and Danish colonial mercantilism, as well as a complex milieu of free, enslaved, and the military that came from a variety of social and cultural backgrounds from the Old and New Worlds.

This new interpretive video will reach tens of thousands of visitors of all ages each year gain a better understanding of young Alexander Hamilton's childhood and adolescence on St. Croix. It will focus on his experiences from boyhood to manhood in the context of topics surrounding the complexities of growing up in a multi-ethnic colonial enclave of European power where sugar and slavery import/export and shipping, were the main modes of commerce. The film will include the physical locations associated with Hamilton in his daily life and work experiences. The video will complement a small fixed panel exhibit that will be produced by the park, that will replace the current panel exhibit located inside Fort Christiansvaern.

B. The contractor shall produce the following:

1. One interpretive video. Goals for the video are:
 - a. Convey the life of Alexander Hamilton on St. Croix. His experiences from boyhood to manhood in the context a multi-ethnic colonial enclave of European power where trade, sugar, and the import and export of enslaved peoples were the main modes of commerce.
 - b. Promote the National Park Service's role in preserving and interpreting the history of Christiansted and St. Croix
 - c. Facilitate visitor connections to the monument's meaningful resources including history
2. **Specifications Overview**
 - a. Create High Definition (HD) 1920x1080P or better video production for the final product
 - b. Length will be up to 7 minutes.
 - c. Ensure that final product is editable.
 - d. Music: Original score may be required, if suitable free-use music cannot be acquired.
 - e. Accessibility: Audio Description (AD) and On-screen Subtitles for the Deaf and Hard of Hearing (SDH)
 - f. Provide draft product for NPS review by December 1, 2020
 - g. Incorporate edits and suggestions and provide final product for NPS review and approval by January 3, 2021

IV. Specifications and Submittals

This contract includes the following specifications and required submittals as detailed below:

A. Project Management

1. The contractor's Project Manager shall:
 - a. Be the primary point of contact between the contractor and the Contracting Officer's Representative (COR)
 - b. Have full authority to act for the contractor on all matters.
 - c. Provide quality control to ensure that all elements of project work meet the requirements of the contract specifications as follows:
 - a. Provide routine inspections of ongoing work.
 - b. Inform the COR 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 COR.
 - d. Produce a detailed, complete overall Project Schedule listing all submittals and review times, site visits, and closeout submittals. The contractor-provided project schedule shall be submitted to the COR for review and approval 14 workdays after the Post award on-site meeting. The contractor shall update the approved schedule and resubmit to the COR as needed over the life of the project.
 - e. 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 the COR.
 - f. Ensure that contractor staff adhere to the communication protocol set forth by the Contracting Officer, as follows:

- a. The contactor shall only communicate with the COR. No direct contractor to CHRI staff communication is permitted.
- g. Progress Meetings: Initiate, participate, and provide the agenda for bi-weekly telephone conference progress meetings with representatives of the contractor, the NPS, and subcontractors. Submit meeting notes no later than five calendar days post meeting.

B. Christiansted National Historic Site will manage the project, including:

1. Provide vision and guidance for the project.
2. Identify experts for the interviews.
3. Provide background information about locations and places of significance, access to park archives for project research, and historic background and materials for reference.
4. Review and provide edits to draft product within 14 days of receipt.
5. Assist with design, development and overseeing of NPS Graphic Identity and Interpretive Development programs.
6. Manage copyright and production rites for use of images and any music used.

C. 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 the COR electronically via email.
2. Unless otherwise specified, all video edits and animation sequences shall be submitted digitally via a video sharing site approved by the COR.

D. Pre-Production Phase

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

1. **Travel to Site** as specified in *Section V Travel, Meetings, and Presentations*.
 - a. Prepare and submit a schedule.
 - b. Prepare and submit written response to COR review comments.
2. **Conduct Research**
 - a. The park will Identify local experts to be interviewed; assist with design, development and overseeing of NPS Graphic Identity and Interpretive Development programs; provide copies of graphic materials already acquired for this project, and access to park archives and collections, historic photographs and images; provide copies of about Alexander Hamilton's life on St. Croix; and, recommend locations for filming.
 - b. The contractor shall be responsible for performing any additional primary content research; and researching, acquiring and licensing any additional elements not originally produced or provided by the park, such as, graphic materials, photographs, archival and historic images, stock footage, and sound effects in order to create the final productions.

3. Treatments

After the on-site post award kickoff meeting at the park, the contractor shall prepare and submit separate Treatments for each program.

- a. Broadly, Treatment content for each program shall reflect the following:
 1. The in-depth discussions between the contractor, park staff, park partners, consultants, advisors, and COR during the on-site post award kickoff meeting, and the contractor's research.
 2. Productions appropriate for a broad range of viewers of all ages, ethnicities and abilities.
 3. Videos that are "evergreen" and that shall not include content or production techniques that would date them.
 4. The use of story-telling techniques with voice-over narration and integration of archival and historic images with contemporary footage.
- b. Specifically, Treatment documents shall include the following:
 1. Narrative overview of the proposed creative approach to the storyline and storyteller(s), and the proposed style of filming for original material and interviews;
 2. Sources for program/content research;
 3. Estimated percentage of the program(s) that shall be comprised of original footage, animation, interviews, historic images, and stock footage;
 4. Description of proposed scenes, locations, and graphics, with sufficient detail to provide a sense of the proposed production;
 5. Identification of all filming locations, including information about any required permits;
 6. Description of the proposed musical score;
 7. Stock footage and images (with descriptions and sources) proposed for the production;
 8. Names and contact information of proposed interview subjects including biographical information and field of expertise for each;
 9. Proposed backdrop(s), style, and "look" for interview filming;
 10. Proposed production techniques, for example, specialized cameras and techniques, and equipment such as drones, cranes, dollies, sliders, jibs, camera mounts;
 11. Proposed HD or better camera with specifications;
 12. Location scouting report;
 13. Proposed schedule for pre-production, production, and post-production.
- c. Prepare and submit written response to COR review comments. More than one Treatment per program may be required.

4. Accessibility

- a. Contractor shall produce Audio Description (AD) and Subtitles for the Deaf and Hard of Hearing (SDH) for all media.

- b. 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.
- c. See *Section C.IV.E.9. Subtitles for the Deaf and Hard of Hearing (SDH) Review* for additional specifications.
- d. See *Section C.IV.E.10. Audio Description Review* for additional specifications.

5. Scripts

- a. For each video program, develop and submit a Script in accordance with the following requirements:
 - 1. Scripts shall incorporate all required, agreed upon changes; multiple drafts may be required until a final script is approved by the COR.
 - 2. See *Section C.IV.E.2 Narrator and Narrator Samples* for specific requirements.
 - 3. 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.
 - 4. All pages shall be numbered.
 - 5. The script cover shall contain the program title, production number (TV-# shall be provided by the COR), date, client organization and address, and the Contractor’s name, address, and telephone number.
- b. After receipt of COR comments for each draft script, prepare and submit written response to COR review comments.

6. Filming Fees and Honorariums

- a. The contractor shall pay all fees and honorariums related to on-site filming, including all location, permit, licensing fees; honorariums to interview subjects set at \$100 per person; and costs incurred by interview subjects to travel to interview location.
- b. Up to four (4) interviews with subject matter experts are required. Several of individuals are local to CHRI.

E. Production Phase

1. Shooting Script and Filming Schedule

- a. Develop and submit a Shooting Script and Filming Schedule for each location shoot no later than 21 calendar days prior to the start of filming.
- b. The Shooting Script shall include:
 - 1. Specific shots to be acquired based on the latest approved draft script
 - 2. Interviews to be acquired
- c. 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. Contractor's emergency contact information
 6. Copies of permits, if shooting in restricted locations.
- d. Prepare and submit written response to COR review comments.

2. Principal Photography

- a. One on-location film shoot is required.
- b. The requirements for filming shall be:
 1. Footage shall originate in HD or better format, using a professional camera pre-approved by the COR. For 2K or 4K filming, camera shall be capable of generating synchronous, low-resolution proxy files for playback by COR using the latest version of Adobe Premiere Pro CC.
 2. The frame rate for all video products 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 lock-downs themselves.
 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 by the COR.
 7. All cameras shall be mounted on a sturdy tripod with fluid head, Steadicam, Ronin, MOVI camera mounts or equal, slider, or other stabilizing device. Handheld camerawork shall only be approved by the COR 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.
 11. All footage shall be logged. Logs shall include:
 - a. date of filming
 - b. location of filming
 - c. description of scenes including any discrete scene numbers
 - d. camera(s) used
 - e. type of audio recorded
 - f. other information pertinent to identifying the footage
- c. After each location shoot and interview filming session, submit all footage and footage logs for review. Footage shall be submitted as digital files (Quicktime or proxy files) on two identical hard drives for reference and review. All synchronous audio shall be included with digital files. Footage logs shall be submitted electronically via email.
- d. Prepare and submit written response to COR review comments.

1. generating synchronous, low-resolution proxy files for playback by COR using the latest version of Adobe Premiere Pro CC.
2. The frame rate for all video products shall be 23.97P.
3. Daytime and nighttime (night sky) time-lapse filming is required.
4. Camera moves shall be smooth and steady, easing in and out of pans and tilts so that starts and ends can be used as lock-downs themselves.
5. Exposure and white balance shall be correctly adjusted according to lighting, location, and time of day.
6. All footage shall be in focus.
7. Special effects filters shall not be used unless pre-approved by the COR.
8. All cameras shall be mounted on a sturdy tripod with fluid head, Steadicam, Ronin, MOVI camera mounts or equal, slider, or other stabilizing device. Handheld camerawork shall only be approved by the COR if specifically called for in the script and is deemed appropriate to the program.
9. A tripod shall be used during interview filming.
10. Lighting is required for interior filming.
11. All digital files shall be backed up by the contractor on redundant hard drives.
12. All footage shall be logged. Logs shall include:
 - a. date of filming
 - b. location of filming
 - c. description of scenes including any discrete scene numbers
 - d. camera(s) used
 - e. type of audio recorded
 - f. other information pertinent to identifying the footage
- c. After each location shoot and interview filming session, submit all footage and footage logs for review. Footage shall be submitted as digital files (Quicktime or proxy files) on two identical hard drives for reference and review. All synchronous audio shall be included with digital files. Footage logs shall be submitted electronically via email.
- d. Prepare and submit written response to COR review comments.

3. Sound Recording

- a. After each location shoot and interview filming session, submit all sound logs for review electronically via email.
 1. Wild and sync sound shall be recorded throughout filming and shall be included in the final edited production when appropriate.
 2. All audio shall be digitally recorded with a sampling rate of 48kHz (kilohertz) or better and a bit rate of 10 bits or better.
 3. Sound shall be recorded on professional digital recorders.
 4. All sound recordings shall be logged. Logs shall include:
 - a. date of filming
 - b. location of filming

- c. description of scenes including any discrete scene numbers
 - d. name of person/character speaking
 - e. type of audio recorded (wild, background, sync)
 - f. other information pertinent to identifying the audio recordings
- b. Prepare and submit written response to COR review comments.

4. Animation

- a. Three computer animation sequences shall be required to help visitors understand pivotal moments in Alexander Hamilton's life. The style of animation shall be determined through a creative design approach process.
- b. The following topics shall be produced as animated sequences to be used within the program and as stand-alone clips:
 - 1. Alexander and his mother's yellow fever sickness, and her death (10-15 seconds)
 - 2. Alexander finding out that he is deemed illegitimate, and he and his brother will not inherit anything from his mother; he receives books and a few other items from (10-15 seconds)
 - 3. Alexander working at Beekman and Cruger, inspecting cargo, writing letters/correspondences, with an example of one of his actual letters (10-15 seconds)
- c. For each animation sequence, the contractor shall submit the following. Multiple revisions incorporating all required, agreed upon changes may be required until approved by the COR:
 - 1. Conceptual Design
 - a. A general narrative of the animation describing the proposed creative approach for developing the content, graphic elements, titles, fonts, animation. Samples of similar animations shall be submitted for reference
 - b. Prepare and submit written response to COR review comments
 - 2. Work-In-Progress 1
 - a. Storyboards, graphic layouts, modeling, and sample demonstrations illustrating movement and incorporating the required, agreed upon changes from the Conceptual Design stage
 - b. Prepare and submit written response to COR review comments
 - 3. Work-In-Progress 2
 - a. All elements shall be incorporated into the animation in accordance with the required, agreed upon changes from the Work-In-Progress 1 stage
 - b. Prepare and submit written response to COR review comments
 - 4. Final Animation Programs
 - a. All elements and animated movement are finalized in accordance with required, agreed upon changes from the Work-In-Progress 2 stage.
 - b. Prepare and submit written response to COR review comments

5. Stock Footage

- a. Any stock footage proposed for use shall be pre-approved by the COR.
 1. The contractor shall submit stock footage for review in a digital format pre-approved by the COR.
 2. Stock footage shall have originated in a video format that is compatible to original footage required by this contract.
 3. All stock footage shall be available for use in its native format.
 4. All stock footage shall meet the aesthetic and technical specifications for original footage included in this contract.
 5. 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. See *Section C.IV.D.8, NPS Release Forms and License Agreements* for additional information.
- b. Prepare and submit written response to COR review comments.

6. Interviews

- a. The contractor shall arrange and conduct three to four interviews and prepare and submit transcriptions of all interviews to the COR. Interviewees will be identified and/or approved by CHRI.
 1. All interviews shall be filmed.
 2. 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.
 3. All interior interviews shall be professionally lit, three-point lighting at a minimum, with set-up to include pre-approved backdrop(s), style, and “look” for interview filming.
 4. 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.
 5. The Contractor shall be responsible for all honorariums and fees, including travel costs, associated with conducting the interviews. See *Section C.IV.C.6 Filming Fees and Honorariums*.
 6. Post award, the National Park Service shall furnish the contractor with a list of subject matter experts for interviewing.
- b. Prepare and submit written response to COR review comments.

7. NPS Release Form and License Agreements

- a. The use of the National Park Service Release Form is mandatory for all “Talent” (interview subjects, voiceover actors, narrators, musicians, music composers) appearing in or providing content for all media produced. See *Attachment A, NPS Release Form*.
- b. For restricted, copyrighted material used in the productions, the contractor shall clear and negotiate price, terms, and conditions of all elements for use, including all rights with

- publishers and copyright holders; and pay all costs and fees. See *Section G, Item 7, Rights In Data-Special Works*.
- c. Licenses with indemnification clauses signed on behalf of the National Park Service shall not be accepted.
 - d. All acquisitions of restricted material shall have documented signed agreements in the name of the National Park Service.
 - e. The following use rights shall be required:
 1. Presentation in park facilities
 2. Park website, mobile app and social media as completed videos and as excerpts
 3. Educational outreach and distribution to schools, conventions, visitor bureaus and other NPS sites
 4. Non-profit broadcast
 5. Non-profit sales
 6. In perpetuity or for the life of the project

F. 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. See *Section F, Item 4 Deliverables and Destination Point*. The following tasks shall be required during this phase for all media:

1. 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 edits and edit scripts are required for all video programs and shall include enough of the structure and content to evaluate the validity of the approach and to determine if changes are needed to enhance clarity and strengthen the goals and objectives of the program.
 2. Scratch narration only.
 3. Multiple rough cuts and edit scripts may be required until approved by the COR.
- b. Prepare and submit written response to COR review comments.
- c. Prepare and submit written response to COR review comments.

2. Narrator and Narrator Samples

- a. Submit, electronically via email, a minimum of six voice samples, three male, three female for each proposed program narration (primary narrator, audio description narrator) in MP3 (MPEG Audio Layer 3) format. A COR and contractor agreed upon selection shall be made prior to the Fine Cut submittal.
- b. Prepare and submit written response to COR review comments.

3. Music Samples

The contractor shall work with the COR and park POC for the project to determine appropriate music and instrumentation for each video.

- a. Submit, electronically via email, music samples from three composers in MP3 format, which are appropriate to the tone, mood, style, and pacing of the programs. A COR and contractor agreed upon selection shall be made prior to the Fine Cut submittal.
- b. An original score is required for all video programs.
- c. Original music scores produced under this contract become the property of the government.
- d. Prepare and submit written response to COR review comments.

4. Stock Footage and Sound Effects, Existing Maps, Photographs, and Artwork

- 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, music, sound effects, maps) proposed for use in the programs that shall be procured and obtained by the contractor.
- b. Acquisition of high-resolution images of any proposed photographs, illustrations, maps or other graphics to be used in the videos, shall be the responsibility of the contractor.
- c. Prepare and submit written response to COR review comments.

5. Lower Thirds and Other On-Screen Text

- a. Submit, electronically via email, samples of the proposed font and design style for lower third name identifications and other on-screen text including proposed font for SDH.
- b. Prepare and submit written response to COR review comments.

6. Fine Cut Edit and Edit Script

- a. Submit a Fine Cut Edit and corresponding Edit Script in accordance with the following requirements:
 1. Fine Cut edits and edit scripts are required for all video programs and shall include final primary narration, a selection of approved composer's music, sound effects, high-resolution photographs, best resolution stock footage, best resolution graphic images, and final geologic animations.
 2. At this stage, submit a draft document with list of production credits
 3. Multiple fine cuts may be required until approved by the COR.
- b. Prepare and submit written response to COR review comments.

7. Final Fine Cut and Edit Script

- a. Submit Final Fine Cut edit and corresponding Edit Script, and a document with final production credits in accordance with the following requirements:
 1. Final Fine Cut edits, edit scripts, and production credits are required for all video programs and shall incorporate the required, agreed upon changes from the Fine Cut stage.
 2. Final Fine Cuts shall include the original musical score
- b. Prepare and submit written response to COR review comments

8. NPS Release Forms, License Agreements and Contracts for Material Used in Productions

- a. Submit, electronically via email, scanned copies of all NPS Release Forms for Talent (narrators, interviewees, other acquired material); and scanned copies of all License Agreements and Contracts acquired by the contractor for copyrighted and restricted material being used in the productions concurrent with the submission of the Final Fine Cuts.
- b. Prepare and submit written response to COR review comments.

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

- a. Submit the Final Fine Cuts with on-screen SDH, electronically via email, before the on-line edits are completed. Submittal shall include the subtitle/caption file documents noting timecode in the latest version of Microsoft Word.
 1. Caption files shall be required in order to produce the on-screen SDH.
 2. Subtitles shall be pop-on/pop-off and center-justified. They shall be in a san serif, upper and lower case font. Subtitles shall distinguish between narration and spoken dialogue, and shall indicate the presence of music and sound effects. Font and type style (size, color, type font, edging) shall be pre-approved by the COR.
 3. On-screen SDH shall be placed at the bottom of the screen in a black band below picture. Each subtitle shall be one line with a maximum of sixty characters per line.
 4. Prepare and submit written response to COR review comments.

10. Audio Description Review

All audio description shall be written, narrated, and recorded by a professional audio description provider.

- a. Prior to Audio Description (AD) narration recording, submit electronically via email, Audio Description scripts in the latest version of Microsoft Word. Scripts shall include timecode that corresponds to each cut.
- b. Submit revised scripts reflecting COR requested changes prior to narration recording.
- c. Submit an MP3 file electronically via email of the edited audio description tracks for review.

- d. Upon approval by the COR, the contractor shall transfer the final edited AD tracks to the approved Final Fine Cuts and submit to COR for review.
- e. Prepare and submit written response to COR review comments.

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

- a. Submit On-Line edits with their corresponding edit scripts for all video programs in accordance with the following requirements:
 1. All final on-line edited programs with audio require sound design, sound sweetening, and mixing.
 2. All final on-line edited video programs require color correction.
- b. Prepare and submit written response to COR review comments.

12. Final Program Media

- a. All final video programs, animation, and production elements shall be delivered on four redundant hard drives. The size of hard drives shall be twice the storage space required for the project data
- b. Upon completion of the project, the following program media shall be submitted to the COR:

Item	Final Program Media Deliverables	Quantity
For HD Production: XX-Minute Interpretive Film		
1	1080P HD Video Encoding specification: H.264, mp4 video container (no subtitles)	1 each program
2	1080P HD Video Encoding specification: H.264, mp4 video container (with subtitles)	1 each program
3	Audio Encoding specifications: Surround Mix - Dolby Digital 5.1 (AC3)	1 for film, only
4	Audio Encoding specifications: Stereo Mix - mp3, WAV	1 each program
5	Adobe Premiere Pro (HQ) Clean (textless) Digital Master	1 each program
6	Adobe Premiere Pro (HQ) Master Program No Subtitles	1 each program
7	Adobe Premiere Pro (HQ) with Subtitles	1 each program
8	H.264 (25 megabits per second, Constant Bit Rate) Master Program No Subtitles	1 each program
9	H.264 (25 megabits per second, Constant Bit Rate) Master Program with Subtitles	1 each program
10	H.264 (25 megabits per second, Constant Bit Rate) Audio Described Program	1 each program
11	H.264 (8 megabits per second, Variable Bit Rate for web streaming) Master Program No Subtitles	1 each program
12	H.264 (8 megabits per second, Variable Bit Rate for web streaming) with Subtitles	1 each program
13	H.264 (8 megabits per second, Variable Bit Rate for web streaming) Audio Described Program	1 each program
14	For 4K Production, add the following digital files for film and webisodes: <ol style="list-style-type: none"> a. 4K Video Encoding: H.265, 35 megabits per second, Constant Bit Rate, for playback on Brightsign XD1033 (no subtitles) b. 4K Video Encoding: H.265, 35 megabits per second, Constant Bit Rate, for playback on Brightsign XD1033 (with subtitles) c. Audio Encoding specifications: Surround Mix-Dolby Digital 5.1 (AC3) - Film only d. Audio Encoding specifications: Stereo mix- mp3, WAV 	1 each program

15	<p>Audio Description: AD shall be optimized for analog outputs on the BrightSign player, fed to RF transmitters. AD requirements shall include:</p> <ul style="list-style-type: none"> a. WAV & MP3 (at 320kb/s) audio only files of audio description track with mono program audio on left channel, clean unmixed Audio Description narration on right channel. (stereo, 48 kHz) b. H.264 1080p file output of the <i>audio described</i> final program with audio description narration integrated into stereo mix. 	1 each program
16	<p>Audio Mix –audio files (minimum 16bit/48kHz) of the following:</p> <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 each program
17	<p>Data DVDs (Dual Layer if files are larger than 4.7 GB) with:</p> <ul style="list-style-type: none"> a. H.264 program stream at 25 MB/s (25 megabyte per second) of each video program with stereo audio and subtitles for playback on BrightSign XD series 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
18	<p>Hard drives holding:</p> <ul style="list-style-type: none"> a. Items 1-16 b. Original Subtitle files, native format, all programs c. All Audio Description scripts and files d. Clean cover shots for all programming; titles; graphic templates for lower 3rd identifiers e. All audio files (interviews, string-outs, mixes, etc.) produced under the contract f. Archive of transcoded/uncompressed/color graded QuickTime footage and NLE (non-linear editing) project files g. All final scripts h. All original artwork, graphics, photographs, slides, transparencies, and other source materials created for the production i. Completion Report that includes scans of all NPS Release Forms and other agreements or licenses for restricted material; all other documents and logs j. Hard drive specifications: Mac compatible, 7200rpm (revolutions per minute) or higher; Industry standard USB 3 (universal serial bus 3), Firewire, Thunderbolt, or faster connection <p>*The size of hard drives shall be twice the storage space required for the project data</p>	3
19	<p>Hard drives holding all original footage direct from camera in native format and file structure.</p> <p>*The size of hard drives shall be twice the storage space required for the project data</p>	TBD
20	<p>Completion Report, <i>See Attachment B, Specific Requirements For Completion Report</i></p> <ul style="list-style-type: none"> a. Submit one hard copy to the COR. This includes all original NPS Release Forms, Licensing Agreements, Contracts, and other binding documents for restricted material related to the project. b. Submit Completion Report electronically via email to the COR c. CD (compact disc) with an electronic version of the Completion Report (includes scans of all NPS Release Forms, Licensing Agreements, Contracts, etc. for restricted material related to the project; all other documents and logs.) 	1 hard copy; 1 e-copy; 1 CD

V. TRAVEL, MEETINGS, AND PRESENTATIONS

- A. The contractor (at a minimum, the Producer and Project Manager) shall participate in a one-hour Post-award conference call with the COR and park staff. Schedules and dates shall be determined between the COR and contractor after award.
- B. The contractor (at a minimum, the Producer and Scriptwriter) shall attend a three-day post-award meeting project kickoff meeting on location at the park. Each day shall be nine hours. Schedules and dates shall be determined between the COR and contractor after award. The meeting shall take place at:

Christiansted National Historic Site
2100 Church St., #100
Christiansted, St. Croix
U.S. Virgin Islands 00820

1. The on-site Post award meeting shall include:

- a. Orientation to key team members, the park experience and specific resources to be addressed in the project;
 - b. Review the Scope of Work, project schedules, and table of deliverables;
 - c. Review and discuss program content, interpretive themes, goals, and objectives;
 - d. Review all accessibility requirements for the project;
 - e. Review requirements for use rights in relation to acquisition of materials;
 - f. Tour park and scout locations for filming;
 - g. Review park resources and materials for possible inclusion in the programs or for background research;
 - h. Identify additional sources for research and materials for inclusion in the programs.
2. Following the meeting, the contractor shall submit a Trip Report to the COR that shall document the results and principle agreements reached during the on-site meeting. This document shall include the contractor's strategy to meet NPS Accessibility standards (Section 508 of the Rehabilitation Act of 1973, as amended in 1998 (29 U.S.C. § 794 (d)).
3. Prepare and submit written response to COR review comments.

**SECTION D
PACKAGING AND MARKING**

**SECTION E
INSPECTION AND ACCEPTANCE**

SECTION F

DELIVERIES OR PERFORMANCE

1. **CLAUSES INCORPORATED BY REFERENCE**

(FAR 52.252-2) (FEB 1998)

This contract incorporates one or more clauses by reference, with the same force and effect as if they were given in full text. Upon request, the Contracting Officer will make their full text available.

FEDERAL ACQUISITION REGULATION (48 CFR CHAPTER 1)

CLAUSE

NUMBER

DATE

TITLE

52.242-15

AUG 1989

STOP-WORK ORDER

52.242-17

APR 1984

GOVERNMENT DELAY OF WORK

52.247-35

APR 1984

F.O.B. DESTINATION, WITHIN
CONSIGNEE'S PREMISES

2. **REVIEW AND APPROVAL**

The COR shall notify the contractor, in writing, of approval or rejection of the work within 15 calendar days. Any additions or corrections shall be completed within 15 calendar days. In the event the government delays comments beyond the period specified, the contractor shall be entitled to a day-to-day extension in the completion date.

3. **PERIOD OF PERFORMANCE**

All work, including review and approval, shall be completed on or before October 31, 2020

4. **DELIVERABLES AND DESTINATION POINT**

A. The contractor shall deliver the following:

1. Trip Report
 - a. Response to COR comments
2. Production Schedule and Treatments
 - a. Response to COR comments
3. Storyboards
 - a. Response to COR comments
4. Scripts
 - a. Response to COR comments
5. Casting footage

- a. Response to COR comments
6. Shooting Scripts and Filming Schedules
 - a. Response to COR comments
7. Location Filming Footage and Footage Logs
 - a. Response to COR comments
8. Location Filming Sound Logs
 - a. Response to COR comments
9. Interview Transcriptions
 - a. Response to COR comments
10. Animation Conceptual Design
 - a. Response to COR comments
11. Animation Work-In-Progress 1
 - a. Response to COR comments
12. Animation Work-In-Progress 2
 - a. Response to COR comments
13. Final Animation Sequences
 4. Response to COR comments
14. Rough Cut Edits with Edit Scripts
 - a. Response to COR comments
15. Narrator Samples
 - a. Response to COR comments
16. Music Samples
 - a. Response to COR comments
17. Stock Footage and Sound Effects, Existing Maps, Photographs, and Artwork Inventory
 - a. Response to COR comments
18. Lower Thirds and Other On-Screen Text Samples
 - a. Response to COR comments
19. Fine Cut Edits with Edit Scripts
 - a. Response to COR comments
20. Final Fine Cut Edits with Edit Scripts
 - a. Response to COR comments
21. NPS Release Forms, License Agreements and Contracts for Material Used in the Productions
 - a. Response to COR comments
22. Final Fine Cuts with Subtitles for the Deaf and Hard of Hearing (SDH)
 - a. Response to COR comments
23. Audio Description (AD) Scripts and MP3 files of AD Tracks
 - a. Response to COR comments
24. On-Line Edits and Edit Scripts
 - a. Response to COR comments
25. Final Program Media:
 - a. Hard Drives with Final Edit masters and Animation

- b. Hard Drives with original footage
- c. Replicating Blu-Ray Master Discs
- d. DVD Replicating Master Discs
- e. Data DVDs
- f. Hard Drives Holding All Project Files and Material
- g. Completion Report

B. The deliverables shall be sent to the following destination:

National Park Service
Christiansted National Historic Site
2100 Church St., #100
Christiansted, St. Croix
U.S. Virgin Islands 00820