

PRIME MOTOR GROUP TRAINING VIDEO
PRODUCTION PROJECT



A BID PROPOSAL

*PRESENTED BY
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Objective

Nick Iandolo, herein referred to as the *Producer*, has been tapped to create a new updated series of 9 – 10 instructional videos for Prime Motor Group's, herein referred to as the *Client*, motor vehicle sales agents that take them through each quantifiable step in the **RESPECT Sales Process** from *Meet & Greet* to *Vehicle Release*, and all the steps in between. This video series production project will be referred to simply as the *Project*.

Description

These sequences of training videos are intended to be both engaging and a more modern upgraded series that uses the latest in high-quality and high-definition digital video production and techniques. The purpose of these videos is to not only provide more comprehensive, concise, and clearer instructions of each step in the vehicle buying process but also to keep the sales agents' interest in the material both visually and aurally as they are being trained to reach their maximum selling potential.

Video Development Process Overview

Phase One: Pre-Production

This phase will include the following steps in order to plan an organized and successful outcome to meet the Project's objective:

The Producer will write 9 – 10 written scripts detailing each part of the Prime Motor Group's **RESPECT Sales Process**. These scripts will represent probable final video runtimes for each video ranging from 2 minutes to 15 minutes. Scripts are based on the **RESPECT Sales Model & Training Manual** and the **RESPECT Sales Process Map**. The tentative scripts are:

1. *Meet & Greet/Transition Statement & Internet Qualification*
2. *Needs Analysis/VIP Form/Customer Info Into CRM*
3. *Trade-In Marketplace*
4. *Touch The Desk/Production Presentation/Demo Drive*
5. *Dealership Tour/Trial Close*
6. *Vehicle Selection & Edmunds TMV Price Presented*
7. *Customer Recap/Multi-Payment Options, TIM Offer*
8. *Release Process*
9. *Fly By*
10. *Optional: Deal-No Deal, Accessory Presentation, Finance Process & Delivery, Track & Follow-Up*

The Producer will breakdown scripts in production scheduling terms. For example: all scenes shot inside the dealership will be filmed contiguously despite the fact they are not depicted (and edited) in the sales process chronologically. The same is true for all scenes shot on the lot itself, and in and around the vehicles themselves.

A production schedule (that includes actors, locations, props, crew, and camera equipment) will be determined and agreed upon by the Producer and the Client allowing for a series of continuous daily shoots, if possible, until all the necessary footage has been obtained.

The Producer will also provide storyboards and shot lists of each script to help ensure a comprehensive and efficient shoot, which then becomes the domain of the *Director* (who is also the Producer).

Any additional script changes once the production phase has begun will incur additional costs to the Client at a higher hourly rate.

The total possible running time for all the videos may be equal to or less than 79 minutes. Most scripts are written in terms of one page per minute of running time. This is not a hard and fast rule and there are many variables that will factor in as the scripts are written.

This pre-production phase is expected to take approximately *100 hours* to complete. Between the writing, meetings, calls, storyboarding/script breakdowns, production scheduling, creating the shot lists, casting, hiring crew, and the paperwork involved, this is definitely a low-ball estimate of the overall time this phase will take.

Furthermore, professional non-union actors (i.e. not members of SAG-AFTRA) should be used to play the roles of the customers. The reason being is that it will take far less time to direct and shoot professional actors *who know their lines and their positions* better than amateurs who are not accustomed to video/film production work. The Producer has access to many non-union actors who can easily fill these roles. In the end, the money spent on actors will far outweigh the cost of time and the liability of working with amateurs.

Would you want an amateur to suddenly call in and say they can't do the shoot because they forgot they had to take their kid to soccer practice—especially after all the time and expense of setting up the location and booking the sales agents time?

After several hard and costly lessons, that the client would have to incur as well, the Producer works only with professional actors: union

and non-union. This shoot is low budget enough to qualify for non-union actors, saving the Client additional costs!

Since the sales agents are already professionally trained at presentation and people skills, and they have a vested interest in the success of the Project for the Client, there is no need to hire an actor to play the role of sales agent. The Client can provide this individual for this production from their star candidate sales agents. As long as they are professional, and willing to work, the Director will be happy.

Phase Two: Production

This phase will include the following steps:

The Director and crew will setup the location, block the scenes for the actors, and run the equipment on the days of the shoot.

The Client will provide the actors and crew with a suitable *green room* (i.e. a waiting area) in between takes. Also, limited food and beverages will be provided (A.K.A. *Craft Services*).

Only the Director's crew will setup and breakdown the equipment for the shoot. Scenes will be carefully blocked out (i.e. planned for each shot), and secured from non-essential personnel, which the Client will ensure that they stay out of the way.

During filming, sound control must be maintained in order to produce high-quality dialogue for the footage. The Client can help ensure this by maintaining a buffer zone between the set and the rest of the dealership.

All personnel (cast and crew) will act in a professional manner and follow the directions of the Director and the *Production Manager*. A Production Manager is essential to this kind of project because the director will be responsible for what happens in front of the camera; therefore, the production manager has to be responsible for what happens behind it. The director cannot do both. Without a qualified production manager, the set could end up in complete chaos and it will adversely affect the entire production—costing the Client more money and time.

Furthermore, one *Production Assistant* (or PA) will be required to assist with equipment moving, essential tasks, and general assistance to the Production Manager and Director. PAs can generally be recruited from the local high schools or colleges and/or from local film organizations such as the *Rhode Island Film Collaborative*. These are essentially low-paid internships that can give valuable experience

to future filmmakers, producers, and videographers. Any PA must be properly vetted and willing to sign an agreement that confirms their commitment to the Project and its goals—and to ensure they actually show up for work!

At the end of each day, the equipment will be secured, and all the digitally shot footage will be uploaded to editing workstations and backed up at the Producer's office.

One more final note, in this bid proposal, there is an estimated insurance cost for this production. The Client is well aware of how important liability insurance is, especially when customers come on to the Client's property. The Producer requires such insurance as well in order to ensure that should anyone get hurt by accident during the production, or should the equipment get accidentally damaged during the production, the Producer is covered for these and other contingencies.

This production phase is expected to be 4 days of shooting possibly 10 hours per day (setup, shooting, breakdown, and data-storing) for a total of *40 hours* to complete. Many factors will weigh into this including: scheduling equipment, locations, actors, and crew; weather-related delays; and other unforeseen contingencies.

Any additional reshoots will incur additional costs to the Client at a higher hourly rate.

Phase Three: Post-Production

This phase will include the following steps:

The Producer will complete rough edits of each video for Client review. These rough cuts will be uploaded to a secured video streaming service location such as YouTube (with a private and unlisted link).

The Producer will incorporate client feedback, re-edit videos, and submit for Client approval or changes, and then a final re-edit and approval. The Client will get per each video a rough cut, a 1st re-edit, and a 2nd and final re-edit.

Any additional edits will incur additional costs to the Client at a higher hourly rate.

A Graphics and Music cost is also added into this bid proposal due to the following factors: all produced videos end up requiring some kind graphics for either intros, outros, backgrounds, pop-ups, etc. Such

graphics have to be professionally processed by a graphic designer for which the Producer will sub-contract to. Even though the Project may require minimal graphics production, there will always be a need for a *graphic designer* and professionally designed title sequences, and so a bare-minimum cost has been incorporated here.

Music is also another consideration. Whether the production requires background music or selected pieces for beginning and ending credits, and a few spots in between, all musical pieces must be *royalty-free*. The reason being is that the Client would not want to pay a \$100,000 or more per usage of commercially produced music. For example: in 1987 Nike paid \$250,000 to use The Beatle's song *Revolution* in their advertising! The Client probably does not want to incur that kind of cost. Royalty-free music is a relatively inexpensive and highly desirable way to enhance video projects, which is one of the goals that the Project is trying to attain.

Since this is a series of videos, the best approach in editing terms is for the Producer to edit the first video in the series with Client feedback as per the aforementioned process of feedback – re-edit times two, until an approved format/template is created that can then be reproduced for the rest of the videos in the series. Then for the rest of the videos, they can be edited all at once following the first video's template. Then the Client feedback and re-edit cycle can be applied to all of the remaining videos at once.

This process will serve to help reduce overall editing time; unify the look, feel, and style of the videos; and provide an efficient cohesive post-production process known in the film industry as an *editing pipeline*.

The collective run time for the entire series will be around 66 – 79 minutes, give or take—especially if there is a tenth video added.

This post-production phase is expected to take approximately *250 hours* to complete. This a huge low-ball estimate based on prior experience in video editing. The details of this phase are too numerous to mention but some of the most time-consuming aspects of this phase are: uploading raw video footage to editing workstations; synching multi-camera footage by audio tracks; viewing and cherry-picking the best shots as per dialogue in the scripts; arranging shots and angles for continuity sense and good storytelling; adding in titles, graphics, sounds, and music; acquiring titles, graphics, sounds, and music; color-correcting video tracks; audio-filtering audio tracks against background sounds and other audio issues; rendering out digital video to preview final results for Client

review; exporting rough cuts of videos and optimizing them for uploading to private video streaming sites for Client review; re-editing based on Client review; repeating of this editing pipeline. And finally, doing all of this 8 – 9 more times for the rest of the videos in the series. 250 hours is the bare minimum amount of time that this phase of the Project can be done in.

Phase Four: Mastering and Video Streaming, A.K.A. Distribution

This phase will include the following steps:

9-10 DVDs of each final individual video will be mastered (i.e. burned to recordable DVDs with labels). Additional DVD copies can be produced at an additional cost for time and materials.

Digital files for each video (i.e. QuickTime Movies) optimized for video streaming services (e.g. YouTube or Vimeo) will be copied to one external USB hard drive (1TB, 2TB, or 3TB depending on size of files) and given to the Client—this is so if the Client chooses to allow remote access to these videos for their sales agents through the Cloud, they easily have that option.

Furthermore, all the raw footage and video-editing files will be included on the aforementioned hard drive. The USB hard drive and DVDs will be delivered upon final payment of the entire Project cost.

This distribution phase is expected to take approximately *32 hours* to complete, not including the following *uploading option*, which would take an additional *10 hours* but is offered as a complimentary service.

Optional uploading to the client's secured video streaming account (as well as inclusion of the aforementioned USB hard drive) by the Producer has been factored in at no additional cost. However, the uploading option will only be available *after the final payment* of the entire Project cost.

Equipment Depreciation Cost

Use of digital video equipment such as: DV cameras and internal SSD cards (for digital video recording); internal/external hard drives (for video editing); sound and recording equipment; editing bay workstations and software; camera, sound, and lighting equipment and accessories; printed scripts, storyboards, shot lists, etc.; and communication devices (cell phones, teleprompters, tablets, etc.) all take a toll when in use for any given time. Eventually, equipment needs to be replaced or updated. And therefore depreciation costs must be factored into this Project bid.

Furthermore, most of the equipment that will be used for this Project belongs to Dedham Television (referred to as the Studio); therefore, depreciation costs must be factored into this quote to satisfy the Studio's needs before they are willing to loan out the equipment to the Producer.

Travel and Administrative Costs

The cost of equipment and crew transportation, craft services, office space, office supplies, and contingency expenses are all factored into this bid proposal.

Profit Margin

A 20% profit margin is also factored into this bid proposal. The profit margin is outside the actual cost of doing business and the Project expenses. This value is set to ensure the sustainability of this freelance video production business and is non-negotiable.

Terms and Conditions—A Brief Overview

In preparation for a more formal Video Production Agreement, and what other legal and binding paperwork the Client will require, certain terms and conditions can be mentioned here:

The Producer agrees that the Client owns all materials created for the Project, including any copyrights, distribution rights, etc.

The Client agrees that the Producer and actors may use some of the recorded footage (e.g. embedded on video production services websites and video-streaming sites like YouTube/Vimeo, for video production services promo DVD/USB media, and in video production services promo-print advertising), in accordance with the terms of the Client Confidentiality Agreement, as evidence of their work for promotional and/or advertising purposes.

Client agrees to pay 50% of the entire Project cost upfront, and 50% of the remaining entire Project cost upon delivery of a all final approved videos, DVDs, and digital media stored on an external USB hard drive. Uploaded videos (if optioned) to the client's preferred video streaming account will be done afterwards.

Additional edits, reshoots, and script changes in the overall Project beyond the scope of the final signed agreement made between the Producer and the Client will incur additional costs to the Client at an hourly rate of *\$135 per hour*.

These terms and conditions are only a small advanced set; a more comprehensive set of terms and conditions will be presented in the final video production agreement if this bid proposal is accepted.

Budget of Estimated Costs

The following table is a breakdown of all costs by individual phases and expense categories described earlier in this bid proposal.

Note: a discounted hourly rate for the Producer at *\$85 per/hour* has been offered to the Client based on a referral from Dedham Television. The usual hourly rate for the Producer is *\$135 per hour*. That is over a **37% discount** for these services!

PHASE/EXPENSE	ESTIMATED HOURS	RATE PER HOUR	COST
Pre-Production	100	\$85 \$1,600 – for 2 non-union actors (\$200 per day/per actor)	\$ 10,100
Production	40 (4 x 10 hour days)	\$85 – Producer \$800 – Prod. Mngr. (\$200 per day) \$200 – PA (\$50 per day) \$1000 – Insurance	\$5,400
Post-Production	250	\$85 \$1,200 for graphics and music	\$22,450
Distribution	32	\$85 \$500 for materials (DVDs, ext. USB hard drive 1TB-3TB as needed)	\$3,220
Equipment Depreciation Cost			\$2,500
Travel and Administrative Costs			\$850
		Sub Total Budget	\$ 44,520
Profit Margin (20%)			\$ 8,904
TOTAL HOURS	422	TOTAL BUDGET	\$ 53,424

Summary

Given the scope of this Project, many factors (as stated above) are involved in order to create a professionally produced series of training videos for Prime Motor Group's sales agents that reach into the 21st century and will be viable for years to come.

It is the hope of the Producer that the Client both agrees to this bid proposal and feels comfortable and confident that they will be getting the best possible value for their money, and to ensure a great future working relationship between both parties!

Contact

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