



State of West Virginia
 Department of Administration
 Purchasing Division
 2019 Washington Street East
 Post Office Box 50130
 Charleston, WV 25305-0130

Solicitation

NUMBER
DCH14058

PAGE
1

ADDRESS CORRESPONDENCE TO ATTENTION OF
EVELYN MELTON 304-558-7023

RFQ COPY

TYPE NAME/ADDRESS HERE

VENDOR

Universal Services Associates, Inc.
 500 Ellis Avenue
 Colwyn, PA 19023
 610-461-0300

SHIP TO

DIVISION OF CULTURE & HISTORY
 CULTURAL CENTER
 1900 KANAWHA BOULEVARD, EAST
 CHARLESTON, WV
 25305-0300 558-0220

DATE PRINTED
03/13/2014

BID OPENING DATE: 04/17/2014

BID OPENING TIME 1:30PM

LINE	QUANTITY	UOP	CAT. NO.	ITEM NUMBER	UNIT PRICE	AMOUNT
REQUEST FOR PROPOSAL						
<p>THE WEST VIRGINIA PURCHASING DIVISION IS SOLICITING A REQUEST FOR PROPOSAL ON BEHALF OF THE WEST VIRGINIA DIVISION OF CULTURE AND HISTORY TO PROVIDE ENHANCEMENTS FOR THE EXHIBIT DEVELOPMENT OF 7 SCENES/DIORAMAS FOR THE STATE MUSEUM LOCATED AT THE WV CAPITOL COMPLEX PER THE ATTACHED SPECIFICATIONS, INSTRUCTIONS TO BIDDERS, PROJECT MANUAL AND THE SCENIC DESIGN PACKAGE.</p> <p>PROJECT MANUAL & THE SCENIC DESIGN PACKAGE MAY BE OBTAINED FOR A FEE BY CONTACTING:</p> <p style="text-align: center;">CHARLESTON BLUEPRINT 1203 VIRGINIA STREET EAST CHARLESTON, WV 25301 PHONE NO: 304-343-1063</p>						
0001	1	LS		906-48		
<p>ENHANCEMENT TO THE WV STATE MUSEUM - PROPOSAL</p> <p>DEVELOPMENT OF 7 SCENES/DIORAMAS</p>						
<p>04/17/14 09:52:52AM West Virginia Purchasing Division</p>						

SIGNATURE 	TELEPHONE 610-461-0300	DATE 4/16/2014
TITLE COO	FEIN 23-1980593	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO SOLICITATION, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'



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***** THIS IS THE END OF RFP DCH14058 ***** TOTAL: _____						

SIGNATURE <i>[Signature]</i>	TELEPHONE 610-461-0300	DATE 4/16/2014
TITLE <i>CEO</i>	FEIN 23-1980593	ADDRESS CHANGES TO BE NOTED ABOVE

WHEN RESPONDING TO SOLICITATION, INSERT NAME AND ADDRESS IN SPACE ABOVE LABELED 'VENDOR'

REQUEST FOR PROPOSAL

Division of Culture and History - DCH14058

By signing below, I certify that I have reviewed this Request for Proposal in its entirety; understand the requirements, terms and conditions, and other information contained herein; that I am submitting this proposal for review and consideration; that I am authorized by the bidder to execute this bid or any documents related thereto on bidder's behalf; that I am authorized to bind the bidder in a contractual relationship; and that, to the best of my knowledge, the bidder has properly registered with any State agency that may require registration.

Universal Services Associates, Inc.

(Company)

Michael C. Myers, CEO

(Representative Name, Title)

610-461-0300 / 610-461-0405

(Contact Phone/Fax Number)

April 16, 2014

(Date)

STATE OF WEST VIRGINIA
Purchasing Division

PURCHASING AFFIDAVIT

MANDATE: Under W. Va. Code §5A-3-10a, no contract or renewal of any contract may be awarded by the state or any of its political subdivisions to any vendor or prospective vendor when the vendor or prospective vendor or a related party to the vendor or prospective vendor is a debtor and: (1) the debt owed is an amount greater than one thousand dollars in the aggregate; or (2) the debtor is in employer default.

EXCEPTION: The prohibition listed above does not apply where a vendor has contested any tax administered pursuant to chapter eleven of the W. Va. Code, workers' compensation premium, permit fee or environmental fee or assessment and the matter has not become final or where the vendor has entered into a payment plan or agreement and the vendor is not in default of any of the provisions of such plan or agreement.

DEFINITIONS:

"Debt" means any assessment, premium, penalty, fine, tax or other amount of money owed to the state or any of its political subdivisions because of a judgment, fine, permit violation, license assessment, defaulted workers' compensation premium, penalty or other assessment presently delinquent or due and required to be paid to the state or any of its political subdivisions, including any interest or additional penalties accrued thereon.

"Employer default" means having an outstanding balance or liability to the old fund or to the uninsured employers' fund or being in policy default, as defined in W. Va. Code § 23-2c-2, failure to maintain mandatory workers' compensation coverage, or failure to fully meet its obligations as a workers' compensation self-insured employer. An employer is not in employer default if it has entered into a repayment agreement with the Insurance Commissioner and remains in compliance with the obligations under the repayment agreement.

"Related party" means a party, whether an individual, corporation, partnership, association, limited liability company or any other form or business association or other entity whatsoever, related to any vendor by blood, marriage, ownership or contract through which the party has a relationship of ownership or other interest with the vendor so that the party will actually or by effect receive or control a portion of the benefit, profit or other consideration from performance of a vendor contract with the party receiving an amount that meets or exceed five percent of the total contract amount.

AFFIRMATION: By signing this form, the vendor's authorized signer affirms and acknowledges under penalty of law for false swearing (W. Va. Code §61-5-3) that neither vendor nor any related party owe a debt as defined above and that neither vendor nor any related party are in employer default as defined above, unless the debt or employer default is permitted under the exception above.

WITNESS THE FOLLOWING SIGNATURE:

Vendor's Name: Universal Services Associates Inc.

Authorized Signature: [Signature] Date: 4/16/14

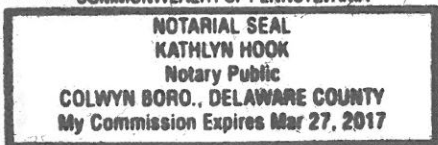
State of Pennsylvania

County of Delaware, to-wit:

Taken, subscribed, and sworn to before me this 16 day of April, 2014.

My Commission expires March 27, 2017.

AFFIX SEAL HERE



NOTARY PUBLIC [Signature]

REQUEST FOR PROPOSAL

Division of Culture and History - DCH14058

ADDENDUM ACKNOWLEDGEMENT FORM

SOLICITATION NO.: DCH14058

Instructions: Please acknowledge receipt of all addenda issued with this solicitation by completing this addendum acknowledgment form. Check the box next to each addendum received and sign below. Failure to acknowledge addenda may result in bid disqualification.

Acknowledgment: I hereby acknowledge receipt of the following addenda and have made the necessary revisions to my proposal, plans and/or specification, etc.

Addendum Numbers Received:

(Check the box next to each addendum received)

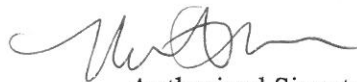
N/A

- | | |
|---|--|
| <input type="checkbox"/> Addendum No. 1 | <input type="checkbox"/> Addendum No. 6 |
| <input type="checkbox"/> Addendum No. 2 | <input type="checkbox"/> Addendum No. 7 |
| <input type="checkbox"/> Addendum No. 3 | <input type="checkbox"/> Addendum No. 8 |
| <input type="checkbox"/> Addendum No. 4 | <input type="checkbox"/> Addendum No. 9 |
| <input type="checkbox"/> Addendum No. 5 | <input type="checkbox"/> Addendum No. 10 |

I understand that failure to confirm the receipt of addenda may be cause for rejection of this bid. I further understand that any verbal representation made or assumed to be made during any oral discussion held between Vendor's representatives and any state personnel is not binding. Only the information issued in writing and added to the specifications by an official addendum is binding.

UNIVERSAL SERVICES ASSOCIATES,
INC.

Company



Authorized Signature

Date 4/16/14

NOTE: This addendum acknowledgment should be submitted with the bid to expedite document processing.

Technical Proposal

for the:

**Division of Culture and History
West Virginia State Museum
Development of Scenes/Dioramas
DCH14058**

Submitted to:

Department of Administration, Purchasing Division
2019 Washington Street East
P.O. Box 50130
Charleston, WV 25305-0130
o: 304-558-7023

Submitted by:

Universal Services Associates, Inc.
Michael C. Myers
CEO
500 Ellis Avenue
Colwyn, PA 19023
mmyers@BuildWithUSA.com
p (610) 461-0300
f (610) 461-0405



Michael C. Myers
4/16/2014

April 16, 2014

Ms. Evelyn Melton
Department of Administration, Purchasing Division
2019 Washington Street East
Charleston, WV 25303-0130
o: 304-558-7023

Dear Ms. Melton,

Thank you for the opportunity to submit a proposal for enhancements to the existing dioramas at the West Virginia State Museum. USA has forty years of experience providing custom fabrication, and creating interpretive exhibits for museums. The services included in our proposal are project management, production and fabrication, delivery and installation.

We have also included a team of specialty subcontractors for the project with unique qualifications to meet the goals outlined in the design package and bid documents. We have outlined key personnel and services that we plan to include from Boston Productions, Inc., LF Creative, and Scenery First. Along with our in-house capabilities, this team will be able to provide comprehensive services for your project that can be integrated in our shop and tested prior to delivery.

Our team understands your vision to enhance the existing dioramas with additional storytelling, AV and show control, scenic and interpretive elements, and the difference this will make to the visitor experience at the West Virginia State Museum. Our team is very experienced at managing scenic and AV interpretive museum exhibits on-time and on-budget, and also well-versed in establishing communication to keep all client parties informed and involved. Please do not hesitate to let us know if you have any questions about our approach, team or capabilities.

Sincerely,



Michael C. Myers
CEO
Universal Services Associates, Inc.
500 Ellis Avenue
Colwyn, PA 19023
610-461-0300
mmyers@BuildWithUSA.com

Technical Proposal Table of Contents

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Attachment B: MANDATORY SPECIFICATION CHECKLIST

4.5 Mandatory Specification Checklist

4.3 QUALIFICATIONS AND EXPERIENCE:

Vendors will provide information regarding their firm, such as staff qualifications and experience in completing similar projects; references; copies of any staff certifications or degrees applicable to this project; proposed staffing plan; descriptions of past projects completed entailing the location of the project, project manager name and contact information, type of project, and what the project goals and objectives were and how they were met.

PRIME CONTRACTOR: Universal Services Associates, Inc. (USA) Company Profile

USA is a full-service fabrication firm specializing in design/build museum projects, interactive exhibits, prototyping, and engineering. Paired with our management process, we work with all project constituents, from owners to technical specialists, to produce outstanding exhibits. We have staff trained in project management, estimating, design detailing, prototyping, engineering, production, installation and exhibit maintenance.

USA was founded in 1974 to provide engineering and model-making services to major corporations throughout the United States. As computer-aided design (CAD) became more commonplace, and the need for model-making was reduced, USA's staff of artisans, engineers, technicians and specialty fabricators easily transitioned into a state-of-the-art museum and interactive exhibit fabrication firm, servicing zoos and aquariums, history museums, art museums, cultural museums, natural history museums, science centers, children's museums, and visitor centers. USA also continues to provide models to corporations and architects for staff training, marketing and fundraising purposes.

Every project at USA is overseen by a Project Manager (PM) from beginning to end, addressing each distinct requirement while keeping the client informed and involved in the process, every step of the way. Our PM works closely with dedicated professionals on a daily basis to ensure that your project will be completed on-time and on-budget.

USA employs a diverse team of skilled, in-house technicians, and we are able to expedite all phases of even the most complex exhibits. When a project is brought to our team, we carefully analyze all elements with our technicians, artists, design detailers, and engineers to collaborate on the best solutions for high-quality and long-lasting displays.

SUBCONTRACTOR: Boston Productions, Inc. (BPI)

For over 20 years, BPI has been developing, producing, and integrating films and media-based exhibits for natural history museums, science and technology centers, interpretive centers, and special venues throughout the US and abroad. Formed in 1985 by the merger of a production company and a post-production company, they specialize in helping clients tell their stories through an artful combination of linear films and engaging interactives. And, they back this up with well-designed hardware systems. BPI's media design solutions reflect their creativity and ability to think outside the box; they will work in concert with USA and the West Virginia State Museum to develop experiences that speak directly to your visitors. Their scope of work for this

project includes all audio/visual media production, system hardware, and show control system integration.

SUBCONTRACTOR: LF Creative Group, Inc.

The LF Creative team blends world class artistry and cutting edge technology to create experiences that engage, inform and entertain audiences around the world. The broad scope of their in-house capabilities enables them to seamlessly integrate different methods and materials into new experiences in ways few others can achieve. They have 25 years of experience working in a wide variety of visitor focused industries. In fact, LF Creative Group is an evolution of LifeFormations 23 years in the making. As their ideas and projects outgrew their name, they welcomed new team members and opened a second location to expand our ability to create award winning visitor experiences. Their scope of work for this project includes shop fabrication of five (5) animatronic figures and fourteen (14) static birds.

SUBCONTRACTOR: Scenery First, Inc.

Scenery First, Inc. designs and manufactures theatrical scenery, custom displays, properties and high-end special event décor. They have been in business since 1992 and their staff includes stage carpenters, welders, scenic artists, crafts persons, seamstresses, draftsmen, sculptors and designers. Their scope of work for this project includes shop fabrication and installation of scenic foliage, tents, and ground forms:

4.3.1 Detailed information about at least three (3) recently completed projects within the previous five (5) years. These projects must be museum projects containing components comparable to this project. The list should include the project name, project location, Vendor's scope of work, Vendor's budget, project architect, and the project owner's name, valid telephone number, address, and email.

USA has forty years of experience developing, fabricating and installing exhibits for the museum community. We have worked with a variety of museums, institutions, architects, designers, and general contractors to manage complex work with outstanding results and engaging visitor experiences. We have provided a selection of project samples for you within this proposal that relate to the enhancements for the West Virginia State Museum, and your desire to incorporate additional scenic, animatronic, and audio/visual elements within the existing displays. We would be happy to supply you with additional work samples, or additional references, upon request.

Please see the included cut sheets for the following projects by USA:

Client: PA Game Commission

Project Name: *Visitor Center at Middle Creek Wildlife Management Area*

Location: Stevens, PA

Scope: Project Management, Design Development, Fabrication, Installation

Budget: \$141,000

Project Architect/Designer: Gecko Group

Owner Reference: Cheryl Trewella, Director of Education

o. 717-733-1512, e. ctrewella@pa.gov

Client: Virginia Aquarium and Marine Science Center

Project Name: *Restless Planet Gallery Exhibits*

Location: Virginia Beach, VA

Scope: Project Management, Prototyping, Fabrication, Installation

Budget: \$856,500

Project Architect/Designer: Cambridge 7 Associates

Owner Reference: Maylon White, Former Director

o. 252-473-3494, e. maylon.white@ncaquariums.com

Client: Thomas Jefferson's Monticello

Project Name: *Griffin Discovery Room*

Location: Charlottesville, VA

Scope: Project Management, Prototyping, Fabrication, Installation

Budget: \$419,000

Project Architect/Designer: Metcalfe Architecture and Design

Owner Reference: Ann Taylor, Executive Vice President

o. 434-984-9822 x9854, e. ataylor@monticello.org

Please see the included cut sheets for the following projects by USA (continued):

Client: George Washington's Mount Vernon

Project Name: *Donald W. Reynolds Museum & Education Center*

Location: Mount Vernon, VA

Scope: Project Management, Fabrication, Installation

Budget: \$124,000

Project Architect/Designer: Museum Design Associates

Owner Reference: Diana Cordray, Education Center Manager

o. (703) 799-8602, e. dcordray@mountvernon.org

Client: The National Great Rivers Museum

Project Name: *Museum Exhibits*

Location: East Alton, IL

Scope: Project Management, Design Development, Engineering, Fabrication, Installation

Budget: \$3,600,000

Project Architect/Designer: U.S. Army Corps of Engineers

Owner Reference: Kimberly Rea, Director

o. 877-462-6979, e. Kimberly.G.Rea@usace.army.mil



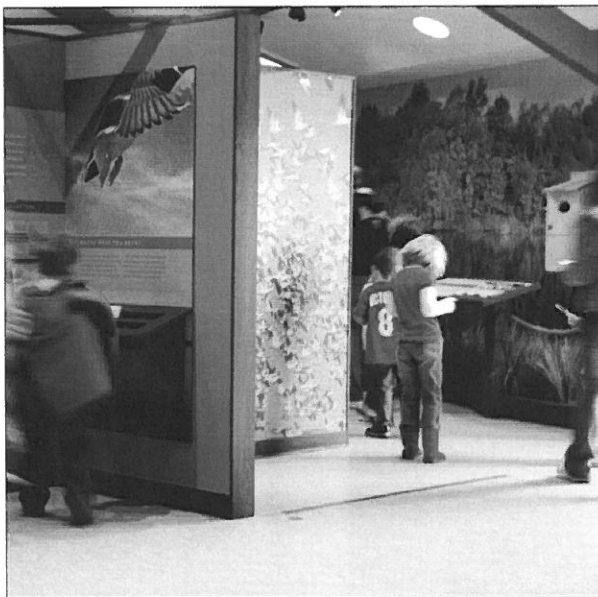
Select Projects

PA Game Commission, Middle Creek Wildlife Management Area **Visitor Center**

Stevens, PA Completed: 2012

Located in Lebanon-Lancaster county PA, the Visitor Center informs the public on current wildlife and natural lands management strategies around the Middle Creek Reservoir. USA built the new Visitor Center exhibits, including a panoramic scenic diorama of the Middle Creek Reservoir with bird mounts, wall murals, graphics, integrated video, wing-measurement activities, child-centered flip panels, bird counting and migration pattern interactives. USA fabricated all exhibits, and managed the final design process to complete submittals of all graphic design, managed print production and provided installation and warranty services.

At the start of the design process, USA spent a day with PA Game Commission staff touring the site and surrounding lands, viewing different ponds to see the visiting ducks and geese, different types of traps and their uses, interviewing staff, and reviewing bird tagging methods. This trip was a great bonding experience with the client, and helped inform the design process in keeping everyone focused on the content goals of the Visitor Center. At completion of the project, USA trained the maintenance staff on proper cleaning, maintenance, and operation of the exhibits, and provided a kit of spare parts including replacement hardware, paint and molding matches, wood stains, scenic materials and graphic files.



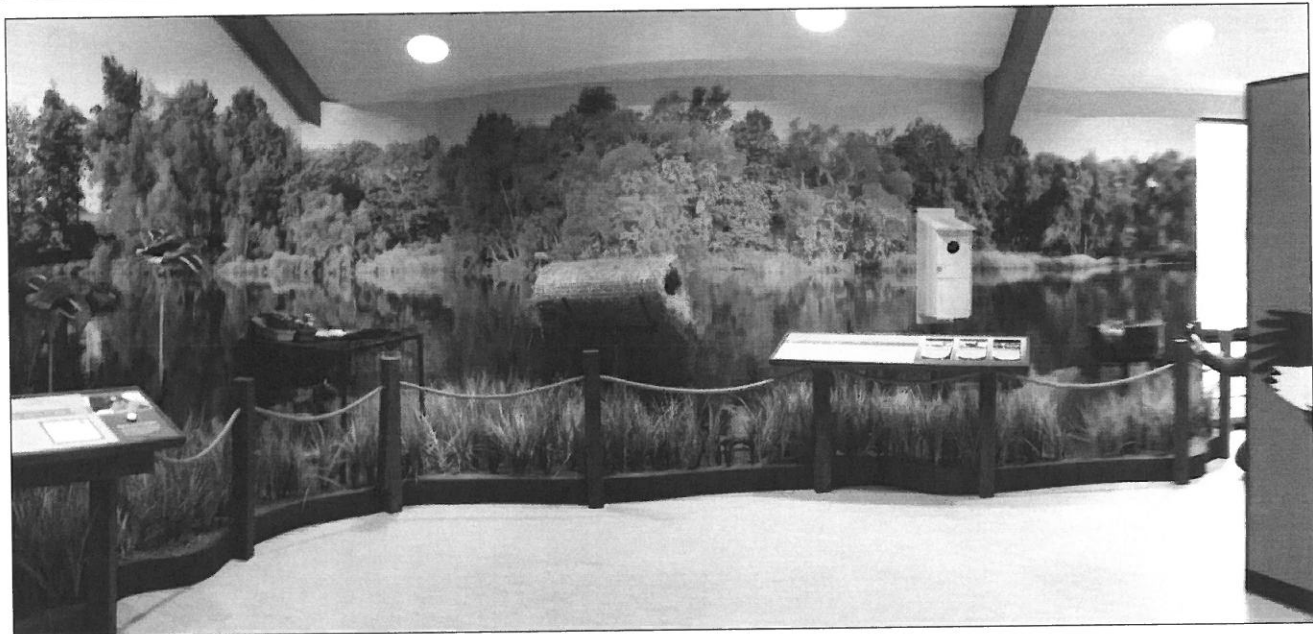
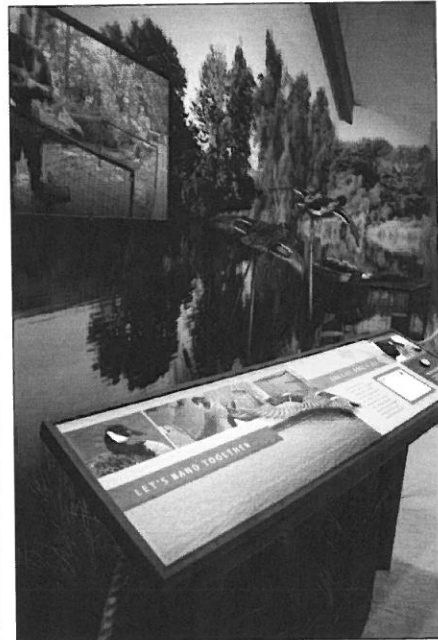
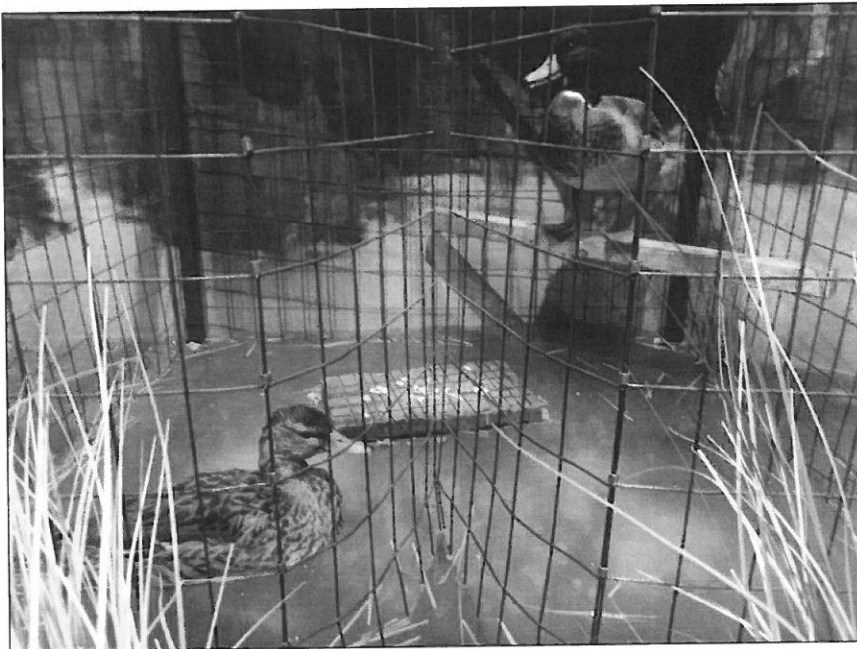
“ The staff at USA are some of the most professional and nicest people that we have worked with. They continuously kept us updated on the project and included in the process. Because of our short timeline for construction, USA moved through the process quickly and efficiently. The finished product turned out better than we ever envisioned. ”

Cheryl Trewella
Information and
Education Supervisor
Pennsylvania Game
Commission



Select Projects

PA Game Commission, Middle Creek Wildlife Management Area
Visitor Center





Select Projects

Virginia Aquarium and Marine Science Center **Restless Planet Gallery Exhibits**

Virginia Beach, VA Completed: 2009

Our changing earth was the focus of these exhibits, located throughout the new addition to the Virginia Aquarium. Working closely with the Aquarium and General Building Contractor, USA was responsible for design development, interactive scripting, samples, prototyping, fabrication and installation. Exhibits included scenic environments, artifact displays, graphics, scenic fossil replicas, and interactive exhibits. USA created a scenic canvas tent environment called "Conservation Station", a lifesize scenic replica of the Chesapeake Bridge that included light and sound AV components to give visitors the feeling of walking underneath the bridge, and several interactive exhibits that incorporated AV, sound, projection and video elements.

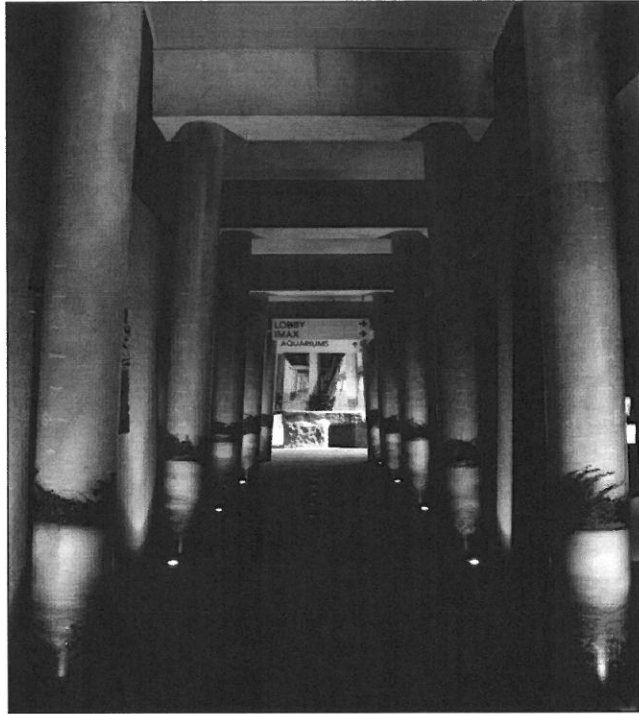
The project required that our team work seamlessly with all constituents, and USA's project management and design team exceeded expectations as they navigated complex issues through weekly conference calls, on-site planning meetings, installation work plans, and ensuring that all project resources were carefully managed.





Select Projects

Virginia Aquarium and Marine Science Center
Restless Planet Gallery Exhibits





Select Projects

Thomas Jefferson Foundation **Griffin Discovery Room at Thomas Jefferson's Monticello**

LEED NC 2.2 Gold

Charlottesville, VA Completed: 2008

USA served as prime exhibit contractor for this 1,100 square foot exhibit space that provided an engaging environment where visitors of all ages could learn about Thomas Jefferson's life at Monticello in a direct and experiential way. Young visitors could touch, play and experiment with replicas from the Monticello estate and grounds in this highly interactive space.

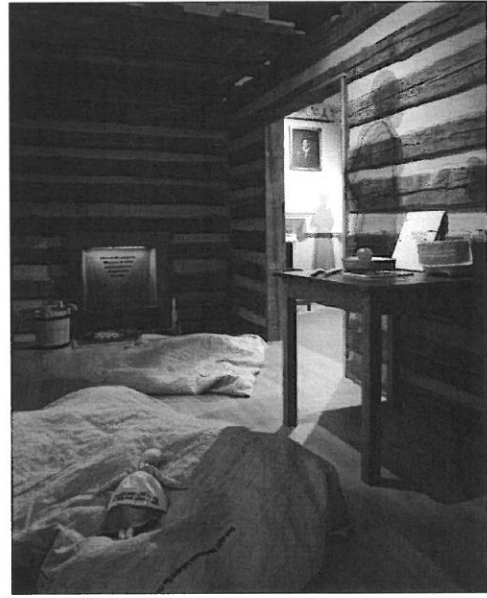
The project team created an immersive environment where almost all text is embedded into objects and the stories flow from one exhibit area into the next. Scenic replicas included sections of Mulberry Row with a Nailery, Joinery and Textile shop, a Log Cabin with clothing, bedding, dolls and a cook stove, and sections of Thomas Jefferson's Parlor, Cabinet Room, Hall, Alcove Bed, Furniture and Book Shop. Exhibits included object display cases, parts to assemble a half-scale tablet back chair, joinery samples, a bellows light box, fireplace with magnetic frieze, cipher wheel, polygraph, weaving loom, magnetic parts table and rotating book stand.





Select Projects

Thomas Jefferson Foundation
Griffin Discovery Room at Thomas Jefferson's Monticello





Select Projects

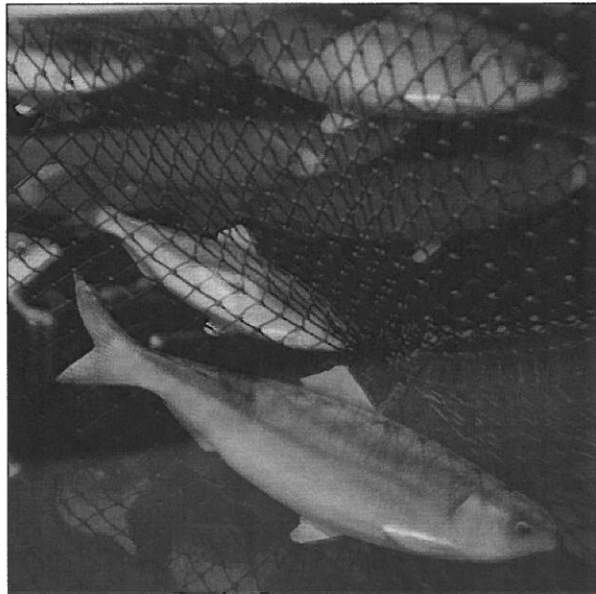
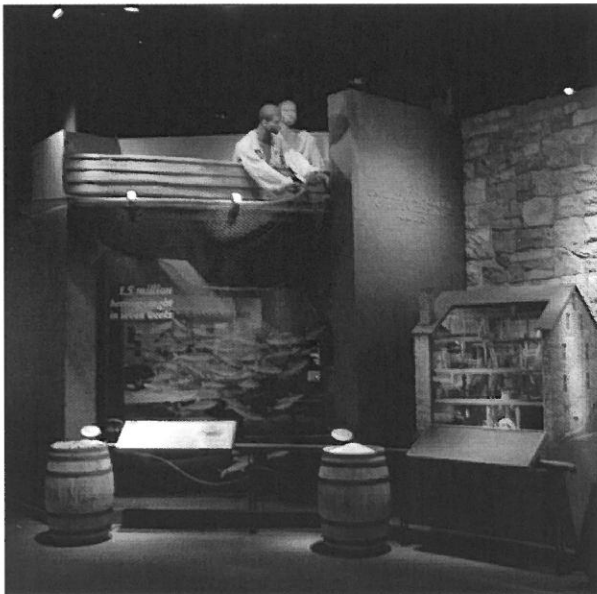
George Washington's Mount Vernon **Donald W. Reynolds Museum & Education Center**

Winner of the 14th Annual Thea Awards in 2009!

Mount Vernon, VA Completed: 2006

USA provided fabrication and installation of key interactive exhibits and scenic vignettes, including a full-scale recreation of seine fishing for Blueback Herring in the Potomac River for the Donald W. Reynolds Museum & Education Center. Historical accuracy in the attire of the fishermen, boat and seine net, and realism and movement in the fish were very important to the client. Other exhibits included a polar motion house on fire, bronze cast feather Q&A panels, animatronic squirrels, cardinals and owls, a replica of Martha Washington's stove with polar motion burning coals, and an animatronic soldier that moved and groaned underneath a blanket and triggered by visitor movement.

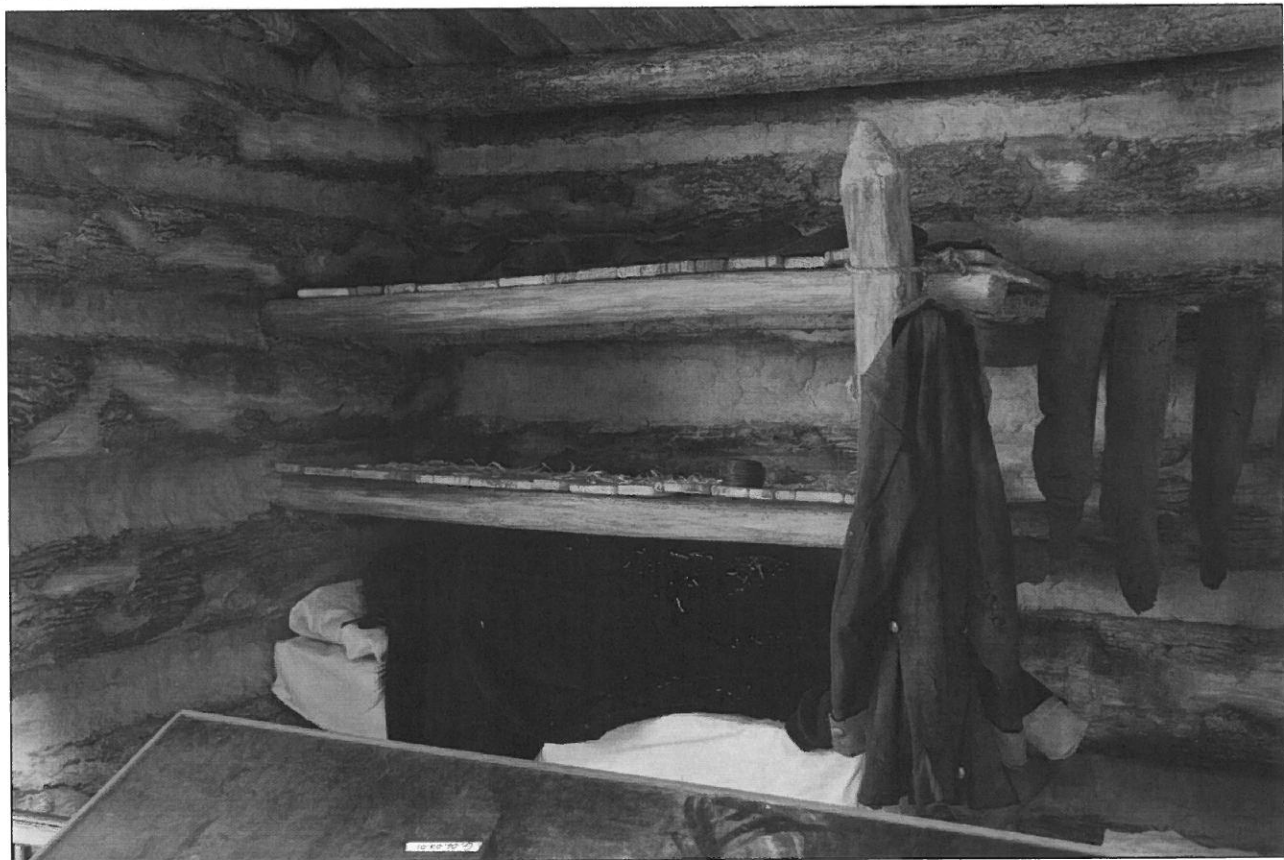
USA worked very closely with the museum, general contractor, and designer to ensure that all content, design, and installation plans were coordinated seamlessly within the overall concept and other exhibits within the museum.





Select Projects

George Washington's Mount Vernon
Donald W. Reynolds Museum & Education Center





Select Projects

George Washington's Mount Vernon
Donald W. Reynolds Museum & Education Center





Select Projects

The National Great Rivers Museum **Museum Exhibits**

East Alton, IL

Completed: 2003

The 10,000 square feet of exhibit space at The National Great Rivers Museum required that our team work with many Federal and local State agencies to develop content and exhibits that educated the public about the rich history of the Mississippi River, its people and surrounding wildlife. USA completed feasibility studies, budgetary analysis, prototypes, engineering support, fabrication and installation of over 30 interactive exhibits, custom cabinets, scenic environments, models, graphics, and integration of multimedia and AV components through the museum.

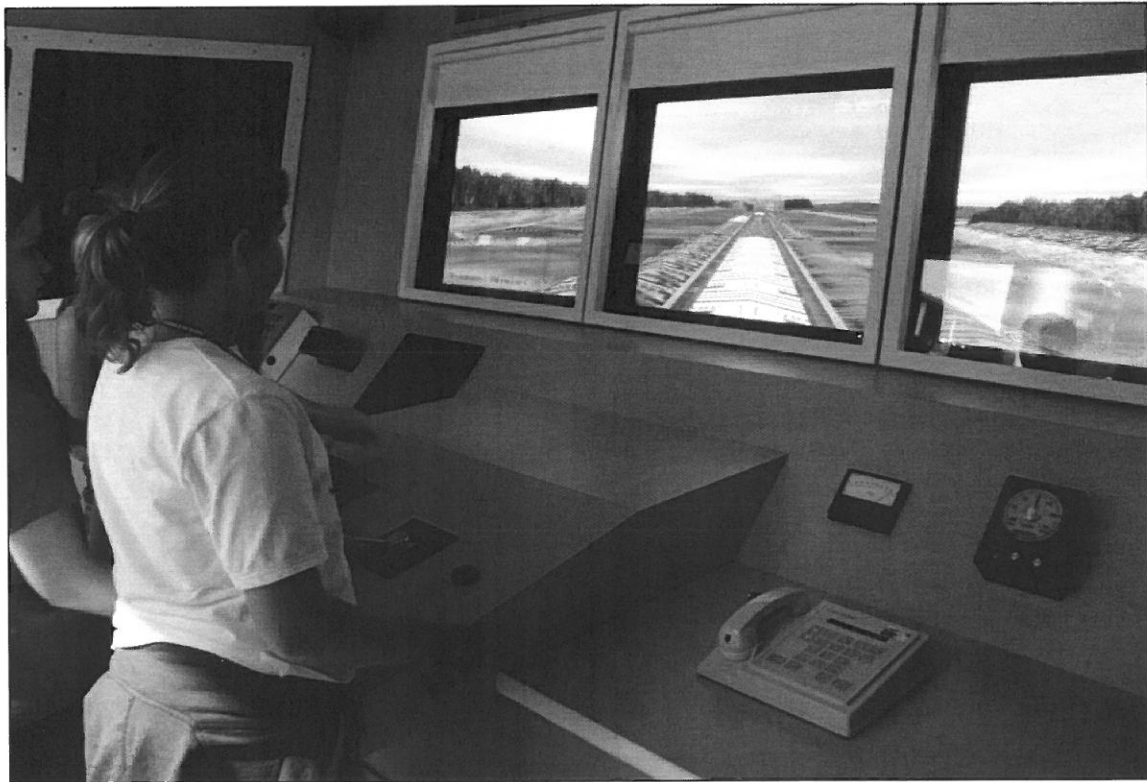
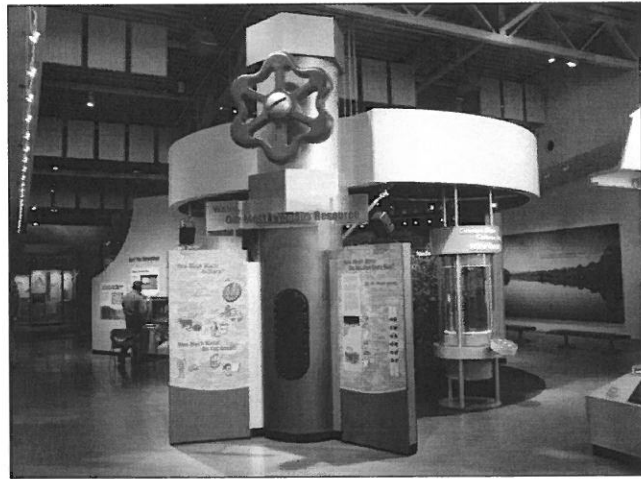
One of the central displays that we created included scenic rockwork, plant and tree specimens, along with AV and lighting effects that gave visitors the feeling of water and light entering the scene.





Select Projects

The National Great Rivers Museum
Museum Exhibits



Please see the included cut sheets for the following projects by BPI:

Project Name: *Seeing the Elephant* at the Kenosha Public Museum

Location: Kenosha, WI

Budget: \$900,000 (HW and Production)

Reference: Dan Joyce, Director, Kenosha Museum System,
o. (262) 653 4427, e. Djoyce@kenosha.org

Project Objectives & Scope of Work:

Seeing the Elephant is a one-of-a-kind immersive theater experience that provides visitors with an authentic and rare glimpse into the Civil War. This historically accurate 360-degree film is the central anchor of the Civil War Museum, and was produced and coordinated by BPI over the course of 9 months.

Project Name: *1863 Civil War Journey: Raid on Indiana* at Conner Prairie Interactive History Park

Location: Fishers, IN

Budget: \$1.7 million (Production, HW, SW and Fabrication)

Reference: Cathy Ferree, VP Exhibits, Programs & Facilities,
o. (317) 776 6000 ext 253, e. ferree@connerprairie.org

Project Objectives & Scope of Work:

BPI provided creative direction, production, programming, and all hardware for this experience, as well as fabrication oversight.

Project Name: Flint Hills Discovery Center

Location: Manhattan, KS

Budget: \$900,000 (HW, SW & Production)

Reference: Bob Workman, Former Director
o. (785) 587 2726, e. bob.workman@wichita.edu

Project Objectives & Scope of Work:

For the Flint Hills Discovery Center, BPI created engaging multimedia exhibits to present a unified regional identity from diverse points of view.

...a living historical experience



1863 Civil War Journey: Raid on Indiana

Conner Prairie Interactive History Park

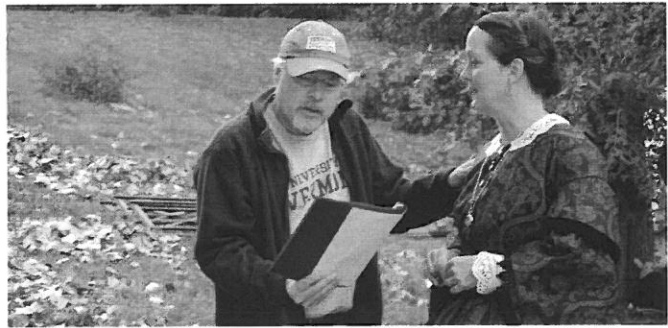
Fishers, IN

Conner Prairie takes an innovative approach to conveying history to a multi-generational audience with their new critically-acclaimed *Civil War Journey*. The experience creatively combines historical narrative and vivid storytelling with cutting-edge audiovisual and theatrical technologies. **BPI worked in concert with Conner Prairie and a series of other consultants to design, develop and produce this one-of-a-kind experiential exhibit.**

Set with great sensitivity in the natural surroundings of one acre of Conner Prairie's outdoor living history experience, *Raid on Indiana* takes visitors back in time to the Civil War. Led through the exhibition by an interpreter, they see the impending cavalry of General Morgan and are asked to rally with the town to protect themselves. In the General Store theater, they watch Morgan's cavalry come thundering over the bridge through the "windows" and then, through scrims and lighting, actually see the raiders plunder the store. Later, in another theater, they learn about the events that put Morgan's raid in motion, as the story unfolds through the eyes of the narrators— young Frank and Attia Porter, as well as Albert, a freed slave.

The exhibition reaches new levels through a series of artfully executed turntables which reveal life-size dioramas at key moments in time, as well as 4D special effects, such as a tree falling and a cannon bursting through the wall to reveal the Park outside. Visitors are genuinely surprised, delighted and moved as they are introduced to this previously untold story of the Civil War in Indiana.

BPI provided creative direction, production, programming, and all hardware for this experience, as well as fabrication oversight.





The Flint Hills Discovery Center

Manhattan, KS

For the 25,000+ square foot Flint Hills Discovery Center, BPI created over a dozen engaging multimedia exhibits to present a unified regional identity from diverse points of view.

Many begin their visit to the Discovery Center at the award-winning *Gateway Station*. From this kiosk, visitors can plan a trip to the Flint Hills, view up-to-date information about events and sites to visit, and even create customized itineraries to email and print. The use of QR codes and dynamic maps incorporates cutting-edge social media technology into the experience.

To enhance visitors' understanding of the region, BPI also produced interactive exhibits concerning the history, culture, and landscape of the Flint Hills. At one exhibit, visitors can page through a wealth of content from treaties between the American government and the Flint Hills' native tribes. At other stations, visitors can learn about early settlers, listen to cowboy poems and songs, and discover the ancient customs of flintknapping and firing ceramic pottery. They can also test their fast-talking abilities and experience the fine art of auctioning cattle, explore the spring rituals of the prairie chicken, and learn about the use of burning and grazing to manage the plains.

It took nearly a year for BPI to explore the scenic byways and backroads of the Flint Hills, meeting the people who call them home. Over 80 interviews are incorporated into *Voices of the Flint Hills*, an exhibit delving into the above topics and issues and others crucial to the Flint Hills' continued vitality. In concert with the Center's other exhibits, *Voices* incites discussion and encourages community members and visitors alike to respect and preserve the region's rich heritage.



Exploring the earliest people of the Flint Hills



The Gateway Kiosk



Hearing the 'voices' of the Flint Hills

...a 360 degree experience



Seeing the Elephant

Kenosha Public Museum

Kenosha, WI

***Seeing the Elephant* is a one-of-a-kind immersive theater experience that provides visitors with an authentic and rare glimpse into the Civil War.** This historically accurate 360-degree film is the central anchor of the Civil War Museum, and was produced and coordinated by BPI over the course of 9 months.

The film required over two hundred people, including crew, historical advisors, museum staff, actors, and reenactors. This talented group, directed by BPI, brought history to life during the course of the five-day shoot. The story unfolds in all directions, as visitors are surrounded with thoughts and memories of battle.

In order to show the experience in the round, BPI used a 360-degree camera rig, and then programmed using Dataton's Watchout to seamlessly thread the moving images around the twelve-foot circular screen. Eight HD projectors hang above as thirteen channels of audio surround the visitors. Special visual and sound effects augment the projected film. Visitors can feel the cool blast of air from an air cannon hung above as subwoofers rumble and shake the ground below.

The title of the film refers to the beginning of the Civil War, as young soldiers await firefight or, "seeing the elephant." Throughout the film, soldiers' dialogue from letters and diaries tell stories of leaving home, enduring training camps, facing battle, and ultimately dealing with the consequences of war—for them and their families. When the "elephant" appears, visitors are thrown into battle and surrounded by gunfire, as they are immersed into the story.



Please see the included work samples by LF Creative, demonstrating their ability to create lifelike figures, animals, and animatronics.

Please also see the included cut sheets for the some of the following recent museum projects by Scenery First. The scope of work for each of the following examples included design, engineering, fabrication and installation:

Project Name: *American Gothic*
Location: Grounds for Sculpture, Trenton, NJ

Project Name: *KidZooU*
Location: Philadelphia Zoo, Philadelphia, PA

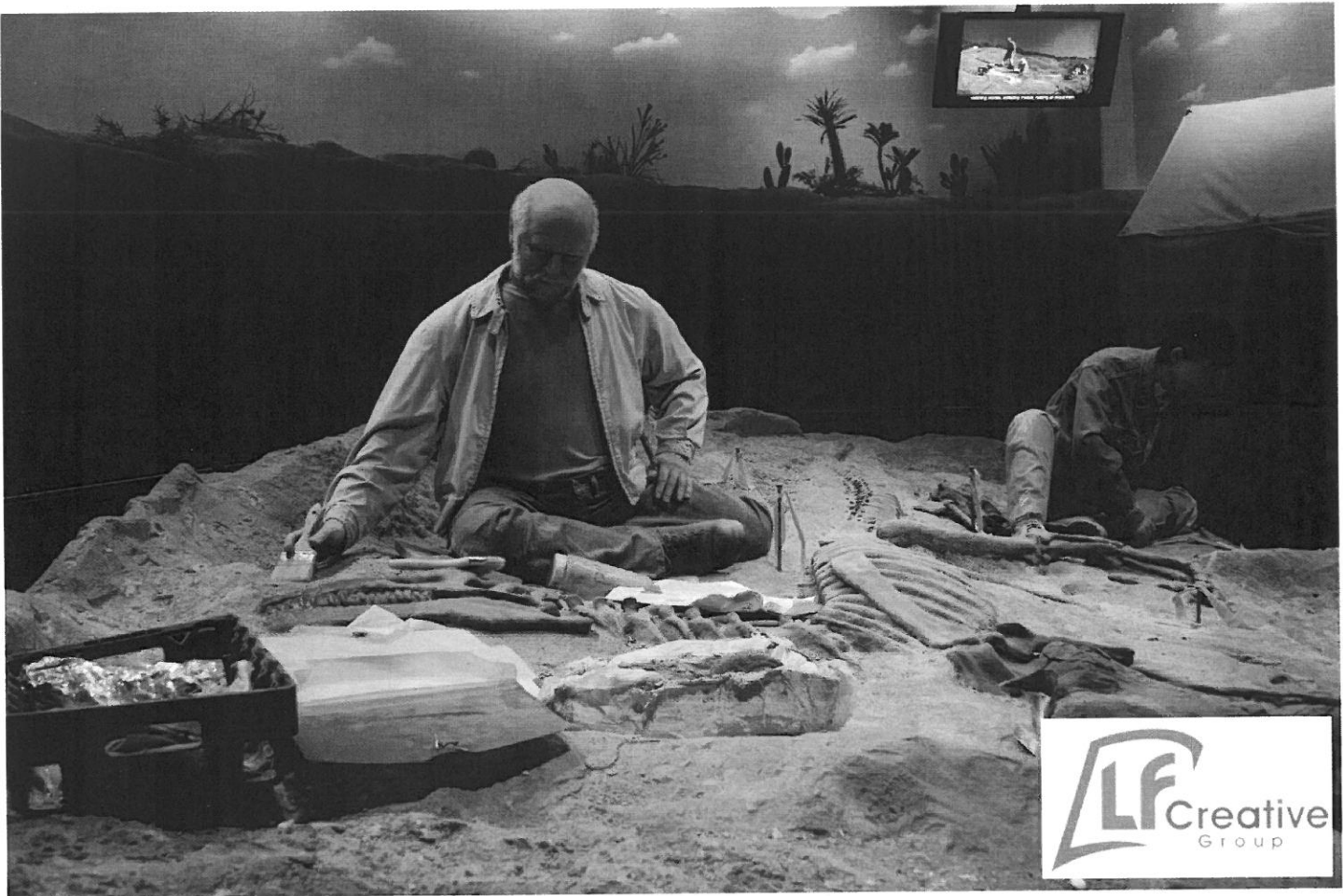
Project Name: *Colorado Judicial Learning Center*
Location: Denver, CO

Project Name: *Rory Meyers Children's Adventure Garden*
Location: Dallas, TX

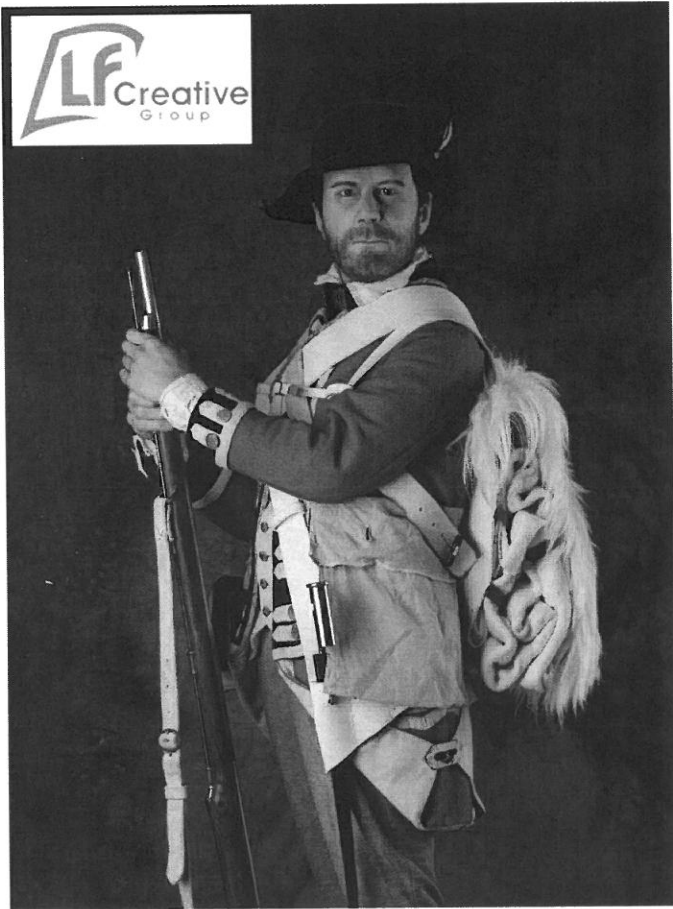
Project Name: *Kahramaa Awareness Park*
Location: Qatar

Project Name: *Delaware Children's Museum*
Location: Wilmington, DE

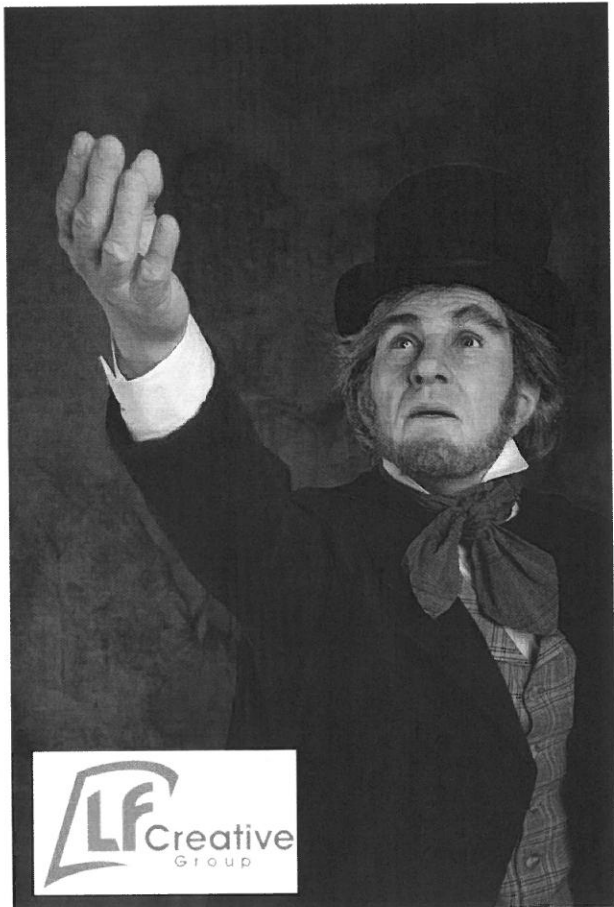
Project Name: *H-E-B Body Adventure*
Location: Witte Museum, San Antonio, TX



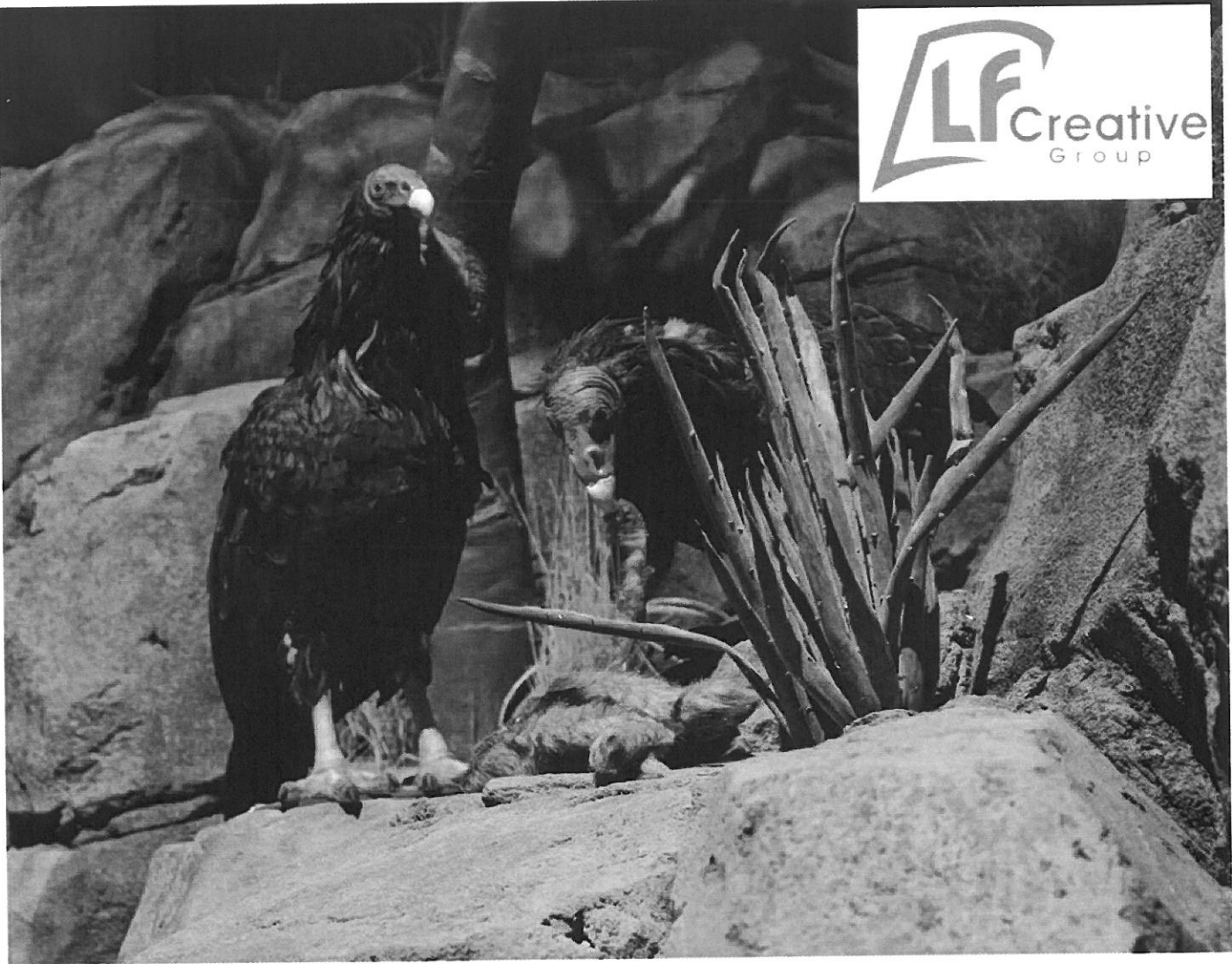
LF Creative
Group

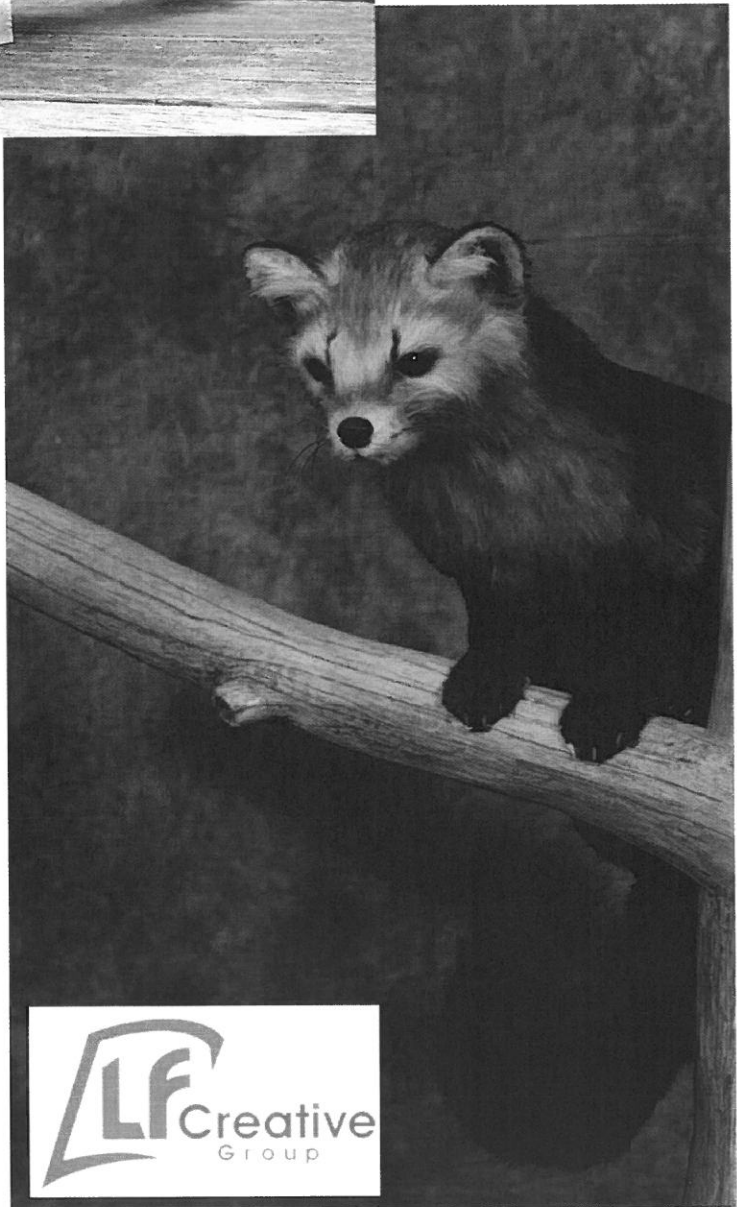


LF Creative
Group



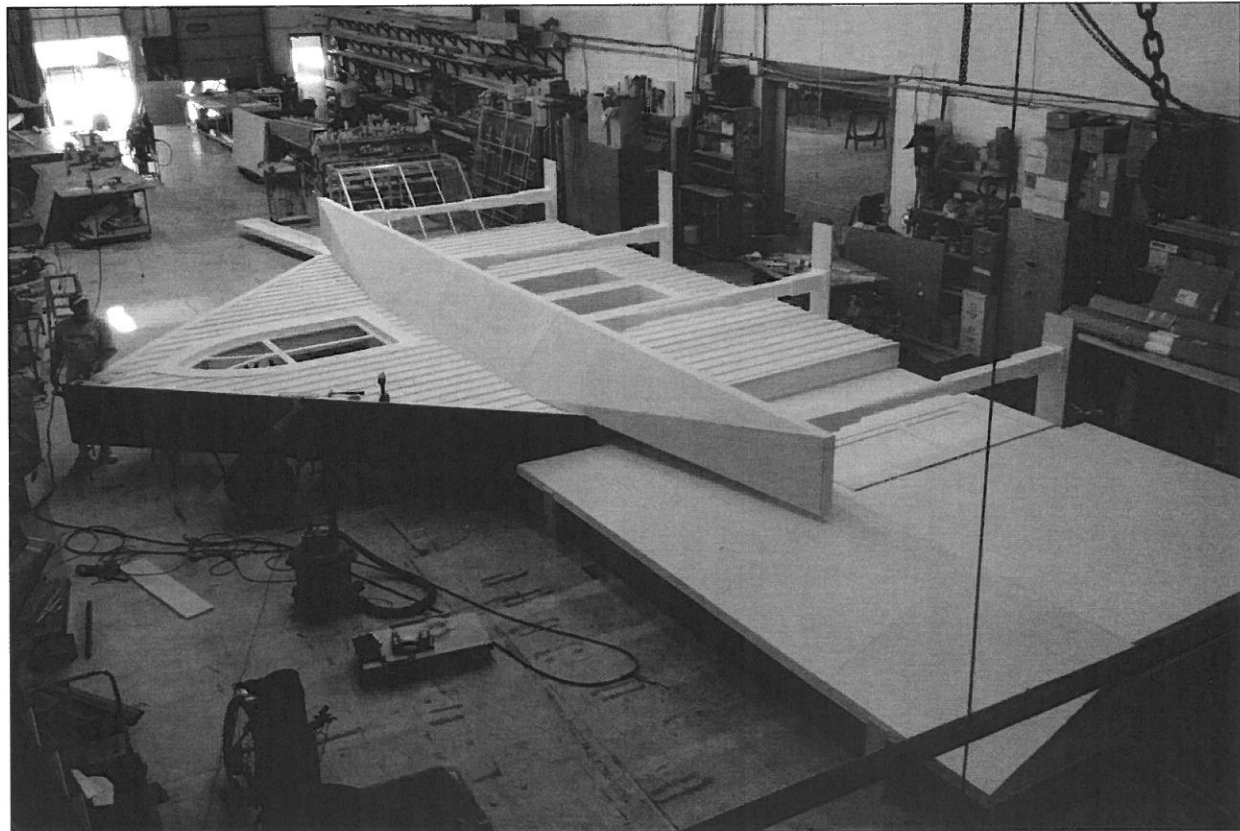
LF Creative
Group





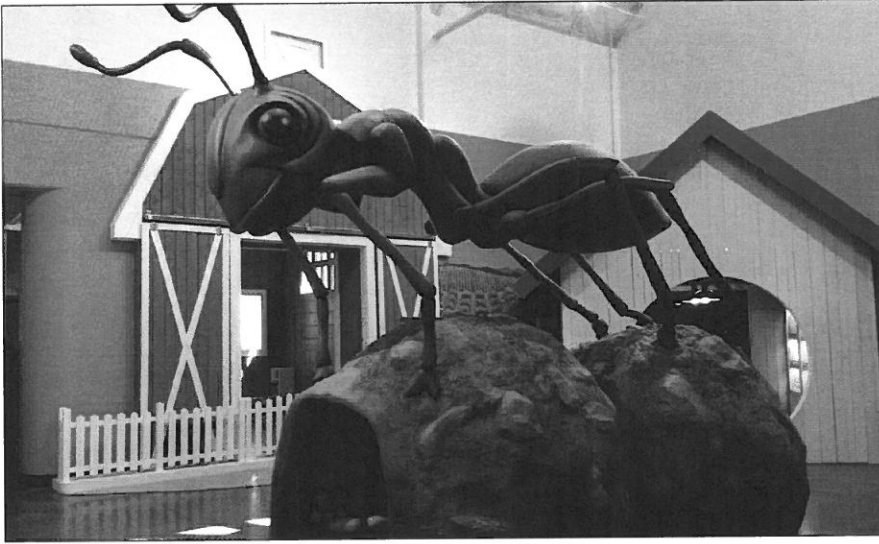


PROJECT SAMPLES:
American Gothic at the Grounds for Sculpture
Trenton, NJ





PROJECT SAMPLES:
KidZooU at the Philadelphia Zoo
Philadelphia, PA



PROJECT SAMPLES:
Dioramas, figures & foliage
Various locations



4.3.2 The Vendor's capability to produce, direct, and execute high quality audio/video production including but not limited to Audio/Visual production management, script writing, filming, and editing suitable for a Museum Setting. The Vendor should be able to produce at least 3 to 4 examples of Audio and Audio/Visual productions.

In addition to the foregoing evidence of their outstanding capabilities, Boston Productions, Inc. (BPI) has been included as our subcontractor because of their expertise in producing, directing, and executing high quality audio/video productions. USA and BPI have worked on previous projects together with outstanding results, and we believe their capabilities complement our team and will complete our abilities to perform the work.

BPI's past experience, combined with their unique in-house skill sets, will help us craft an experience that is both educational and engaging to a diverse audience. BPI offers the West Virginia State Museum team:

- A collaborative approach. We encourage group thinking, seek constructive criticism, and leave our egos at the door. We know you have the stories to tell. We want to help you tell them.
- An understanding of, and passion for, immersive AV exhibits. This is where BPI shines. We know how to coordinate video, lighting and environmental projects into a cohesive experience. We have done this successfully in the past for a number of exhibitions, including our work at Conner Prairie Interactive History Park, the Tampa Bay History Center, and most recently on a 360-degree film for the Kenosha Civil War Museum. BPI's Chief Creative Officer Bob Noll leads us in this effort, calling upon his years of theatrical experience.
- An enthusiasm for solid research and crafting compelling scripts and our experience with the topic at hand. Our writers are passionate about history and know how to craft a story to make it engaging to all ages. In over 20 years, we have developed scripts for numerous similar projects, including projects on the Revolutionary War, the Civil War, and World War II, among other moments in American history.
- Our commitment to prototyping. BPI has enough space in our offices to prototype the exhibits we develop at full-scale. We are recently mocked up a 1/2 scale 22-foot projector ring for our 360-degree film at Kenosha Public Museum in our 2,000 SF studio. We advocate for full-up prototyping for each exhibit as it allows us to see what works, and what doesn't. And, because we have an in-house hardware team, our knowledge in this area surpasses that of our competition.
- Our inventive and unorthodox solutions. When we work with our clients to conceptualize media exhibits, or to further a previously-conceptualized exhibit, we allow ourselves to inspire by and spurred on by other team members. This results in something entirely new and riveting. We've developed one-of-a-kind exhibits for the Hershey Story Museum, such as the Xplor-o-Scope, and the SeaCoast Science Center, in this manner.

- Our dedication to crafting a quality experience. Along with prototyping, each exhibit undergoes a period of rigorous testing. And, then, only when we feel it is ready, do we ship and install our exhibits. Our certified Quality Assurance Technician leads this process and adheres to a strict schedule and set of guidelines to ensure each exhibit is put through its paces.
- Consistent team members. At BPI, the same team members are with you every step of the way. We design each project team based on key personnel's skill sets, availability, and work load. And these team members are involved from beginning to end. For this project, we are able to offer the guidance and leadership of owner Bob Noll, the technological expertise of Chief Technologist Bruce Spero, and the av systems specialty of our VP of Integration Chet Kaplan.

BPI is passionate about the work we do. We enjoy imbuing our love of storytelling in every media production on which we work. It is a combination of our background in linear film and interactive programming, and our creative approach to projects such as this, as well as our collaborative spirit that allows us to be successful in each project. And, when we add to this combination our lean project management style and the efficiencies we can offer our clients by having the entire scope of services available under one roof, in-house, our package is not only on a high creative level, but it is cost efficient and represents a high value for our clients.

For a live sample of BPI's work, please see the following link:

<http://vimeopro.com/imaginewhatwedo/wv-state-museum>

Password: diorama

Please also see the included cut sheets for BPI projects in section 4.3.1

4.3.3 Demonstrate their capability to execute AV systems design, including but not limited to, integration and installation; including show control programming.

BPI's core capabilities and scope of services have expanded over the years, and they have worked on numerous projects throughout the US and abroad:

- BPI specializes in production of multi-production and multidisciplinary projects that involve complex integrated technology solutions
- Our 17,000 SF office space offers a 2,000 SF green screen studio for shooting the most complex films, including historical re-enactments
- BPI is the only national AV producer with an in-house AV hardware integration team that can specify, engineer, prototype, and install any type of AV hardware system. This assures a seamless integration.
- BPI has a dedicated prototyping facility to mock up even the most complex interactive exhibits.
- Our core project management team is comprised of dedicated professionals, each with over a decade of experience in the industry.
- With remote monitoring software, we can troubleshoot any software programming project from our home office.
- BPI is at the forefront of incorporating social networking capabilities into our exhibits: email, Facebook, Twitter and other methods of sharing visitor-produced media.
- We have worked with history museums, science centers, natural history centers, corporate clients, zoos and aquaria to develop and produce unique experiences that enhance our clients' missions and values.

Please also see the included cut sheets for BPI projects in section 4.3.1

4.3.4 Demonstrate their experience with the fabrication of scenic elements including replicas, scenic flooring, scenic foliage, and animatronics.

Replicas and scenic flooring, such as that found in the Wheeling Scene for the Mountain Boy paddle boat, will be fabricated by USA craftspeople in our main shop. Please see our select project samples in section 4.3.1 for examples of previous work by USA. Comparable examples include the scenic woodwork, dioramas and replicas done for Monticello, the PA Game Commission, the Great Rivers Museum, and the Mount Vernon Education Center.

Animatronics will be provided by LF Creative Group (formerly LifeFormations), one of the premier providers of fully realistic animatronic figures and animal replicas. All the animals in the proposed enhancements will result from consistent quality control, and attention to detail, since they will all be coming from a single studio source with a streamlined approach to producing control/finish samples, attention to detail, continuity of materials and methods used in their creations. We have included a sampling of figures created by LF Creative group on the following pages. We have included a local control system with our animated human figure. This system can receive a dry closure, UDP or serial ASCII string to trigger the figure's show (movement and audio). For the animal figures... if they have their own audio, we can provide control with movement and audio through a Gilderfluke Mini-brick and SD-25 player. These simple control systems are triggered with a dry closure provided by our figure control, or the AMX control already in place.

Scenic foliage, tents and ground forms will be fabricated by our scenic subcontractor, Scenery First, in their Sharon Hill, PA shop. One benefit of using Scenery First is their close proximity to us. Another is our long-standing relationship with them, and their even longer relationship with the Pennsylvania Horticultural Society (the producers of the annual Philadelphia International Flower Show). These folks know foliage! In addition to their extensive knowledge of, and experience with foliage, Scenery First also provides top quality sets, hand props and backdrops to many leading theatrical and entertainment companies around the world. A few of their land based clients (they also do props and scenery for cruise ships) include the Philadelphia Theatre Company, ABC TV's *Extreme Makeover: Home Edition*, and the City of Philadelphia.

Please see select project samples in section 4.3.1 for examples of previous work by LF Creative and by Scenery First.

4.3.5 Detail the capacity of its physical facilities and personnel in order to demonstrate sufficient capacity to produce the required scope of work without causing delay to the overall project schedule.

USA is located in Colwyn, PA, just minutes from I-95 and the Philadelphia International Airport. Our facility houses a 13,000 SF workshop and office space to support all phases of every project including project management, design detailing, prototypes and samples, fabrication, planning, installation and warranty. We have a full-time staff of 25 employees. Our in-house capabilities for fabrication, painting, and finishing are more than adequate for us to complete the paddle boat replica, silhouette flats, picture frames and graphics, telephone poles and other, small fabricated enhancements for both the Transportation scene and the George Washington Telescope and Sword scenes. Our technical design and project management staff are all well experienced to manage the coordination work required for Boston Productions' audio/visual production, LF Creative Group's animatronics and replicas, and Scenery First's foliage and ground forms. USA will integrate all elements in our shop for testing and approval prior to delivery and installation onsite.

BPI is housed in a 17,000 square-foot state-of-the-art facility, complete with a large greenscreen production studio, a full prototyping lab for all multimedia interactives, and a hardware workshop for AV integration. Their prototyping lab and hardware workshop allow for full testing and debugging, ensuring quality and effectiveness on site. The required mock-up of the framed portraits in the John Brown scene will be assembled and presented in their shop.

LF Creative operates out of two locations; Bowling Green and Cincinnati, Ohio. Both locations use their talents in animatronics, casework, scenic and sculpted elements, show control, and interactive technologies to allow a seamless integrated approach to our process and creations. Together, the two locations and diverse team continue their tradition of joining great projects to provide a specialized element, or an entire experience. There are two visits planned to LF's shop for progress reviews and approvals of the animatronics and static creatures. After final sign-off and approval at the LF shop, the animatronics and creatures will be shipped to USA's facility for integration with ground forms and scenic elements in advance of installation on site.

Scenery First is located in Sharon Hill, PA, an adjacent township just south of USA's home, and only minutes away. Their production shop is housed in a 12,500 square foot building and is equipped to work with wood, steel, aluminum, plastic, fabrics, foams and more. There is clear floor space to work with backdrops as large as 40' by 80'. All of the foliage and ground forms produced by Scenery First will be delivered to USA and shipped to site along with the rest of the work coming out of USA's shop.

4.3.6 Provide information on their experience in working in a finished environment while a facility remains open.

USA has completed several projects at existing facilities and institutions that have remained open to the public during the installation periods. Our team is conscientious at creating efficient and effective work plans for installation, keeping our work areas clean and tidy, as well as allowing for appropriate passageway and safety for visitors in the museum.

Our experienced project management and site installation team will work with you to create a plan for the most efficient use of time at site, with the least disruption to your visitors. We have installed work at museums that are open to the public and require work during both public and non-public hours. We performed work under this circumstance for the Virginia Aquarium & Marine Science Center. In this example, we scheduled our team to arrive onsite each day as early as possible to complete critical aspects of our work plan that might otherwise disrupt visitor flow through the aquarium. We worked very closely with the general contractor and museum staff to outline our daily activities to ensure they did not inhibit the existing visitor experience. Prior to museum opening each day, we moved all of our work activities to zones that would not affect visitor flow, and worked with the general contractor to ensure that appropriate barriers were put in place for the safety of our workers as well as the safety of visitors.

We have also performed work onsite at museums during off-hours, and our crew has arrived during the last few hours of the day when visitor attendance is lower, to begin setting up our work areas. In this case, we have been able to do the majority of our work after museum hours, with little or no disruption to your visitors or staff.

4.4 PROJECT AND GOALS:

4.4.1 Understanding of the Project Objectives:

4.4.1.1 The Vendor should discuss in detail their understanding of the overall project scope of work as described in the proposal.

Our understanding of the project objectives includes an aggressive completion schedule, an emphasis on museum quality fabrication and finish suitable for close up viewing by guests, active coordination with a facility that is fully operational, and close cooperation with a general contractor performing renovation work to support the new enhancements to the existing exhibits. Our strategy for accomplishing the goals in the available time frame is simple: divide and conquer. Our plan to meet and exceed all the project needs is based on dividing the work by common components and subcontracting those components to select partners whom we know can perform at a high level, and who can operate concurrently with our own in-house production schedule. Our core staff is well experienced with the types of work required, the attention to detail, standard tools for communication and documentation necessary to ensure desired outcomes. We will apply the same stringent expectations for quality control and schedule adherence to the work of our subcontractors that we apply to our own projects when we self-perform comparable scenic, animatronic and realistic animal replicas, and systems integration work.

Pre-fabricated shop pieces (i.e., the “common components”) are as follows, in order of cost magnitude: audio/visual production and show control systems integration (BPI), animatronics and creatures (LF), scenic foliage and ground forms (Scenery First), and the components identified previously as items to be self-performed by USA (Boat Scene, telephone poles, frames, and artifact mounts). By focusing each partner’s shop on types of work they each do best, USA plans to deliver a high quality, total solution in the short amount of time available. Our plan for integration of all work is to have everything in our shop for test fit, adjustments, preparation for installation on site, and final review and approval by the client team prior to shipping.

Understanding of Audio and Visual Project Objectives:

BPI will act to support the fabrication team with the following competencies and processes to exceed the project objectives.

Research and Scripting

The core BPI team will work closely and collaboratively with the WV Museum staff to identify the proper voicing and content for the various video and audio programs throughout the museum experience. BPI will work to create vivid and dramatic portrayals while remaining true to the Museum’s overall history objectives. BPI will conduct additional independent research to supplement that of the Museum and then prepare treatments, rough drafts and final scripting with all the necessary approvals during the process.

Talent Casting

Casting of the voices and on-screen talent is most important to assure a believable and engaging presentation. BPI's creative team will work closely with the animatronics vendor to match voices to the bodies. For on-camera talent, BPI will cast in WV and locally to identify strong talent to perform in the portrait gallery.

Wardrobe and Make-up

BPI has included industry experts in wardrobe research and make-up effects to bring the portrait performers to life in historically accurate ways.

Video Production

BPI will film the actors in a green screen studio and then add painterly (original graphic production) backgrounds to complete the portrait gallery videos.

Audio Production

BPI's in-house digital mixer will create rich and layered environmental audio backgrounds. Key wildlife effects will be sourced from the Cornell University audio archive. Voices and other effects will be mixed and tested in full-scale prototypes at BPI's facilities.

Special Programming

The Wheeling Scene with the special water effects will be a custom application produced by BPI using Kinect hardware and software. BPI evaluated off-the-shelf applications and determined that these would be too unstable and may not fit the existing design. BPI will build a full-scale prototype at its facilities and create water and 3D fish models that will be affected by the guests walking the narrow path up to the ship.

Testing, Installation and Programming

BPI will prototype and test all media pieces at our facilities prior to shipping to the Museum site. Since BPI is a one-stop provider of the software and hardware, communications are more reliable with a single point of contact. Gap issues are all but eliminated during installation and final approvals.

BPI's creative team will be on site to make any necessary adjustments or changes.

Lighting Focus

BPI's creative director will conduct the final programming and focus of all lighting fixtures (Note: All fixtures and track to be provided by the GC)

Warranty and Ongoing Service

BPI provides a one year parts and software warranty. Additional service, emergency service, training and maintenance agreements are available from BPI's Client Service team.

4.4.1.2 The Vendor should detail how their scope of work interfaces with the General Contractor's scope of work and how to best facilitate and support that interface.

Initiating coordination with the museum's GC, at the earliest possible time after receiving a Notice to Proceed, will be critical to successful planning and execution of the project. In the beginning we will exchange documentation (drawings and specs), and review and ask questions, to be sure that we understand their scope of work, and vice versa. After then, we will plan to meet with the GC on site at the same time as a project kickoff meeting with the museum staff and project architect. Representatives from our key subcontractors will attend, too, and we will all come prepared with questions and answers. Additionally, at the first meeting, we will present a cardboard mockup of the tents in the Battle of Philippi scene. A few of the critical areas of coordination to work out with the Owner, GC and Architect include:

- Sprinkler coordination in the Wheeling scene
- Extent of GC demolition (existing finishes, partitions, light track, etc.)
- Floor condition in the wheeling scene for installation
- Coordination of dumpster location
- Staging/lay-down area for exhibit components during installation
- Partition, in-wall blocking and layout of openings in the John Brown scene
- Scope and intent for GC's installation of lighting and enhancements in George Washington Sword scene
- Location(s) for new and existing power receptacles
- Coordination of installation of conduit in our scope of work for low voltage cabling
- Ceiling access and coordination with M/E/P/FP
- Site access
- Security screening and after-hours protocols

4.4.1.3 The Vendor should provide information regarding their current workload and an assessment of their capability to add this project and still meet the Owner’s schedule and quality expectations.

At USA, we currently have seven (7) active projects in our shop, and these occupy approximately 75% of our total shop capacity for Q2, and approximately 50% shop capacity for Q3. If we are awarded this project, we will be at approximately 90% capacity for the balance of Q2, and approximately 66% shop capacity for Q3. Our shop is ready and willing to take on this project; we have the capacity, the space, and right people for the job.

At BPI, the current workload is summarized below and arranged in order of Projected Completion Date.

BPI Current Work: Project Name	Projected Completion	Major Milestones
Eastern Bank Visitor Experience	Spring 2014	Currently working on second location of same experience
John Deere Interactive Map	April 2014	Preparing project for installation
Indianapolis Zoo, Orangutan Exhibit	April 2014	Preparing project for installation
Rosie the Riveter National Historic Park	April 2014	Preparing project for installation
Florence County Museum	May 2014	In production. Will be installed and finished in spring 2014.
Fort Griffin	May 2014	Currently in post production. Final install summer of 2014.
Ohiopyle State Park Visitor Center	June 2014	Entering production
Hanford Reach Interpretive Center	June 2014	Beta review this month
Montgomery County Environmental Learning Center	June 2014	Entering Post Production
CountryMark Visitor Center	July 2014	Currently in Phase 3, Production
Aquavator, Discovery Science Center	September 2014	Entering Production
Virginia Historical Society, Virginia Voices	September 2014	Currently in Production. Scheduled to enter post production in summer 2014.
Girl Scouts of Orange County, Multimedia Wall	2016	In conceptual design

Available BPI Resources for Audio Visual Production and Systems Design and Integration

At any given time, BPI has a number of projects on the boards in different stages of completion. BPI is careful to only accept projects that fit within our overall corporate schedule and do not overtax our project management and production team. We carefully track each project and phase so we can best see when deliverables and crunch times on different projects align. By maintaining an up-to-date master schedule, we can easily see when issues might arise, and when we need to commit more manpower to different phases of projects. We can also see what new projects best fit into our overall project schedule.

BPI has 30 full-time employees, and a series of frequent consultant collaborators. Standard procedure is to strategically assign production personnel to no more than 2-3 projects at a time, depending on size and scope. The BPI employee breakdown is as follows:

- 2 Creative Directors/ 1 Director of Photography
- 1 Chief Technologist
- 1 VP of Integration
- 1 General Manager
- 6 Project Managers/Producers
- 1 Associate Producer
- 2 Graphic Artists
- 3 Programmers
- 2 AV Hardware Project Managers
- 2 AV Installation Technicians
- 1 Quality Assurance Technician
- 2 Senior Editors
- 3 Finance
- 3 Marketing

4.4.2 Work Plan Schedule:

4.4.2.1 The Vendor should submit a work plan based on the anticipated Notice to Proceed to the Substantial completion date ~~August 4th, 2014~~ within 100 calendar days after receipt of Notice to Proceed. The schedule should detail time periods required for shop drawings, mock ups, approvals, fabrication, installation, testing, and commissioning required for the turn key systems.

A coordinated, critical path method Gantt chart will be provided when the contract award date is known, the notice to proceed is received, and we have received a schedule for the base building GC's activities. The list of tasks below is our first step in preparing that overall project schedule.

Week	Tasks	By	Notes
	Notice to Proceed	WVSM	
1	Prepare for kick-off meeting Issue subcontracts Create Cardboard Mockup to bring to site Gather reference materials for scenic elements	USA USA USA(SF) USA(SF)	
2	Kick-off meeting at Site Meet with GC at Site Site Survey / Field Measure Start Shop Drawings Start Coordination Drawings Start AV Phase 1 (Media design / conceptual design)	ALL USA(ALL) USA(SF) USA(ALL) USA USA(BPI)	"Design Charette" Coordinate low voltage conduit
3	Continue Shop/Coordination Drawings Start Sample Process Start Gesture Technology mock-up @ BPI Purchase Monitors	USA(ALL) USA(BPI) USA(BPI)	
4	Continue Shop/Coordination Drawings Continue Sample Process Start AV Phase 2 (Asset Gathering)	USA(ALL) USA(BPI)	
5	Final Approvals – Samples / Dwgs Order Materials Send Sample Monitors to USA	WVSM USA(ALL) USA(BPI)	
6	Start Fabrication @ USA Start AV Phase 3 (Production) Start Fabrication @ LF	USA USA(BPI) USA(LF)	
7	Start Fabrication @ Scenery First Send Frames to BPI for Mockup	USA(SF) USA	
8	Continue Fabrication First Shop Review @ USA Review Mockups @ BPI	ALL	

Week	Tasks	By	Notes
9	Continue Fabrication 1st Shop Review @ LF	ALL	
10	Continue Fabrication Start Building AV Racks @ BPI	USA(BPI)	
11	Continue Fabrication Final Shop Review @ LF	ALL	
12	Deliver Scenic Components to USA Deliver Animatronics / Creatures to USA Final Shop Review @ USA prior to delivery Wrap/Pack/Load/Ship Exhibits Wrap/Pack/Load/Ship AV Hardware	USA(SF) USA(LF) ALL USA USA(BPI)	
13	Start Installation on Site	USA(ALL)	Assume start on/about day #86
14	Finish Installation on site Test/Adjust Punchlist and corrections	USA(ALL) USA(ALL) USA(ALL)	
15	Substantial Completion Staff Training	USA(ALL) USA(ALL)	Only two days available this week (days #99 and 100)

MEDIA DESIGN & PRODUCTION PHASES (typical)

Given the complex nature of some of the media-based exhibits BPI designs and produces, we have developed our own series of design phases that allow us to work with our exhibit design partners, and our clients, as collaboratively as possible.

Our in-house creative team is comprised of creative directors, producers, project managers, software developers, scriptwriters, content researchers, graphic designers, and content specialists. Each team is organically developed as we begin to understand the expertise needed on any particular project. However, our core media team is made up of a creative director, lead programmer, and project manager/producer as well as a hardware project manager. In this manner, we can handle the interpretive development of any media exhibits, ensuring quality, effectiveness, and accuracy.

Phase 1: Media Design/Conceptual Design

In this initial phase of a project, we begin to confirm the exhibit concepts, examining the visitor goals and objectives set by the client. BPI enjoys contributing and collaborating in the early design phases with our design partners, as we can help set the stage very early on for some amazing exhibits. Sometimes, this phase is a long phase as we work in concert with the exhibit designers throughout their conceptual design and design development phases. Although we are media designers, this first phase requires a lot of writing and sketching. As we collaborate to refine the content and educational objectives of each media exhibit, we begin to develop the narrative experience of the exhibit, along with a top-level flowchart, wire frames, and, when needed, storyboards.

Phase 2: Asset Gathering

This next phase normally happens towards the end of design development and into final design or shop drawings. It is labor intensive for our media team, as we are continuing to build upon the foundations of the media exhibits. The main ideas and intents have been confirmed and we are now identifying, gathering, and preparing all the assets to move forward. At this time, we begin to verify the media equipment and connectivity requirements in order to ensure the exhibits we are designing will be functional in the space. As we have our own in-house hardware team, this is an easy and natural step for us, and helps us identify any technical issues up front.

As the creative treatments are vetted, research continues and preliminary script writing begins. The outline script is delivered to the client for review and approval, with time budgeted in the schedule for feedback and revisions. Flowcharts are detailed out and finalized. And the graphic look and feel of the user interface begins to be considered. For any original production, or shooting, we embark upon location scouting and talent identification. And, we begin to develop a list of assets that will be needed. The final script, flowchart and final graphic direction are delivered to the client, along with a shooting schedule, updated hardware list, and production cost estimate (if required). This package is signed off on by the client before production begins.

Phase 3: Production

The next phase is also labor intensive and normally happens as the exhibits hit the fabrication shop. We can begin production once the client has delivered all content and assets as requested in the asset gathering phase. (The amount we request from the client varies by the capabilities the client has in house and what we have been contracted to do.) This phase includes production of the final graphics for the graphic interface, which are used by our programmers as they begin developing the interactive exhibits.

Once the final functionality has been agreed upon, the hardware specifications are updated and we begin ordering all equipment. This allows us to send equipment as needed to our fabrication partners early on in the process.

During this phase, we deliver an alpha review of all interactives to the client per the agreed-upon project schedule. This can be facilitated online or in our offices. It is an excellent opportunity to mock up the interactive in our prototyping lab in order to begin user testing. For online production reviews, we might use a system preferred by the client or a method we have used in the past, which might include Google Docs or Webex.

After the interactive alpha is delivered to the client and we have received comments and questions, we develop the beta version, incorporating these comments along the way. We deliver the beta review for client review and approval before performing the final testing and debugging.

If original video production is involved in the project, we also handle both on-location and in-studio production during this phase. This footage is then edited and most times incorporated into the interactive exhibits. We deliver to the client both a rough and final cut, following a similar schedule as the interactives, before delivering the gold master.

In projects such as this, where the exhibits are going to be controlled by an AV room, our hardware team begins building the racks during this phase.

Phase 4: Q/A & Installation

At BPI, the penultimate phase includes debugging, testing, and more testing. A final period of testing helps to evaluate functional issues and also spurs the debugging process. We have our own dedicated prototyping lab where testing takes place under the guidance of our quality assurance technician.

After final prototyping, and after we have confirmed that the site is ready for installation, we package everything up for shipment. Our team arrives on site to begin installing both the hardware and software. Once everything is installed and operating, we put our exhibits through another round of testing before we are satisfied. We then complete this phase by walking through the exhibits with the client and performing a punchlist. We ask that our clients allow us ample time for training their team, as some exhibit set-ups can be complicated and we want to ensure that everyone is comfortable with the operations of each element.

Phase 5: Post-Installation

At the end of every project, we deliver close out documentation, which includes a manual that clearly explains how to troubleshoot each exhibit. The close out documents also include as-built drawings, if we designed the hardware systems, as well as master copies of all exhibit media. Our standard warranty on software is a year, and we install remote monitoring software into our exhibits so we can access them from our home office if needed. Our client services department is available to the client after installation to help handle any issues or answer any questions that may arise. And, we also offer service and maintenance plans that help extend the life of the exhibits, and can often be of great assistance when the client does not have the AV staff to maintain their exhibits. A customized proposal for a service and maintenance plan is available from our client services department during production onward.

4.4.2.2 Based on the bid documents and the current project status, the Vendor should identify on the schedule high priority items, critical decision dates, and significant milestone dates.

The forthcoming, coordinated, critical path method Gantt chart will be shared prior to our Kick-Off meeting, and will include the following critical tasks and activities with dates (when known):

- Notice to Proceed
- Kick-off meeting and site survey
- Delivery of a list of existing AMX equipment from WVSM
- Delivery of base building CAD drawings from WVSM for coordination purposes
- Delivery of reference images and sources from WVSM
- 3-day turnaround for submittal reviews
- Shop Visits / mock-up reviews by shop location
- Start/end dates for AV Phases 1-5
- Sample monitors delivered to USA
- Frames for John Brown scene delivered to BPI for mock-up
- Submittals to WVSM for review/approval (drawings, line art, finish samples, color renderings)
- Deliver alpha/beta reviews of all media and audio/visual content
- GC activities and milestones
- Installation of low-voltage conduit
- Pulling of low-voltage cable
- Ship date(s) and transit time to destination
- Start of Installation and sequences of work areas
- Aim/focus lighting
- Test/adjust and punchlist corrections
- Submission of close-out documents, as-built drawings , and warranties

4.4.2.3 The Vendor should provide information regarding their current workload and an assessment of their capability to add this project and still meet the Owner's schedule and quality expectations.

Please see response in section 4.4.1.3

4.4.3 Planned Management Staff

4.4.3.1 The Vendor should submit a complete organizational chart listing all key in house personnel, contract personnel, and subcontractor personnel that will be involved with this project.

RSL Commercial Architecture	<u>WV STATE MUSEUM</u>		Base Building GC
<u>UNIVERSAL SERVICES ASSOCIATES:</u> - Gifford Eldredge - Melissa Maguire - Allison Cook - John Pacanowski			
<u>BPI:</u> - Bob Noll - Kirsten Holmes - Bruce Spero - Chet Kaplan	<u>LF CREATIVE:</u> - Mike Fruland - Bruce Bowles - Lara McGlaughlin	<u>SCENERY FIRST:</u> - Michael Barone - Jack Doyle - Sam Gilmar - Martin Dallago - Brett Alexander - John Olich	<u>USA Shop:</u> - Scenic Artists - Carpenters - Graphics - Integration - Installation

4.4.3.2 The Vendor should include resumes for everyone included on the organizational chart.

Resumes are attached for the following personnel from Universal Services Associates (USA):

Gifford Eldredge, COO
Melissa Maguire, Assistant Project Manager / Graphics Coordinator
Allison Cook, Design Detailer
John Pacanowski, Production Manager

Resumes are attached for the following personnel from Boston Productions (BPI):

Bob Noll, President & Chief Creative Officer/Director of Photography
Bruce Spero, Chief Technologist
Kirsten Holmes, Executive Producer
Chet Kaplan, CTS, Director of AV Integration

In lieu of individual resumes, please see the attached Company Bio for LF Creative personnel:

Mike Fruland – Principle
Bruce Bowles – Technical Design
Lara McGlaughlin – Figure Studio Director

In lieu of individual resumes, please see the attached Company Bio for Scenery First personnel:

Michael Barone, President & Design Director
Jack Doyle, Vice President
Samuel J. Gilmar, Sr. Project Manager
Martin Dallago, Production Director
Brett Alexander, Director of Sculpting Department
John Olich, Scenic Charge



Resumes

Gifford Eldredge **Chief Operating Officer**

Giff's responsibilities include oversight and direction for all operational matters at USA including financial management, project management, in-house engineering and production and key subcontracting. His responsibilities for this project will include: establishing the initial scope of work and project schedule, ensuring that milestones are being met, and coordinating all of USA's team activities in conjunction with the assistant project manager and the production manager.

Prior to joining USA in 2012, he spent more than twenty years in project management and senior operations roles in the museum exhibit fabrication, permanent installation and construction management industries. These areas of expertise developed from his early career designing and managing museum exhibitions and installations, starting in 1990 as a member of the exhibit design department at the National Gallery of Art. He also held staff positions at the Phillips Collection in Washington, DC, and the Clark Art Institute in Williamstown, MA.

Education

MA, Art History, Williams College - Williamstown, MA
BA, Fine Arts, Amherst College - Amherst, MA

SELECT MUSEUM & INSTALLATION PROJECTS

Nature and Science Museums
Them, Project Build, and Fantastic Frogs exhibits at
Discovery Place - Charlotte, NC
Spitzer Hall of Human Origins at American Museum of
Natural History - New York, NY
Expedition Health at the Denver Museum of Nature &
Science - Denver, CO
Carolina SciQuarium at the Greensboro Natural Science
Center - Greensboro, NC
Pathways exhibits, Franklin Institute - Philadelphia, PA
Great Lakes Science Center - Cleveland, OH
Permanent Exhibits at the Liberty Science Center - Jersey
City, NJ (Skyscraper!, Hudson Home, Infection Connection,
Communication, Eat and Be Eaten, I Explore, Energy Quest)

Visitor Centers
BEP Visitor Center - Fort Worth, TX
Annenberg Center at Sunnylands - Rancho Mirage, CA
Mercy Corps Action Center to End World Hunger - NYC

Traveling Exhibits
Discovering The Civil War travelling exhibit - The National
Archives - Washington, DC
Lincoln's Constitution travelling exhibit - National
Constitution Center - Philadelphia, PA

Outdoor Exhibits

Elephant Trails at the National Zoo - Washington, DC
Tree Adventure at Morris Arboretum - Philadelphia, PA
Shangri-la Botanical Gardens - Orange, TX

History Museums

Edison National Historic Site - West Orange, NJ
Tampa Bay History Center - Tampa, FL
Donald Reynolds Education Center at George Washington's
Mount Vernon - Mount Vernon, VA
Gettysburg Battlefield Museum and Visitor Center -
Gettysburg, PA

Children's Museums

Glazer Children's Museum - Tampa, FL
Children's Museum of The Treasure Coast - Jensen Beach, FL
Delaware Children's Museum - Wilmington, DE
Port Discovery Children's Museum - Baltimore, MD

CONSTRUCTION MANAGEMENT PROJECTS

Studio Arts Building at the University of Delaware
Addition / Expansion of Fabrication Facility (300,000SF of
Mfg. / Warehouse / Offices)
Addition - Workforce Development Center at DCCC
Health Center Renovations at Washington College
Dormitories Renovations at the University of Delaware



Resumes

John Pacanowski **Production Manager**

John has over 15 years of experience in manufacturing and production management that he brings to the USA team. He is responsible for management of all shop employees and fabrication facilities. Using his training in Six Sigma, Total Quality Management and Lean Management strategies, John maintains an efficient, safe and organized production facility to deliver your project on-time and on-budget. He holds regular safety talks and training programs with staff, and oversees quality control of your project through fabrication, delivery and installation.

John will also be a primary contact through the warranty period of your exhibits, when you can count on a consistent and efficient approach towards any preventative maintenance recommendations or remediation necessary to keep your exhibits up and running for your visitors.

Education

Masters certification in Project Management, Villanova University

SELECT MUSEUM PROJECTS

Native American Voices at the Penn Museum - Philadelphia, PA

Webb Farmhouse at Longwood Gardens - Kennet Square, PA

Discovery Center at Benton Foundry - Benton, PA

Middle Creek Wildlife Management Area at PA Game Commission - Stevens, PA

Square-Wheeled Trike, Math Squared, Beaver Run, Twisted Thruway, Water Frieze and Dynamic Wall at Museum of Mathematics - New York NY

Carolina SciQuarium at the Greensboro Natural Science Center – Greensboro, NC

Flight Simulator at Great Lakes Science Center - Cleveland, OH



Native American Voices **Penn Museum**

Philadelphia, PA

Completed: 2014



PA Game Commission **Middle Creek Wildlife Management Area**

Stevens, PA

Completed: 2012



Resumes

Melissa Maguire **Assistant Project Manager / Graphics Coordinator**

Melissa has become a key player in the development and flow of our exhibit and graphic and artistic projects. Her background in graphic art, print production and subcontract management, gives her a unique ability to manage the many stages of any project. Melissa's "can do" attitude and versatile personality ensures that each phase of production will be given the attention that is needed to turn an artistic vision into reality.

Melissa will work with our COO, in-house production team, and our subcontractors to ensure that all visual and technical qualities are met to your every expectation. She will manage artistic direction and integration of each component into the existing dioramas, and communicate our schedule of deliverables so that everyone is on the same page. She will work closely with our COO to meet project deadlines, oversee production efforts, maintain the budget for the package and assist in coordinating the installation of the work at site.

Education

BS, Graphic Design, California University of Pennsylvania - California, PA

SELECT MUSEUM PROJECTS

Discovery Center at Benton Foundry -
Benton, PA

Middle Creek Wildlife Management Area
at PA Game Commission - Stevens, PA

Carolina SciQuarium at the Greensboro
Natural Science Center – Greensboro,
NC

Griffin Discovery Room at Thomas
Jefferson's Monticello - Charlottesville, VA

Virginia Aquarium & Marine Science
Center - Virginia Beach, VA

Flight Simulator at Great Lakes Science
Center - Cleveland, OH

Native American Voices at the Penn
Museum - Philadelphia, PA

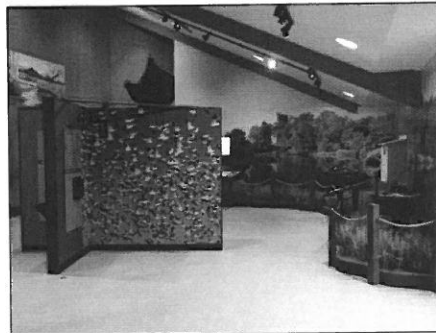
Trail of the Lorax at the Philadelphia Zoo
- Philadelphia, PA



Native American Voices **Penn Museum**

Philadelphia, PA

Completed: 2014



PA Game Commission **Middle Creek Wildlife** **Management Area**

Stevens, PA

Completed: 2012



Resumes

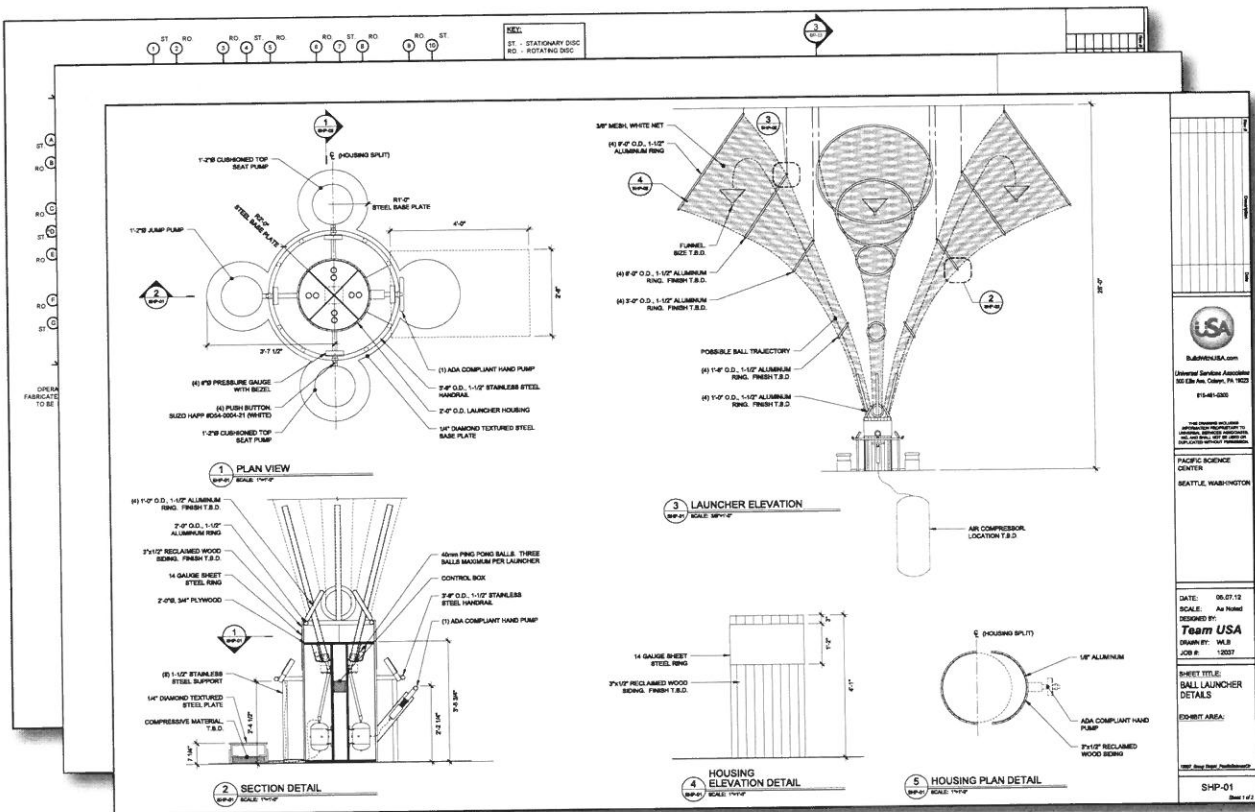
Allison Cook Design Detailer

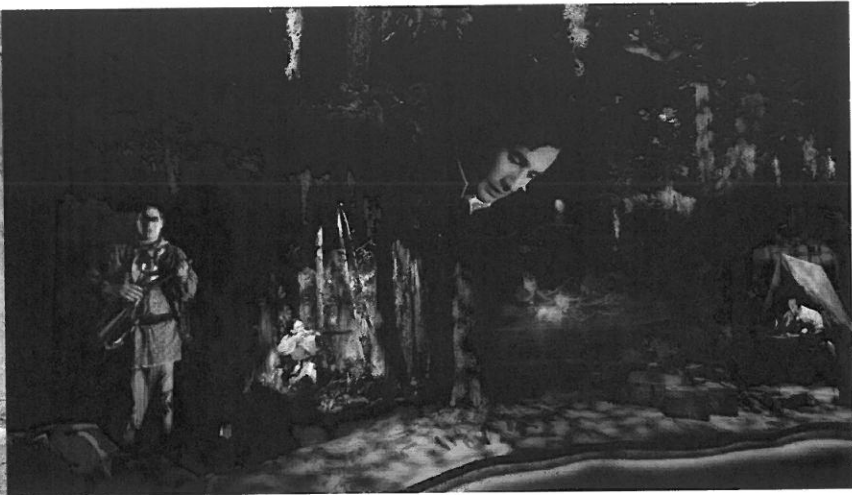
Allison is responsible for working with the USA team to create detailed construction drawings and as-built drawings for each project. Her background, which includes work in exhibit maintenance at the Museum of Science in Boston, and in the design department of the New England Aquarium in Boston, informs her knowledge of exhibits, dioramas, interactives, and long-term maintenance considerations for AV and technical equipment. She leads site survey and drawing efforts to document pre-production of a project, and creates all drawings for construction and fabrication.

She coordinates with the USA team to find solutions to the unique and challenging mechanical interactive components of your project at USA, and creates accurate control documents for fabrication within your project schedule and budget.

Education

BS Interior Design, Philadelphia University, Philadelphia, PA





Robert Noll

PRESIDENT

Bob Noll has more than 20 years of experience in designing, producing, directing, shooting and imagining complex media programs for special venue and museum applications throughout the U.S.

Bob's life-long passion is to engage an audience through a good story, told well. Whether the subject at hand is the history of the Old West, economic education, natural science, cultural history, sports, or children's discovery, Bob makes use of all the senses that media and technology can touch and enhance.

Signature Productions

Bob has designed, directed and filmed a number of important productions. Recently, he provided creative direction and production services for the award-winning *1863 Civil War Journey: Raid on Indiana* at Conner Prairie Interactive History Park in Fishers, Indiana. This one-of-a-kind experiential exhibit takes visitors back in time to a town under siege via 4D special effects, historical narratives, and a series of vivid, engaging presentations of Bob's original dramatic footage.

Bob also served as creative lead for a series of interactive exhibits at the Flint Hills Discovery Center in Manhattan, Kansas. Over the course of a year, Bob and BPI crew members traveled throughout the Flint Hills, filming the landscape and interviewing close to 80 residents on a range of topics crucial to the vitality of the region's industry and cultural heritage. The result is a diverse exhibition that is both powerful and relevant.

Bob also designed and directed several immersive experiences at the National Historic Trails Interpretive Center. The five-screen theater presentation, *Footsteps To The West*, features dramatic historical re-enactments shot on 35mm film, detailed life-sized dioramas, show-controlled theatrical lighting effects, and surround-sound. Other interactive simulations at the Center allow visitors to experience what it's like to ford a river in a covered wagon or journey across the Western frontier in a stagecoach.

Bob was also the creative driving force behind the critically-acclaimed immersive theater experience at the Tampa Bay History Center. The vivid presentation tells the story of a Seminole Chief who escaped prison and a death sentence to lead his people to victory. Developed along with Christopher Chadbourne & Associates, the experience is composed of original battle re-enactment footage projected onto a series of screens seamlessly integrated into a richly detailed theatrical set. Intricate show-controlled lighting effects manipulate layered scrims to reveal dramatic dioramas that rotate on large motorized turntables for scene changes. The impact of this compelling story is heightened by a moving original musical score.

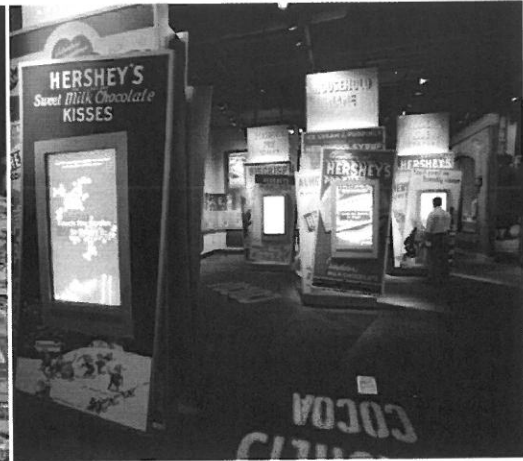
Commitment to the Visitor Experience

Bob's commitment is to truly engage an audience with an institution's message. To achieve this goal, he uses a complete palette of media and technology mixed with a combination of experience and creative insight rarely found in our industry. He believes the contemporary visitor rightfully expects an experience unlike any other, so he continually challenges himself and the staff at BPI to surprise and delight the visitor in unexpected ways.

Education

Bob's understanding of what works for an audience began at a young age. He spent much of his childhood performing on various programs for Public Television and for the Baltimore Children's Theater. His love of theater led him to attend Emerson College in Boston, where he studied performing arts, technical theater and filmmaking.

This performance art focus can be seen in Bob's current body of production projects and media design for special venues and museums. His understanding of impactful scripting, dynamic staging, use of lighting, and fine art cinematography are all brought to bear in the development of the rich immersive theatrical presentations that comprise BPI's signature work.



Bruce Spero

CHIEF TECHNOLOGIST

Bruce Spero has more than 15 years experience in the film, video and interactive multimedia industry. He brings a full understanding of cinematic, theatrical and interactive storytelling to every BPI project. Through the years, he has designed, developed and programmed interactive media for dozens of museums and educational institutions across the United States. In his role as Chief Technologist, Bruce relies on his broad background in multimedia, extensive knowledge of complex technologies, and his communication skills to ensure that all projects are not only on schedule, but that the BPI production team is functioning together to create a memorable and exciting visitor experience.

Signature Productions

In his previous role as Director of Interactive Development, Bruce worked as a senior programmer on a variety of projects, including the engaging interactives for the critically-acclaimed exhibits at The Hershey Story: The Museum on Chocolate Avenue. The innovative Explore Hershey exhibit allows up to four users to simultaneously access a detailed 3D virtual model of the town. By accessing each building, visitors can virtually explore 360° views of individual rooms and discover a treasure trove of historical artifacts and media relating to the delicious history of the town and legacy of Milton Hershey himself. Through other fun interactive exhibits, visitors design and e-mail their own unique chocolate bar wrappers, become the featured story on the front page of a customized Hershey newspaper, and build a Rube Goldberg-esque factory that produces Hershey Kisses. All exhibits developed for the Hershey Story are designed and engineered to withstand extremely high visitor usage.

Another signature example of Bruce's work can be seen at the Seacoast Science Center in Rye, NH, where he worked to create a theatrical, educational experience involving 32 touch-screen stations and a multi-screen video presentation that incorporates a live presenter and astounding environmental effects. In GeoAdventures, Assignment: Gulf of Maine, participants are part of an immersive three-screen experience that encourages them to solve puzzles, answer questions, and discover more about what makes the Gulf of Maine watershed so important. Bruce

programmed the networked computer terminals, master game control system, and worked to integrate lights and sound effects into the system.

Bruce acted as a primary programmer, and also provided creative direction and technology guidance for an immersive exhibit at the Children's Museum of Indianapolis. In Seti's Tomb, visitors are challenged to find clues around a replica of an ancient Egyptian tomb. Through touch screens, and interactive touch sensing wall, and surround sound audio, they learn about the tomb that they're in, and to whom it belonged. The show combines over two dozen lights, two video projections, a capacitive touch wall, and a few other hidden pieces of media to surround guests with an engaging, interactive media experience.

Recently, Bruce oversaw the development of five playable game kiosks for the Art of Video Games exhibit at the Smithsonian American Art Museum, as well as the creation of several video pieces, including a 20 foot wide entry projection and a five-screen synchronized piece about the evolution of game mechanics. He also provided necessary technical support for the exhibit's installation.

Technology

With production experience in the field and a well-developed understanding of hardware installation and capabilities, Bruce sees projects from both a technical and creative point of view. His focus on developing engaging encounters, coupled with his communication skills and keen insight, allow him to guide the entire BPI technology team. As Chief Technologist, he oversees coordination of design, software and hardware, while also pushing the boundaries of what is possible in the museum environment. As a senior representative of the company, he acts as a client contact on all levels, offering expertise, knowledge, focus, and guidance.

Education

Bruce graduated from Emerson College in Boston, MA, where he studied Video, Interactive Media, and Film Production.



Chet Kaplan

DIRECTOR OF AV INTEGRATION

As Chief Operating Officer and Director of AV Hardware Integration, Chet Kaplan is responsible for oversight of the production, specification, design, and installation of all media projects for museums, tourist attractions and other exhibitors.

Chet's assignments require a full understanding of many creative and technical disciplines. His expertise includes the management of design, animation and programming for multimedia projects; interactive media production; long and short form documentary production and editorial; and the specification and installation of extremely complex, immersive multimedia experiences. In addition to project scheduling, budgetary and reporting responsibilities, Chet's skill set includes system design, hardware specification, and systems integration oversight.

Signature Productions

Recently, Chet managed AV hardware integration for multimedia exhibits at the Flint Hills Discovery Center in Manhattan, Kansas. He also worked with the Natural History Museum of Utah for over two years to design, develop, and install hardware systems for exhibits related to the future of a sustainable Utah. The exhibits operate under an AMX show control system, which controls the daily power schedule, keeps looping programs going, and monitors any issues that may occur.

Chet also completed work on the Janet Huckabee Arkansas River Valley Nature Center. Chet designed and installed every aspect of the AV system, including exhibits that help visitors identify birds from their look and sounds and a fishing exhibit that allows visitors to catch and release simulated fish and identify them through RFID technology. Motion detectors trigger birdcalls and the sounds of quail being flushed out of a thicket. Children can press buttons that cause a hen turkey to call and watch as a male animatronic turkey model calls back and shakes its tail. Special outdoor microphones bring the sounds of a waterfall and birdsong inside.

At The Hershey Story: The Museum on Chocolate Avenue, Chet specified, prototyped, and integrated all complicated AV systems. Through rich storytelling and interactive media, this 10,000 square-foot facility explores the life of Milton Hershey and the community he built around his growing chocolate-making business. Chet managed the seamless integration of robust AV systems, including a multi-user virtual town-model featuring five projection screens and four touch-screens, which allow visitors to explore individual buildings throughout the historic town, as well as a treasure trove of artifacts.

The networked media systems also allow visitors to design their own chocolate bar wrappers, which can be e-mailed home to be printed or forwarded to friends and family. Through other interactive media stations, the visitor's photo can be published on a customized newspaper front page, which is also e-mailed home. The networked access to the museum's AV systems enables BPI to monitor, maintain and troubleshoot the exhibits and load software updates remotely.

Combining Technology With Creativity

Chet has been with BPI for 17 years, and his extensive background as a technical director, accomplished video and special effects editor and supervisor has created a unique combination of credentials for his project management work. For many years, he has been involved in the conceptualization of BPI's most complicated editorial projects. He has been designing and installing AV systems for over twenty years. His broad experience base and easy management style has made Chet a much sought after resource and mentor for BPI's producers, clients and staff.

Education & Certification

Chet holds a BA in Radio/Television from the University of Central Florida and is a Certified Technology Specialist by the International Communications Industries Association.



Kirsten Holmes

EXECUTIVE PRODUCER

Kirsten comes to BPI with a strong background as a programmer and media producer. With extensive experience developing interactive games for museums and E-learning environments and managing software teams, clients, and budgets, Kirsten is adept at delivering complex, quality projects on time and to customers' satisfaction. Kirsten is also skilled at proposal and script writing.

Drawing from her multifaceted background, Kirsten offers new and inventive solutions to software and hardware challenges and a unique, memorable approach to engineering visitor experiences.

Signature Projects

Kirsten recently managed the production of MathAlive!, a traveling exhibition allowing visitors to explore math-powered activities like snowboarding, designing video games, and engineering future cities. A collaboration between BPI, Evergreen Exhibitions, and Raytheon, MathAlive! debuted at the Smithsonian's International Gallery in Washington, D.C., and is now on an extended tour of museums and science centers nationwide.

Relevant Experience

Before coming to BPI, Kirsten worked for eight years as a Technical Director for Chedd-Angier-Lewis Production Company in Boston, MA. There she designed, illustrated, and programmed more than 300 computer exhibits for 40 institutions including the Virginia Air and Space Museum, SONY Wonder Technology Labs, New York, The Louisville Science Center, The Chicago Museum of Science and Industry, the Franklin Museum, The California Science Center, and the Visitor Center for the Secret

Service. Kirsten also collaborated with clients to establish interface design and create schedules, specified and ordered project hardware, and managed a staff of 10-20 developers and graphic designers through all phases of media production. Kirsten was also responsible for designing and pitching marketing presentations to both academic and executive clients, including SONY, Fidelity Investments, NASA, Exploris Museum, and McGraw-Hill Higher Education.

From 2005-2011 Kirsten served as the Director of Educational Media for McGraw-Hill Higher Education. During her time at McGraw Hill, Kirsten designed 56 media assets for Psychology and Sociology 101 courses ranging from full-fledged gaming experiences to interactive quizzes and video pieces. Working with a board of academic advisors, Kirsten developed ideas for these media pieces, wrote scripts, and managed the review process to ensure both MHHE and faculty members were pleased with the content. A strong creative thinker, Kirsten was able to distill complex academic content into successful, entertaining gaming experiences.

Kirsten worked as a consultant with the Richard Lewis Media Group, as well, managing a team of developers and delivering assets in the form of Flash applications to integrate within the MHHE Connect website for faculty to assign to college students.

Training, Education and Certification

Kirsten holds a bachelors degree in political economics from The Evergreen State College and a masters degree in visual anthropology from Brandeis University.



About Us

The Lifeformations team blends world class artistry and cutting edge technology to create experiences that engage, inform and entertain audiences around the world.

The broad scope of our in-house capabilities enables us to seamlessly integrate different methods and materials into new experiences in ways few others can achieve. And with 25 years of experience working in a wide variety of visitor focused industries, we're equally happy to join a team to provide a specialized element or take the lead and provide an entire experience.

LF Creative Group is an evolution of LifeFormations 23 years in the making. As our ideas and projects outgrew our name, we welcomed new team members and opened a second location to expand our ability to create award winning visitor experiences.

Our Bowling Green, Ohio facility will continue to specialize in the award winning animatronic and static figures on which our company was founded. Our Cincinnati, Ohio studio will bring together our talents in casework, scenic and sculpted elements, show control, and interactive technologies to allow a seamless integrated approach to our process and creations. Together, the two locations will continue our tradition of joining great projects to provide a specialized element, or an entire experience.

Our Team

Mike Fruland – Principle

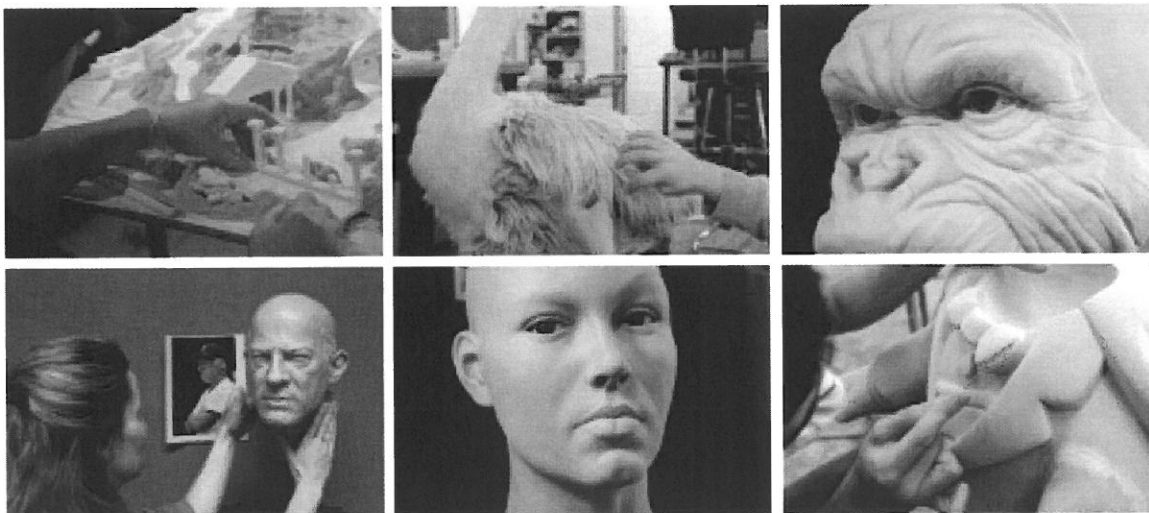
Lara McGlaughlin – Figure Studio Director

Bruce Bowles – Technical Design

Locations:

920 Race Street
Cincinnati, Ohio 45202

2029 Woodbridge Blvd.
Bowling Green, Ohio 43402





Scenery First

www.SceneryFirstInc.com

207 Elmwood Avenue
Sharon Hill, PA 19079
Phone 610 532 5600
Fax 610 532 5601
www.sceneryfirst.com
sceneryfirst@att.net
EIN# 23-2687687

COMPANY BIO.

Scenery First, Inc. designs and manufactures scenic museum exhibits, theatrical scenery, and custom displays and event décor. Our company has been in business since 1992. The staff includes carpenters, scenic artists, welders, draftsmen, model makers, sculptors and designers. The production shop is housed in a 12,500 square foot facility and is equipped to work in wood, steel, aluminum, plastics, fabrics, foam and more. There is a clear space to work with backdrops as large as 40' x 80'.

Scenery First, Inc. is located near Philadelphia, Pennsylvania and is just five minutes away from the Philadelphia International Airport and fifteen minutes away from Amtrak's 30th street station.

Key Personnel that would be involved in the work of your project include:

Michael Barone, President & Design Director
Responsible for daily operations and in-house design requirements.

Jack Doyle, Vice President
Responsible for daily operations and client liaison.

Samuel J. Gilmar, Sr. Project Manager
Responsible for all museum related business and development with over 18 years of experience in the museum fabrication business.

Martin Dallago, Production Director
Responsible for all aspects of daily shop production and has been with the company for 15 years.

Brett Alexander, Director of Sculpting Department
Responsible for all aspects of daily sculpting, model making and casting requirements.

John Olich, Scenic Charge
Responsible for all aspects of scenic painting, fabrication and execution and has been with the company for 12 years

4.4.3.3 The Vendor should identify the point person for this project. The Vendor acknowledges that the point person cannot be changed during the project without the Owner's approval. Vendor also acknowledges that this project will be the point persons only project for the duration of the project.

The primary point of contact for this project will be Gifford Eldredge, COO. Giff will be responsible for overall project management of the project, and will coordinate all USA staff and subcontractors in accordance with project requirements. He will establish the work schedule, and consistent communications with staff at the West Virginia State Museum, the general contractor, architect, and other representatives on the project through development, production, fabrication, installation, and ultimately acceptance of the completed project.

Please see Giff's resume in previous section 4.4.3.2

4.4.3.4 The Vendor should identify what components of the entire scope of work will be done in house and what components will be subcontracted.

USA will complete the following in-house, including submittals and required samples:

- *Tommy Boy* Paddle Boat – SN-12 thru -16
- Telephone Poles and Wires** – Qty. 6 – SN-21
- Frames – Qty. 6 – SN-02, and SN-04 thru -08
- Portraits* – Qty. 2 – SN-01 and SN-03
- Artifact Mounts – Qty. 21 – SN-11 (qty. 3) and SN-14 (qty. 18)
- Decorative Trim for Mail Pouch Sign – Qty. 2

** the production artwork for these two portraits will either be created from high-resolution digital photography taken during filming of “talking portraits,” or from digital scans of reference materials provided by WVSM.*

*** proposed scope of work includes replicas of glass insulators if authentic pieces cannot be sourced or located*

BPI will provide the following, including submittals, required samples, and mock-ups:

- All film production (including storyboards, scriptwriting, talent casting, on-location filming, production stills, and editing with sound effects)
- All audio for the animatronics (including scriptwriting, voice casting and recording, editing and sound effects)
- All AV and show control system design, programming, hardware and installation
- All lighting system design, programming, installation and aiming/focusing
- AV systems training and operations manuals
- One year warranty on all hardware purchased and installed by BPI

LF Creative Group will provide the following, including submittals and required samples:

- Five (5) animatronics figures
 - AN-01 Marine, fifteen (15) moves, fully realistic
 - AN-02 Male Cardinal, 6 moves, 125% actual size
 - AN-03 Hawk (Redtail), 7 moves
 - AN-04 Rattlesnake, 5 moves*
 - AN-05 Full Grown Owl, 8 moves
- Fourteen (14) static birds
 - SN-17 Two (2) Static Crows, different poses
 - SN-18 Static Hawk Chicks (2) in nest
 - SN-19 Ten (10) Static Sparrows (2 groups of 5), on Telephone Wire
 - SN-20 Full Grown Raccoon

** preliminary research indicates that the rattlesnake “eyes blink” is neither realistic nor possible as a mechanical movement at this size. This movement will be addressed as an illuminated effect if required.*

Scenery First will provide the following components, including submittals and required samples:

- Two (2) tents, two (2) ground forms, a sugar maple tree, and rhododendron bushes in the Battle of Philippi Scene
- One (1) ground form and iron fence in the Harper's Ferry Scene
- One (1) ground form in the Wheeling Scene
- One (1) set of vines in the Transportation Scene

REQUEST FOR PROPOSAL

Division of Culture and History - DCH14058

Attachment B: Mandatory Specification Checklist

Section 4, Subsection 4.5: Mandatory Requirements

4.5 The following mandatory requirements must be met by the Vendor as a part of the submitted proposal. Failure on the part of the Vendor to meet any of the mandatory specifications shall result in the disqualification of the proposal. The terms "must", "will", "shall", "minimum", "maximum", or "is/are required" identify a mandatory item or factor. Decisions regarding compliance with any mandatory requirements shall be at the sole discretion of the Purchasing Division.

Section 4, Subsection 4.5.1:

The Vendor must be an established firm with five (5) years' experience in successfully providing all components of the scope of work as detailed in the bid documents.

Vendor Response:

Section 4, Subsection 4.5.2:

Must have the ability to produce museum quality exhibits furniture.

Vendor Response:

Section 4, Subsection 4.5.3:

Must have the ability to produce and direct audio and video productions.

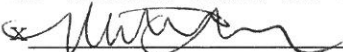
Vendor Response:

Section 4, Subsection 4.5.4:

Must be able to develop and deploy museum grade animatronic elements.

Vendor Response:

Universal Services Associates, Inc. acknowledges that we meet or exceed each of the specifications outlined above.



Date: 4/16/2014

Michael C. Myers, CEO