sw:tch liberate your brand®

We Believe in Liberation

This idea of freedom – liberation – is something we believe in so strongly, we've made it a part of our name. It's about helping our clients break out of more traditional approaches that can be limiting, and giving them the freedom to create more meaningful connections via new, unexpected methods of engagement.

Preface

"I like a good story well told" *Mark Twain*

As stated at the input meeting... ***2017: A Michigan Odyssey*** is a "signature moment" in the celebration of your Bicentennial. And as directed in the opening statement of the Artistic Vision;

"this inspiring event is meant to stir the emotions of every University of Michigan alum who experiences it – whether in person or on a screen somewhere around the world."

That is clearly a call for great storytelling. Our mission is to help bring that vision to life through delivery of dramatic and contemporary staging and scenic design, flawless technical execution and brilliant engagement techniques. Above all, you will find Switch to be focused on the power of teams working together to move through any challenges and overcome any issues. We truly believe in the strength of collaboration to realize amazing results.

Switch is not a "production company" in the traditional mindset of the industry - charged simply with making sure the equipment works and the labor is in place to operate that gear. We are an uncommon collective of designers, artists, producers and creators who come from diverse backgrounds in theater, television, film, fabrication, writing and project management. We have been in the storytelling business for 35 years and believe we bring a special insight into how to conceive and execute the "ways and means" of a program. We have specialized in corporate and marketing communication since our founding.

But after all is said and done...we are "show people".

1.0 – Executive Summary “WHY SWITCH”

Account management is handled by the people who “do the work”. We don’t bring a *salesperson* on board to “run the account”, rather we believe clients prefer to work with people who are “hands on” and have the expertise to direct and coordinate our work. That means you get efficiencies and communication with the team leadership that can immediately respond and are responsible for the successful outcome of the entire collaboration.

Switch is privately owned and managed and we are “Committed and Invested” - meaning no holding company or shareowners are able to make financial decisions that are right for our clients and for us. We own our equipment and resources for a number of reasons; allowing us to control costs, maintain our gear, invest in proven technology and that affords our clients world class results. We have the “mission critical” technology, personnel and fabrication services in-house which enables flexibility and responsiveness.

Our proposal addresses your stated objectives and scope of requirements on every level and we are confident in our added value and insights – we understand audiences, we are production experts and we will provide a “look and feel” that is uniquely Michigan and world-class in spirit and execution. We know and use the latest technology and solutions to bring fresh ideas to help realize your vision.

What that means for the University of Michigan is a project that comes in “on time, on budget and above expectations – with no surprises”. We bring a thorough planning discipline, rigorous attention to schedule and detail driven outcomes. We assess various risk management considerations and come forward with a Plan B and Plan C strategy for successful results. Our pricing is competitive with industry standards (see appendix for Rate Card pricing) and staffing is directed by a specific Scope of Work that you will review and mutually agree upon. No additions or alterations to the Scope will take place without written confirmation from the client.

1.0 – Executive Summary "WHY SWITCH" *(continued)*

High-Level Execution Plan

Switch will provide the seasoned staff of professionals that have worked in the industry for decades. We will make available the most insightful team of creative and collaborative individuals who understand the importance of this event for your faculty, students, alumni, guests and stakeholders around the world and in the Crisler Center. We are 100% focused on your outcomes and determined to make this event a milestone celebration that will be remembered for years to come. Our core line of business is meetings and events…theater is in our DNA. Switch will help you bring the University of Michigan history to life in a compelling and dynamic manner – with a series of "*WOW*" moments that will be engaging, enriching and evocative.

Risk Management Consideration

We believe in clearly understanding goals and preventing unintended consequences. We are always working on solutions to avoid scope creep while creating services and deliverables to exceed expectations. It matters to us how the audience experiences the event. We never give up. We believe that a happy collaborative team results in happy clients and remarkable outcomes. Your team will be backed with a full commitment from the resources of Switch leadership to "make it happen". Plan B is always on our radar – we believe in mitigating risk before it becomes an issue.

Value and Outcomes to the University

We believe that our approach results in fewer hand-offs, better communication, more immediate responses, less margin-for-error and better results for our clients. It is a fixed budget and we understand how critical it is to deliver to that target.

Cost by Service Type

See Attachment E

CLIENTS

Switch has worked with the higher educational institutions of Washington University and Webster University for many years. In fact, we are producing the Centennial Gala for Webster University this fall. Our clients range from the some of the biggest names in business; Coca-Cola and Anheuser-Busch InBev, to UPS and Enterprise Holdings (the largest car rental operator in the world) and we just completed the 125 year celebration of Stifel (a recognized leader in financial services worldwide). We have produced numerous anniversary, centennial, milestone domestic and international events for these important clients.













2.0 - SCOPE OF PROPOSED SOLUTION

"Your success story is a bigger story than whatever you are trying to say on stage"

Bruce Springsteen

Our solutions involve the marriage of technology and live performance. As your script illuminates, you plan a powerful variety of presentations that will feature "history, tradition and culture" in a "uniquely Michigan" way. We will review and discuss and offer ideas and recommendations every step of the production process – from now until April 8, 2017. There are many technological solutions provided in our proposal – from an enormous LED screen (providing phenomenal resolution and flexibility) to massive Michigan logos upon which we Pixel Map a wide array of iconic images.

We have ideas for pre-event engagement which allow guests to "join in the show" sharing their love for Michigan. We have suggestions for inclusion and polling that could bring the audience into the arena – even if they aren't in Ann Arbor. We have ideas for surprises and amazing presentations of ideas and concepts that will add drama, excitement and emotion. We have special effects of many varieties and proven results in our portfolio and we can't wait to share all of these ideas with your team!

Regarding solution "delivery" and management/reporting. Switch uses a proprietary on-line system for project control that provides:

- Document Sharing
- Task Monitoring
- Reporting and follow-up
- Asset Management
- Updates and Collaboration
- File Transfers
- Calendar/Scheduling
- Messaging
- Status Reports

See Appendix A-Q



BICENTENNIAL / OPENING



BICENTENNIAL / ROBERT FROST



BICENTENNIAL / ARCHITECTURE



BICENTENNIAL / DANCERS



AUDIENCE ENGAGEMENT / OPENING

DEMO VIDEOS



Staging and LED Video Screen
https://vimeo.com/143181440

Vimeo password:
uom1021



Electronic Audience Engagement
https://vimeo.com/143180328

Vimeo password:
uom1021



Video Pixel Mapping
https://vimeo.com/143179116

Vimeo password:
uom1021



Switch Capabilities
https://vimeo.com/143179825

Vimeo password:
uom1021

3.0 - COMPREHENSIVE LIST OF ASSUMPTIONS

- Crisler Center will be open / available for work all scheduled hours
- Crisler Center will provide power hook-ups in in the following quantities in suitable 'backstage' locations
    - 4-400Amp 3Ph 208VAC – Lighting
    - 1-100Amp 3Ph 208VAC – Rigging
    - 1-200Amp 3Ph 208VAC – Audio (Isolated from Lighting)
    - 1-200Amp 3Ph 208VAC – LED Display (Isolated from Lighting)
    - 1-100Amp 3Ph 208VAC – Scenic Projection (Isolated from Lighting)
    - 1-60Amp 3Ph 208VAC – Deck & FOH
- Crew Parking (estimated 90 spaces) in reasonable proximity to Crisler Center will be provided for duration of production
- Assumes reasonable per Sq. Ft. floor loading – To be determined pending discussion With Crisler Center Operations / Engineering staff
- 4,000 sq. ft. covered / secure case storage provided
- Safe audience lighting levels in all Crisler Center seating sections absent 'sports lighting'
    - Lighting Design assumes audience lighting for arena floor only
- Labor Budget Assumes Mixed IATSE (Riggers and Dept. Heads) & Student (All other crew Labor) labor pool for crew
- Workday length per attached Daily Production Schedule
- Assumes Provided Crew Meal on Day of Event ONLY
- Meal allocation: $15.00 per meal / per person
- Beverages allocation: $7.00 (water & coffee only) per person / per day. (two work breaks per workday)
    - Greenroom allocation: $500 per greenroom per day for food and non-alcoholic beverages
- Hotel allocation: 150 room nights @ $155.00 per night
- Security allocation: 96 hours @ $30 per hour
- Airfare allocation: 17 round trip airline tickets
- Client's current sales tax exemption certificate is required

4.0 - COMPANY BACKGROUND

Switch: Liberate Your Brand has been in operation since April 1, 1980, first as Busch Creative Services (a wholly owned subsidiary of Anheuser-Busch). In 2002, three Busch Creative Services leadership team members bought the agency from Anheuser-Busch and still own the company today. Fiercely independent in this era of agency conglomerates, we have been blazing our own trail, from staging simple meetings in ballrooms to extravaganzas in arenas to redefining the role of digital in the marketing space. We are committed to client success as they communicate to an audience – no matter the size, scale, venue or media.

Our name has changed. The shop has grown. We've produced shows all over the globe for an international roster of clients. And throughout this evolution, our fascination with innovating new ways to deliver targeted, immersive experiences remains our driving force. Switch believes in brand liberation - freeing our clients to explore new and innovative solutions to their challenges. Switch liberates brands by creating more meaningful connections via new, unexpected methods of presentation while giving our clients the freedom to move beyond traditional media and engage audiences in captivating style.

- 130 corporate staff employees
- 500 part-time field employees
- 25-30% of our $34MM revenue is in audiovisual/production/meetings/events
- 10,000 sq. ft. in-house fabrication shop
- Own extensive array of audio visual equipment, staging and in-house skills
- Staff CAD + Scenic Designers + Video Editorial

- Sub S corporation, privately held
- Higher Education clients since 2001
- Government clients since 1989
- D&B number 03-736-1292
- No current lawsuits, legal actions or governmental investigations

CUSTOMER LIST

Trust isn't a line item in an RFP. It's earned.



5.0 – SUPPLIER CODE OF CONDUCT	***We have read and agreed to the supplier contract.***
6.0 – SUPPLIER RELATIONSHIPS	***We have no conflicts with the University.***
7.0 – EXCEPTIONS TO THE UNIVERSITY'S TERM AND CONDITIONS	***At this time, we have no exceptions to the existing terms and conditions.***
8.0 – RESPONSE TO SUPPLIER INFORMATION & RFP QUESTIONNAIRE	***See Attachment C***
9.0 – COST PROPOSAL	***See Attachment E***
10.0 – SIGNATURE PAGE	***See Attachment F***

APPENDIX A – CREATIVE / DESIGN

Scenic Design

Good scenic design sets the mood and draws the audience into the event before the first note is played or word is spoken. Good design enhances the audience experience but does not overwhelm the audience or performers. In a multi-media event such as 'A Michigan Odyssey' this tension makes for an even more delicate balance, because in media focused moments, the set becomes the star. These are the criteria we considered in developing our design for 'A Michigan Odyssey'. The design radiates from a very impressive 45' wide x 25' tall High Definition LED video display. Flanking the main display are two enormous 'Block M' dimensional structures. These structures act as shaped front projection surfaces practically doubling the width of the visual storytelling surface. We envision tremendous creative potential for these surfaces as they complement and expand the main display imagery.

Beneath the main display, a screen skirt is by means of an exposed truss portal. The portal divided into five sections. The truss framing will feature a combination of moving and stationary lights that enclose five photomural panels. The truss and lighting will provide backlight sizzle for high energy dance numbers as well as subdued point source mood lighting. The five photo murals will be mounted as tracking panels, providing main stage level upstage entrances / exits when open and a sense of campus ambiance when closed.

The downstage deck treatment is conceived to provide the Artist Director with a wide variety of playing areas and levels that will enhance blocking tableaus. The down center ADA compliant ramp thrusts into the house and gives the director the potential to 'break the plane' between players and audience.
A 10' x 10' LED dancefloor display, flush to the ramp surface provides complete use of the ramp and the potential to extend the scenic backdrop out onto the floor, scene by scene.

An installation / operation crew of a Production Carpenter, 1 Assistant Carpenter, and maximum crew of 12 day laborers are budgeted in the labor breakdown.

APPENDIX A – CREATIVE / DESIGN *(continued)*

Main Display Screen Skirt / Truss Portal

60’ wide x 11’ tall, this structural truss element fills the space below the main display and provides accent backlighting as well as graphic context displaying various University scenes on 5 printed panels. The three center panels are mounted on tracking systems that allow them to be opened in order to provide upstage entrance areas. A combination of moving head LED wash lights and LED strip lights are mounted on the face of the truss structure.

Backdrop, Runoff, and Masking

Backdrop and runoff will consist of 200 linear feet of 50’ tall black velour drape. Budget also includes 200’ of 16’ tall black velour ground support drape.

NOTE: In addition to all items listed above, the “Set and Staging” category also includes any ancillary staging, truck pack, onsite supplies, pre-production technology integration, misc. supplies, and incidental masking required to conform to the ground plan and ensure the quality appearance of the set and stage.

Block M Projection Structures & Pedestals

The Stage Left & Stage Right Block M’s are scenic projection and video mapping surfaces configured in a form to resonate with your audience like no other. These dimensional, free-standing structures are 23’ wide x 15.5’ tall providing ample projection surface to extend and enhance the visual impact of the main screen. The Block M structures are elevated and supported by (4) 9.5’ long x 32” tall x 36” deep pedestals. The projection surfaces of the Block M’s are painted white, all other surfaces are scene painted ‘U of M Carillion Gray’.

Please note that while all scenic projection system hardware is included in this proposal, creation of content for the Block M surfaces is not included.

APPENDIX A – CREATIVE / DESIGN *(continued)*

Teleprompter System

The Teleprompter system will consist of 2 Presidential (lectern) systems. The two systems will act as main and backup during the performance and can be used jointly during the load-in for script complication and rehearsals. Teleprompter viewing to be provided through lectern system and through 4 - 60" floor monitor

Closed Caption System

1 Stenographer / captionist - on-site for event day only. System hardware includes, closed system providing display of captioning to one video monitor on floor stand. Switch will research the possibility of routing caption feed to secondary (smaller) displays on Crisler scoreboard.

Stage Management / Floor Director

Switch will provide 1 – stage manager / floor director to be on-site throughout the installation week. SM/FD will coordinate placement and movement of all stage properties, coordinate backstage blocking to insure safe and efficient entrance and exit of all on-stage talent. Attend pre-production rehearsals of all acts during installation week assist act directors in the movement of talent and equipment to the Crisler Center. The principal function of the SM/FD will be to act as the 'arms and legs' of the Artistic Director and creative team to execute the creative vision of the event.

Pre-Production Services

Site planning and pre-production drafting

Project coordination and production administration services: including the development of lighting, scenic video, video, audio, staging, & rigging system requirements, coordination and scheduling of all travel for personnel and management and staffing of local on-site production crew labor. Development and management of on-site production timeline as well as adherence to a safe and efficient installation and dismantle work plan.

APPENDIX B – LIGHTING AND DESIGN

Lighting

Great lighting is the key to capturing the both the energy and emotional response of your audience. Great lighting is also uniquely customized to support and enhance every moment of the event experience; from its broad artistic sweep to its most delicate vignette. The achievement of this potential is the culmination of a close collaboration between the Lighting Designer, Artistic Director, and creative team. Therefore, we are not proposing a specific plot, but rather a generous equipment specification and budget allocation that will grant the LD the resources and creative space to deliver the team's desired artistic goals. We are specifying a solid production plan from which to build the plot. An allowance of 400' of trussing to construct an over stage rigging grid will provide a large blank canvas to position instruments for maximum effect. All flown instruments are budgeted as intelligent moving lights. This not only insures a safer and more efficient 'from the ground' rig focus while giving the designer the maximum in flexibility of beam size, color and pattern. The Equipment allowance will fulfill the RFP criteria of:

- Video quality stage wash lighting for main and satellite stages in a variety of colors.
- On-Stage area Key lighting
- Key lighting for FOH 'Student #1-8' positions
- Special and Key lighting for 'DIAG' scene, Symphony / Marching Band, house audience pickups

Budgeted in the labor breakdown are an installation / operation crew of 1 LD / Programmer, and 3 travelling supervisors directing the lighting crew maximum crew size - 8.

Rigging

The equipment allocation for rigging includes a generous allowance of 400' of 16"x16" aluminum box truss and 40 - 1/2Ton chain motors. The preliminary plan is to construct an over stage truss grid that will provide maximum flexibility and safety in the lighting hang. A Production Rigger will work closely with the system designers to ensure all designs comply with stated load restrictions. The PR will also prepare and present rigging plan / load calculation to the Crisler Arena structural engineering team. The PR will oversee the safe installation and dismantle of all flown equipment. The labor estimate is based on 1 – Production Rigger, 1 – Assistant Rigger and a maximum crew of 11 – IATSE Certified Riggers.

APPENDIX C – VIDEO SCREEN, PROJECTION AND FEED FOR BROADCAST/STREAM

Main LED Display

Switch will provide a 45’ wide x 25’ tall (pending rig plan approval) 16:9 ratio LED display. System includes engineering rack and video scaler equipped to receive a 1920x1080 HD image and accurately reproduce it full-field/native resolution on the display. System includes all necessary power distribution, rig bars, and all appropriate cabling. The system will be designed to receive 2 (main & backup) HDSDI program feeds supplied by video engineering / broadcast provider. Program input mixing is not included in the Main LED Display system. An installation / operation crew of 1 travelling supervisor, Assistant Display Engineer, and a maximum of 6 day laborers are budgeted in the labor breakdown.

BLOCK ‘M’s Scenic Projection System

With respect to your budget goals, the base project scope allows for ‘Maize’ colored wash lighting and automated pattern lights with up to 3 custom gobos to facilitate creation a variety of custom looks for the ‘Block M’s’. To fully realize the creative potential of the ‘Block M’s” we would suggest the following option:

Pixel mapping and scenic projection of SL & SR dimensional ‘Block M’ structures will be accomplished with 4 (2-SL & 2 SR) flown BARCO HDX-W20 projectors. Projectors will be aligned to allow simultaneous use. The specification and estimate for this system assume control of 2 content sources displaying unique images on each surface. System includes all necessary power distribution, rig bars, and all appropriate cabling. The system will be designed to receive 2 (main & backup) program feeds. Content management to the ‘Block M’ screens can be accomplished through a variety of platforms, selection of the appropriate platform can be determined in consultation with the Artistic Director as the creative process will drive utilization of theses surfaces. An installation / operation crew of 1 system engineer /projectionist; and maximum 4 day laborers are included in the price for this option.

LED Ramp Display

With respect to your budget goals, the base project scope allows a automated pattern lights with up to 3 custom gobos to facilitate creation of the ‘DIAG’ and additional custom looks centered on the ramp. To fully realize the creative potential of the ramp, we would suggest the following option:

One 9’ 8” x 9’ 8” Revolution 15mm video display will be built to inset flush into the down center stage ramp. This dancefloor display system comes complete with a ½” Lexan™ cover surface that allows complete freedom of movement on the display. Content to this display will be controlled by 1 – D3 media server. This display will provide the image on the ‘DIAG’ as well as additional scenic support content TBD by Artistic Director and creative team. Labor to assemble Ramp display is assumed within Main Display labor budget.

APPENDIX D – AUDIO REINFORCEMENT

Audio Systems

The proposed audio system employs a distributed line array design that uses the latest in sound amplification technology. "Horseshoe" audience configurations such as will be employed in the Crisler Center make for a very challenging soundstage. The load restrictions on both the floor and structural steel in the Crisler further complicate the audio challenges. Even so, we are confident our audio designers are up to the challenge and will produce a design plan that will supply dynamic and powerful audio, centered on clear and intelligible reproduction of human speech throughout the arena. The system will also provide separately controlled stage monitor system to insure properly timed audio reference at suitable volume levels for all stage performers. The main PA rig will consist entirely of D&B speakers. We will employ the D&B - V and T series as our primary full-range speakers. The D&B line consists of truly breakthrough speakers with unsurpassed tonal quality and power. This is a concert proven speaker system and our wide ranging experience has shown that there is not a cleaner, better sounding professional speaker family on the market. The audio department will also be suppling and installing a digital communication system for all departments (34 stations) on show site.

The audio system features (2) discrete mix positions: Front of House AND Stage Monitors / Symphony Mix

Both systems feature separate operators using independent mixing consoles and effects control racks. The master-mix position, located front of house, will control mixes into the house PA and provide mixed program at appropriate record levels to video engineering / broadcast. Additionally, the audio system includes all necessary incidental equipment including rigging hardware, workboxes, cable, control, electrical distribution, and consumable supplies.
An installation / operation crew of 3 - Audio #1/ Main mix, Audio #2 / Monitor mix , an Audio system engineer / communication system/ RF engineer as well as 4 day laborers are budgeted in the labor breakdown.

APPENDIX E – CHAIRS

Stage Deck / Floor Seating

The stage deck, load distribution and substructure systems will be provided by SGA Production Services, the nation's leading specialist in event staging. Main stage dimensions: 50' wide x 26'deep x 3' tall. The two flanking satellite playing areas are: 24' wide x 16' deep x 5' tall. The satellite stages are angled slightly onstage, and project above the telescoped sideline seating banks. The overhang will be engineered to avoid the telescope seats. Backstage stage access / escape will be via 2 mainstage stair units, 2 satellite stage stair units and 1 wheelchair lift to the mainstage level.


SGA Club Seats

SGA will also provide 546 of their proprietary 'Club Seats' for VIP floor seating. Club seats feature a comfortable, vinyl upholstered bottom and back cushion, and each seat is equipped with removable armrests and a cup-holder. They can be positioned individually or ganged together to maximize efficiency and safety. The self-rising seat bottoms automatically tip up when not in use, providing a wider access way to the main aisle.

Stage Deck – Stairs, Facings, Down Center Ramp, Finish Flooring

All downstage faces of the 3 stages are wrapped 'wedding cake' fashion in 6" rise by 12" tread stair units. The keystone shaped ramp rises from the floor to a 24" height and transitions into an 8' wide x 6' deep central landing. (2) 12' long x 6' deep ramps transition to the main stage level by means of SL & SR - 8' wide x 6' deep landings; a central stair unit complete the flow from the down center ramp to the main stage deck. Harlequin Hi-Shine™ gloss black dance will cover all horizontal stage deck surfaces.

APPENDIX F - LABOR

See Attachment G_On-Site Labor Schedule & Estimate.pdf

APPENDIX G – PROJECT TEAM

- Our team will become an extension of the Bicentennial event team to ensure seamless communication and outcomes
- We will be flexible, adaptable and ever diligent of your vision and the project budget
- To reach this goal, we will assign a senior-level team with extensive gala production experience and comprehensive meeting design & production skills
- There will be one point of contact to maintain direct, efficient, point-to-point communication… your Director of Production. That person will be supported by our Creative Staff, Project Managers, Technical Director and various support staffers (audio/visual, talent coordinator, scenic fabrication, engineers, etc.) as required
  - Our team has worked in the Michigan market for many years and on many occasions
  - We have a good relationship with local production staff and understand the trade-offs
  - Student staff and University participation is welcome
  - As Union Signatories, we have a working knowledge of relevant workplace rules

APPENDIX G – PROJECT TEAM

Joseph Farell

Production Director

The Production Director will work in association with Creative Liaison and the Artistic Director to insure the design and performance of all technical systems will support the artistic vision for the production. The Production Director will serve as 'go-between' the Creative and Technical side, capturing and communicating the creative intent to the technical team. In conjunction with the Creative Liaison, Production Director will play a key role in transforming the artistic vision into technically executable cues. The Production Director will also 'call' the show during rehearsals and performance.

Joe has over 30 years of entertainment production experience. Since obtaining a Master of Fine Arts in Theater from Florida State University, he has worked in all areas of technical production from stagehand to production designer in a career that has spanned theater, television, and film production. For the past 18 years, Joe has been part of the staff of The Switch and has a wealth of experience in the production of live events. From discrete board meetings for 25 to the razzle-dazzle of a convention for 50,000 Joe possesses a sense of theater coupled with a command of the latest in communication technology that make him a valuable addition to any production team. Projects include: Primerica North American Sales Convention, Catholic Health Initiatives National Convention, Anheuser-Busch National Wholesalers Convention.

Gregg Eilers

Creative Liaison

The Creative Liaison will work with the Artistic Director to assure continuity of vision for the "look and feel" in all aspects of the technical production. This position is focused on listening, interpreting and collaborating with the Production Director to "bring to life" the production side of the artistic vision as we "celebrate the past and embrace the future".

Gregg Eilers, Senior Creative Director with over 30 years of professional experience. Gregg has worked as senior creative director and executive producer for numerous meetings and events such as The Coca-Cola Company Olympic Torch Relay, Coca-Cola Scholars Dinner, Anheuser-Busch National Wholesaler Convention, Primerica North American Sales Convention, Ascension Health and numerous Ford and Volkswagen dealer meetings, new product introductions and press events. Gregg has a Masters Degree in Marketing as well as a Masters in Media Communications. Many of his projects have won acclaim at international film and multi-image competitions, event marketing awards, exhibitor awards and the recent IABC Bronze Quill Award.

APPENDIX G – PROJECT TEAM *(continued)*

Steve Smith

Technical Director

The Technical Director's primary responsibility is to develop an installation plan that delivers a fully rehearsal ready production plant to the creative team on an agreed schedule without excuse or exception. To that end, the Technical Director will be responsible coordinating all system designs and the workflow of all production departments into a cohesive whole. The Technical Director (TD) will be responsible for scheduling and staffing all labor calls, equipment deliveries, and installation and dismantle processes. The TD will have primary responsibility for pre-production drafting. The TD will ensure safe and professional work practices throughout the event.

With more than 25 years in the event industry, Steve has gained extensive knowledge in every aspect of audio/visual and technical coordination. His various roles have included Project Manager, Lighting Designer, Technical Director and Production Manager. Steve heads up the Switch technical team, ensuring all events are technically designed, developed and produced in alignment with the vision of our creative teams and the client's objectives.

Clay Carter

Production Rigger

The Production Rigger (PR) will develop and execute production rigging plan. The PR will work with the production team to insure the requirements of the production conform to the load limitations and restrictions set forth in the RFP. The PR will calculate the weight of all suspended production elements. The PR will calculate total loads and individual loads for each connection point required by the production. The PR submit plans and load calculations in formats that facilitate independent engineering review. The PR will supervise the on-site rigging installation to ensure the production strictly conforms to the stated plan and that all rigging work is conducted safely and conforms to ETCP standards.

Clay has been working in the entertainment industry since 1978. He became a house rigger in Atlanta's Omni Arena in 1983, and became a tour rigger in 1986. He spent the next eight years touring with Qzzy Osbourne, Bon Jovi, Van Halen, the Rolling Stones and U2.In 1993 he became the rigging project manager for the 1996 Atlanta Olympics, responsible for all rigging installations for Look of the Games, Medal Ceremonies, and Protocol Flags. He has also been the lead rigging supervisor in the Georgia Dome since it's opening in 1993. As such, Clay was instrumental in developing the load calculation / rig plan review processes still employed by the State Authority that manages both the Georgia Dome and Georgia World Congress Center. Major projects include two Superbowl's (28 and 34), Microsoft, Partylite, Mary Kay, Primerica, WrestleMania, First Robotics Championships, and countless graduations and sporting events. From 1999 through 2006, he was master rigger for Dr. Billy Graham's TV events.

APPENDIX G – PROJECT TEAM *(continued)*

Warwick Burton

Lighting Designer

The Lighting Designer (LD) will translate the vision and requirements of the Artistic Director and creative team into a lighting design achieves the creative demands of the production and conforms to the load restrictions of the venue. The LD is responsible for developing the lighting hang plot and all associated paperwork detailing all circuiting, patching, and lamp grouping of the design. The LD will work on-site with the creative team to efficiently deliver lighting that supports the vision for each moment of the event.

Warwick Burton was born in Birmingham, England. In 1983 he started his career with a 10-year employment with 'Light & Sound Design', touring as a Crew Chief in Europe until his 1989 transfer to the Los Angeles office as a Project Manager. Since 1991 he has been employed as a Lighting Designer, Director, Programmer & Operator in all forms of conventional & automated lighting, including TV, Video, Corporate and Concert. Warwick's past musical credits include extensive design work with Luther Vandross and Diana Ross, while his long term corporate clients include Primerica and GE Medical. Most recently, Warwick was part of the design team for the network TV show 'Premier Boxing Champions'. As a freelance Lighting Designer, Warwick's strengths lie in his thorough knowledge of all aspects of lighting accumulated during his worldwide 32-year career.

Alex Gioia

Audio #1

The Audio #1 (A1) is responsible for developing an audio design that provides full range musical and F/x amplification and intelligible human speech at even sound pressure levels throughout the Arena. The A1 will also design the stage monitor and fold back system to ensure that all performers can hear themselves and one another while on-stage. The A1 will be responsible for providing program feeds to the video engineering / broadcast dept. as well as receiving and mixing audio playback sources from same. The A1 will responsible for all production intercom, mic assignments, and all live and pre-recorded mixing and amplification.

With an extensive background in handling the technical and logistic challenges of domestic and international events, Alex worked in the concert industry and handled technical requirements for Anthony Robbins events, working 150+ show dates a year in the United States, the Caribbean, Germany, Belgium, Australia, and the United Kingdom for audiences of between 1,000 to 8,000 attendees. He also managed the Audio/Visual staff for a major regional casino before joining Switch, where he has assisted corporate clients like Anheuser Busch, Primerica, Nokia and the St. Louis Rams with events from small to extremely large.

APPENDIX G – PROJECT TEAM *(continued)*

Alan Davidson

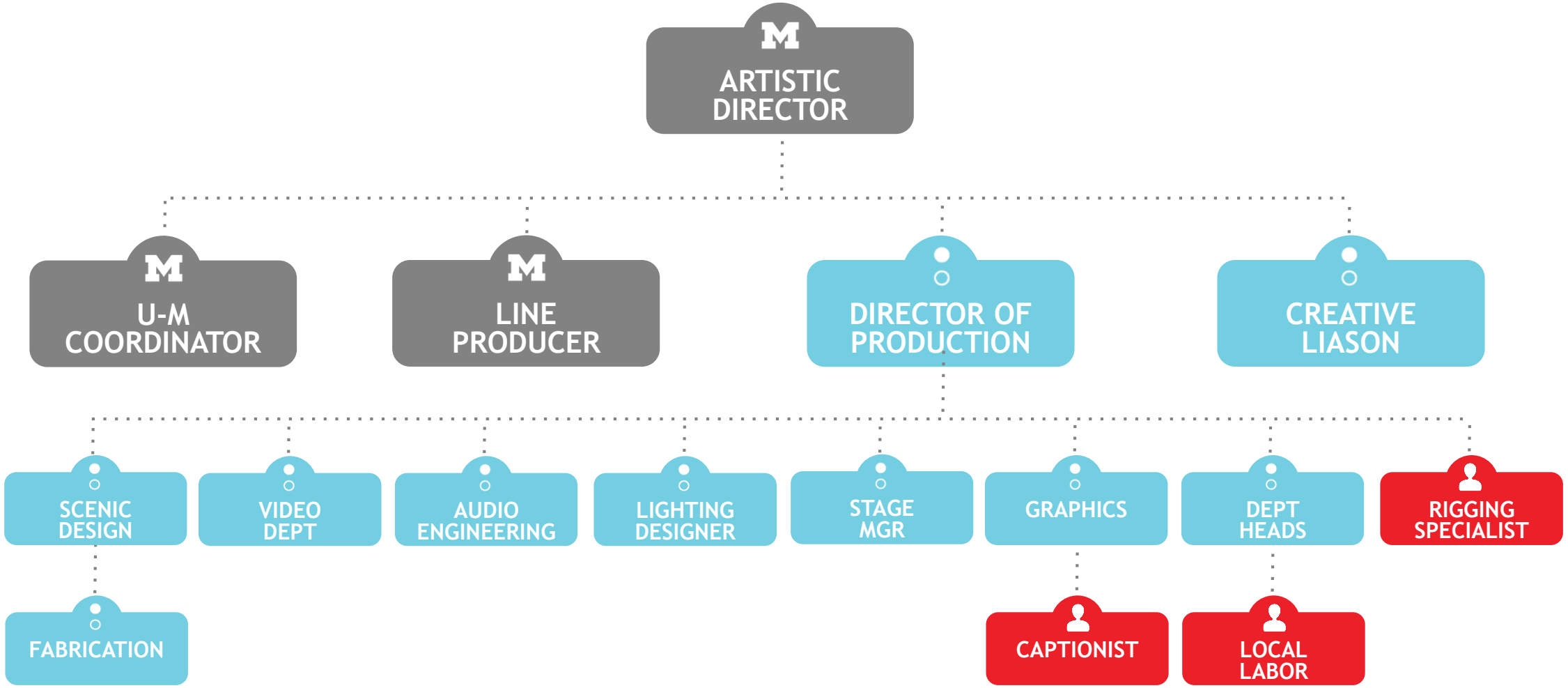
Scenic Video Engineer in Charge (EIC)

The EIC for this event will be responsible for the design, installation, and operation of the scenic video projection system providing content for the 'Block M's' flanking the main display.

Alan has spent 19 years focusing on the visual aspects of storytelling and strives to make sure the message cuts through the clutter. Beginning his career in broadcast as a camera operator and photographer, Alan quickly moved up to directing commercials, live entertainment, and sports for television.

He brings the technical experience and the creative thinking to make the event a success. For his corporate clients, Alan brings an organized focused approach that concentrates on engaging the audience and communicating the message. Alan's recent events include Anheuser-Busch, Inc National Sales Convention, Nokia Capital Marketing Days, Primerica Financial Services International Convention, and Willis Group North America Sales Convention.

APPENDIX I - ORGANIZATION



APPENDIX J – RESOURCES

In-House Services

Event Planning
- Creative Design
- Theme Development
- Venue Selection
- Caterer Selection
- Room Layout
- 2D / 3D Renderings
- Custom Fabrication
- Floral Design
- Invitations
- RSVP Systems
- Event Labor & Staffing
- Event Rentals
- Furniture

Technical Production
- Sound Systems
- Musical Equipment
- Event Lighting
- Staging
- Set Design
- Rental Scenery
- Video Production
- Video Projection
- Technical Staffing
- Tenting & Structures
- Power & Generators

Communication
- Product Launches
- Media Relations
- Public Relations
- Public Affairs
- Marketing Collateral
- Media Buying
- ScriptWriting
- Digital Solutions (Design, SEO, Social Networking)



APPENDIX K – AWARDS & CERTIFICATIONS

2015

- *St. Louis ADDY Silver*
  Category: *Visual Logo*
  Entry: *APA Adoption Center Logo*
- *Selected as one of 100 agencies to 2015 PROMO Top Shops list*
- *Selected as one of Special Events Magazine's 50 Top Event Companies list*
- *Events Marketer's 2015 It List*

2014

- *St. Louis ADDY Gold*
  Category: *Advertising for Arts & Sciences (non-traditional)*
  Entry: *Budweiser Brewmaster Tour*
- *St. Louis ADDY Silver*
  Category: *Campaign*
  Entry: *Budweiser Brewmaster Tour*
- *Selected as one of Experiential Marketer's Top 100 events agencies on its 2014 Event Marketer IT List for the seventh consecutive year*

2014 (continued)

- *Selected as one of Special Events Magazine's 50 Top Event Companies list*
- *Top 5 St. Louis Advertising, Marketing and Public Relations Firms by St. Louis Business Journal*

2013

- *Beverage Dynamics Advertising and Promotions Awards 2nd Place*
  Category: *Special Video*
  Entry: *Natty Light – Nattmosphere*
- *Beverage Dynamics Advertising and Promotions Awards 2nd Place*
  Category: *Multi-Case Floor Displays*
  Entry: *Budweiser Stadium Displays*
- *BizBash National Style Awards, Silver Primerica National Sales Convention 2013, Best Staging and Set Design*

2013 (continued)

- *Winner for the 2013 IABC St. Louis Quill Awards for #STLforSandy campaign (Division 1, category 11)*
- *Voted #3777 in Inc. Magazine's 5000 (Fastest-Growing Companies in America, #44 in Missouri rankings)*

2012

- *2012 Brightcove Digital Innovation Award "Best Agency Campaign" for Budweiser's Fourth of July Campaign*
- *2012 A-B InBev Digital Leadership Award "Digital Innovation Award" for the Natural Light "Nattmosphere" viral campaign*
- *2012 Event Marketer Ex Gold Award for 2011 Primerica*

APPENDIX L – PORTFOLIO



PRIMERICA CONVENTION



PRIMERICA CONVENTION

APPENDIX L – PORTFOLIO *(continued)*



ANHEUSER-BUSCH CONVENTION

APPENDIX M – REFERENCES

October 20, 2015

PRIMERICA®

To Whom It May Concern:

I have worked very closely with Switch for more than five years on events ranging from less than 200 people in a ballroom at the Waldorf-Astoria in New York to a crowd of more than 40,000 at the Georgia Dome in Atlanta. There are many reasons why I would recommend Switch to anyone for any meeting of any scale and scope, but here are a few key points:

- In this business, a lot of companies have leading edge technology and the gear to put together an epic event, but, at the end of the day, it's all about the people making it happen. Director Joe Farell and his team are second to none.
- We have a huge in-house Marketing & Communications Team at Primerica, and Joe and his team work seamlessly with us to create our events – from concept to final execution.
- On our giant conventions at The Dome, it's not unusual for us to work together on the event for a full two years to create and shape the vision.
- We now have a long, proven track record for producing incredible events, but the convention we had this summer flat blew people away. The Switch creative team is at the forefront of innovation, and always finds a way to dazzle the audience with a spectacular array of media, staging, light and sound. At our last convention, the crowd was even more engaged than ever. I know I have never seen anything like it, and I've been working in this business on large-scale events for more than 30 years.

Our goal is always to raise the bar from one event to the next – regardless of how great the last one was. It feels good to know that you have a team like Switch ready to work with you to not only meet the challenge, but exceed expectations and
continue to establish new standards of excellence.

Mike Burroughs
Executive Vice President
Primerica

APPENDIX M – REFERENCES *(continued)*

From: Gaughan, Patrick (CHI) [PatrickGaughan@catholichealth.net]
Sent: Saturday, October 25, 2014 6:35 PM
To: Farell, Joe; Eilers, Gregg; Sattazahn, Doug; Gioia, Alex
Subject: Gratitude

Dear friends,
Once again, I hold a large debt of gratitude for you. It is difficult to put into words my appreciation for your contribution in creating such a powerful and meaningful National Leadership Conference.
By **ALL** accounts, you did a fantastic job of not only framing the conference with images, video, light and concepts through the theme of "Imagine Better Health" but literally integrating it throughout – for that, I am truly grateful. Your creativity, flexibility and **constant attention to detail** and professional expertise is incomparable. Thank you so much for your efforts to make this Leadership Conference an inspirational experience for all involved.

Sincerely,
Patrick Gaughan
Vice President, Center for Formation
198 Inverness Drive West | Englewood CO 80112 P: 303-383-2622
PatrickGaughan@CatholicHealth.net
www.catholichealthinitiatives.org

Catholic Health Initiatives
Imagine better health.℠

From: Koenig, Joe [mailto:Joe.Koenig@wwt.com]
Sent: Thursday, February 13, 2014 8:22 AM
To: Davidson, Alan
Cc: Paolicchi, Steve
Subject: THANK YOU!

Alan and Steve,
I just want to thank you for all you two did during our NSM last week! Your work was truly remarkable and execution was spot on! Also, your positive attitudes regarding changes was really appreciated…..you guys truly made an IMPACT!
Thanks again for all you did and I look forward to working with you all in the near future.

Cheers,
Joseph G. Koenig
President
World Wide Technology, Inc.
joe.koenig@wwt.com| www.wwt.com
314.569-7002 (ph) | 314.569-8320 (fax)

World Wide Technology, Inc.

FORTUNE 100 BEST COMPANIES TO WORK FOR 2014

APPENDIX M – REFERENCES *(continued)*

From: Ford, Rosie
Sent: Thursday, March 23, 2015 8:22 AM
To: Eilers, Gregg
Cc: Farell, Joe
Subject: THANK YOU!

Nashville Show:
Thank you so much for the great work you did this week, and over the past year, for the Ascension Leadership Convocation! This project grew bigger and broader in scope than ever before as our clients have grown to trust and rely on us as partners. That means a lot more tracking, wrangling, designing and producing but you handled it like pros, as usual, even when late-breaking curve balls and requests came our way. So many people touch this project that I know I'm walking into a mine field here ☺) Our General Session stage and Strategy Showcase exhibits looked better than ever… thanks to your hard work and amazing talent… and the video elements were beautiful! We will have photos to share soon but I didn't want to wait to extend my gratitude. I truly appreciate all you do!

Rosie Ford
Director, Brand Strategy
Ascension Health
t: 314-733-8871 m: 314-704-5895 Rosie.Ford@ascension.org

ASCENSION

TO: Gregg Eilers
FR: Mark Buehler
RE: Enterprise Meetings

Just a note to say Thank You for the job well done on our National Officer's Conference and Field Sales Conventions.

We have gotten nothing but praise from the attendees for an unbelievable event! Everyone is saying "this was the best ever"!

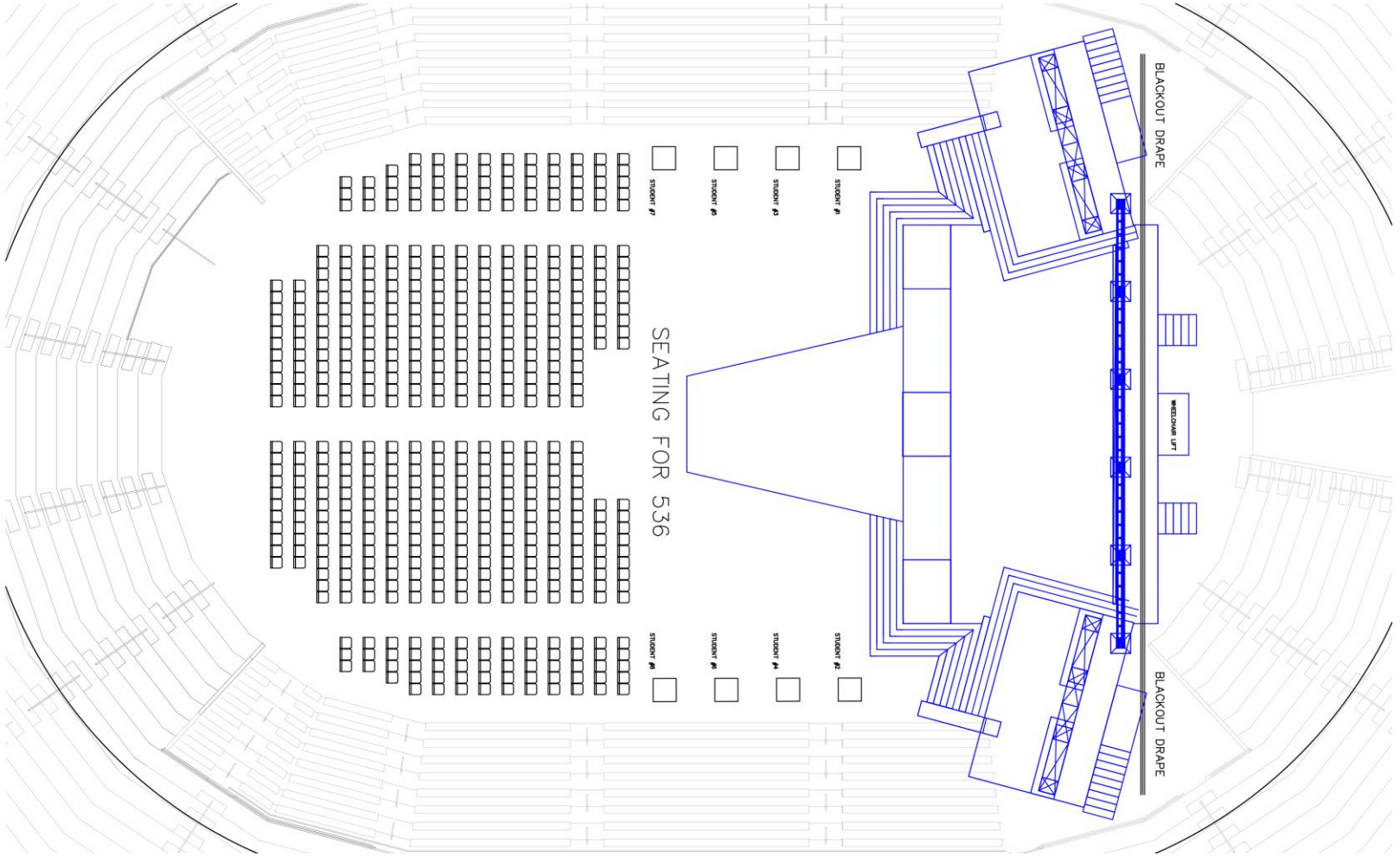
Congratulations to your team for pulling off an amazing production with a constantly changing agenda and continuous challenges.

Your team pulled off another incredible feat of innovation and creativity that makes Enterprise leadership continue to shine to our teams.

Thanks again!
Mark Buehler
Assistant to Chief Marketing Officer
Enterprise Holdings

ENTERPRISE HOLDINGS

APPENDIX N - FLOOR LAYOUT



APPENDIX O – TIMELINE

April 9, 2017 – EVENT DAY
April 8 & 9, 2017 – Talent Rehearsals
April 7, 2017 – Technical Rehearsals
April 3, 2017 – Installation Begins
Event Day minus 10 days – Off-Site Rehearsals Continue – Script Finalized
Event Day minus 20 days – Run Through with Key Performers Continue
Event Day minus 30 days – Script Approved and Video Plans Approved
Event Day minus 60 days – Rigging & Production Plans Approved by Crisler Arena Authorities
Event Day minus 90 days – Technical System Designs Finalized and Approved
Event Day minus 120 days – Phase 2 Design Consultation Complete – Final Designs begin
Event Day minus 150 days – Phase 2 Design Consultation Begins
Jan. 2017 Finalize Video Broadcast Plans
4th Quarter 2016 Script Review and Show Flow Review
3rd Quarter 2016 Finalized Scenic and Video Plan Review
Mid 2016 Continued Script Development and Scenic Review
Early 2016 Revised Script and Storyboard Reviews
Early 2016 thru Event Day minus 150 days – Preliminary Creative / Design Consultations/Site Survey
Dec. 2015 – Contract for 'A Michigan Odyssey' Awarded

Specific Milestones will be determined as script and creative direction is more fully realized

APPENDIX P – DAILY PRODUCTION SCHEDULE

See Attachment H_ Daily Production Schedule.pdf

APPENDIX Q – AT-A-GLANCE PRODUCTION SCHEDULE

See Attachment I_At-A-Glance Production Schedule.pdf