UNIVERSITY OF MICHIGAN
BICENTENNIAL

2017: A MICHIGAN ODYSSEY

production glue RFP Response

October 22, 2015

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HELLO!

We appreciate the opportunity to present our ideas and recommendations for this monumental event celebrating University of Michigan's Bicentennial, a huge milestone in UM's continuing story. This signature event will exalt Michigan's two hundred years steeped in history, accomplishment and contributions to society—2017: A Michigan Odyssey.

Production Glue has delivered thousands of celebratory live events from conception to execution. We're recognized as experts in the medium for our creative strategy, technological integration, effective, impactful and technically flawless events.

Our Broadway credentials run deep: our impressive group of theatrical experts has decades of Broadway experience between them. When combined with our collective master skill sets, defined processes and technical savvy, Production Glue brings an unbeatable team to the table.

As requested, we will present lighting design, video packages, staging and set designs with a range of budgetary options to communicate your ideas, move people and dazzle your audience. We understand that your script is in development so the ideas you see in this deck will show that we understand the creative process and how we can support it. We are fully committed to partnering with University of Michigan's Bicentennial Team to create an emotionally poignant and beautifully executed event which will awe, inspire and impress your alumni, students, media and guests alike. We're honored to be considered for stewardship of this important event, and are pleased to offer this proposal for review through contract award in January 2015.

Jennifer Kurland, President
jennifer@productionglue.com | 212.913.9032

RFP Contact: Kristen Couchot
kcouchot@productionglue.com | 917.617.3488

Production Glue | 341 W 38th Street, NY, NY 10018

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SUMMARY

PRODUCTION GLUE BELIEVES

The live event is unlike any other medium.

It is a “moment” that engages our full attention—and all our senses.

It is a rare opportunity where time & place, medium & message converge.

It brings together brands, influencers and the digital world.

It connects on a visceral level—beyond the intellect.

It is the most human experience possible.

And it can turn a single point in time into a transformative point of impact.

OUR CREDITS

Production Glue has produced thousands of events from idea to implementation through a mastery of skill sets, defined processes and broad live experience. We’re incredibly proud of our work and take great pride in our accomplishments. Our credits include events for Cornell University, Johns Hopkins, University of Pennsylvania, Nike, Yahoo! and the city of New York.

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Cornell’s 150th Celebration



Nike Zoom City



Johns Hopkins' Dedication Event



Yahoo! NewFront



Mayor DeBlasio's Inauguration

THE ASK

You asked us to put together a comprehensive production package to brilliantly showcase your program and communicate the momentous significance of UM talent, history and contributions to society. You want the who, what, where, when, how and how much.

THE SCOPE

We propose clearly articulated and richly envisioned ideas including a full audio-visual, production, stage management and show flow package to transport your script from idea to execution, transforming it into the epic journey that is 2017: A Michigan Odyssey.

HOW WE DO IT

We're an award-winning partner that delivers unique live events using cutting edge technology, tools, systems and protocols. We listen to you: we concept with your goals in mind; plan to your desired outcomes, then check and re-check. We provide impeccable on-point execution and document everything.

THE RESULTS

Dreaming up memorable moments is the heart of what we do. At Production Glue, we excel at taking creative ideas and turning them into breathtaking realities — in real time, with real impact. We'll show you plans that will allow your ideas to explode off the stage, creative ways to manage the cast of hundreds, and an all-encompassing strategy which will allow us to create a historic Bicentennial event.

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BRINGING IT TO LIFE

CREATIVE DEVELOPMENT

The development team is on the ground floor, ideating and forming the big concepts. This team will define goals and create an overall game plan, which they will develop and refine into more solid ideas. As these plans take shape, the execution team connects the logistical dots, keeping everything grounded in reality.

EXECUTION

Moving closer to April 8th, this team activates and transforms the ideas into a once-in-a-lifetime reality. Come show week, the entire group, development and execution, comes together to complete the process and create something truly special.



JENNIFER KURLAND ★
Executive Producer

- Cornell Sesquicentennial Celebration *Executive Producer*
- Bloomberg Businessweek's 85th Anniversary *Executive Producer*
- Four Freedoms Park *Executive Producer*
- Hearst Tower Opening *Executive Producer*



TOM BUSSEY ★★
Staging Producer

- Disney's Tarzan The Musical *Technical Supervisor*
- Beauty and the Beast *Technical Supervisor*
- NBC's Education Nation *Technical Director*
- Virgin Galactic SpaceShipTwo *Technical Director*



DAN MARKHAM ★
Creative Director

- Windows 8 Launch *Creative Strategist*
- Ford Lincoln Mercury New Model Intro *Show Director*
- Samsung Interactive Kiosks *Content Director*
- Intel at CES *Content Director*



DARREN NORRIS ★
Production Designer

- Yale's Ingalls Rink Hockey Exhibit *Designer*
- Yale's Sterling Library International Schools Exhibit *Designer*
- City College of New York's Zahn Social Entrepreneurship Incubator *Designer*
- Bloomberg Businessweek's 85th Anniversary *Designer*



★ KRISTEN COUCHOT Producer



MATT RICHMAN ★★
Senior Technical Director

- Tarzan: Broadway *Assistant Technical Director*
- Tarzan: Holland / Germany *Technical Director*
- Frieze New York *Technical Director*
- University of Pennsylvania Fundraising Tour *Technical Director*



DAN MARCUS ★
Technical Director

- Mayor Michael Bloomberg's Inauguration *Lighting Design*
- World Maker Faire New York *Technical Director*
- Vikings at Comic-Con International *Technical Director*



ROBYN HENRY ★★
Show Producer

- The Importance of Being Earnest *Production Stage Manager*
- Cornell Sesquicentennial Celebration *Line Producer*
- Nike Zoom City Arena *Show Producer*
- Saturn Returns *Production Stage Manager*



HOWARD WERNER ★★
Lighting Designer

- Spider-Man: Turn Off The Dark *Lighting Designer*
- Bye Bye Birdie *Lighting Designer*
- A Streetcar Named Desire *Lighting Designer*
- The Grapes of Wrath *Lighting Designer*



ANDY FEIGIN ★★
Stage Manager

- The 68th Annual Tony Awards *Stage Manager*
- The Kennedy Center Honors *Stage Manager*
- Cornell Sesquicentennial Celebration *Stage Manager*
- The Phantom of the Opera & Cats *Assistant Stage Manager*

★ BROADWAY EXPERIENCE

★ HIGHER EDUCATION, GOVERNMENT, CORPORATE EXPERIENCE

BRINGING IT TO LIFE

THE ASK

You asked us to propose a production package that brilliantly showcases your program and clearly communicates the momentous significance of University of Michigan talent, history and contributions to society — designs that reflect the brilliant minds and deeply creative ideas born and nurtured there. You asked us to build a spectacular stage to showcase your ideas, crafting a living memory that will serve as a rally cry to prospective students and potential donors alike. We will provide this and more, including technical, staging, audio, video, lighting, equipment and special effect options to build comprehensive solutions for a project of this size and scope. We will articulate a dedicated team, phased schedules, cost outlines, and strategies to make it happen.



OUR BROADWAY CHOPS

Production Glue prides itself on finding smart, talented individuals with a wide variety of passions and interests, who collectively make our team stronger.

Our diverse and unique backgrounds allow us to support our projects like no one else. Our roots run deep in the live event and theatre industry and combined we have decades of Broadway and Off-Broadway experience.

HOW GLUE HOLDS STRONG

1 OPEN. We're not afraid to ask questions. We listen to our clients to understand their needs and desired outcomes before setting up the project's key performance indicators.

2 APPLY. Our expert staff are masters in the live event space. They are concepting prodigies whose ideas engage and meet client goals.

3 COVER. With our skill set, talent and experience, we carefully plan all aspects of your event. We then check and double check, with an eye on best practices and continual improvement.

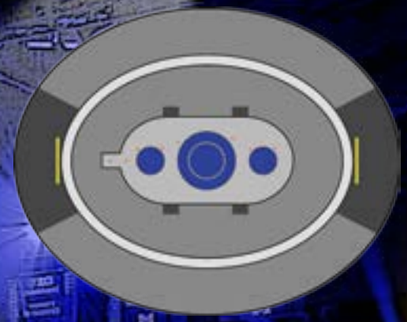
4 ADHERE. Our distinctive events combine dramatic design, technical prowess and immersive interaction to create media buzz and captivate your audience.

5 CLOSE. We provide thorough documentation and a studied recap to be shared with the client team post event.

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BRINGING IT TO LIFE: OPTION 1



PLAN VIEW



Reveal!

We envision opening the entire arena to sweeping 360 degree views. This creates a huge living stage on which to watch the drama unfold: imagine the 200 piece UM Marching Band entering between tiers and swaggering down to the arena floor; encircle the audience with glee club singers; highlight multiple soloists hidden in different seating sections. The Jumbotron is transformed into a massive circular LED chandelier, changing to dramatic content and IMAG of your special guests once the program begins. Three revolving stages maximize your downstage real estate and show off the cast and special guests. Plenty of room for the Rover's surprise entrance and parade around the arena floor, followed by airborne spotlights carried by programmable drones. And for the grand finale — quick cut entrances from all corners of the space, action surrounding and enveloping your guests who toss up their blue-lit helios and are surprised as their bracelets start flashing Michigan Blue!

As for access, creative lighting allows quicker access to the north tunnel and south vom as well as built "garages" which would function alternately as hidden staging areas and scenic canvases, covered with projected imagery to support the action on stage.

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BRINGING IT TO LIFE: OPTION 2



PLAN VIEW

Enfold.

We want to pull our audience into this milestone event. By wending a gorgeously draped linear silhouette throughout the space, the entire arena becomes a dramatic stage and the guests become its actors. We preserve the original staging idea and unite it with two side screens for better viewing around the Jumbotron. We reimagine center stage with diaphanous drops, alternately lit to reveal our actors then thrown into darkness. We can project onto these curtains, rendering them opaque with imagery to allow masked exits from stage and creating a third visual canvas on which to paint UM's storied history. Light and movement surround us as color is painted onto the airborne pathway and we're momentarily transfixed by the ethereal world above, then a soloist and singers are lit and draw our attention back down. Suddenly the spectacular LED "Diag" floor lights up, as alumni stroll and reminisce about days gone by, and we're transported back in time to our glory days on campus. For the grand finale, pinpoints appear around the stages and begin to grow and animate, then rise into the air to perform a choreographed dance as the stage lights flash and our superstars — cheerleaders, musicians, actors, alumni — flood in from the south, east and west. The audience tosses their helios and wrists begin to flash, creating a festival of lights and movement — all cheer for UM!

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BRINGING IT TO LIFE: OPTION 3



PLAN VIEW

Glamour.

We see this option as the prestige set. We hold true to the original script ideas while updating it for grand entrances and gorgeous staging effects. Three circular stages shine at the north end of the arena. The largest in the center spins 180 degrees in nearly 30 seconds. A 30' tall circular wall faces the audience, with the top half being solid LED screen and the lower a neutral backdrop. Colored light paints the audience as the main stage and lower half of the wall turn to reveal the entire UM Symphony Orchestra, while the LED section stays in place above them. When the performance is over, the stage and lower portion of the wall turn once again, masking the orchestra for their move offstage, while the upper LED wall displays dramatic video and performers on the side stages take over the action.

This option could also include the beautiful and technically sophisticated LED "Diag" floor. The grand finale will include the helios and LED wristbands — and while the cheerleaders and other cast run towards the stage, it will make its final turn to reveal the rest of the cast cheering their alma mater. GO BLUE!

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BRINGING IT TO LIFE: WHAT THE BICENTENNIAL COMMITTEE CAN EXPECT

CREATIVE DEVELOPMENT

These immersive, strategic phases set the foundation for work ahead. During this phase, Production Glue's core staff, including a creative strategist, production designer, senior producers and technical leads, meet with UM's Bicentennial team to imagine and strategize.

PRODUCTION

The production phases bring the complex event to life. Our experienced producers and technical team seamlessly and precisely execute to the UM Bicentennial team's specifications (and hopes).

TIMING

We respect time and manage precisely, productively and considerately. Work flows harmonize with clients' teams and schedules.

EFFICIENCIES

We conserve budgets while expanding their reach. We maximize scheduling, talent, shipping and resource efficiencies. Environmental waste is trimmed as well.

SCALABILITY

We fluidly expand and reshape projects via adaptable foundational units. Experiences, locations, stations, can be immediately modified and transformed.

TEAM INTEGRATION

We seamlessly and respectfully merge with domestic and global client teams. We agreeably synchronize priorities, contingency plans and schedules, integrating and adapting to your internal processes and protocols.

TOPLINE SCHEDULE

OCTOBER 2015 — APRIL 2016	PHASE 1: IDEATION, RESEARCH AND CREATIVE
MAY 2016 — FEBRUARY 2017	PHASE 2: DESIGN, RUN OF SHOW DEVELOPMENT
FEBRUARY 2017 — APRIL 2017	PHASE 3: PREPRODUCTION BUILD AND PLANNING
APRIL 3, 2017 — APRIL 8, 2017	PHASE 4: IMPLEMENTATION
APRIL 8, 2017 — MAY 2017	PHASE 5 : RECONCILIATION

MILESTONES

15 MONTHS OUT	RFP IS AWARDED
14 MONTHS OUT	KICK OFF MEETING
13 MONTHS OUT	PRELIMINARY BUDGET PRESENTATION
12 MONTHS OUT	CONCEPT IDEATION PRESENTATION
11 MONTHS OUT	PRODUCTION TIMELINE SUBMITTED
7 MONTHS OUT	GROUND PLAN SUBMITTED
7 MONTHS OUT	CREATIVE APPROVAL
7 MONTHS OUT	BUDGET APPROVAL
4 MONTHS OUT	GROUND PLAN LOCKED
3 WEEKS OUT	RUN OF SHOW FINALIZED
3 WEEKS OUT	TBD ALUMNI CONFIRMED
2-1 WEEKS OUT	REHEARSALS & RUN OF SHOW MEETINGS
0 WEEKS OUT	LOAD IN, SHOW, LOAD OUT
1 MONTH POST	FULL RECONCILIATION

DELIVERABLES

PROJECT TIME LINE
CREATIVE/RENDERINGS: INITIAL, SECOND DRAFT, FINAL
BUDGETS: INITIAL, SECOND DRAFT, FINAL (REVISIONS AS NEEDED)
DETAILED PRODUCTION TIME LINE
GROUND PLAN
RUN OF SHOW
PRODUCTION DRAWINGS
BUDGET RECONCILIATION

ADD-ONS AS NEEDED

ADDITIONAL RENDERINGS
PHOTOGRAPHIC DOCUMENTATION
VIDEO DOCUMENTATION

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COMPREHENSIVE LIST OF ASSUMPTIONS

We poured over all the information you gave us; our best and brightest gave it their laser-like focus. Still, we had to make some assumptions. Here they are:

Rehearsal coordination in weeks prior to event week will be managed by client

Access to the all locations starts at 12:01 Monday April 3 and continues through Monday April 10th at 11:59pm

Client to provide broadband internet access sufficient for all streaming and guest experience as needed

Client to provide all permits

All PAs and talent wranglers to be students

We can use street level load in through tunnel, 2 trucks at time

We can use parking lot for the trucks to unload and marshal as needed

IA labor – this is our recommendation due to the high profile nature of the event and the need for certified riggers

We have 24 hour access to full building

We have access to catwalks and all other necessary areas of building

Will need equipment to reach some rigging from the ground as some rigging points are not fully accessible from beams

Venue costs will be handled by client

Security will be handled by client

We can use heavy equipment inside as necessary to reach underside of steel for rigging which may require limited use of diesel powered lift

Production space in the venue not adequate to run video control for a show of this size and scope and therefore our proposal includes video production trucks

Only 1200A of power available to tie in and thus we are supplementing power with generators

All lighting will be provided from our rig and the arena can be blacked out

We will hang lighting from our provided truss which will be rigged in the space

Additional floor protection is not required under the audience chairs and is only required under staging and heavy equipment

Production offices can be housed in the venue and office trailers are not needed

Dressing rooms and green rooms sufficient to handle all performers are available in the venue or nearby

Live streaming and/or broadcast will be handled by client from the feed we provide

We will provide all technical direction

Printing and collateral not part of the scenic design will be handled by client

Video & creative content will be handled by client

Crowd control and front of house management will be handled by client

Talent will be handled by client

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ABOUT PRODUCTION GLUE: EXECUTIVE TEAM

We have given clients peace of mind since 2006 when we started with a singular goal: to help dynamic brands bond with their audience by developing and executing ideas that become memories that last.

We've delivered flawless events for government, higher education and corporate clients ever since.



TOM BUSSEY
FOUNDER & CEO

Founder and principal of Production Glue, Tom Bussey is a technical supervisor and staging producer who merges multi-disciplinary expertise with a "big picture" perspective developed over a career of 20+ years. A true creative facilitator, Tom's design, managerial, and technical skills bridge many worlds.

A graduate of and guest lecturer at Yale School of Drama, Tom has worked with many of the preeminent producers in the industry. He has collaborated with numerous distinguished companies and individuals on every kind of event imaginable. Some of his high-profile press-driven installations, live broadcasts, and significant landmark events include NBC's Education Nation in Rockefeller Center, New York City's Daytime Emmy-nominated September 11th memorial, "Prayer for America", the unveiling of the Virgin Galactic SpaceShipTwo in the Mojave Desert, and two global Broadway theatre tours.

This exceptionally broad and deep experience gives Tom unique insight into how to execute creative visions on time and on budget.



JENNIFER KURLAND
PRESIDENT & PRINCIPAL

Jennifer Kurland is a recognized leader in the industry of live programs, shows, and celebratory environments. As President of the Manhattan based Production Glue, Kurland works on building dynamic ways to immerse participants in memorable brand experiences and meaningful causes.

More than two decades of experience in event production has fine-tuned her acumen for success. By understanding and connecting each client's unique vision and objectives, Kurland leads production glue to create award-winning events for clients, including Nike, Samsung, Bloomberg, Cornell University, Frieze New York, the Office of the Mayor of New York City, and more.

Through an unrivaled mix of superior industry talent, sharp creative sensibility, brand strategy expertise, and the latest digital technologies, the production glue staff tackles the most complex of challenges. Kurland guides her team with a solution-driven approach as they confidently deliver experiences around the globe, engaging audiences and clients alike.



ERIC TETUAN
FOUNDER & CIO

Production Glue co-founder, Eric Tetuan, has built his impressive technical portfolio over 25 years in New York City production. His expertise has been molded by the needs and creative innovation of a city he regards as the driving force of his ingenuity and fast-paced, results-driven production approach. His skills reflect many different technical roles in the field, including production carpenter, audio engineer, lighting designer, production manager, and technical director. Culminating in his vast knowledge of a variety of arenas, Eric has multi-faceted expertise in fashion, media events, rock 'n' roll, entertainment, product launches, and corporate mergers. Eric has helped create some of New York's most significant events, including Election Night Headquarters, Tribeca Film Festival's Street Fair, the World Science Festival, the flagship store grand openings of Uniqlo, Hermes, and Gap, product launches for Samsung, Dunkin' Donuts, Clinique, and Disney, large-scale, fundraising events and concerts, and PR stunts and activations for countless agencies.

Eric's "in the trenches" experience gives him an invaluable understanding of the realities of a production site—and enables him to respond to parameters without sacrificing client vision.

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ABOUT PRODUCTION GLUE

45
full-time staffers

275+
expert freelance network

200+ events per year
we keep busy

opened **20+**
Broadway shows

10+
national and international
Broadway tours

20+
years of Michigan experience

2 decades of Tonys, Grammys and Kennedy Center Honors



2015 CLIO IMAGE AWARDS

Engagement / Experiential - Grand CLIO
Nike Zoom City Arena

Design Category – Architectural interior / exterior - CLIO
Nike Zoom City Arena

BIZBASH EVENT STYLE AWARDS

Best Staging and Set Design
Talking Transition

Best Use of Technology
Bank of America: Gift on 5th

Best Entertainment / Program Concept
Hearst Tower Opening Night

Best Use of Technology
Hearst Tower Opening Night

BIZBASH EVENT STYLE NOMINATION

Best Nonprofit Event Concept – Budget Over $250,000
Cornell University Sesquicentennial Celebration



EMMY AWARDS:

News & Documentary Outstanding Individual Achievement in a Craft: Lighting Direction & Scenic Design
NBC News, Decision 2012: Election Night from Democracy Plaza

Outstanding Individual Achievement in a Craft: Lighting Direction & Scenic Design
NBC News: Education Nation Summit

GOLDEN DUMPSTER AWARDS

2014 Board of Directors' Esteemed Recognition Award For Integrating Sustainable and Environmentally-Low Impactful Practices in Event Production

GUINNESS WORLD RECORDS

2012 Largest Stage, Temporary
Frieze 2012

2012 Largest Single-Unit Marquee
Frieze 2012

CASE STUDIES

CHECK OUT CORNELL SESQUICENTENNIAL IN ACTION



CORNELL UNIVERSITY SESQUICENTENNIAL CELEBRATION

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Nike Zoom City Arena

Constructed in only 30 days, Nike's Zoom City Arena was a marvel of design and innovation, highlighted by a fully-interactive, regulation-sized LED court that displayed customized content.

Highlights

- *Winner of Grand CLIO Image Award for Engagement/Experiential Pop-up and CLIO Image Award for Architectural Interior/Exterior Design*
- *1st time that a fully interactive and regulation-sized LED court has ever been constructed in the United States*



University of Pennsylvania Fundraising Tour

In order to bring alumni up to speed on the university's current programs and achievements, University of Pennsylvania embarked on an international, multi-city fundraising tour. University President, Amy Gutmann invited select alumni to experience this highly visual, captivating event.

Highlights

- *Production Glue handled all technical direction for the international tour, including audio, video, lighting, rigging, as well as managing scenic elements and trucking*



Talking Transition NYC

Pioneering the first "open" transition to a new citywide administration in NYC history, Production Glue created a pop-up tent structure with 2 weeks of programming for New Yorkers to voice their opinions to shape the city's future.

Highlights

- *Creative design and technical direction for the 11,800 sq. ft. tent structure*
- *Talking Transition hosted more than 120 events, and engaged 482 conversation leaders*
- *Show production and management; technical direction and execution*



Cornell Sesquicentennial Celebration

Cornell ushered in its 150th year with a Broadway-style show, with 12 unique performances in 8 different cities across the world, featuring student performances, celebrity-alumni, professors, videos, and skits.

Highlights

- *Provided set and graphic design, content creation, stage management, technical production, touring logistics, and supported creative scripting*
- *Customized graphics, scripting and performances unique to each location*

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YAHOO! NEWFRONT

PRODUCTION GLUE'S TECHNICAL DIRECTION, FRONT-OF-HOUSE PRODUCTION AND CUSTOM-BUILT FRONT-PROJECTION TURNTABLE FEATURED CELEBRITY PRESENTERS AND PERFORMANCES.



NYC MAYORAL INAUGURATIONS: 2006, 2010, 2014

PRODUCTION GLUE BRIDGED A SMOOTH TRANSITION BETWEEN THE BLOOMBERG AND DE BLASIO ADMINISTRATIONS BY OVERSEEING ALL ASPECTS OF THE RESPECTIVE INAUGURATION CEREMONIES.

FROM BROADWAY WITH LOVE

IN THE WAKE OF THE SANDY HOOK TRAGEDY, BROADWAY'S FINEST STARS, PRODUCERS, WRITERS, DIRECTORS, MUSICIANS, VENDORS, AS WELL AS STUDENTS, CAME TOGETHER FOR A SPECIAL BENEFIT.



FOUR FREEDOMS PARK

NEARLY FORTY YEARS IN THE MAKING, THE FRANKLIN D. ROOSEVELT FOUR FREEDOMS PARK OPENED WITH A FOUR-DAY CEREMONY.





JOHNS HOPKINS' DEDICATION EVENT

IN CELEBRATION OF JOHNS HOPKINS' NEW $1.1B MEDICAL COMPLEX, PRODUCTION GLUE PRODUCED A 450-PERSON GALA DINNER & LIGHT SHOW WITHIN A CUSTOM FABRICATED STRUCTURE.

MAYOR'S AWARDS FOR ARTS & CULTURE: 2007—2010

THE MAYOR'S AWARDS FOR ARTS & CULTURE, HOSTED BY THE MAYOR AND ACADEMY-AWARD WINNER MERYL STREEP, ANNUALLY AWARDS 5 CONTRIBUTORS TO NEW YORK CITY CULTURE.



CODE OF CONDUCT

Production Glue proudly embraces and supports the University of Michigan's Code of Conduct. From social responsibility to sustainable and environmentally-minded pursuits, we follow a similar code of conduct that drives everything we do. We are proud to be at the forefront of event sustainability, and demand the same level of excellence out of all of our vendors, ensuring complete compliance.

IN OUR TOOLBOX

GLUE ARSENAL

Production Glue's investments in its production elements support efficiencies and expand our pre-production and onsite execution capabilities.

- NYC-based 24,700 s/f scene shop & warehouse
- Custom gear, lighting, audio, and video packages
- Elmer, our custom turnkey production trailer

GLUE LAB

Our very own research and development initiative, glueLAB, serves as an incubator for innovative and emerging technology that can be applied to brand experiences and inspire breakthroughs in consumer engagement.

- Experimental design and exploration
- Free-flowing ideation and equipment design
- Custom technology solutions explored for each clients needs

GREEN GLUE

Production Glue's sustainability effort seeks to limit excess in every project we tackle by thinking green at all stages of the production process. We are proud to be at the forefront of greening our industry.

- We uphold sustainable work environments on all job sites and offer clients the opportunity to take it to the next level
- ISO 20121 Sustainable Event Management System Compliant
- Use of the ASTM/APEX Sustainable Event Standard to establish evidence based green compliance.

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POTENTIAL CONFLICTS & RELATIONSHIPS

Our suppliers are professional and work in accordance with the highest industry standards. There are no conflicts that would prevent any of our existing valued production partners and suppliers from taking part in this project. Furthermore, we understand that it is vitally important to support the University and the local community. We plan on working with as many local service providers and vendors as possible.

We have deep ties to a network of UM alumni and are proud to count two Michigan natives as part of our team. We are excited to leverage these relationships to help us make this project even more special. At Production Glue we appreciate the value of heritage, and we feel that supporting this monumental event with UM alumni will only make it better.

While we have offices in NYC, LA, and Portland, we have a knack for making wherever we are home. Part of that includes an expansive, and trusted list of connections. The following is a potential group of UM alumni freelancers, who if need be could make a great addition to your event.

JOEL E. SILVER	Lighting Designer College Capital Campaigns for Connecticut College, University of Pennsylvania, Providence College Broadway Associate on 12+ shows
PAUL MASCK	Associate Technical Director 10+ YRS Metropolitan Opera
AARON SPORER	Lighting Designer & Technical Producer Broadway / Metropolitan Opera
CALEB LEVENGOOD	Associate Scenic Designer on 5 Broadway Shows Scenic Designer Off-Broadway and Regional Theater
KATIE MCKEE	Stage Manager on 10+ Broadway Shows
ANDY FRITSCH	Lighting Designer Broadway, Fashion Week, Worlds Fair 2015
MELISSA SPENGLER WINNER	Stage Manager Broadway, Fashion Week
ANUP AURORA	Electrician & Programmer Metropolitan Opera
NATHAN WINNER	Electrician Broadway & Off-Broadway
RACHEL LARITZ	Costume Designer Steppenwolf Associate Costume Designer Law and Order
STEPHANIE SHECTER	Gaffer & Programmer Tonight Show with Jimmy Fallon and NBC Olympics Coverage
DAVID GARCIA	TV Producer Ellen Degeneris Show, Tonight Show with Jimmy Fallon
MICHAEL EISENBERG	Sound Designer and Engineer for Broadway, Off-Broadway and Regional Theater
HEIDI MEISENHELDER	Director of Design for Moss Inc.

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EXCEPTIONS TO TERMS & CONDITIONS

We understand that this is a springboard for further discussion. We look forward to a more in-depth conversation.

3.0 ACCEPTANCE AND INSPECTION OF PRODUCTS. The University shall have a reasonable time (but not less than thirty (30) days) after receipt to inspect and test the products provided under this Agreement and reject any or all items that are nonconforming or defective. Products rejected or supplies in excess of quantities ordered may be returned to Supplier at Supplier's expense. Any acceptance by the University shall not be deemed a waiver or settlement of any defect or nonconformity in the products or any support services.

The "Acceptance and Inspection of Products" set forth in this Agreement are broad and do not apply to the goods and services Production Glue will be delivering for the Bicentennial Celebration event. A thirty-day acceptance period does not apply to the type of work that Production Glue will be performing on behalf of the University. As the project develops, Production Glue and the University will agree upon the definition of a "reasonable" time for inspection based on the final scope and schedule of the project. pg

4.1 GENERAL PRODUCT WARRANTY. Supplier represents that all products and any support services provided under this Agreement (a) are new and unused (unless otherwise specified or agreed to in writing by the University) and free from defects in material and workmanship; (b) are of the quality, size, dimension and specifications ordered; (c) meets the highest performance and manufacturing specifications as described in documents or writings made available by the Supplier to the public or the University; (d) comply with all applicable laws, codes and regulations (including any published by any national or statewide association or groups); (e) are not restricted in any way by patents, copyrights, trade secrets, security interest, lien, or any other encumbrances or rights of third parties, and (f) shall have been properly stored, labeled, handled and shipped by Supplier.

All products and support services are delivered in good working condition. Production Glue will rent or reuse materials in the performance of the agreed upon scope of the project. This aligns with best practices and industry standards. Do to the nature of this project this section should be N/A. pg

4.8 Standard Merchandise. Supplier warrants that the product(s) are of a type and model made available by Supplier generally within the United States and elsewhere and that modifications, if any, of the product are reversible and of only incidental cost to the Supplier.

All products and support services are delivered in good working condition. Production Glue will rent or reuse materials in the performance of the agreed upon scope of the project. This aligns with best practices and industry standards. Do to the nature of this project this section should be N/A. pg

5.0 PAYMENT TERMS. In the case of products, payment shall not be due prior to thirty (30 days (a) from the date the invoice is received by the University at the address indicated in the "Bill To" field on the face of the purchase order or (b) from the date the products are delivered to the destination specified in the "Ship To" field on the face of the purchase order. Whichever is later. Invoices presented for payment must be submitted in accordance with instructions contained on the purchase order including reference to the purchase order number and submittal to the correct address for processing. The University may withhold payment in whole or in part for products or services found by the University to be defective, untimely, unsatisfactory, or otherwise not conforming to the products description, or not in accordance with all applicable federal, state, and local laws, ordinances, rules and regulations.

Further discussion required. This does not apply as Production Glue's scope does not include the delivery of "products". pg

6.0 TERMINATION. The University may terminate this Agreement in whole or in part for its sole convenience upon ninety (90) days prior notice. Upon notice of such termination, Supplier shall immediately stop all work including shipment of the products and cause its suppliers and/or subcontractors to cease their work related to this Agreement. Supplier shall be paid for products or support services satisfactorily provided or performed. In no event shall Supplier be paid for costs incurred or support services performed after receipt of notice of termination, or for costs incurred by suppliers or subcontractors which reasonably could have been avoided.

The University will compensate Production Glue for all committed costs in connection with the services and deliverables being provided as per a mutually agreed upon Statement of Work, not just what has been provided or performed at the time of termination. pg

10. AUDIT. The Supplier is responsible for keeping accurate and reasonable records related to its performance and obligations under this Agreement. In particular, records will be kept documenting any price, cost or budget computations required under the Agreement. The Supplier agrees that the University or its duly authorized representative has the right to audit any directly pertinent books, documents, papers and records related to transactions and/or performance of the terms and conditions of the Agreement. The Supplier shall make available to the University or its agents all such records and documents for audit on the Supplier's premises during regular and reasonable working hours within ten (10) business days of a written request for availability. Supplier agrees to either (a) allow the University to make and retain copies of those documents useful for documenting the audit activity and results or (b) sequester the original or copies of those documents the University identifies for later access by the University. The Supplier further agrees to disclose within ninety (90) days of receipt any independent auditors' reports, which bear directly on the performance or administration of this Agreement.

The right to audit shall include periodic examinations of records throughout the term of the Agreement and for a period of three (3) years after its termination. The right to audit shall also apply to agents and subcontractors hired by the Supplier for the purpose of fulfilling the Agreement. In the event that audits discover substantive findings related to fraud, misrepresentation or non-performance, the University may recoup the costs of the audit work from the Supplier.

Production Glue keeps accurate and reasonable records as it relates to the project. We hold our subcontractors to the highest level, but are unable to guarantee access to their records in the event of an audit. pg

12.0 CHANGES, ALTERATIONS AND MODIFICATIONS TO PRODUCTS OR SUPPORT SERVICES. The University may at any time by a written notice change the drawings, designs, specifications, materials, packaging, and the time and place of delivery and/or completion of the products and services to be provided under this Agreement. Promptly upon receipt of the details of any change, Supplier shall either advice the University that the change will not affect its costs, or furnish: (a) a breakdown of estimated cost and changes resulting from the requested change, and (b) a statement of any necessary changes in the time of delivery. Supplier's failure to advice the University within ten (10) days of the effect of any change in cost or delivery time shall constitute Supplier's consent to conform to the change without change to pricing or without change in other terms and conditions of this Agreement. If the change causes a material increase or decrease in costs, than an equitable adjustment of the pricing to be paid to Supplier shall promptly be negotiated by the University and Supplier and incorporated as an amendment to this Agreement.

Throughout the development phase, Production Glue and the University will work together to ensure a collectively realized program. Should changes be requested, Production Glue will work with the necessary architects and engineers to ensure that the drawings, designs and specifications are safe and compliant with all local, state and federal regulations. The University will have the opportunity to make changes during the project and will be reviewed so they are compliant and thus mutually agreed upon. Supporting cost changes will be communicated, as necessary. pg

13. "MOST FAVORED CUSTOMER" PROVISION. If Supplier has negotiated terms or conditions for the sale of the products or services to another customer of Supplier which the University deems more favorable than those contained herein, the University may request and shall be afforded the opportunity to purchase those products or services on the same terms and conditions as Supplier has negotiated to provide a third party under reasonably similar circumstances.

This section does not apply to the nature of the business that we are providing. pg

15.1 USE OF THE UNIVERSITY NAME AND MARKS. The University acknowledges Supplier's right to make, without the consent of the University, public statements regarding the existence of the contract, its terms and conditions and an accurate description of the products or services being supplied. However, except as permitted by the previous sentence, Supplier may never make any public statement (for example a press release or any form of advertisement) describing the University's relationship with Supplier's product without the prior written consent of the University's Office of Communications. The University may without its consent in its absolute discretion. Supplier acknowledges that the University will require ten (10) business days to consider any request for consent. Supplier may not under any circumstance use any University Trademark.

Production Glue requests use of the University's name in its promotional materials (e.g., web site, project "case studies") and that permission will not be unreasonably withheld by the University. pg

SHOW WEEK SCHEDULE

DRAFT FOR REVIEW & DISCUSSION—
DATES AND TIMES ARE SUBJECT TO CHANGE.

MONDAY, APRIL 3, 2017

OVERNIGHT

- RIGGING OVERHEAD, POINTS SET
- TRUCKS UNLOAD

DAY

- OVERHEAD ELEMENTS BUILT AND FLOWN
- LIGHTING
- SOUND
- SCENIC

TUESDAY, APRIL 4, 2017

OVERNIGHT

- OVERHEAD ELEMENTS CONTINUE

DAY

- STAGE LOAD-IN

WEDNESDAY, APRIL 5, 2017

OVERNIGHT

- SCENIC ELEMENTS BUILT

DAY

- FINAL TOUCHES OF ALL TECHNICAL ELEMENTS

THURSDAY, APRIL 6, 2017

OVERNIGHT

- TBD IF NEEDED

DAY

- DRY TECH AND PROGRAMMING

FRIDAY, APRIL 7, 2017

OVERNIGHT

- N/A

DAY

- REHEARSALS WITH STUDENTS AND VIPS AS AVAILABLE

SATURDAY APRIL 8, 2017

OVERNIGHT

- N/A

DAY

- REHEARSALS WITH STUDENTS AND VIPS AS AVAILABLE

EVENING

- SHOW

NIGHT

- STRIKE BEGINS

SUNDAY, APRIL 9, 2017

OVERNIGHT

- STRIKE, STAGING AND SCENIC CLEAR DAY
- STRIKE, OVERHEAD ELEMENTS EVENING
- STRIKE, OVERHEAD ELEMENTS NIGHT
- TRUCKS LOADING, CLEAR OF SPACE BY MONDAY MORNING

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BICENTENNIAL

NOTE: OVERNIGHTS LISTED LEAD INTO THE DATE

SELECTED SUBCONTRACTORS

CREATIVE TECHNOLOGY (MICHIGAN BASED)

One of the world's leading suppliers of specialist Audio Visual equipment to the sports, corporate, exhibition and entertainment industries.

- Neil Diamond: One Night Only
- Barclays ATP World Tour Finals
- European Games 2015, Baku

LMG (MICHIGAN BASED)

An industry leader in delivering the latest in show technology, unparalleled service, and technical expertise for events and presentations across the country.

- Discovery Upfront
- Titleist
- Autodesk

ATOMIC

Industry leader in scenic and lighting design solutions.

- 15th Latin Grammy Awards
- Miley Cyrus
- TNT Upfront
- Billy Joel

PIXMOB

Industry leader in integrating visual products with spectators to transform the crowd into displays and interactive elements

- Coldplay
- Sochi Winter Games, 2014
- Super Bowl Halftime, 2014

ALL ACCESS

Market leader in staging technology and applications.

- Ellen DeGeneres Show in NYC
- Super Bowl Halftime, XLIX
- MTV Video Music Awards

COST PROPOSAL

PROCESS RATIONALE AND CONSIDERATIONS

We use our experience and relationships, as your partner, to find ways to be as cost-effective as possible across all elements. Our protocol includes continuous and rigorous reviews of the budget at every stage of development. throughout the planning and pre-production process.

As requested, we've detailed several budget ranges. The low end is what we consider the necessary basics to execute a show of this scale. As you can see, the range goes up from there as far as the addition of creative and programming elements. The creative included in this proposal is intended as a jumping off point from which we will collectively work together to develop the program. Just as this proposal is used to communicate and show you how we think creatively, it also gives us a chance to show you how we would approach the budget for this type of project. We look forward to discussing this with you to get a sense of your goal budget and work together to marry up the creative to your desired spend.

In the spirit of partnership, we at Production Glue believe the process should be transparent and all changes to scope and budget should be agreed upon in advance. To that end, we propose a cost-plus billing model and timely and consistent budget reviews with you throughout the planning process. All billable elements will be passed through at cost and a Management Fee will be applied to all third-party costs, except the Creative and Producing team, at a rate of 17%. The Creative and Producing team will be calculated at industry rates and a discretionary discount will be applied. Please keep the following notes in mind as you review the budget analysis that follows:

- *The 17% fee is included where applicable*
- *Discount is applied to Creative and Producing team*
- *All costs are subject to change pending creative and project development*

We would be pleased to work hand in hand with you to shape the budget based on your technical, creative and financial needs. Please see enclosed for the details of our prepared rough order of magnitude budget.

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WEEKLY SCHEDULE

PHASE 1: IDEATION, RESEARCH AND CREATIVE

MONTH 18: October 2015

- Production Glue delivers RFP to University of Michigan Bicentennial Committee

MONTH 15: January 2016

- Job awarded
- Production Glue and the UM Bicentennial Committee to discuss project timeline and phases

MONTH 15 — 14: January 2016 — February 2016

- Kick-off creative meeting with other agencies
- Production Glue to continue research, creative ideation

MONTH 14 — 3: February 2016 — March 2016

- Production Glue to present initial budget for discussion

MONTH 12: April 2016

- Production Glue to present concept ideation, and venue research for discussion and feedback
- UM Bicentennial Committee to provide feedback, confirm event requirements

MONTH 12 — 11: April 2016 — May 2016

- Production Glue to present revised budget based on ideation feedback

PHASE 2: DESIGN, RUN OF SHOW DEVELOPMENT

MONTH 11: May 2016

- Production Glue to commence creative revision based on UM Bicentennial Committee feedback
- Production Glue to develop and submit detailed production timeline

MONTH 7: September 2016

- Production Glue to submit groundplan and creative design for review

MONTH 6-5: October 2016 — November 2016

- UM Bicentennial Committee to provide feedback on groundplan and creative design approval

PHASE 3: PRESITE PRODUCTION BUILD AND PLANNING. RUN OF SHOW FINALIZATION

MONTH 4: February 2017

- Groundplan & Rigging locked, submitted for any necessary permitting
- Build drawings finalized

WEEK 3: Week of March 14, 2017

- Run of show finalized, confirmed with UM Bicentennial Committee
- UM Bicentennial Committee to confirm TBD Alumni talent

WEEKS 2 — 1: Weeks of March 21 — April 1

- UM performance groups rehearse
- Any necessary Run of Show meetings with PSM, Producers & UM Bicentennial Committee

PHASE 4: IMPLEMENTATION

WEEK 0: April 4 — 9, 2017

- Load in, paper tech & on site rehearsals
- Video content due to Production Glue
- Show Day
- Load out

PHASE 5: RECONCILIATION

POST EVENT: April 2017 — May 2017

- Budget reconciliation

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Johns Hopkins' Dedication Event



JFK50



Keep a Child Alive



NBC News' Democracy Plaza

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THANK YOU!

It takes a specialist to make the most of your next big moment.

One who has the instincts to know what really moves people.
One who knows what works, who knows how to be daring
but is always in control — because you only get one shot to get it right.

Owning that moment is what inspires Production Glue every single day.

Thank you for the opportunity to present
our ideas. We'd be thrilled at the chance
to embark on this journey with you.

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