dae
david atkins enterprises



Request for Proposal

Bicentennial "A Michigan Odyssey" Event Planning

RFP# G-092415-01-KG

Proposal

David Atkins Enterprises (DAE) is pleased to submit this proposal to the University of Michigan. This is an exciting project for DAE to be involved in and we offer you our strongest commitment to its success.

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Table of Contents

Letter of Transmittal **3**
Proposal Section 1.0 – Executive Summary **4**
Key Differentiators and Account Management in Service Offerings 4
Value Added Services in the Service Offerings 5
Delivering the Scope in an Environment of Inclusion, Collaboration and Respect 5
Similar Size Projects 5
DAE Project Execution 5
Risk Management 6
Financial Management Transparency 6
Measure of Success 6
Proposal Section 2.0 – Scope of Proposed Solution **8**
Overall Solutions & Methodology 8
Approach to Stage and Set Design 8
Option 1: The "M" Stage 8
Option 2: The "M" Stage 8
Option 3: Elegant Stage 9
Lectern Design 9
Technical Drawing 9
Approach to Audio 10
Approach to Lighting Design 10
Approach to Video and Content 10
Approach to Student Involvement 10
Approach to Audience Effects 10
Milestones & Timeline: The Implementation Plan 10
Production Schedule Daily Highlights (exact times TBD) 12
Value added service solutions: Sponsorship & Income Opportunities 12
Proposed Project Staffing 13
Sub-contractors 14
Client Relationship Management Approach 14
List of Reports 14
Proposal Section 3.0 - Comprehensive List of Assumptions **15**
Proposal Section 4.0 - Company Background/Customer List **16**
DAE Company Profile 16
Sporting Events 17
Cultural Experience 17
Entertainment 17
Theatrical Experience 17
Television Production 17
Theme Parks 17
Public Art Installations 18
Awards & Accolades 18
Signature Events & Ceremonies Experience 18
Proposal Section 5.0 -Supplier Code of Conduct **20**
Proposal Section 6.0 - Supplier Relationships or Potential Conflicts with the University **20**
Proposal Section 7.0 - Exceptions to the University's Terms and Conditions **20**
Proposal Section 8.0 - Response to Supplier Information & RFP Questionnaire **20**
Proposal Section 9.0 - Cost Proposal **21**
Number of Weeks and Rates for Project Timeline & Hours and Rates by Supplier Role 21
Travel Cost Breakdown 21
Proposal Section 10.0 – Signature Page **22**
Appendix 1 – DAE Supplier Information & RFP Questionnaire
Appendix 2 - DAE Pricing Spreadsheet

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Letter of Transmittal

ATTN: Kathy Gorham
University of Michigan
Procurement Services

SUBJECT: **RFP# G-092415-01-KG**

TITLE: **Bicentennial "A Michigan Odyssey" Event Planning**

1. Having carefully examined all the RFP Documents, we the undersigned offer to provide the Services in full conformity with the terms and conditions of the RFP documents and without any exceptions thereto whatsoever.

2. We confirm that our Proposal is valid, binding to us, irrevocable, shall not be rescinded and is open for the University of Michigan's acceptance for a period of One Hundred and twenty days (120) calendar days from the Closing Date.

3. The following documents (1 original & 1 electronic copy) have been completed and signed and are returned herewith:

Technical Package including:

Proposal Section	Section Title	Template for Submission
1.0	Executive Summary	
2.0	Scope of Proposed Solution	
3.0	Comprehensive List of Assumptions	
4.0	Company Background/Customer List	
5.0	Supplier Code of Conduct	
6.0	Supplier Relationships or Potential Conflicts with the University	
7.0	Exceptions to the University's Terms and Conditions	Attachment D – General Services Agreement
8.0	Response to Supplier Information & RFP Questionnaire	Attachment C– Supplier Information & RFP Questionnaire
9.0	Cost Proposal	Attachment E – Pricing Spreadsheet
10.0	Signature Page	Attachment F – Signature Page

Dated this……**22** ……..Day of ……**OCTOBER**……**2015**

Signature(s)……

Name(s) ……**ANNA MAIDON**……

in the capacity of ……**EXECUTIVE DIRECTOR**…. duly authorized to sign Tenders

For and on behalf of **DAVID ATKINS ENTERPRISES PTY LTD**.

Business Address:……**15 PITTWATER RD, MANLY, NSW, AUSTRALIA 2095**

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Proposal Section 1.0 – Executive Summary

DAE is honoured to have been contacted by the University of Michigan and to participate in the Request for Proposal for its Bicentennial Event Planning, "A Michigan Odyssey."

No one knows better than David Atkins Enterprises how important, significant and valuable an historical cumulative body of work is, and how its curatorial power and inspiration can influence the great minds and spirits of our future. How the immense amount of planning, investment, creative thinking, operational organization, technical prowess and the generosity of dedicated partners can seed the growth and discovery of moments that change our lives in both small and wondrous ways.

For DAE, these moments take place when technical innovation and creative production underscore a great narrative that gives birth to the space between idea and emotion – a space that invites breathtaking experiences and charts new territory. For the University of Michigan, these moments take place when dedication, values, and philosophies (that form the foundation of education), give birth to incredible minds, innovative ideas, invaluable legacies and bodies of work. The University's bodies of work are those of the students themselves – future leaders who will chart their journeys and inspire others to embark upon their own.

Let's re-visit the University of Michigan's journey together, honour its varied and spectacular bodies of work (both past and present) celebrate the innovative individuals it has produced, and cast our vision toward the future that has given birth to the historical and future **"A Michigan Odyssey."**

- ***Key differentiators in service offerings, account management, and value added services proposed by your company.***

Key Differentiators and Account Management in Service Offerings

Experience: First and foremost, DAE has what is arguably an unassailable distinction amongst our competition due to the experience of both the company, and its world class production team members. DAE is driven by the need to create, inspire and innovate. We are fuelled by creative challenge. We strive for quality not quantity, and our company's size and operational model allows us to selectively choose projects that meet our criteria rather than our balance sheet. We have, and will continue to, create and produce ***local, national, and international*** events that reflect our client's achievements, embrace the beauty and wonder of their iconic present, and celebrate and reflect their aspirations for the future.

Working hand-in-hand with the University of Michigan's professional and creative staff and the leaders of its Bicentennial vision will be DAE's mandate, from the beginning stages of the project to its successful completion and execution. We will listen, understand, and respond to the client's desire to "stir emotions" and simultaneously be peerlessly executed through the creation of "wow" moments.

Local Legacy: Across all projects in every country we work in, we understand, appreciate, and embrace the importance (and practical necessity) of engaging talented local staff, local suppliers, and services across every area of the team and production to reduce cost and create a sustainable local legacy. DAE does this by utilizing local suppliers and engaging in local workforce which includes employees and volunteers of all ages, backgrounds, and capabilities.

It would be no different working with the University of Michigan – along with seasoned professionals, we would engage the student population across all disciplines to support every facet of the production to give them a professional work experience that reflects their academic requirements, as well as involvement in this "once of a lifetime experience."

Innovation: DAE is an Industry leader in Innovation. From a technical production perspective, we were the first Ceremonies Production Company to introduce 3D flying into the Ceremonies environment. The first to use 3D and 4D video mapping, and the first to add LED into the stadium auditorium seating (extending the projection from the Field of Play into the entire stadium). We were the first company to create an animated cauldron and the first company to introduce the spoken word, in the form of poetry executed by a single performer, into the stadium environment.

In partnership with the University of Michigan team, we will utilize creative technical and theatrical innovation as the foundation from which to produce this project and support its creative vision.

Budgetary Success: We have a 100% success rate in successfully delivering our projects on, or in most cases, under budget. We have also been able to generate additional project specific income to extend budgets with no increase or negative impact on the client or the budget. Every event and ceremony we have created and produced has been delivered on time, on scope, and on (or most often), under budget.

DAE would apply this experience to every aspect of the production's budget and implement a "solution based approach and response" to its creative design and technical execution from the beginning. All elements within the submitted budget are flexible and can respond to changes in budget and creative design without losing artistic integrity or impact.

Resources – Administration: DAE has over 250 Gigabytes of documentation which includes extensive reporting, scheduling, and rehearsal templates. For the University of Michigan this means that very specific and streamlined meeting reports, operational and logistics plans, and production timelines and schedules would be delivered on an agreed basis to

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the client with clarity and transparency. Thus giving the University the ability to transmit those same communications and documents to all project Stakeholders if required.

Value Added Services in the Service Offerings

Sustainable Legacies and Technical Innovation: DAE has a long-standing tradition in its approach to all projects to create sustainable legacies utilizing DAE driven volunteer, student and workforce training programs, and we would work with the University of Michigan to do the same to add value and legacy to this production and Bicentennial experience.

We also identify ways in which we can incorporate unique production elements that add value, not just to the main event but to subsequent events for the client, incorporating structures, installations, and video content, (including documentaries). All of which can be used by the client to fulfil legacy planning requirements for the Bicentennial event and future University events.

- ***Your understanding of the scope of requirements and the level to which your proposal has met the requirements.***

Delivering the Scope in an Environment of Inclusion, Collaboration and Respect

DAE operates under a fundamental philosophy of Inclusion, Collaboration, and Respect. This approach to our work fundamentally supports the University of Michigan's goals on its current "Odyssey" to re-discover and share the University's history of contribution to the world with their target audiences. We understand the client's desire to strengthen University traditions via production support for; inspiring music, the implementation of systems to support creative use of sound and light, and to build a creative backdrop to showcase current and former students across all areas of discipline by executing a world-class, live experience. This will be done with the implementation and communication of images and content to both live and televised audiences.

DAE also understands how to embrace the University's core values of "intellectual leadership and innovation, publicness, academic freedom and integrity, diversity and commitment to education, research and service", and that DAE will be acting as an innovative production partner, working hand-in-hand with its Stakeholders. We will be flexible in our approach, and open to new and innovative ways of communicating ideas and offering services that uniquely express and symbolize the University's desire to launch into their Third Century.

Our approach to the Technical Scope can be referred to in Section 2.0.

- ***The names of similar-sized higher education and other comparably sized clients that have used the services being proposed.***

Similar Size Projects

The below table references projects produced by DAE of similar size and scale to the Bicentennial project.

Similar Budget:	Budget Amount
National Rugby League	USD $340,000
Glasgow 2014 Flag Handover Ceremony	USD $1.5 million
Anti-Doping Lab Qatar Inauguration 2012	USD $1.2 Million
Rugby World Cup New Zealand Opening Ceremony	USD $3.5 million
World Aids Day 2010 – RED event	USD 1.1 million
Manchester 2002 Flag Handover Ceremony	USD $500,000
Sydney Olympics Closing Ceremony Fireworks Spectacular	USD $2.5 million

Similar Scale: Theatrical Productions
Hot Shoe Shuffle
Hairspray, the Musical
Singin' in the Rain
We Will Rock You
Sound of Music

- ***High-level project execution plan.***

DAE Project Execution

DAE's strategic approach starts with our relationship with the client. We endeavour from the outset to create a partnership where we are seen as the facilitators and navigators, providing a clear, transparent and shared pathway where client and contractor work as one to seamlessly and successfully deliver the brief on scope, on time, and on budget. This is our initial goal and objective; to create a clear, collective, collaborative, and complimentary relationship with the University of Michigan.

From providing a highly skilled, experienced, and motivated team with a strong Michigan presence in the chosen staff, volunteers, and local workforce, through to the rigorous and structured management of all the project phases and implementation of the Key Production Milestones, DAE will work hand in hand with the University of Michigan every step of the way.

DAE divide our Events into two key components, "The Concept of Works" (the Script) and our "Implementation Plan".

The Implementation Plan is a production methodology which encompasses the planning stages of an event, (based on the delivery of the scope of services) within a structured timeline and by a division of resources to achieve that. The DAE

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Implementation Plan is divided into four phases: the Strategic Phase, Operational Phase, Production Phase, and Event Phase. **Please refer to this Implementation Plan in Section 2.0.**

- ***Risk management considerations.***

Risk Management

Risk management can be clearly defined once the potential for risk is identified/assessed; without a complete creative or script in place it is impossible to comprehensively identify risks at this time. However, the below risks may be associated with the successful delivery of any Event. We can divide risks into two categories, **Primary** and **Secondary**:

Primary		Secondary	
1	Weather	1	Creative
2	Client Approval of the Creative or Script	2	Schedules, Timelines, Strategic and Operational Planning
3	Approval and Provision of project budget and implementation of Cash flow requirements	3	Staff and volunteer management
4	Approval and Implementation of the Procurement Process	4	Corruption and mismanagement
5	Adequate and Comprehensive Client area support: Marketing and Branding, if applicable	5	Budget Management and Control
6	Occupational Health and Safety	6	Sponsorship
7	Security and Confidentiality	7	Sub-contractors and risks inherent in their organization / industry-specific
8	Industrial Relations		
9	Venue and Cast access: *Peculiar to Michigan with the knowledge that load-in/out needs to happen quickly, cutting down programming and commissioning time and that full rehearsals with entire cast will be a challenge.		
10	Construction and adaptation of Arena into an Event venue		
11	Cast/Performer delivery		

Over our Event history, DAE has developed ways to mitigate project risk, particularly those that relate to project deliverables. Two ways we would mitigate risk on "A Michigan Odyssey" are to implement:

1. **Risk Management Register**: A document that categorizes and mitigates all risks throughout the planning stages.
2. **Progress Report**: This monthly report comprehensively summarizes every aspect of the production and identifies the impact and shared response between DAE and Client in terms of identified risks.

- ***Cost by service type.***

Financial Management Transparency

DAE's approach to financial governance and financial management has always been open and transparent. Every one of our previous contracts has required the authority for an external audit and in all cases, despite the fact that we have managed a wide range of Budgets, all were delivered on or below budget, on scope and on schedule. DAE would work with University of Michigan to ensure that the appropriate level of reporting is provided on an ongoing basis throughout the duration of the project.

DAE has an established and documented **Procurement Plan** which encompasses tender procedures, tender assessment, tender approval; we have established necessary **contract management processes** for use in contracting staff, consultants and suppliers that cover the fundamentals of the contract (price, terms of payment, etc.) and confidentiality and intellectual property clauses which are very important inclusions to protect the interests of University of Michigan and we ensure familiarity with local, municipal and federal **taxation** requirements.

Management Fee: DAE's Management Fee is inclusive of the use of DAE templates, processes and procedures, DAE administration fees, DAE Management Fees necessary to develop the technical production plans for the Event as required by the Client and full access to our entire team as needed. Our fee is based on the overall value of the project and is typically between 15 - 20% of the production budget value and we do not mark up our supplier services. We expect that the financial estimates in the categories that exist will be subject to review and recalculation as the Creative is developed in collaboration with the University of Michigan team.

- ***Value and outcomes delivered to University.***

Measure of Success

Given that the Event is historically commemorative as well as educational to a local, regional, national and international audience and engagement driven (audience, television, and social media), it is hard to be definitive about determining a set of values, outcomes or criteria to measure its success, given its subjective nature.

However, there are two aspects of a successful outcome that should be measured independently. The first is the response of the Audience to the Event, which would measure The Creative Success and secondly, the success of the equipment, technical, operational and administrative aspects of the Event – The Technical Success. .

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The integrity of the culture of the University of Michigan, and the portrayal of a respectful blend of the familiar, and nostalgic, non-stereotypical, new images or themes will be received well. An environment and program that reflects the University of Michigan's beliefs, moods, experiences, culture, spirit, personality, nature, and environment in an engaging and unique way will be far more interesting to both the initiated and uninitiated audiences than commonly used images/tools of information to illustrate the great and influential historical periods and events in the collective University experience.

The following is an abbreviated list of DAE success criteria:

- A successful event is one that can effectively engage and impact an audience emotionally via the depth and breadth of the entire viewing audience.
- Images, messages, and themes should be uplifting, inspiring and act with equal effectiveness upon the local, national and international audiences. This will invite pride for one's home, and a new appreciation that will circulate the Country and Globe.
- The absolute necessity for themes and messages to be conveyed effectively with and without the use of words, narrative, exposition, or language.
- The imaginative and fearless embracing of untried methods in the communication of ideas.
- The reinvention of existing or even common theatrical devices into new forms.
- The unfettered embracing of the space and environment to embrace the theatrical environment both inside, outside and the surrounds from the moment the audience and patrons step into the environment.
- The ability to meet the goals of the client throughout the production timeline.

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Proposal Section 2.0 – Scope of Proposed Solution

Please note that we have attempted to keep the page count restriction per section to the required minimum but have exceeded in section 2.0 as a result of adding the production design render image suggestions for stage and set design solutions.

Overall Solutions & Methodology

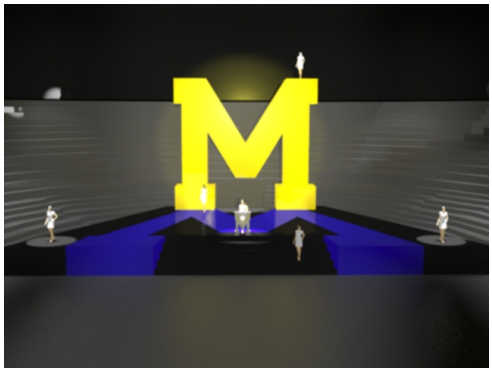
DAE is submitting a proposal that has several production design delivery ideas. All are designed to give ultimate flexibility from a creative content delivery and broadcast integration point of view however, also give the Artistic Director ultimate staging and directorial flexibility. Our approach to implement a broader technical production footprint, and choice to utilize LED solutions (as opposed to projection), will aid with rigging challenges, provide a clean and crisp look, and reduce competition for light contrast between all screen surfaces. Our operational approach will include utilizing pipe and draped areas for general cast, providing a greater amount of flexibility to ease the ebb and flow of cast, volunteer, and VIP participants. In addition, to create a local, sustainable legacy, DAE will work with the University of Michigan project Executive Team and appropriate departments to identify and place volunteer students aside our production professionals to fully integrate them into the production experience. Final design and operational solutions will be further refined and confirmed upon collaboration with the client.

Approach to Stage and Set Design

In both the following designs, the satellite stages are "connected" to the main stage in a way that offers layers and levels to the overall picture, while also carving out an intimate "separate or satellite" space for smaller groups or individuals via the use of light. The designs also utilize more of the available floor space in the small staging footprint of the arena which reduces the amount of risk associated with gaps between structures, and will aid with avoiding "clunky" entrances and exits from the North Tunnel. DAE would also propose the use of an LED curtain behind the stages to separate the stages from the "seat kills", give the back stage space an area for pre-setting entrances and exits from the North Tunnel, and utilize for special lighting effects. All versions fit within the CAD footprint dimensions provided by the client.

Option 1: The "M" Stage

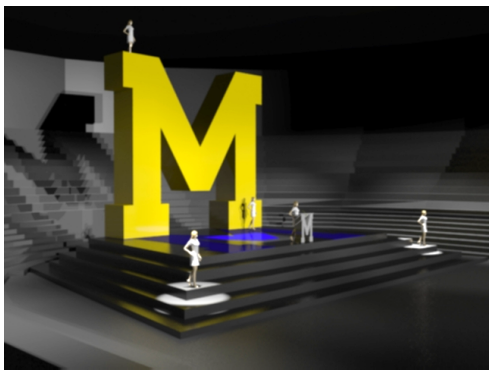
The "M" is a pillar and a symbol of University excellence and achievement. It is upright, luminary, and represents "an attitude, a spirit and a passion." The "M" stage is designed around these principles. The aspects of the "M" stage are 4-dimensional (length, width, depth and representation of time). Its LED surfaces would be utilized for the creation and communication of content and performance throughout the evening. Its construction symbolizes both a reflection of the past in the surface of the structure, and a bold, iconic present. More importantly, the "M" stage is fun, thought-provoking and will literally and symbolically represent a "doorway" to reminisce the University's past achievements, as well as to look forward to its future ones.





Option 2: The "M" Stage

The "M" Stage offers further levels with use of tiered steps.

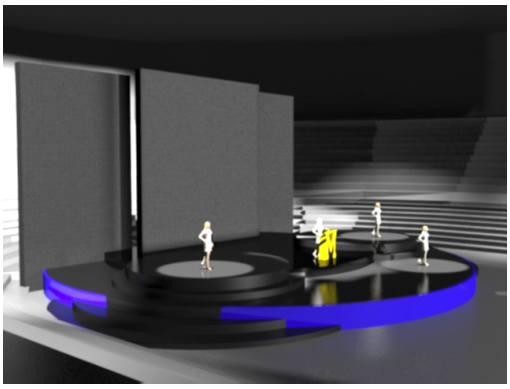




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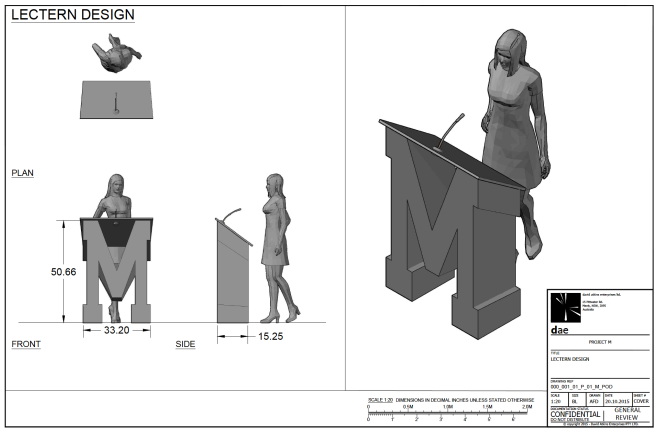
Option 3: Elegant Stage

This stage is elegantly designed with the idea of seamless transitions for content, communication, and performance. The three LED screens serve as one surface (or three) on which to communicate content while providing a backdrop of light and shape to underscore specific stage performances or speeches. It allows easy transition on and off the stage in a circular manner via the two entrances, creating seamless transitions for the myriad of cast sizes, shapes, and choreographic sequences.





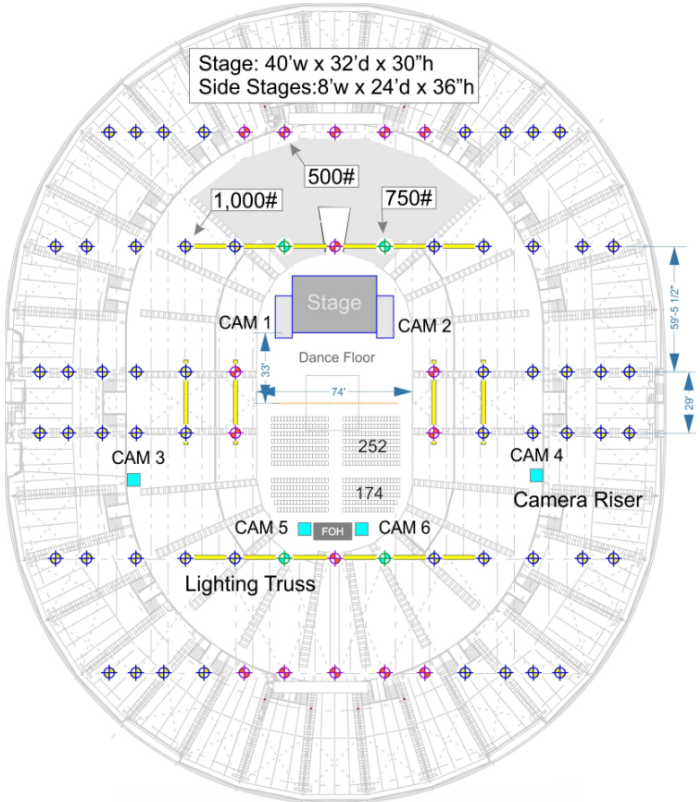
Lectern Design



**Suggested lectern designs, final stage designs subject to client feedback.*

Technical Drawing

Our approach to the arena is a light footprint, utilizing rigged, specialized, and focused lights. Special effect lights that immerse the audience will be ground based to avoid rigging conflicts. Sound will be complimentary to the in-house systems and also be ground based. Cameras will be positioned in six different locations to achieve the best angles of the performance as well as audience reaction in special moments.



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Approach to Audio

Our approach to audio is to augment the in-house system with the exact same speaker model rigged in 2-speaker clusters behind the set to cover the upper seating sections. The seating near the arena floor will be covered with ground supported full range speakers. To cover the floor we will hang a speaker cluster on each side of the stage and place floor speakers as needed.

Approach to Lighting Design

Any lighting design is greatly hampered by the locations and load limits of the rigging points. Rig points that support the most weight will be located over seating sections, so we will try and avoid these areas. The other challenge is the center LED screen cluster referred to as the "jumbotron". The screen cluster emits a great amount of light which will wash the stage area out to a certain degree and it blocks lights mounted near the cluster, so we will avoid the normal upstage truss common to stage lighting. Our two-fold approach is to 1) use low power consuming, high light output LED lighting instruments on the perimeter truss above the walkways that separate upper and lower seating sections and 2) utilize close proximity lights on the stage and floor.

Approach to Video and Content

The center LED cluster, aka "jumbotron", poses a problem for any rear or front projected video systems - the light from the cluster will wash-out even the most powerful projector, especially rear-projection. The sloped seating and limited rigging also poses a challenge. Our approach is to build a high definition LED wall that is floor supported. This LED wall will complement and be complemented by the center cluster. LED panels can also be arranged in many configurations such as the block "M" logo, or alternative configuration allowing for maximum artistic vision. We recommend six video cameras to capture live images to feed to screens of the Artistic Director's choice. Two will be at the corners of the arena, near the back of the floor seating to capture the speakers on the stages, and capture a straight-on angle. Two will be on either side of the arena at the top of the lower section. The final two will be on-stage, or near the floor to capture extreme close-ups. 55" monitors (number TBD) in the green room and backstage areas will assist in keeping the stage manager and performers informed of the on-stage activity.

Approach to Student Involvement

Working with top level professionals in the business, the following positions would be created to involve students who have a theatrical production focus and directly integrate them in the production process from the planning stages: **Assistant Stage Manager, Assistant Production Manager, Audio Assist, Lighting Assist, Video Assist, Stage Hands and Volunteer Coordinator.**

Approach to Audience Effects

DAE has proposed the use of an advanced LED wrist band that would be provided to the Audience. This will significantly reduce the cost of the LED pads and ensure the item remains on the audience members with little damage. They can be programmed per individual wrist band and be timed to "light on demand" with customized colors in very specific parts of the show and arena. It can also be custom branded so audience members have a take-away at the end.

Milestones & Timeline: The Implementation Plan

The phases of the DAE's Implementation Plan timeline are determined by the functions of each phase, which are:

1. Strategic Phase ➡ 2. Operational Phase ➡ 3. Production Phase ➡ 4. Event Phase

The following represent an overarching set of deliverables in the proposed timeline for "A Michigan Odyssey".

PHASE 1: STRATEGIC	**JANUARY 2016 – APRIL 2016**

- Establish relationship with University of Michigan and key stakeholders (University Faculty, Students and Participating University Departments, Marketing, Advertising and Social Media teams, Procurement, Engineering)
- Align policies, procedures and software (as applicable) between DAE and University of Michigan
- Identify potential Sponsors or Providers that could participate in procurement process for project
- Venue technical assessment and access schedule finalized
- Outline Operation Plan and Engagement Strategy approved
- Draft Master Production Schedule approved
- Updated draft Project Budget approved
- Secure all required insurance cover
- Develop and agree all staff, consultant and procurement contracting and procedures
- DAE and U of M agree on Event and University Department and team Communication Channels, Protocols, Meeting Schedules and Required Reports
- Meeting with University Student Volunteer Groups and identify interfaces and participation
- Draft Concept of Works (Creative Concept Script) technical scope evaluation
- Cast evaluation

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PHASE 2: OPERATIONAL	MAY 2016 – SEPTEMBER 2016

- Cast recruitment, special skills identified if necessary
- Procurement and sub-contracting strategy approved
- Workforce and volunteer experience canvassed on campus and in community, Community partnerships identified
- Detailed workforce plan including costs, staff and volunteers signed off by Client
- Revised Operational Plan approved
- Risk Management strategy development commenced
- Contract production team HOD's and support staff as applicable: Operations, Technical, Administrative and Creative as applicable
- Initial Overlays Plan drafted: venue, power, parking, transport, etc.
- Design of stages, scenic, props and costume commences
- Lighting and Audio Designer options reviewed and identified
- Volunteer workforce training program developed
- Audition process developed and approved. Special skills identified if applicable
- Cast, crew, and staff transportation and logistics plan drafted
- IT plan drafted: staff, crew, cast
- Technical systems tender period commences: RFQ's written and sent out
- Supplier proposals evaluated. Suppliers and sub-contractors identified

PHASE 3: PRODUCTION	OCTOBER 2016 – DECEMBER 2016

- Final Concept of Works (Creative Concept) approved
- RF spectrum plan completed submitted to regulatory authorities
- Sub-contractor and supplier contracts drafted and approved
- Production design begins: content storyboard drafts, stage design, scenic design, prop design, costume design, lighting design, sound design
- Event Venue Access Schedule and Master Delivery Schedule drafted
- Freight proposal reviewed
- Specialized and volunteer performer recruitment plan approved: meeting with Marketing and Communications for material support and outreach (radio, television advertising, social media, etc.) if applicable
- Visual content design commenced
- Choreography charting commenced
- Music performance, and synchronization rights researched, cleared and obtained
- Feature songs commissioned if applicable
- Engineering approvals in place for all designs necessary
- Protocol plan strategized and drafted for approval for VIP speeches
- Identify legacy items and draft implementation plan
- Headline talent and principle artists identified and contracted
- Work commenced on camera script and broadcast storyboards

PHASE 4: DELIVERY	JANUARY 2017 – APRIL 2017

- Approval and lock off final script
- Final show details and protocol elements approved
- Final accreditation requirements due 100%
- Choreography charting finalized
- Music clearances and recording completed
- Headline talent, principle artists and alumni contracted
- Technical commissioning and programming
- Stage, scenic and prop construction (outsourced and in house) concluded
- Accreditation plan approved and implemented

Week of March 20 through March 31

- Off-site rehearsals begin
- Onsite props and costume areas set up
- Costume construction (outsourced and in house) completed
- Costumes distributed to cast
- Visual content design completed
- Music mixing and mastering of all music finalized
- Protocol VIP plan finalized
- Final Rehearsal and Master Schedule issued to event team

Week of April 3

- Venue install – technical load-in of major production items at venue
- On-site venue rehearsals commence
- Student, volunteer, professional and special skills performer stadium rehearsals commence
- Multi-segment and show rehearsals
- Dress rehearsal with broadcast team
- Audience participation prop/special effect delivered and distributed
- Final lighting design after all rehearsals have been logged by the lighting designer

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Production Schedule Daily Highlights (exact times TBD)

Load-in pre-Day One

- All lifts, booms, and support gear delivered to dock area
- All technical gear in trucks/trailers arrive from staging area and parked on-site

Load-in Day One:

- Crew safety meeting (this begins each work day/shift)
- All rigging points with chain hoists installed (boom lifts must exit this day)
- All equipment cases moved to needed locations and unpacked
- All power and signal cables ran
- All empty cases returned to trucks, trucks parked off-site (TBD)
- Stage build materials moved to the center of the floor

Load-in Day Two:

- Lighting truss loaded and flown
- Audio speakers flown
- Stage set build begins
- All cables ran and taped/cable ramp covered
- Camera positions established/risers set
- Backstage monitors placed and wired

Load-in Day Three:

- Lighting final programming begins
- Stage audio monitor system installed
- Sound system room EQ (during lunch so pink noise can happen)
- LED/Back wall finished by EOD
- All communication stations set
- All sound system components checked and verified (in-ears, mics, playback, etc.)
- All video systems set and verified
- Teleprompter set
- Close caption system set
- Green room and backstage pipe and drape set

Rehearsal Day One:

- Morning technical rehearsal
- Acts as-scheduled
- VIP Speakers as-scheduled

Rehearsal Day Two:

- Acts as-scheduled
- VIP Speakers as-scheduled

Show Day

- As-scheduled

Post Show

- Staging, scenic, props and costume load-out
- Wrap up commences and concludes

Post Event

- Reconciliation of budget commences and concludes
- Dismantling and removal of material/equipment from site
- Venue restoration
- All staff excluding nominated Key Personnel conclude employment
- Remaining Key Personnel conclude employment
- Implement Legacy Plan and Asset Disposal plan
- Review event success criteria
- Final Report and de-brief due: Lessons learned, statistical information and future recommendations (transfer of knowledge)

Value added service solutions: Sponsorship & Income Opportunities

Depending on the structure of a client's organisation, and the level of corporate and sponsor participation across an event, there are a number of ways to implement innovative or cost effective practices that DAE has engaged in for our clients.

One entails the development of a **Sponsorship Program** whereby specific goods and services are provided as value in-kind, and be credited to the event budget. This program would be developed within the University of Michigan sponsorship guidelines and would be designed and implemented in close liaison with the University of Michigan sponsorship team to avoid any conflicts, ambush marketing, or confusion between programs currently in place.

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The following are income producing suggestions that have been successful in the past: **1)** The production of an event or ceremonies music CD, DVD, and video can, (if managed successfully), produce a significant income stream; **2)** A "Making of the Event" documentary can be produced for TV, cable or online either by the event committee or a sponsor; **3)** Event "Odyssey Auction" where props, costumes, and other items are sold off after the event to alumni for fund-raising purposes. This proved to be a huge success following the Sydney 2000 Games, generating additional revenue and media attention. In the case of the University, specialty and customized alumni fund-raising events could be well received.

Proposed Project Staffing

Name	Role & Responsibility	Projects & Experience
ANNA MAIDON	**EXECUTIVE PRODUCER** • Overall management of all DAE teams and project development. • Staff selection. • Interface with client and stakeholders. • Work with Artistic Director on creative concept, artistic overview and script development. • Budget management.	**Executive Director:** • Opening, Closing & Medals Ceremonies, Qatar 2015, Men's Handball World Championship, Inter Competition Concert Series **Producer:** • ADLQ Building Inauguration Event, Qatar, 2012 • Opening & Closing Ceremonies, Arab Games 2011, Doha **Associate Producer:** • Opening Ceremony – Vancouver 2010 Olympic Winter Games **Head of Volunteer Cast Management:** • Opening & Closing Ceremonies – Doha 2006 Asian Games **Senior Cast Coordinator:** • Opening & Closing Ceremonies - Athens 2004 Olympics **Cast Coordinator:** • Opening & Closing Ceremonies - Salt Lake 2002 Olympic Winter Games
SCOTT JUSTIS	**TECHNICAL PRODUCTION MANAGER – SHOW CALLER** • Oversee all technical support for delivery of the show including lighting, data, audio, rigging, video, and communications. • Responsible for creation and management of scenic and staging including props, design and development, graphics, scenic art, construction and risk, health and safety. • Call the show for the live event.	Scott's career began in the late 80's when he was hired as a stage technician at the Walt Disney company. Ever since he's accumulated quite a variety of production skills including sound/lighting/video design, video editing, script writing, 3d animation, event management, marketing management, and more. His events include awards shows, fashion shows, corporate theatre, concerts and broadcast.
GREG FOX	**SENIOR PRODUCER** Support the Executive Producer with: • Overall management of all DAE teams. • Interface with client and stakeholders. • Working with the Artistic Director on creative concept, artistic overview and script development. • Managing all scheduling.	With over 25 years of experience in the live event industry, Greg has taken on both Producer and Director roles for annual Red Bull events, Walt Disney Entertainment, Sports Broadcasting Hall of Fame and Euro Disney. His most recent accolade includes Broadcast Liaison for the Opening and Closing Ceremonies in Sochi, Russia.
KEVIN AGNER	**PRODUCTION MANAGER** • Support Technical Production Manager • Manage all technical and scenic requirements for delivery of show. • Manage all technical support for the delivery of the show. • Manage all cargo and freight.	A freelance professional for over 30 years, Kevin has worked on major sporting events, corporate theater, and live entertainment events. His skills include strategic event design, budgeting, CAD design, onsite management, and production management. Over the last ten years he has dedicated his career to helping non-profits produce enormously successful fund raising events with the majority involving cancer-related charities.
GRAHAM LAGDEN	**STAGE MANAGER** • Plan, schedule and oversee all stage management, pre-production, and production elements for the event.	With over 25 years of experience, Graham has been engaged as the Stage Manager for the Super Bowl Half-Time Show and the Houston Livestock Show & Rodeo concert series. Graeme's production career began in the 80's as the tour manager for Bryan Adams.
ZACH PELETZ	**LIGHTING DESIGNER** • Oversee and manage creative development of lighting requirements. • Work alongside Artistic Director and creative team to ensure flow through to all creatives and the event.	From Opera to Broadway to Concert Touring, Zach has brought venues like the Metropolitan Opera to life, lit A-Listers Mylie Cyrus, Beyoncé and Bob Dylan in concert tours, programmed and lit Olympic Ceremonies, Walt Disney Themed entertainment and programmed lighting narratives for favorites such as "An American in Paris"; "The Curios Incident of the Dog in the Night-time"; "War Horse" and "Matilda" to name a very few.
MICHAEL CONNER	**SOUND DESIGNER** • Oversee and manage creative development of audio requirements. • Work alongside Artistic Director and creative team to ensure flow through to all creatives and the event.	Michael is one of the most sought-after audio engineers in the touring world and is currently the main mix engineer for Paul Simon. His past projects include The Eagles tour, Maroon 5 tour, and the CMT Music Awards.
MARK WILCOX	**VIDEO TECHNICAL PRODUCER** • Oversee and manage development of the video requirements. • Work alongside Artistic Director and Creative Team to ensure flow through to all creatives and the event.	Mark has worn many video production hats over the years and his current role is a touring LED Video Wall Engineer overseeing camera operators and other live event staff. His most recent project was as video production manager for the Toby Keith tour.

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Sub-contractors

If awarded, DAE will work hand in hand with the University of Michigan team. We will review the scope and design of the production deliverables and initiate a competitive RFP process with suppliers to obtain the best pricing and areas of cost savings. The following suppliers (but not limited to) would be consulted:

Sub-contractors	Service	Website
MooTV	Video Services	http://www.mootv.com/
All Access	Staging	http://allaccessinc.com/
Event Creative	Event Infrastructure	http://eventcreative.com/
Mercury Sound and Lighting	Lighting equipment	https://www.mercurysl.com/
Raddi Audio	Audio equipment	http://www.raddiaudio.com/
On Site Specialist, Inc	Audio, Video, Projection, LED	http://audiovideoandprojectorrentalservices.com/
VER Detroit	LED	www.verrents.com
Detroit Stage Rental	Staging Equip	http://www.detroitstagerental.com/
Great Lakes Tent Company	Décor/chairs/pipe & drape/tents	http://greatlakestent.com/conventionequipment.html
Perry's Tents and Events	Décor/chairs/pipe & drape/tents	http://www.perrystentsandevents.com/
Action Rental Center	Décor/chairs/pipe & drape/tents	http://www.actionrentalcenter.com/

Client Relationship Management Approach

In creating and delivering "A Michigan Odyssey" DAE is committed to initiating, refining, and maintaining a relationship with University of Michigan based on collaboration, partnership, and a clear and transparent reporting process. DAE has developed and successfully implemented relationships in this way with multiple government and educational bodies, and understands the demands and culture that such organisations operate under. Clear and effective lines of communication would be realized with a series of client-approved reports provided at regular intervals to University of Michigan detailing general progress, milestones achieved, outstanding issues, and documentation for records purposed.

DAE would report directly to the University of Michigan's Executive team and Artistic Director and identify all the partners and departments within University of Michigan where interface, reporting and information flow is required. We would then define the manner in which the reporting and information is to be communicated, i.e. written reports, individual meetings, etc. This confirms the process for the exchange of knowledge between University of Michigan and DAE to enable all the relevant departments' access to the information.

List of Reports

Below is a list of reports which DAE would provide to University of Michigan. They include but are not limited to the following:

• Monthly Production Reports	• Stage Management Reports
• Divisional Reports	• Budget and Cost Reports
• Concept of Works Reports	• Risk Management Report
• Rehearsal Reports	

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Proposal Section 3.0 - Comprehensive List of Assumptions

RFP Section / Service	Assumption
Creative Design	Assumes a limited amount of consultation in the beginning months of the contract and a gradual increase in presence and planning participation in the lead up to the implementation of the event – this is flexible depending on further brief from client.
Lighting Design	This submission assumes a minimal amount of rigged but focused lighting and will utilize additional floor lights in the surrounding arena as well as LED nets/curtains for special effects.
Stage and Set Design	This submission assumes a flexible footprint – one that can be tested off-site for maximum technical program planning and more cast rehearsal time on site.
Video Screen	This submission assumes an LED screen solution vs. projection which will compete with Jumbo-Tron, ribbon screen and audience LED participation contrasts.
	Assumes IMAG package with broadcast integration.
Audio Design	Assumes minimal rigging and will aim for ground speaker stack support for audio. Also assumes no "in-ear" monitors for cast or talent – these would need to priced separately if desired.
Seating	Current design plan assumes 426 seats in audience.
Volunteers	Assumes access to University of Michigan volunteer students to place across various production departments for work and volunteer experience.
Special Effects	We are proposing an alternate LED audience interactive solution which is less expensive and can be programmed to offer various color designs at particular moments of the show. The LED Pad installation that we have used prior comes to USD 239,000 for 7500 seats and excludes logistics (labor, freight, accom, flights)
Headline Talent	We assume the identification, contracting, fees and handling of Headline talent will be borne by the University of Michigan
Hours	A full day is based on a 10- hour work day and additional hours are subject to additional fees by suppliers.
Weeks Worked	The summary table submitted in Section 9.0 indicates the number of weeks worked across the project by specific team members. Assume that where the weeks fall will respond to the clients' needs and may move from phase to phase.
Content - Additional	DAE would like to indicate here that we are interested in tendering for the creation and production of the video content.
Broadcast - Additional	DAE would like to indicate here that we are interested in tendering for the Broadcast portion of the event to achieve full integration within the production.

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Proposal Section 4.0 - Company Background/Customer List

Company Name:	David Atkins Enterprises Pty Ltd
Years in business:	David Atkins Enterprises Pty Ltd has been established in Australia since 1983.
Company size:	Small Business. DAE is a Private company operated by Sole Director (CEO). There are 10 full time employees (FTE) in the Manly head office, 2 FTE in Doha, Qatar office, 2 FTE in Salt Lake City, USA office, and 3 FTE in our UK office. In 2015 DAE established a virtual branch office on the Gold Coast, Australia.
Client type:	During 25 years in business most of DAE's numerous clients have been government and commercial entities, or organizing committees specially formed for the sole purpose of running a major city/country event.
Industry Analyst Report:	As DAE is not a public company therefore no analyst reports exist but we are happy to provide company financial reports upon request.
Law suits / Legal action:	Nil. To date, DAE has not been involved with any lawsuit, government or client investigation or legal action of any kind in relationship to its Events or Ceremonies projects.

DAE Company Profile

David Atkins Enterprises (DAE) is a major international event production company with more than 25 years' experience in the creation and production of major international events focused on sport, culture and entertainment. DAE is a 100% Australian owned, based and run company with its head office in Sydney and branch offices in Doha, London, Salt Lake City, and Hong Kong. While major events are the company's principle focus, DAE also creates and promotes theatrical productions and concerts nationally and internationally, and creates and produces for TV, Film and Corporate Events.

This year DAE produced the Opening and Closing Ceremonies, the Victory (Medals) Ceremony and Competition Concert Series for the Qatar 2015, 24th Men's Handball World Championship in Doha, the 2015 National Rugby League (NRL) Half-Time Show in Brisbane the State Of Origin Opening in Sydney, designed and installed the new Arab Games LED Cauldron at the Lusail Sports Arena in Qatar, and is contracted as Special Consultant for the Winter Olympics in PyeongChang, Korea.

DAE is proud to have produced the Gold Coast Flag Handover Ceremony at the Glasgow 2014 Commonwealth Games, the 20th Anniversary Event that launched Moscow Day for Alfa Bank, (the largest, private bank in Russia) with 800,000 attendees, as well as the 2011 Rugby World Cup Opening Ceremony and the Opening and Closing Ceremonies for the 12th Arab Games, Doha 2011, Qatar.

In 2010, DAE produced the Opening, Closing, and Victory Ceremonies for the Vancouver 2010 Olympic Winter Games. In addition DAE created and produced the Outdoor Opening Ceremony for World Expo 2010 in Shanghai, China. DAE was recognised in three Primetime Creative Arts Emmy Awards for the Vancouver Ceremonies, and twice won the Best Export category at the Australian Event Awards for events produced internationally.

DAE produced the Doha 2006 Asian Games Ceremonies in Qatar, the Sydney 2000 Olympic Opening and Closing Ceremonies, the Manchester 2002 Commonwealth Games Melbourne Flag Handover Ceremony, and the Sydney 2000 Olympic Closing Ceremony Sydney Harbour Fireworks Spectacular. These Ceremonies include some of the largest events ever staged. The Sydney Summer Olympic Ceremonies featured a cast of over 15,000 performers and the Doha Asian Games cast was in excess of 8,000.

In association with ABC3 Australia and RTE Young People's Ireland, DAE launched its first ever Children's Observational Documentary television series "Blue Zoo" in 2014. DAE produced the Inauguration of the world's latest Anti-Doping Lab in Doha, Qatar, and also participated in a joint feasibility study for the Australian Department of Veterans Affairs that focused on the operational and logistic details of delivering a major celebratory event for the 2015-2017 ANZAC Celebrations in Australia.

DAE has also produced and consulted on major commercial, sporting, and theatrical events including; the largest Military Tattoo ever toured (The Australian Bicentennial Military Tattoo, 1988), Australia's most complex arena event ("The Man From Snowy River Arena Spectacular" with a cast of 250 performers and 50 horses), 3 Football Grand Final half-time Spectaculars with casts in excess of 2000 performers, and over 40 full-scale first-class Musicals touring Australia, New Zealand, Asia, Japan, the United Kingdom, South Africa, Canada, and the United States of America.

With DAE's expertise and the support and endorsement of worldwide cultural practitioners, entertainment specialists, sporting and technical experts, all of the above productions were delivered on time, on budget, and in the case of the commercial productions, were all financial and critical successes. DAE has (in the course of the last 25 years), developed

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a world-class team equipped with the strategies, structures, protocols, consultancy experience, and skills to ensure the timely and successful delivery of the entire scope of any major international event.

What Distinguishes DAE

Over the course of the last 25 years, DAE has created a core team of specialists that brings together a diverse range of skills covering not just the creation of an event, but the strategic planning, consulting, and effective hands-on management of all technical, operational, and financial aspects of an event. We are unique in that we combine the highest levels of creativity with proven strategic, operational and administrative systems – thus ensuring great ideas are delivered on time and on budget.

DAE provides a unique combination of creativity and organisational skill, which sets it apart from all its competitors. We have also demonstrated our ability to create successful working relationships with Organising Committees, international authorities like the IOC and the UN, both municipal and national government bodies, major corporations, and sponsors.

It is also important to note that all of DAE's International events have included major technical and scenic installations, and capital works. These all require significant engineering, construction and project management skill.

Sporting Events

DAE delivers Sporting events that are focused on setting the stage for the Athletes of the world. The management and presentation of these Athletes sets the tone for international Olympic Games, Asian Games, Commonwealth Games, and Rugby World Cup sporting competitions. The Medal Ceremonies, Athletes Team Welcome Ceremonies, Presentation for Athletes, the Official Speeches, Anthems, Flag Raising, and Parade of Athletes at every Sporting Event are managed and delivered with precision, timetables and schedules that are meticulously planned, protocol, and carefully analysed etiquette. DAE's major international Sporting events are unique and powerful, and always place the world's Athletes, Judges, Officials, Leaders, and VIP's at the forefront of an event.

Cultural Experience

DAE has a proven track record in presenting a nation's heritage, culture and aspirations – to a global audience – in a moving and spectacular manner. No matter the country or the event, DAE gathers a cross-section of ideas, themes, images and impressions by conducting cultural symposiums with cultural practitioners (leaders, artists, writers, directors, musicians, sculptors, singers, actors and community advisors) to reflect the cultural history, aspirations, and social mood of an event for a host city and country. We've developed a unique, proprietary system for the engagement of the cultural practitioners of each country we work in, and deliver creative feedback that results in passionate and respectful branding of an idea, culture, corporation, community, city, or country. This research and the results are tabled into a compendium of information that is then delivered to the Organising Committee or Client providing them with a Cultural Road Map to inform and guide their Cultural practices and engagement across every aspect of their Event. DAE has created cultural symposia for Organising Committees and Sporting tournaments across the globe such as programs in Doha, (Qatar), Vancouver, (Canada), and Auckland, (New Zealand).

Entertainment

DAE's experience in the Entertainment Industry extends over the past 25 years and includes the creation and production of Theatre, Concerts, TV Production, Film, and Recordings. We work extensively with the world's leading international Recording and Performance Artists, Musicians, Composers, Directors, Choreographers, Designers and production teams delivering Entertainment across the globe.

Theatrical Experience

DAE develops, directs, writes, produces and invests in theatrical productions of all sizes all over the world. To date we have created and produced over 50 national and international theatrical tours and events. Our shows tour throughout Europe, Asia, Australia, New Zealand, Japan, South Africa, Canada and the UK.

Theatrical Tours include: Hot Shoe Shuffle, Singin' in the Rain, Mamma Mia, Stomp, Riverdance, Dirty Dancing, Annie, Grease, Chicago, Cats, Hair, The Phantom of the Opera, Wicked, We Will Rock You, Hairspray, West Side Story, Swan Lake on Ice

Television Production

DAE, along with ABC3 Australia and RTE Young People's Ireland produced an Observation Documentary television show called "Blue Zoo" featuring 8 Teenagers from Australia and Ireland learning about Marine Conservation. This exciting new series aired in Australia and Ireland in 2014.

Theme Parks

In addition to theatrical and television productions, DAE has frequently been called upon to produce creative ideas, stories and theatre shows for Theme Parks around the world such as Universal Studios Japan and the Wanda Group in China.

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Public Art Installations

Legacy planning with signature scenic show items is part of the production process with DAE. In the case of Cauldrons, DAE has supplied fully functional gas cauldrons for legacy purposes to a client or re-designed, fit for purpose as is the case below with the re-designed Arab Games LED Cauldron.

Awards & Accolades

2014 Green Room Award Excellence in Choreography for Music Theatre, Hot Shoe Shuffle
2012 Australian Event Awards - Best Export Award for:

- Alfa Bank – 864th Moscow National Day Celebration
- Rugby World Cup New Zealand 2011, Auckland Opening Ceremony
- Doha 2011, 12th Arab Games, Qatar, Opening & Closing Ceremonies

2012 Middle East Event Awards - Best Arts and Cultural Event for:

- Doha 2011, 12th Arab Games, Qatar, Opening Ceremony

2011 Live Design Excellence Awards Nomination - 'Live for Broadcast' category for Doha 2011, 12th Arab Games, Qatar, Opening Ceremony
2011 Event of the Year - Russian Event Award - 20th Anniversary Alfa Bank
2011 Creative of the Year - **Russian Retail Finance Awards -** 20th Anniversary Alfa Bank
2010 Lifetime Achievement Award - Australian Event Industry – David Atkins
2010 Primetime Creative Arts Emmy Awards for Vancouver 2010, Olympic Winter Games Opening Ceremony television coverage

- Outstanding Music Direction
- Outstanding Lighting Direction
- Outstanding Direction

2010 Best Export Award Australian Event Industry for:

- Vancouver 2010, Olympic Winter Games Opening Ceremony
- World Expo 2010, Shanghai, China Outdoor Opening Ceremony

2003 Order of Australia Medal (OAM) – David Atkins
2002 ARIA Award - Best Musical Soundtrack, The Man From Snowy River
2000 Gold Olympic Pin Awarded By the IOC President – David Atkins
1996 Nominated Australian of the Year – David Atkins
1995 ARIA Award Producer Best Musical Soundtrack, Hot Shoe Shuffle
1995 Olivier Award London West End Best Choreography, Hot Shoe Shuffle
1994 Advance Australia Award for Services to the Arts – David Atkins
1990 Showman of the Year Variety Club of Australia – David Atkins
1988 MTV Award-Choreography Elton Johns "Sad Songs"
1988 Green Room Award Best Actor in A Musical – David Atkins

Signature Events & Ceremonies Experience



Qatar 2015, 24th Men's Handball World Championship, Opening, Closing & Victory Ceremonies, and Competition Concert Series



Glasgow 2014, Commonwealth Games, Gold Coast Flag Handover Ceremony



Anti-Doping Lab Qatar Inauguration 2012



Doha 2011, 12th Arab Games, Qatar, Opening & Closing Ceremonies

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Rugby World Cup New Zealand 2011, Auckland Opening Ceremony



Alfa Bank 20th Anniversary, 864th Moscow National Day Celebration



Vancouver 2010, Olympic Winter Games Opening, Closing & Victory Ceremonies



World Expo 2010, Shanghai, China Outdoor Opening Ceremony



Doha 2006, 15th Asian Games Opening & Closing Ceremonies



Manchester 2002, Commonwealth Games, Melbourne Flag Handover Ceremony



Sydney 2000, Olympic Games Opening & Closing Ceremonies



Sydney 2000, Olympic Games, Sydney Harbour Closing Ceremony Fireworks Spectacular



World Aids Day 2010, RED Event, Sydney Harbour



NRL – 2015 Season Opener & State of Origin #1

Many of the above projects have been contracted by government clients and DAE has worked with many of their stakeholders to satisfy the requirements of the project successfully.

To date, DAE has not been involved with any lawsuit, government or client investigation or legal action of any kind in relationship to its Events or Ceremonies projects.

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Proposal Section 5.0 -Supplier Code of Conduct

DAE has read and we acknowledge the University of Michigan's Code of Conduct and commitment to sound, ethical, and socially responsible practices. DAE's has no issue with complying with the Code and will conform to its standards as they are similar to our own standard practices as well as include in our agreements with suppliers for this project.

Proposal Section 6.0 - Supplier Relationships or Potential Conflicts with the University

DAE has read and we acknowledge the University of Michigan's Conflict of Interest Policy. We can attest that DAE has no Conflict of Interest with the University of Michigan and is able to supply the contracted Scope of Services as required and if selected to provide Event Services for this project.

Proposal Section 7.0 - Exceptions to the University's Terms and Conditions

DAE has read the terms and conditions of the contract and has only one exception to the standards proposed.

Clause Number	Topic	Comment
8.0	Insurance	DAE would like to negotiate this clause and further discuss the full raft of insurances required by both Parties. Given that DAE's suppliers will be required to provide full insurances, and that the University of Michigan's global coverage will cover the venue and its respective activities, we would like to request that David Atkins Enterprises Pty. Ltd. is nominated as an interested party on any broader insurance policies that specifically relate to the event, venue and/or other shared responsibilities to save costs for both parties.

Should the contract be offered to DAE, we assume a "negotiation in good faith" position based on the brief that has been provided.

Proposal Section 8.0 - Response to Supplier Information & RFP Questionnaire

DAE's response to RFP Template Attachment C – Supplier Information & RFP Questionnaire is included with this proposal as **Appendix 1 – DAE Supplier Information & RFP Questionnaire.**

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Proposal Section 9.0 - Cost Proposal

The costings that are included below for the core team assume an estimated number of weeks for remote conference calls and meetings as well as on-site visits for team meetings, venue and technical meetings. These are estimates and can be adjusted to suit once the project is awarded, however, our goal is to remain light on consultation hours in the beginning phases and focus most of the production dollars on staff needed to deliver the project and production elements that will be seen live and on-camera. The below totals for our core team are from the Pricing Schedule Rate Tab.

Number of Weeks and Rates for Project Timeline & Hours and Rates by Supplier Role

Roles	Strategic Phase *January 2016 – April 2016*		Operational Phase *May 2016 – September 2016*		Production Phase *October 2016 – December 2016*		Event Phase Bicentennial *January 2017- April 2017*		TOTAL COST
	# weeks	Location	# weeks	Location	# weeks	Location	# weeks	Location	
Executive Producer	2	On-Site	4	Remote	2	Remote	2	On-Site	$ 14,000.00
Senior Producer							4	On-Site	$ 14,000.00
			4	Remote	4	Remote			$ 20,000.00
Technical Director	2	On-Site	2	On-Site	2	On-Site	4	On-Site	$ 35,000.00
	4	Remote	4	Remote	6	Remote			$ 35,000.00
Show Caller		N/A		N/A		N/A	4	On-Site	$ 14,000.00
Production Manager	2	remote	2	Remote	2	Remote	2	On-Site	$ 23,000.00
Video Engineer		N/A		N/A			1	Remote	$ 2,500.00
							2	On-Site	$ 10,800.00
Audio Designer					1	Remote	2	On-Site	$ 10,500.00
Audio Assist x 2							1.5	On-Site	N/A
Lighting Designer					2	Remote	2	On-Site	$ 14,000.00
Lighting Assist x 1							2	On-Site	$ 5,000.00
Stage Manager							4	Remote	$ 10,000.00
							4	On-Site	$ 12,000.00
Security x 4							3	On-Site	$ 46,200.00
TOTAL									**$ 266,000.00**

Travel Cost Breakdown

Roles	Total Trips	Flights	Accommodations	Per Diem	Total Estimated Costs	Assumptions
Executive Producer	4 Trips	$ 1,840.00	$ 4,200.00	$ 2,800.00	$ 8,840.00	Assumes 150 per night hotel and 50 perdiem, from SLC at 460
Senior Producer	2 Trips	$ 800.00	$ 4,200.00	$ 1,400.00	$ 6,400.00	Assumes 150 per night hotel and 50 perdiem, from Orlando at 400
Technical Director	4 Trips	$ 2,600.00	$ 10,500.00	$ 3,500.00	$ 16,600.00	Assumes 150 per night hotel and 50 perdiem, from Houston at 650
Show Caller	N/A	N/A	N/A	N/A	N/A	Show caller same person as Technical Director
Production Manager	1 Trip	$ 650.00	$ 2,100.00	$ 700.00	$ 3,450.00	Assumes 150 per night hotel and 50 perdiem, from Houston at 650
Video Engineer	1 Trip	$ 650.00	$ 2,100.00	$ 700.00	$ 3,450.00	Assumes 150 per night hotel and 50 perdiem, from Houston at 650
Audio Designer	1 Trip	$ 650.00	$ 2,100.00	$ 700.00	$ 3,450.00	Assumes 150 per night hotel and 50 perdiem, from Houston at 650
Audio Assist x 2	Local	N/A	N/A	N/A	N/A	Local Hires, Assumes 50 per diem
Lighting Designer	1 Trip	$ 460.00	$ 2,100.00	$ 700.00	$ 3,260.00	Assumes 150 per night hotel and 50 perdiem, from NYC at 350
Lighting Assist x 1	1 Trip	$ 460.00	$ 2,100.00	$ 700.00	$ 3,260.00	Assumes 150 per night hotel and 50 perdiem, from NYC at 350
Stage Manager	1 Trip	$ 200.00	$ 4,200.00	$ 1,400.00	$ 5,800.00	Assumes 150 per night hotel and 50 perdiem, from NYC at 350
TOTAL					**$ 54,510.00**	

DAE's response to RFP Template Attachment E – Pricing Spreadsheet is included with this proposal as **Appendix 2 - DAE Pricing Spreadsheet.**

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Proposal Section 10.0 – Signature Page

UNIVERSITY OF MICHIGAN
PROCUREMENT SERVICES

ATTACHMENT F - SIGNATURE PAGE

Request for Proposal Bicentennial "A Michigan Odyssey" Event Planning
RFP#G-092415-01-KG

By virtue of submittal of a proposal, Supplier acknowledges:

- **That all of the requirements of this RFP have been read and understood.**
- **That the Agreement has been read and understood.**
- **That compliance with the Specifications/Qualifications and Agreement and any applicable Supplemental Terms and Conditions will be assumed by the University if not otherwise noted in the submittal.**
- **That Supplier is not delinquent on the repayment of any Federal debt.**
- **That Supplier is presently not debarred, suspended, proposed for debarment, declared ineligible, nor voluntarily excluded from covered transactions by any Federal department or agency.**
- **Any responses, materials, correspondence, or documents provided to the University are subject to the State of Michigan Freedom of Information Act and may be released to third parties in compliance with the Act.**
- **The individual signing below has authority to enter into this on behalf of Supplier.**

CORPORATE NAME DAVID ATKINS ENTERPRISES PTY LTD

AUTHORIZED SIGNATURE: _____

PRINT NAME: ANNA MAIDON

TITLE: EXECUTIVE DIRECTOR

DATE: OCTOBER 22, 2015

ADDRESS: 15 PITTWATER ROAD,

CITY: MANLY STATE: NEW SOUTH WALES

ZIP CODE: 2095 AUSTRALIA PHONE #: +1.801.558.1185

TOLL FREE #: NOT APPLICABLE FAX #: +61 2 8966 8499

EMAIL ADDRESS: amaidon@daeglobal.com

The Internal Revenue Code requires recipients of payments which must be reported on Form 1099 to provide their taxpayer identification number (TIN).

T.I.N. (Taxpayer Identification Number or Federal Identification Number, Social Security Number)

T.I.N. *Number* NOT APPLICABLE Social Security Number NOT APPLICABLE

NOTE: If the address to submit purchase orders, remit payment or send additional request for proposals is different from the above address, please indicate those addresses on a separate sheet and include with your response.

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