Joint Task Force- National Capital Region
Military District of Washington

PRODUCTION ACQUISITION DIVISION (PAD)

PRODUCTION GUIDE

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Section 1 *About PAD*

Over the past thirty years the Army's Production Acquisition Division (PAD) has created a proven and highly successful system, an acquisition strategy, for procuring commercial audiovisual productions for government use that complies with all government regulatory requirements.

Our mission: "to procure productions and other VI end products from commercial sources to support the Army, other DoD Component requirements established in resourcing agreements." (DODI 5040.02)

Our authority: AFARS Subpart 5108.9101 gives PAD the authority to contract audiovisual productions and further states that PAD "is the only multimedia/visual information activity authorized to contract for total productions."

This contracting requirement applies only to Army organizations but speaks highly of the system PAD has created. The Army has some 120 contracting offices worldwide. Just one contracts audiovisual productions.

The PAD team is comprised of management, contract specialists, project officers, and other support team members.

Our offices are located on Fort McNair in Washington D.C. Our main phone number is 703-217-3383.

Our goal is simple: provide the expertise in both contracting and audiovisual production with the ability to take those actions required to ensure the success of your project.

Section 2 Roles, Responsibilities and Relationships

1. The purpose of this section is to outline the roles, responsibilities and working relationships between Customers, Contractors and the Production Acquisition Division (PAD) Staff that are necessary for the success of contracted audiovisual production.

2. Unlike most requirements, contracting the production of a television or film program will involve many aspects of federal procurement regulation, DoD audiovisual policy, and video and audio technology. This is precisely why the Production Acquisition Division was established. PAD provides a source of expertise in both contracting and audiovisual production and the ability to take the actions required to ensure project success. In order to achieve this goal, it is imperative that all players in this process understand their roles and responsibilities and respect the boundaries assigned to each.

3. Role of PAD:

a. The contract role of PAD includes soliciting and awarding contracts and managing the life cycle of each contract from requirement identification to completion. The most important person executing these functions is the Contracting Officer (KO). The KO is the sole authority for all contract actions and is the only person that can obligate government funds. When an agency submits a funded Purchase Request for a contract action, the KO assumes FULL responsibility by placing their name “on the line” on the contract and under federal regulatory authority is empowered to direct the contractor to perform the specific tasks as defined in each contract. The contract is a written agreement, which binds the parties as stated. The terms, once defined, cannot be altered except by subsequent modification authorized by the KO. These terms include not only the technical production specifications, but also the manner in which the contractor is to be paid, the definition of deliverable items, and a host of many other legal and regulatory requirements.

b. The PAD Project Officer (PO) is the Government’s technical expert for audiovisual productions and is appointed as the Contracting Officer’s Representative (COR) on the contract. The PAD PO/COR is responsible for coordinating the process of determining the specific services necessary for the project and supervising the process by which the Contractor executes their duties. The COR is the government official who observes the work being done to ensure compliance. Moreover, the COR authenticates the contractor’s invoices for payment and is the person who is authorized to deal directly with the contractor on matters that could affect the performance of the work. If required, the COR will take steps to request any modification from the Contracting Officer.

The PAD PO/COR, not the contractor, is the customer’s point of contact for the script and/or production. The customer is cautioned that direct requests to the contractor to perform efforts not on the contract is illegal and can result in personal liability and other disciplinary action. The Joint Ethics Regulation (JER), DOD Directive 5500.7-R

prohibits Government employees from "… making unauthorized commitments that purport to bind the Government." The persons who without authority direct a contractor to change or add work can find themselves personally sued by the contractor (when the government refuses to pay). The customers agency may process the action as a "ratification of an unauthorized commitment", which could result in disciplinary action. Any additional work requests of any kind must be brought to the attention of the PAD PO/COR who will be on-site or easily available throughout the entire production process. The PAD PO/COR role is to protect the Government's best interests. Please cooperate with the PAD PO/COR. Don't violate the ethics rules.

4. Role of the Customer:

a. As requestor for the program, the Customer performs two key roles in accomplishing the objective. The Customer Representative (CR) is the person who speaks for the requesting agency and enunciates the correct policy that is portrayed in the production. The CR approves the content of the script and program making sure all critical points included have been properly coordinated through his/her chain-of-command and authenticated by proper command authority. The CR also acts as the coordinating point for any supplies or services provided by the requesting agency to support the production. This may include arranging clearance and access to facilities, identifying existing visuals for inclusion in the program, or providing background materials for the scriptwriter and producer to "get smart" on the program's subject matter. Another function performed by the Customer Representative is approving successive steps of the project's completion in conjunction with the PAD Project Officer. These approvals will likely involve coordination with others in the Customer chain-of-command to ensure final approval involves "no surprises" to the Customer agency.

b. The customer's Technical Advisor (TA) is responsible to check the technical accuracy of stated facts in the script and the correctness of scenes photographed to ensure all details seen and said in the production are factually accurate and visually proper according to the Customers policies and procedures. The Technical Advisor attends all location shooting sessions as the guidance authority on-site representing the Customer agency.

5. Role of the Contractor

a. The Contractor (KTR) awarded a contract by PAD is an independent business who makes a living from commercial accounts such as those provided by industry and advertising agencies, television networks and cable systems, and other sources in addition to the federal government. The KTR may have a staff of permanent employees or business partners, like many people in the film and television industry, The KTR may be a freelance producer who hires other skilled persons who are freelance specialists to come together in support of the contracted production.

When a contract is awarded, the KTR has agreed to the terms of the contract to deliver the end product(s). As such, the KTR assumes all responsibility for any

technical failure that occurs. The KTR is responsible to deliver products within the time period specified and according to quality measurement standards established by the contract.

The Contactor will provide a level of production quality and technical expertise that cannot be obtained from “in-house” government sources. The KTR should be highly flexible in the ability to obtain specialized services such as talent casting, special effects, animation and computer graphics, aerial or underwater photography, scientific or medical photography, customized music, and many other production elements that are otherwise difficult to obtain from other than commercial sources.

Summary

Through the proper relationship between PAD, the contractor and the customer agency, a superior audiovisual production can be realized. The history of our success is marked by those occasions where such a relationship was professionally maintained by all those involved in the production process. We hope to add the title of your production to that list for which we all can claim as having played a starring role when it’s time to view the closing credits.

Section 3 Overview of Processes

Project Phases: PAD's process calls for breaking down the creation of an audiovisual program into the following phases:

a. Script Development
b. Pre-production
c. Production
d. Post-Production
e. Distribution

During each phase, the government will review deliverables and provide approvals along with comments detailing any required changes/corrections.

Throughout the project, it is important to note that the Project Officer is the single point of contact for all deliverable items, as well as providing comments and approvals to the contractor. While the contractor's team can be in direct contact with the PAD customer's Technical Advisor and other subject matter experts, no item or effort will be considered delivered and/or approved without written confirmation from PAD.

Marking the start of each project, is the *Activation Meeting:*

This is a meeting that normally brings together the contractor's Producer and Scriptwriter, PAD Customer's Technical Advisor and Customer Representative, PAD Project Officer and Contracting Officer for the first time. Following introductions, the Project Officer will lead the team through discussions to describe everyone's general roles and responsibilities, the processes for working through the project, and a review of the contract and project requirements. If necessary, dates for the first deliverables may be developed and proposed.

Typical Timeline: Initial milestones and delivery schedules are proposed based on the PAD customer's requirements. While there are many factors that can and will impact timelines, here's a look at the possible timeframe for typical projects:

Day 1	- Activation Conference
	- Script research begins
Day 15	- Approaches delivered (gov't review period approx. 7 days)
Day 35	- Treatment delivered (gov't review period approx. 7 days)
Day 65	- Draft Script delivered (gov't review period approx. 14 days)
Day 90	- Final Script delivered (gov't review period approx. 14 days)
Day 105	- Production Breakdown delivered
Day 130	- Pre-Production begins
Day 150	- Production begins
Day 170	- First Edit (off-line) begins (gov't review approx. 14 days)
Day 200	- Final Edit (on-line) begins (gov't review approx. 14 days)
Day 250	- Distribution of final product

Again, there are many factors that will impact the project's timeline. PAD customers are almost always anxious to have their programs completed, and contractors rarely prefer to have projects drag out. With everyone's cooperation and commitment to following the process, getting from Activation to Distribution can be expedited to meet virtually any reasonable requirement!

Section 4 Description of Project Phases

1. Script Development

"He who fails to plan, plans to fail"....
~proverb

The goal of Script Development is to create a plan - the blueprint for the project known as the "Final Script". To reach that point, there are several steps required by the PAD process. Deliverables to include Approaches, Treatments, Scripts and Production Breakdowns will be created. The government will perform reviews and provide comments and approvals on each of these products. To ensure that the process runs as effectively as possible, here are some key points to take note of:

- During Script Development, contractors are charged with "getting inside the head" of the PAD customer to ensure they completely understand the goals and objectives of the project. Customers must make every effort to aid this effort by facilitating access to subject matter materials and experts within their organizations that a contractor may not otherwise have access to. This is especially true for highly specialized military topics/subject matter.

- The PAD customer often has the most control over meeting or even exceeding milestone dates for Script Development. At the heart of avoiding delays that impact both time and potentially costs for the project, is completing timely reviews of deliverable items and returning comments to the Project Officer.

- Scripts are not just written words. They include visual and audio elements that must be reviewed as closely as any narration or actor dialog. PAD customers should make every effort to ensure all reviewers pay close attention to all portions of the script deliverables.

- On a related note, contractors are cautioned not to include government-provided resources such as military equipment, facilities, weapons, vehicles, etc. within a scripting deliverable unless they have a reasonably firm commitment from competent authority that these items will be made available. Likewise, PAD customers are cautioned to not obligate themselves to providing any of these resources without taking the necessary actions to secure their use.

2. Pre-Production:
In many regards, Pre-Production actually begins simultaneously with Script Development. However, the phase defined as Pre-Production within the PAD process covers efforts that either have not or could not be completed prior to approval of the Final Script. These include items such as casting, final location surveys, travel arrangements, graphic elements development, etc. Some key points about Pre-Production activities:

- A *Pre-Production Meeting* is often required within PAD contracts, especially when the PAD customer is providing and/or arranging support of government resources. Much of the time, this is held at the primary production location. The Project Officer will coordinate details with the PAD customer and contractor for this conference.

- When casting is required, it will normally take place during this phase. Contractors must notify the Project Officer of the dates and locations for all casting sessions. If available, government representatives may attend these sessions. Whether at the actual session or reviewing the results later, it's important to note that the government will not make talent selections. The responsibility for this and the subsequent performance remains with the contractor. The government will however approve or disapprove the contractor's selections for all on and off-camera talent. As with all approvals, the Project Officer is the point of contact.

- PAD customers frequently ask why actors are often used in scripted productions versus actual service members. The answer has to do with responsibility. When the contractor selects an actor for a production, they are doing so with the knowledge of what they can expect from a professional performer. This enables them to make judgments that allow efficient scheduling for the production effort and keeps responsibility for completing the work and obtaining an appropriate performance on their shoulders. Placing inexperienced or amateur persons in front of a camera creates many unknowns. Furthermore, there are many types of productions when it would not be in the best interest of the government to have DoD members as the actors – i.e. sexual harassment videos. However, there will be times when actual DoD members will be requested for use as "extras" or on-camera principals. This will most likely occur when things like testimonials or interviews are part of the story, or specialized action/performance of a military activity is required.

3. Production:
With a perfect plan in place, what could go wrong? Well, invariably things do. But hopefully, with good planning during the Script Development and Pre-Production phases, challenges will be minimal. Some key notes about this phase:

- The Technical Advisor (and additional government SME's, when required) along with the Project Officer will normally attend all production shoots. These government representatives are not on location to direct or produce. Rather, they are there to advise and coordinate with the contractor on any minor changes to the approved script, as well as ensure any government support that the customer has arranged is timely and complete. The Project Officer is also responsible to observe and certify contractor performance.

-**Important point** - should any issues arise that impacts the terms and conditions of the contract, the Project Officer functioning as the Contracting Officer's Representative, is the key person to contact. If necessary, the Project Officer will immediately contact the Contracting Officer, who is the only person authorized to act on behalf of the government concerning contractual modifications.

4. Post-Production:
The first part of the Post-Production phase is normally the *First Edit* (also known as “Off-line” or “Rough Cut”). Some key notes about the First Edit:

- While the government will not provide any approvals until the First Edit is completed and delivered to the Project Officer, the Technical Advisor/SME(s) are expected to provide insight and know-how on subject matter issues to aid decisions made during editing. This is intended to avoid wasting effort editing portions of the program that are technically incorrect, or likely to generate issues for the PAD customer during the review process. The government’s focus will be on ensuring that military members, equipment, procedures, etc. are correctly depicted, especially in instances where the contractor may not have the expertise to know otherwise.

- Many programs contain time and/or cost intensive post-production elements. To help limit the potential for costly changes, the contractor will often be required to provide samples of these types of elements prior to the First Edit. The Project Officer will coordinate with the PAD customer to provide interim approvals/comments for any such elements as warranted.

- In cases where inexperienced reviewers and/or senior leaders will be part of the First Edit approval process, the delivery order/contract may specify whether the First Edit “shall closely resemble” a Final Edit. In all other instances, PAD customers are urged to understand that First Edits can often truly be “rough cuts”, and that things such as audio levels, narration, transitions, graphics, effects, etc. may not be polished or complete.

- Following delivery of the First Edit, the government will review and return an approval along with written comments specifying any changes required and/or desired. As with script deliverables, the delivery, approval and comments must all be coordinated through the Project Officer.

4. Post-Production (cont'd)

The next part of the Post-Production phase is normally the *Fine Cut* (also known as "On-line"). Some key notes about the Final Edit:

- The focus at this point is to ensure all the comments from the First Edit are understood and changes are implemented appropriately.

- Approval of the Fine Cut will result in "picture lock" with all post-production elements completed. PAD customers must understand that further changes following approval of the Fine Cut (based on anything other than contractor's failure to adequately address the changes/corrections required by review of the First Edit) are likely to result in increased costs for the project.

- Following delivery of the Fine Cut, the government will review and return an approval along with written comments specifying any changes required and/or desired. Once again, the delivery, approval, and comments must all be coordinated through the Project Officer.

- Following return of comments and/or approval of the Fine Cut, the KTR will then deliver the *Final Edit*. The government will review this deliverable to ensure all issues resulting from review of previous edits have been adequately addressed. Changes desired at this point in the process may require additional effort and associated funding to implement.

e. Distribution:
This final phase covers all efforts to create copies of the program that are technically and legally sufficient to get the program ready for use, as well as wrap up all remaining deliverables. Once the Final Edit is completed and approved, a variety of actions take place before the program can be distributed and utilized. These deliverables are specifically listed in the contract. These include:

- Contractor delivers all talent releases and rights documents to the Project Officer.

- Project Officer will prepare requests for Legal Review and Clearance for Public Use packages and submit to the appropriate offices. *Important note- the program cannot be distributed or made available in any manner until this step is complete!

- Contractor creates and delivers Section 508 compliant masters (Closed-captioning and Audio Description).

- Contractor creates and delivers distribution copies as required by the contract.

- Final Deliverables, to include As-Produced Script, original photography with log sheets, stock materials, etc. are delivered as specified in the contract.

Section 5 Scripting Process

As Scripting is the foundation for the entire project, we'd like to take a moment to further delve into the PAD process for this phase. The following are general guidelines for Script Development:

Script Development - APPROACH

The ***Approach*** is the concept for the production. It should be designed to grab the audience's attention and compel them to act/respond in the intended manner that achieves the PAD customer's goals.

PAD normally requires three Approaches to be submitted for each program in order to provide the PAD customer with options to choose from. It is not uncommon for customers to request that elements from several of the proposed Approaches be combined.

Approaches should be relatively brief. While PAD does not require any particular outline for Approaches, each must contain a *rationale* that explains why the Approach will effectively meet all communication objectives and motivate the target audience. There are no limits to the types or styles of concepts that can be employed. Any description of production elements within the Approach should be limited to those necessary to support the rationale for the concept. Frequently used foundations for Approaches include:

- Dramatization
- Documentary
- Parody
- Humor

A well-written Approach will demonstrate how well the contractor has researched the PAD customer's requirement and understands their goals and objectives for creating the production.

Script Development- TREATMENT

The ***Treatment*** fleshes out an Approach in much more detail. It should effectively communicate details of how the selected Approach will be executed by helping to "paint a picture in the mind's eye". It should include descriptions of proposed components that will have a significant impact on the production. This will help reviewers understand how the concept for the program will be brought to life.

Treatments should also forecast any government-provided resources that may be required, especially if they have not already been identified with the Approach. PAD customers are responsible to review these details carefully and understand the commitment they are making by approving a Treatment that includes any such requests.

There is no specific PAD requirement for formatting a Treatment. Among the aspects expected to be included, but certainly not limited to, are:

- Elements of the production, such as:
    - Original Footage
        - Interviews
        - On-camera narrator
        - Live Action
        - Controlled Action
        - Camera movement(s)
    - Stock Footage
        - Include sources if government support is requested
    - Graphics
        - Indicate category per references in PAD Guide
    - Animation
        - Indicate category per references in PAD Guide
    - Sound design
        - Music
        - Sound effects

- Description of imagery (footage, graphics, animation, etc.)
    - Look and feel
    - Tone and color
    - Pacing

- Planned/potential shooting locations
    - Identify military installation(s) if applicable

- Summary of government-provided support/resources requested
    - Personnel for on-camera principals and/or extras
    - Specialized equipment (weapons, vehicles, uniforms, etc.)

Script Development- Draft and Final Scripts

As noted earlier, Scripts contain much more than the spoken works of a narrator or on-camera dialog.

The PAD required format for scripts is to use a table-based, three column layout.

Scene numbers occupy the first column. Customers are asked to reference all script comments by scene number (vice page or paragraphs, which may change as scripts are adjusted).

The second column, also known as the “left side”, contains a detailed description of all visual elements that will be seen throughout the program. This includes descriptions of primary action and planned shot composition, camera movements, transitions, graphics, etc. All imagery is assumed as being planned for original creation by the contractor unless identified with terms such as “stock” or “file”. Any images that are to be provided directly to the contractor from the PAD customer must be clearly identified as “government-provided” (this does not include stock footage acquired by the contractor through government sources outside of PAD or the PAD customer).

The third column, or “right side” of the script, contains all audio elements that will be heard in the program. In addition to narration and dialog from on-camera principals, components such as music, sound effects, natural sound, etc. should be described here.

Again, when reviewing scripts, PAD customers are strongly urged to pay close attention to the descriptions of all elements!

Script Development- Categorizing of Graphics and Video Effects

Approaches, Treatments and Scripts will often identify planned graphics and video effects that have a dramatic impact on the final product. In order to help PAD customers understand what contractors are proposing during Script Development, as well as allow PAD to evaluate a contractor's production proposal, guidelines to categorize these elements are as follows:

Category A

- Includes graphics, image compositing and digital video effects that are commonly created/produced during a standard editing session, utilizing features of the non-linear editing platform with little or no specialized software. Examples include:
    - Character generated text
    - Transitions (wipes, dissolves, fades, etc.)
    - Basic compositing of multiple images
    - Pan & Scan of still images
    - Basic Color Correction
    - Pre-created "off-the-shelf" backgrounds and images

Category B

- Consists of graphics, image compositing and digital video effects that are often created/produced either on a separate workstation, or on a primary editing system equipped with specialized software or "plug-ins". Elements created at this level can be similar to Category A, but the complexity requires additional time and effort to complete outside of a standard editing session.

Category C

- Consists of graphics, image compositing and digital video effects created/produced on a platform specifically designed for this purpose, and often operated by a dedicated specialist. Elements in this category can be similar to examples from other categories in basic principles but require a more intense level of effort due to intricacies of the necessary image manipulation. Examples include processes such as rotoscoping, customized matte creation, set extensions, motion tracking, basic 2D/3D animation, etc. Due to the amount of effort and cost involved, these elements often require more frequent in-process review/approval.

Category D

- Includes elements such as highly customized 2D/3D animations and other unique creations such as "claymation" and stop-motion productions. Created by dedicated artists utilizing specialized equipment and techniques, these are among the most time (and often cost) intensive elements. Planning is critical to efficiently incorporate this category of production elements within a project. Process will likely include creation of storyboards and other preview materials as early in the project as practical.

The Production Breakdown required by PAD is an MS Excel compatible spreadsheet that contains specific details for executing the Production Phase following approval of the Final Script. Among other things, this tool is designed to provide a summary for the government detailing the contractor's plan.

PAD customers are strongly urged to carefully review this product to ensure they understand how and when any support they have agreed to provide for the Production phase will be required.

The Production Breakdown reflects the contractor's plan for production days but does not specify exact dates. A *Shooting Schedul*e containing that information along with call times, etc. is a separate deliverable item submitted to the Project Officer once developed by the contractor during/following Pre-Production.

Comprehensive instructions for completing the Production Breakdown are provided in this guide.

Section 6 Templates, Formats, Forms and other Instructions

The following pages contain required templates, formats and forms for various deliverables, to include:

- Approaches (cover page)
- Treatment (cover page)
- Scripts (cover page and table format)
- Production Breakdown (instructions and sample)

All scripting items must be delivered in MS WORD compatible format

In addition to the above PAD formats, the following Department of Defense requirements apply to all DoD productions:

- Standard screens and metadata
- Labeling requirements

The contractor is responsible for securing talent and property releases along with rights to utilize all stock and commercial elements included within the production. The contractor is responsible for using the most current documents. The following should be used as warranted:

- DD Form 2830 - General Talent Release
- DD Form 2831 - General Release (Fees paid)
- DD Form 2832 - General Property Release
- DD Form 2833 - Release from Broadcast Station
- DD Forms 2537 - Visual Information Caption Sheet

*Electronic copies of these items are available online.

At the conclusion of the Post Production phase, contractors are required to deliver all original photography to PAD. DD Forms 2537, *Visual Information Caption Sheet* must be accurately completed and accompany this deliverable.

Contractor Invoice Preparation: PAD utilizes the “Wide Area Work Flow” (WAWF) system. Contractors must submit invoices according to DFARS 252.232-7003, Electronic Submission of Payment Requests.

Approaches

TITLE: Program Title
PIN: XXXXXX
CONTRACT NUMBER: W912JY-XX-X-XXXX
RunTime: XX minutes

PAD Customer POC:	Joan Smith
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	joan.smith@usmc.mil

Project Officer:	Bob Jones
Address:	2530 Crystal Drive, Arlington, VA 22202
Phone Number:	703-545-XXXX
E-Mail:	bob.jones@pad.army.mil

Contractor:	The Wonderful Video Company
Contractor POC:	Bill Wonderful
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	downing@wonderful.com

Activation Date:	date of conference
Approaches Submitted:	date delivered to Project Officer

Treatment

TITLE: Program Title
PIN: XXXXXX
CONTRACT NUMBER: W912JY-XX-X-XXXX
RunTime: XX minutes

PAD Customer POC:	Joan Smith
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	joan.smith@usmc.mil

Project Officer:	Bob Jones
Address:	2530 Crystal Drive, Arlington, VA 22202
Phone Number:	703-545-XXXX
E-Mail:	bob.jones@pad.army.mil

Contractor:	The Wonderful Video Company
Contractor POC:	Bill Wonderful
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	downing@wonderful.com

Activation Date:	date of conference
Approaches Submitted:	date delivered to Project Officer
Approaches Approved:	date from Approach Approval Certificate
Treatment Submitted:	date delivered to Project Officer

Draft Script

TITLE: Program Title
PIN: XXXXXX
CONTRACT NUMBER: W912JY-XX-X-XXXX
RunTime: XX minutes

PAD Customer POC:	Joan Smith
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	joan.smith@usmc.mil

Project Officer:	Bob Jones
Address:	2530 Crystal Drive, Arlington, VA 22202
Phone Number:	703-545-XXXX
E-Mail:	bob.jones@pad.army.mil

Contractor:	The Wonderful Video Company
Contractor POC:	Bill Wonderful
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	downing@wonderful.com

Activation Date:	date of conference
Approaches Submitted:	date delivered to Project Officer
Approaches Approved:	date from Approach Approval Certificate
Treatment Submitted:	date delivered to Project Officer
Treatment Approved	date from Treatment Approval Certificate
Draft Script Submitted	date delivered to Project Officer

1. FADE IN:

EXT. DAY. TERRAIN TO RESEMBLE SW ASIA. WS HUMVEE DRIVES DOWN THE ROAD.

MALE SOLDIER (ROBINSON) VO

This is Lima-Charlie-Foxtrot...

SOUND: HUMVEE ON ROAD

2. **INT. HUMVEE, DAY.** THE LOOK OF THE VIDEO RESEMBLES YOUTUBE VIDEOS POSTED BY SOLDIERS –A LITTLE DARK, THE CAMERA CONTINUOUSLY MOVING TO WHERE THE ACTION IS AS IT'S HAPPENING, RATHER THAN CLEAR EDITS BETWEEN SHOTS.

SOUND: HUMVEE ENGINE.

UNDER

ROBINSON

We're approaching Checkpoint

Spider, over.

POV TO SHOW FRONT SEAT.

HISPANIC FEMALE PFC CASTRO IS DRIVING. IN PASSENGER SEAT WITH RADIO IS AFRICAN AMERICAN MALE SOLDIER THOMAS.

RADIO VOICE VO:

Lima-Charlie-Foxtrot, this is Cactus six….

CAMERA MOVES TO SHOW A WHITE SOLDIER, MOORE, STANDING UP IN THE GUNNER/OBSERVER POSITION, THEN SWINGS BACK TO ANGLE ON CASTRO.

3. FROM POV INT. OF HUMVEE, FLASH OF IED EXPLOSION OUTSIDE ON DRIVER'S SIDE OF HUMVEE,

SOUND: IED EXPLODES

OUTSIDE OF HUMVEE

ZOOM IN ON CASTRO: SHE HITS HER HEAD ON THE SIDE OF THE VEHICLE. THE IMPACT KNOCKS HER HELMET TO THE SIDE OF HER HEAD.

Final Script

TITLE: Program Title
PIN: XXXXXX
CONTRACT NUMBER: W912JY-XX-X-XXXX
RunTime: XX minutes

PAD Customer POC:	Joan Smith
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	joan.smith@usmc.mil

Project Officer:	Bob Jones
Address:	2530 Crystal Drive, Arlington, VA 22202
Phone Number:	703-545-XXXX
E-Mail:	bob.jones@pad.army.mil

Contractor:	The Wonderful Video Company
Contractor POC:	Bill Wonderful
Address:	Mailing Address, City, State and Zip
Phone Number:	XXX-XXX-XXXX
E-Mail:	downing@wonderful.com

Activation Date:	date of conference
Approaches Submitted:	date delivered to Project Officer
Approaches Approved:	date from Approach Approval Certificate
Treatment Submitted:	date delivered to Project Officer
Treatment Approved	date from Treatment Approval Certificate
Draft Script Submitted	date delivered to Project Officer
Draft Script Approved	date from Draft Script Approval Certificate
Final Script Submitted	date delivered to Project Officer

1. FADE IN:

EXT. DAY. TERRAIN TO RESEMBLE SW ASIA. WS HUMVEE DRIVES DOWN THE ROAD.

MALE SOLDIER (ROBINSON) VO

This is Lima-Charlie-Foxtrot...

SOUND: HUMVEE ON ROAD

2. **INT. HUMVEE, DAY.** THE LOOK OF THE VIDEO RESEMBLES YOUTUBE VIDEOS POSTED BY SOLDIERS –A LITTLE DARK, THE CAMERA CONTINUOUSLY MOVING TO WHERE THE ACTION IS AS IT'S HAPPENING, RATHER THAN CLEAR EDITS BETWEEN SHOTS.

SOUND: HUMVEE ENGINE.

UNDER

ROBINSON

We're approaching Checkpoint

Spider, over.

POV TO SHOW FRONT SEAT.

HISPANIC FEMALE PFC CASTRO IS DRIVING. IN PASSENGER SEAT WITH RADIO IS AFRICAN AMERICAN MALE SOLDIER THOMAS.

RADIO VOICE VO:

Lima-Charlie-Foxtrot, this is Cactus six….

CAMERA MOVES TO SHOW A WHITE SOLDIER, MOORE, STANDING UP IN THE GUNNER/OBSERVER POSITION, THEN SWINGS BACK TO ANGLE ON CASTRO.

3. FROM POV INT. OF HUMVEE, FLASH OF IED EXPLOSION OUTSIDE ON DRIVER'S SIDE OF HUMVEE,

SOUND: IED EXPLODES

OUTSIDE OF HUMVEE

ZOOM IN ON CASTRO: SHE HITS HER HEAD ON THE SIDE OF THE VEHICLE. THE IMPACT KNOCKS HER HELMET TO THE SIDE OF HER HEAD.

Production Acquisition Division

Production Breakdown

Explanation and Instructions

1. The Production Breakdown is a deliverable item created in a MS Excel compatible file format. It is created by the contractor using a PAD provided template after the Final Script is approved.

2. This product provides the customer, contractor and PAD project officer with a customizable tool to clearly identify what support is required from the government, as well as indicate the scope of the production effort. Items that require customer/government approval are annotated, as well as specific support the contractor requires to complete the production phase. Of note, all items not listed under "Government Furnished Equipment (GFE)" are to be provided by the contractor unless otherwise stated.

3. The first worksheet of the Production Breakdown is an overview of the program in a scene-by-scene listing. A description and instructions for the columns are as follows:

SC - scene number as indicated in the approved Final Script.

Location - geographical location/military installation where production is expected to take place.

Area - specific area within the above location where production is expected to occur.

Action - general description of the action as specified in the script.

Notes - comments and/or annotations to further clarify action of the scene.

Talent ID - unique identifier for all on-camera talent within the scene. "G" indicates government provided talent, and "C" indicates contractor provided talent. This ID directly correlates to a detailed listing in the "Talent Summary" worksheet.

GFE - general description of the equipment, facilities, and other items/props used within the scene that are to be provided by the government. Further details are listed in the "Government Furnished Equipment" worksheet.

Wardrobe - general description of wardrobe items to be used by on-camera talent within the scene. Details and approval requirements are listed by Talent ID in the "Wardrobe" worksheet.

Props - general description of props required for the scene. Details and approval requirements are listed in the "Props" worksheet.

Graphics - identifier for each independent graphic that is used within the scene. "GFX" followed by a unique number should be used and directly correlate to the Graphic Number detailed in the "Graphics" worksheet.

Production Day(s) - indicator of which day(s) of the production effort the scene is projected to be accomplished.

4. Subsequent worksheets of the Production Breakdown file contain further details under the following headings:

Talent Summary – This worksheet lists all persons appearing on-camera. Columns in this worksheet are as follows:
- "*Talent Number*" - unique number assigned to each person appearing on-camera. Numbers beginning with "G" indicates the person is government provided, and a "C" indicates contractor provided.
- "*Description*" - details for each talent. If government provided, include name and rank (if known). If the talent is to be cast by the contractor, include gender, race, rank (if portraying military member), age range, and general wardrobe requirements as indicated within the approved script.
- "*Approval*" – indicate a no later than (NLT) point that customer approval should be received by the contractor. If prior approval is not required, indicate the stage of production that the customer will review the selection.
- "*Scenes*" - list all scenes the talent is utilized.
- "*Notes*" - used for any pertinent additional info.

Government Furnished Equipment – This worksheet is used to identify all equipment, facilities and other items that are to be provided by the government in support of the program. In most cases, the customer is responsible for coordinating all clearances and preparations to ensure availability, delivery and operational support as required for the production. Columns in this worksheet are as follows:
- "*Item*" – brief description of the item.
- "*Location*" – geographical location and/or military installation where item is required.
- "*Scene #*" – list each scene that the item is required.
- "*Production Day(s)*" – projection of which day(s) of the production effort the item will be required.
- "*Pre-Production Site Survey*" – indicate if a site survey of the item/location prior to production is requested. Include timeframe in reference to first day of production.
- "*Notes*" - detailed description of item or any other pertinent information.

Props – This worksheet is used to identify all major props that the contractor will be providing for the production. Columns in this worksheet are as follows:
- "*Item*" – brief description of the item
- "*Approval*" – indicate a no later than (NLT) point that customer approval should be received by the contractor. If prior approval is not required, indicate the stage of production that the customer will review the selection.
- "*Scene*" – list each scene where the item is utilized.
- "*Production Day(s)*" – projection of which day(s) of the production effort the item will be required.
- "*Notes*" - detailed description of item, or any other pertinent information. Include information on any prop that may require special handling, care or clearance in order to be utilized on a military installation.

Wardrobe – This worksheet lists wardrobe items supplied by the contractor when particular clothing is dictated by the script. While much of this information may not be necessary (or even possible) for the government to be made aware of at initial delivery of the Production Breakdown, it may be required should government assistance be necessary to procure uniform items. Columns in this worksheet are as follows:
- "*Talent*" – annotate "Talent ID" number.
- "*Shirt/Pants/Shoe/Hat size*" – when known, list sizes for clothing items. Again, this information may be required by the customer at a date closer to production if government assistance is necessary to procure uniform items that a contractor may not have access to.
- "*Rank Insignia'*" – where required, list rank for uniform items as indicated by the script.
- "*Name tapes/tags*" - list names to be used for uniform items as indicated in the script.
- "*Special/Additional Equipment/Notes*" - list any additional requirements for uniform and/or specialty equipment items as indicated in the script. Indicate if item is redundant to "GFE" item.
- "*Approval*" – indicate a no later than (NLT) point that customer approval should be received by the contractor. If prior approval is not required, indicate the stage of production that the customer will review the selection.

Graphics – This worksheet provides a description of graphics to be used within the program, as well as approval requirements. Columns are as follows:
- "*Graphic #*" – identifier for each graphic. Each item should begin with "GFX" followed by a unique number.
- "*Scene*" – list each scene where the graphic will be used.
- "*Approval*" – indicate a no later than (NLT) point that customer approval should be received by the contractor. If prior approval is not required, indicate the stage of production that the customer will review the selection.
- "*Notes*" – include a brief description of the graphic.

Stock Footage – This worksheet lists stock footage to be used within the program and indicates whether it will be procured by the contractor or is expected to be provided by the government. Columns are as follows:
- "*Stock ID*" – unique identifier for each segment of stock footage. Entries beginning with a "G" indicate the footage will be provided by the government, and "C" if the stock is contractor provided.
- "*Scene*" – list each scene where the stock will be used.
- "*Description*" – brief description of the stock footage
- "*Approval*" – indicate a no later than (NLT) point that customer approval should be received by the contractor. If prior approval is not required, indicate the stage of production that the customer will review the selection.
- "*Notes*" – additional information as required.

SC	LOCATION	AREA	ACTION	NOTES	TALENT ID	GFE	WARD-ROBE	PROPS	GRAPHICS	Production Day(s)
1			Audio only							N/A
2	Ft Story, VA	Helicopter Airstrip	CU face hands weapons boots patches insignia		C1, C3, C4	Transport helicopter, Weapons	DCU's			Day 1
3				Animated Title sequence					GFX1	N/A
4	Hampton Roads	Urban street	Crowded sidewalk							Day 3
5	Ft Eustis VA	Early morning formation area	Morning formation or running	Morning formation (or running formation)						Day 3
6	Ft Monroe	Office	Interview	MG Antwerp	G1	Office for interview				Day 4
7				Graphic list over bkrnd					GFX2	N/A
8				Graphic list over bkrnd					GFX3	N/A
9	Fort Monroe	Command Surgeon TRADOC area	Soldiers doing soldier stuff	B-roll and gov't provided stock	C1-6					Day 4
10	Ft Story, VA	Beach/sandy area	Playing cards in desert like environment		C1-6	Tent, Field table & chairs, Cammo netting	DCU's	Cards, Snack food		Day 1
11	Ft Story, VA	Beach/sandy area	Soldiers eating MREs in desert-like environment		C2	MREs				Day 1
12	Ft Story, VA	Work Area for HUMVEEs	Working on HUMVEE		C2, C6	HUMVEE, Tools				Day 1
13	Fort Monroe	Command Surgeon TRADOC area	Interview & B-Roll/Stock	Col Greg Jolissaint	G2	Office for interview				Day 2

STANDARD SCREENS AND METADATA

There are official opening and ending screens for all Department of Defense video presentations along with required associated information about the production.

1. The initial screens of VI productions shall contain the following information in this order:

a. Screen 1: If the VI production is classified or contains controlled unclassified information, the security classification information, as specified in … shall be displayed on Screen 1 as well as the production's final screen. Screen 1 shall be displayed for 5 seconds.

b. Screen 2: Screen 2 shall be displayed for a duration sufficient enough to read each word quickly aloud and shall contain: the DOD Seal, the production title, and the public release status.

2. Information that shall be provided in an associated chapter file, or in embedded metadata, and the CDAC discovery data, includes:

a. The VI production title
b. The public release status with explanatory comments if not cleared for unlimited use
c. The PIN (production identification number)
d. The calendar year of release
e. Accessibility, if applicable
f. The linear running time of the VI production
g. Limitations due to copyright or license restrictions (e.g., limited music rights).
h. The purpose of the VI production. The purpose shall state what the OPR intended to accomplish by creating or acquiring the VI production (e.g., "to inspire outstanding high school students to apply for admission to the U.S. Naval Academy" or "to reduce motor vehicle accidents involving military personnel".
i. The intended audience
j. The presentation scenario, i.e., the context in which the OPR intended the production to be employed. The presentation scenario should include:
    1. The setting in which the production is meant to be viewed or used. The setting may include residence, classroom, operational areas, unit common areas or auditoriums. The scenario should describe whether the presentation should be viewed on an individual basis, in small groups, or by large numbers of viewers simultaneously.
    2. The delivery methodology for which the VI productions is designed. The methodology may include closed-circuit television, large screen projections, webcast, or DVD player and monitor, video wall, or computer workstation.
    3. A supplementary description of whether the VI production is designed to be a standalone communication or is meant to be augmented by instructor-led training or discussion, reading a manual, or practice. The supplementation should specify whether

the VI production is meant to be viewed before or after augmentation.

3. Examples of standard screens are available from your PAD project officer.

WIDE AREA WORK FLOW GUIDANCE

The contractor shall use the following document type, DODAAC codes with corresponding extensions, and inspection and acceptance locations when submitting invoices in Wide Area Work Flow (WAWF).

Initial Document Creation requires the following:	
Contract Number	HQ0516-XX-X-XXXX
Delivery Order Number	XXXX
Cage Code/Ext	XXXX
Pay DoDAAC	XXXX
Document Type	Invoice and Receiving Report (COMBO)

On the WAWF "Header Tab" the following is required:	
Issue Date	XX XX XX
Issued by DoDAAC	HQ0516
Admin by DoDAAC	HQ0516
Inspect by DoDAAC	W912JY
Ship To Code/Ext Or Service Acceptor or Accept by DoDAAC/Ext	W912JY
LPO DoDAAC/Ext	Only required if identified on the contract

Once Submitted, select "Send More Email Notifications":	
Inspector Email Address	Your COR email address
Accountable Official Email Address	nina.t.lin.civ@army.mil
Operations Assistant Email Address	Janet.c.smallwood.civ@army.mil
Activity Fund Administrator Email Address	Resource Manager's email

The Production Acquisition Division (PAD) WAWF point of contact is Nina Lin and can be reached at nina.t.lin.civ@army.mil or (703) 545-4975.

Note: Supporting documentation must be attached. File names cannot contain spaces or special characters, except underscore "_" which is an acceptable character. There is NO maximum to the number of files that can be attached to an invoice, however EACH file is limited to a maximum file size UNDER 2 megabytes.

If you have any questions regarding WAWF, please contact the WAWF helpdesk at 866-618-5988.

Section 7 Customer Evaluation

PAD is constantly focused on and concerned about meeting customer needs and requirements. For this purpose, the term “customers” includes anyone who comes into contact with a PAD member or service- be it a client or contractor.

If we ever fail to meet your needs or you have any input whatsoever, please do not hesitate to let us know!