



Federal Acquisition Service

Authorized Federal Supply Schedule Catalog/Price List

On-line access to contract ordering information with Flying Horse Communication, Inc., terms and conditions, up-to-date pricing, and the option to create an electronic delivery order are available through GSA Advantage!®, a menu-driven database system. The INTERNET address for GSA Advantage! ® is: <http://www.gsaadvantage.gov>.

Advertising and Integrated Marketing Solutions (AIMS)

7FCB-H2-07-0541-B

Federal Supply Schedule 541

FSC Group 541

Contract Number: GS-07F-0091V

541-1 Advertising Services	541-2 Public Relations Services
541-4A Market Research and Analysis	541-4B Video/Film Production
541-5 Integrated Marketing Services	541-1000 Other Direct Costs

Contract Number: GS-07F-0092V (Set Aside for Small Business)

541-3 Web Based Marketing Services	541-4E Commercial Photography Services
541-4F Commercial Art and Graphic Design Services	
541-2000 Other Direct Costs	

Contract Period: December 15, 2008 – December 14, 2013

For more information on ordering with Flying Horse Communication, Inc. from Federal Supply Schedules, go to the GSA Schedules home page at: fss.gsa.gov

CONTRACTOR:

Flying Horse Communication, Inc.
347 South Ferguson Ave. Studio 1
Bozeman, Montana 59718-6483

aimscontract@fhcommunication.com

www.fhcommunication.com

(800) 359-4641

(406) 586-9666

Email

Web Address

Phone

Fax

For more information or to place an order, please view our GSA Catalog or contact:

Contract Admin POC:

Jessica Tavenner

Phone:

(406) 586-9654

Email:

jessica@fhcommunication.com

Deborah Smart

(406) 551- 4243

Business Size: Small Business

Recovery Purchasing Option: Flying Horse Communication, Inc. has been approved to participate in the Recovery Purchasing Option.

TABLE OF CONTENTS

	<u>PAGE</u>
A. Customer Information	3
B. Flying Horse Communication, Inc. Advertising and Integrated Marketing Solutions and Service Offerings	6
Pricing – Hourly Rates	9
Other Direct Costs	10
Task Pricing List – Summary	11
Contract Number: GS-07F-0091V	
541-1 Advertising Services	12
541-2 Public Relations Services	22
541-4a Market Research and Analysis Services	23
541-4b Video/Film Production Services	31
541-5 Integrated Marketing Services	32
Contract Number: GS-07F-0092V (Set Aside for Small Business)	
541-3 Web Based Marketing Services	33
541-4e Commercial Photography Services	35
541-4f Commercial Art and Graphic Design Services	35
C. Introduction to Flying Horse Communication, Inc.	38
D. Ordering Procedures for Services	39
E. Terms and Conditions	39
F. How to Contact Us	40
G. Labor Category Descriptions	41

A. CUSTOMER INFORMATION

1a. Awarded Special Item Numbers:

GSA Contract: GS-07F-0091V (Not Set Aside for Small Business)

541-1	Advertising Services
541-2	Public Relations Services
541-4A	Market Research and Analysis Services
541-4B	Video/Film Production Services
541-5	Integrated Marketing Services
541-1000	Other Direct Costs

GSA Contract: GS-07F-0092V (Set Aside for Small Business)

541-3	Web Based Marketing Services
541-4E	Commercial Photography Services
541-4F	Commercial Art and Graphic Design Services
541-2000	Other Direct Costs

1b. Please refer to FHC pricelist:

(See Section B, page 9 – 37 below)

2. Maximum Order*: \$1,000,000.00 per SIN

*If the best value selection places your order over the Maximum order identified in this catalog/pricelist, you have an opportunity to obtain a better schedule contract price. Before placing your order, contact us directly. We may (1) offer a new price for this requirement (2) offer the lowest price available under this contract or (3) decline the order. A delivery order that exceeds the maximum order may be placed under the schedule contract in accordance with FAR 8.404.

3. Minimum Order: \$100.00

4. Geographic Coverage: Domestic, 50 states, Washington, DC, Puerto Rico, US Territories and to a CONS port or consolidation point for orders received from overseas activities.

5. Point(s) of Production: Bozeman, MT

6. Discount from List Prices: Task prices shown are net of the 1% discount. Direct labor Prices are net of the 10% discount. No discount is offered for ODC's.

7. Quantity discounts: +1% for orders from \$500,000 - \$1,000,000 +2% for orders from \$1,000,001 - \$1,999,999 +3% for orders \$2,000,000 or more

8. Prompt Payment Terms: 1% 20 Days Net 30 days.

- 9a. Acceptance of Government Credit Cards at or below the micro-purchase threshold:**
Government credit cards will be accepted for orders at or below the micro-purchase threshold.
- 9b. Acceptance of Government Credit Cards above the micro-purchase threshold:**
Government credit cards will be accepted for orders above the micro-purchase threshold.
- 10. Foreign Items:** Not applicable.
- 11a. Time of Delivery:** As specified on agency task order and mutually agreed
- 11b. Expedited Delivery:** As specified on agency task order and mutually agreed
- 11c. Overnight and 2-Day Delivery:** As specified on agency task order and mutually agreed
- 11d. Urgent Requirements:** As specified on agency task order and mutually agreed
- 12. F.O.B. point(s):** Destination
- 13a. Ordering Address:**
- Flying Horse Communication, Inc.**
347 South Ferguson Ave, Studio 1
Bozeman, Montana 59718-6483
Attention: Jessica Tavenner or Deborah Smart
- | | |
|--|-------------|
| aimscontract@fhcommunication.com | Email |
| www.fhcommunication.com | Web Address |
| (406) 359-4641 | Phone |
| (406) 586-9666 | Fax |
- 13b. Ordering Procedures:** For supplies and services, the ordering procedures, information on Blanket Purchase Agreements (BPA's) are found in federal Acquisition Regulation (FAR) 8.405-3
- 14. Payment Address is as Follows:**
- Flying Horse Communication, Inc.
347 South Ferguson Avenue, Studio 1, Bozeman, MT 59718-6483
- 15. Warranty Provision:** Standard Commercial Warranty
- 16. Export Packing Charges:** Not applicable.

17. **Terms and Conditions of Government Purchase Card Acceptance:** (any thresholds above the micro-purchase level) Contractor will accept government purchase card above the micro-purchase threshold.
18. **Terms and Conditions of Rental, Maintenance, and Repair:** Not applicable.
19. **Terms and Conditions of Installation:** Not applicable.
20. **Terms and Conditions of Repair Parts Indicating Date of Parts Price Lists and Any Discounts from List Prices:** Not applicable.
- 20a. **Terms and Conditions for Any Other Services:** Not applicable.
21. **List of Service and Distribution Points:** Not applicable
22. **List of Participating Dealers:** Not applicable.
23. **Preventive Maintenance:** Not applicable.
- 24a. **Special Attributes Such as Environmental Attributes (e.g. recycled content, energy efficiency, and/or reduced pollutants):** Not applicable.
- 24b. **Section 508 Compliance for EIT:** Not applicable.
25. **Data Universal Numbering System (DUNS) Number:** 00-785-0782
26. **Central Contractor Registration (CCR) Database:**
Flying Horse Communication, Inc. is registered with the CCR Database, Registration is valid until 03/10/2010.

B. Flying Horse Communication, Inc. Advertising and Integrated Marketing Solutions and Service Offerings

Flying Horse Communication, Inc. is a pre-qualified, pre-approved vendor in the area of Advertising and Integrated Marketing (AIMS or Schedule 541). We have extensive experience in developing and executing complex projects for our client partners. Our professionals are skilled in the fields of advertising, marketing, public relations, media, market research, and film production.

Advertising Services (SIN 541-1)

- Print Advertising Design – Newspaper
- Television Ad Production
- Ad Hoc Radio Ad Production
- Ad Hoc Media Planning and Buying
- Logo & Corporate Identity
- Comprehensive Advertising Campaign (TV, radio, newspaper, and internet ad production, and media placement)
- Related activities to advertising services, including exhibit booths.

Other Direct Costs (SIN 541-1000)

- Audio/visual equipment
- Facility rental
- Commercial production
- Media costs
- Booth space rental, etc.

Public Relations Services (SIN 541-2)

- Assessment – Opinion Polls, Market Research, and SWOT Analysis
- Develop and implement Strategic Communication Plan
- Develop and implement Public and Media Relations
- Recommend Media Placement
- Prepare and Distribute Collateral Materials (Executive Profiles, Brochure Production, and newsletters)
- Advertising
- Facilitating Interviews and Speaking Tours, Press Conferences and Presentations to Editorial Boards
- Media Training
- Executing media programs
- Conducting press conferences
- Related activities to public relations services

Other Direct Costs (SIN 541-2000)

- Audio/visual equipment
- Facility rental
- Commercial production
- Media costs
- Booth space rental, etc.

Web Based Marketing Services (SIN 541-3)

Website development, design, and maintenance services
Search engine development
E-mail marketing
Interactive marketing
Web based training
Web casting
Video conferencing via the web
On-Line marketing
Related activities to web based marketing services

Market Research and Analysis Services (SIN 541-4A)

Market Research – Qualitative & Quantitative – Customer Research
Market Research – Qualitative - VIP Interviews and Focus Groups
Market Research – Opinion Polls,
Market Research – Quantitative - Tracking Surveys
Branding Initiatives and Development
Creating public awareness of products, services, and issues
Targeting market identification and analysis
Develop marketing plans and feasibility studies for marketing
Developing Strategic Communication Plans and Programs

Video/Film Production Services (SIN 541-4B)

Comprehensive Advertising Campaign (TV, radio, and newspaper ad production, and media placement)
Employ Videotape and digital Film Production Services that include (Writing, Directing, Shooting, Arranging for talent/animation, Narration. Music and sound effects, Duplication, Video scoring, and Editing)
Media Duplication Services

Commercial Photography Services (SIN 541-4E)

Develop Collateral Material Brochures
Develop Collateral Presentation Folders
Design & Manage Direct Mail Campaigns
Photography services including (Black and white, color photography, Digital photography, Aerial photography, Architectural photography, Still photographs, Field and studio photography)
Related services such as photo editing and high-resolution scans

Commercial Art and Graphic Design Services (SIN 541-4F)

Develop Collateral Material Brochures
Develop Collateral Presentation Folders
Design & Manage Direct Mail Campaigns
Developing conceptual design and layouts
Providing copywriting and technical writing services
Creating sketches, drawings, publication designs, and typographic layouts
Furnishing custom or stock artwork (including electronic artwork)

Integrated Marketing Services (SIN 541-5)

Comprehensive Advertising Campaign (TV, radio, and newspaper ad production, and media and multimedia placement)

Assessment and development of Comprehensive Strategic Communication Plans

Branding initiatives and Development

**FLYING HORSE COMMUNICATION, INC.
GSA Pricing Rates**

SIN(s) PROPOSED	SERVICE PROPOSED (e.g. Job Title/Task)	EDUCATION/ CERTIFICATION LEVEL	YEARS OF EXPERIENCE	PRICE OFFERED TO GSA (including IFF)	UNIT OF ISSUE (e.g. Hour, Task, Sq ft)
All Current SINS*	Account Director	BA/MBA	15	\$272.03	Hour
All Current SINS*	Creative Director	BFA/MA/MFA	15	\$272.03	Hour
All Current SINS*	Director - TV/Film	BA/BFA/MFA	14	\$272.03	Hour
All Current SINS*	Subject Matter Specialist	BS/MA	8	\$272.03	Hour
All Current SINS*	Interactive Director	BS/BA	8	\$226.69	Hour
All Current SINS*	Senior Art Director	BFA	8	\$226.69	Hour
All Current SINS*	Financial Administration	BS/BA/MBA	15	\$226.69	Hour
All Current SINS*	Account Manager	BS/BA	5	\$204.02	Hour
All Current SINS*	Copywriter	BS/BA	4	\$204.02	Hour
All Current SINS*	Public Relations Specialist	BS/BA	12	\$204.02	Hour
All Current SINS*	Senior Editor- TV/Film	BA/BFA/MFA	14	\$181.35	Hour
All Current SINS*	Senior Web Developer	BS	4	\$167.75	Hour
All Current SINS*	Media Planner	BS/BA	8	\$167.75	Hour
All Current SINS*	Marketing Specialist	BS/BA	12	\$167.75	Hour
All Current SINS*	Graphic Designer	BFA	3	\$167.75	Hour
All Current SINS*	Researcher	BS/BFA	8	\$158.68	Hour
All Current SINS*	Media Buyer	BS/BA	4	\$145.08	Hour
All Current SINS*	Junior Editor- TV/Film	BA/BFA	6	\$136.01	Hour
All Current SINS*	Account Executive	BS/BA	3	\$136.01	Hour
All Current SINS*	Photographer	BA/BFA/MFA	8	\$136.01	Hour
All Current SINS*	Flash Developer	BS/BA	4	\$136.01	Hour
All Current SINS*	Web Developer	BS	3	\$136.01	Hour
All Current SINS*	Administrative	HSD	4	\$68.01	Hour
All Current SINS*	Producer - Film/TV	BS/BA	4	\$906.75	Day

SIN(s) PROPOSED	SERVICE PROPOSED (e.g. Job Title/Task)	EDUCATION/ CERTIFICATION LEVEL	YEARS OF EXPERIENCE	PRICE OFFERED TO GSA (including IFF)	UNIT OF ISSUE (e.g. Hour, Task, Sq ft)
All Current SINS*	Account Director	BA/MBA	15	\$272.03	Hour
All Current SINS*	Creative Director	BFA/MA/MFA	15	\$272.03	Hour
All Current SINS*	Director - TV/Film	BA/BFA/MFA	14	\$272.03	Hour
All Current SINS*	Subject Matter Specialist	BS/MA	8	\$272.03	Hour
All Current SINS*	Interactive Director	BS/BA	8	\$226.69	Hour
All Current SINS*	Senior Art Director	BFA	8	\$226.69	Hour
All Current SINS*	Financial Administration	BS/BA/MBA	15	\$226.69	Hour
All Current SINS*	Account Manager	BS/BA	5	\$204.02	Hour
All Current SINS*	Copywriter	BS/BA	4	\$204.02	Hour
All Current SINS*	Public Relations Specialist	BS/BA	12	\$204.02	Hour
All Current SINS*	Senior Editor- TV/Film	BA/BFA/MFA	14	\$181.35	Hour
All Current SINS*	Senior Web Developer	BS	4	\$167.75	Hour
All Current SINS*	Media Planner	BS/BA	8	\$167.75	Hour
All Current SINS*	Marketing Specialist	BS/BA	12	\$167.75	Hour
All Current SINS*	Graphic Designer	BFA	3	\$167.75	Hour
All Current SINS*	Researcher	BS/BFA	8	\$158.68	Hour
All Current SINS*	Media Buyer	BS/BA	4	\$145.08	Hour
All Current SINS*	Junior Editor- TV/Film	BA/BFA	6	\$136.01	Hour
All Current SINS*	Account Executive	BS/BA	3	\$136.01	Hour
All Current SINS*	Photographer	BA/BFA/MFA	8	\$136.01	Hour
All Current SINS*	Flash Developer	BS/BA	4	\$136.01	Hour
All Current SINS*	Web Developer	BS	3	\$136.01	Hour
All Current SINS*	Administrative	HSD	4	\$68.01	Hour
All Current SINS*	Producer - Film/TV	BS/BA	4	\$906.75	Day

All Current SINS* (541-1, 541-2, 541-3, 541-4A, 541-4B, 541-4E, 541-4F, 541-5)

FLYING HORSE COMMUNICATION, INC.
Other Direct Costs (ODC's)

SIN(s) PROPOSED	SUPPORT PRODUCT (ODCs)	UNIT OF ISSUE (e.g. Hour, Task, Sq ft)	PRICE OFFERED TO GSA (including IFF)
541-1000, 541-2000	TV/Film Production	Package	\$ 81,629.46
541-1000, 541-2000	Illustrator	Task	\$ 9,482.59
541-1000, 541-2000	Photography License and Usage Fees	Task	\$ 22,096.21
541-1000	Media Placement - Newspaper	Task	\$ 70,623.88
541-1000, 541-2000	Music License and Usage Fees	Task	\$ 100,750.00
541-1000	Media Placement - TV	Task	\$ 25,084.23
541-1000	Media Placement - Radio	Task	\$ 13,441.36
541-1000	Media Placement - Billboard	Task	\$ 4,347.77
541-1000, 541-2000	Shipping	Task	\$ 26.05
541-1000, 541-2000	Helicopter Services	Hour	\$ 458.41

**FLYING HORSE COMMUNICATION, INC.
Task Pricing List - Summary**

SINS	SERVICE PROPOSED (e.g. Job Title/Task)	PRICE OFFERED TO GSA
541-1	Print Advertising Design Newspaper	\$26,556.44
541-1	Television Ad Production	\$343,757.54
541-1	Ad Hoc Radio Ad Production	\$5,685.32
541-1	Ad Hoc Media Planning and Buying	\$266,597.74
541-1	Logo & Corporate Identity	\$4,987.13
541-1, 541-4b, 541-5	Comprehensive Advertising Campaign: TV ad production, radio ad production, newspaper ad production, and media placement	\$1,658,258.96
541-2	Public Relations	\$81,412.28
541-4a	Market Research - Qualitative and Quantitative - Customer Research	\$29,922.75
541-4a	Market Research Pricelist - Qualitative Research - VIP Interviews	\$1,595.88
541-4a	Market Research –Qualitative Research - Focus Group Interviews	\$9,874.51
541-4a	Market Research Pricelist – Quantitative Research -Online Survey	\$19,399.92
541-4a	Market Research - Opinion Polls	\$5,984.55
541-4a	Market Research - Quantitative Tracking Survey	\$27,728.42
541-4a, 541-5	Brand Development	\$149,613.75
541-4b	Media Duplication Pricelist	\$402.96
541-5	Strategic Communication Plan	\$39,897.00
541-3	Online Marketing	\$2,912.48
541-3	Website Development	\$29,369.18
541-4e, 541-4f	Collateral Materials Brochure	\$5,766.11
541-4e, 541-4f	Collateral Materials Presentation Folder	\$3,191.76
541-4e, 541-4f	Collateral Materials Direct Mail	\$20,532.19

Contract Number: GS-07F-0091V

541-1 Advertising Services
541-2 Public Relations Services
541-4A Market Research and Analysis
541-4B Video/Film Production
541-5 Integrated Marketing Services

Print Advertising Design - Newspaper (SIN-541-1)

We design, copy write and produce print ads for newspapers and magazines as an integral part of our advertising campaigns. On occasion, we produce print ads as a stand alone.

Ad Design - Concepting

We generate ideas, discuss them with the client, and develop the ideas into solid art direction.

Ad Design - Ad Development

Most often, these ads are part of a larger print campaign so the creative brief and concepting steps have already been completed; if not part of a larger campaign, costs will be added for the creative brief and concepting steps. We design print layouts and advertisements to compliment existing ads, collateral materials, video, and web.

Ad Design – Production

Upon layout approval, the “pre-press” phase begins with the preparation of artwork. We then submit artwork to the client for comment, and make up to two revisions, if necessary. When approved, we prepare digital artwork for output.

Ad Design - Quality Control

We proof and provide final approval of all print work for output. This includes final digital proofing and/or press checking for output to advertisement medium.

GSA Price \$26,556.44*

*One concept, 10 ad designs (full page, full color) l; 24 re-sized ads (each of the 6 original ads resized to 4 color/black and white ads).

Television Ad Production (SIN-541-1)

TV ad pre-production - Strategy Development

We determine desirable outcomes with the client and develop strategy.

TV ad pre-production - Creative Brief

We write a narrative outlining how strategic goals will be met.

TV ad pre-production - Concepting

We brainstorm ideas and turn them into working scripts and storyboards.

TV ad pre-production - Talent Search/Casting

We search for on-camera talent and make casting decisions.

TV ad pre-production - Location Scouting

We find sets and locations that bring concepts to life.

TV ad pre-production - Booking

We send out talent releases, location contracts, and rental agreements for signature. Then we book the final crew and secure production insurance.

TV ad pre-production - Prep Day

The day before trucks roll, we check cameras, check and load film, and make final contact with talent and crew to confirm call times. We distribute call-sheets and crew lists.

TV ad production - Craft Services

We make food and drink available for the duration of the shoot and provide for special requirements by the talent and crew.

TV ad production - Hair, Makeup, Wardrobe

We dress talent and style hair and makeup for the camera.

TV ad production - Set Preparation

Lighting, props, set decoration, art direction.

TV ad production - Shooting

All talent and crew on set, cameras roll.

TV ad production - Wrap and Break Set

We complete filming of all necessary footage, break down the set, check and stow gear, and ensure that we leave shoot areas in pristine condition.

TV ad post-production - Film Check

We catalog and label film and send it for processing and transfer.

TV ad post-production - Film Transfer

Film is transferred to tape.

TV ad post-production - Design Studio

We create graphics and animation.

TV ad post-production - Recording Studio

We record special effects, voice-overs, and original music.

TV ad post-production - Editing

We enter transferred footage into Avid Adrenaline Media Composer and cut and arrange clips for best flow in sequence to form a commercial or program. We produce and obtain approval for a rough cut. Then we add music, special effects, voice-overs, graphics, animation, and text; make final color corrections; and edit the film into a final version.

TV ad post-production - Distribution

We record the final product on to DVD and a variety of tape formats for distribution to the client and TV stations.

GSA Price \$343,757.54*

*Includes 6 X :30 spots, one concept; a nine-day shoot including two travel days; nine locations between two states; director, producer, cinematographer, and still photographer; full production crew and three ton grip/electric truck; camera package; vehicle rentals and fuel; and meals and lodging for the production team.

Ad Hoc Radio Ad Production (SIN-541-1)

Radio ad pre-production - Strategy Development

We determine desirable outcomes with the client and develop strategy.

Radio ad pre-production - Creative Brief

We write a brief outlining how strategic goals will be met through creative conception.

Radio ad pre-production - Concepting

We write five scripts and obtain approval from the client. The client chooses three scripts and, if necessary, we make up to two revisions per script. After revisions, we prepare the scripts for recording and identify/add to the script sound effects.

Radio ad pre-production - Casting for Voice Talent/Booking Studio Time

We decide the type of voice talent to use and book studio time for recording.

Radio ad pre-production - Booking Talent

We negotiate with voice talent for talent fees. We prepare talent releases and tax forms, then communicate times and dates between studio, agency, and voice talent. Finally, we send the scripts to the studio and voice talent.

Radio ad pre-production - Prep day

We gather all talent releases, scripts, and other paper work. We check studio equipment and make final phone calls to confirm times and meeting places.

Radio ad production - Craft Services

We make food and drink available for the duration of the shoot and provide for special requirements by the talent and crew.

Radio ad production - Studio Preparation

We check microphones and recording devices, and adjust for unwanted noise.

Radio ad production - Recording Session

All talent and crew are on set. Once the talent is ready to record, we set voice levels and complete recordings and sound effects.

Radio ad pre-production - Wrap

We check all audio recordings, complete paper work, and double check information.

Radio ad post-production - Audio Editing

We import recordings, sound effects, music, and other foley noise effects into the Avid Adrenaline Media Composer. We check the audio length for time restraints. We cut and arrange clips for the best flow and place them in sequence to form a commercial or program. We produce and obtain approval for a rough cut. Then we make final changes and revisions and set final audio levels.

Radio ad post-production - Distribution

We convert the final product to a variety of formats and distribute it to the client and radio stations.

GSA Price \$5,685.32*

*Includes 3 X: 30 spots, one concept

Ad Hoc Media Planning and Buying (SIN-541-1)

Through our media buying process, we identify the ideal combination of media formats for the message and target audience. We place ads, negotiate the best value, in the following formats: television, radio, newspaper, magazines, billboards, interactive media, movie theatres, and other special venues. Our planning process employs five steps, including research, strategic analysis, planning, the media buy, ongoing analysis, and post-buy analysis. We work with the client to:

- Define and set a goal
- Define the target audience
- Create a meaningful message
- Create a plan to break through the clutter and noise
- Define success
- Create an integrated media plan that obtains the desired results
- Define and identify a media strategy that fits the client's budget

Research

Every strategic media plan starts with a careful examination of the client's overall marketing and communications goals. We integrate market research into all media planning to ensure media plans are as efficient and effective as possible.

Strategic analysis

We have access to Strata 3.2, Arbitron, and Nielsen data. But most importantly, buying media is all about target audience, geography, and relationship building.

Planning

Flying Horse Communication has experience planning high-image, integrated media campaigns for vertical population segments, such as age demographics and Native Americans. We take great care to ensure that the graphics and images accurately reflect the demographics present in the market segment. This is especially evident in our media planning for Native American demographic segments.

Media Buying

We know it takes frequency (an average of six impressions) and integrated media (electronic and print) to get people to answer a call to action. Effective media buying always comes down to the three basic principles of media placement: target audience, budget, and price per impression.

Ongoing analysis

We monitor results and modify media buys as necessary.

Post-buy analysis

Clients receive affidavits of run and tear sheets. We customize end-of-campaign reports to match a client's internal/external reporting needs and requirements.

Final Deliverable

Broadcast television (two to three networks in seven markets), print advertising in seven daily newspapers, and specific product advertising in niche magazines in five markets. A summary of this advertising follows:

Primary Flight:

- Network Television: For the first flight, we set and achieved a high saturation campaign (frequency and exposure) per market in selected programming for a specific target demographic, and a secondary demographic. The second flight consisted of a reduced saturation campaign for that same demographic, which again was achieved through selected programming on multiple networks in each market.
- Daily Newspaper: For the first two weeks, we started the campaign with a full color ad, guaranteed to be placed in Section A advertisement in primary daily newspapers. After the initial

launch, we reduced the ad size, and increased the frequency for the remainder of the campaign to a half page advertisement, again full color with a guaranteed placement in Section A.

- Niche Magazines: To reinforce the other mediums, we added a monthly business niche magazine to the rotation to maintain a presence (via shelf life and attract a secondary market that utilizes this magazine on a consistent basis.
- Value add on the client's behalf with these media outlets.

GSA Price \$266,597.74

Logo & Corporate Identity (SIN 541-1)

Logo & Corporate ID - Creative Brief

We write a brief to outline ideas, company personality, and client objectives. The Creative Department uses this brief in concept and development.

Logo & Corporate ID - Concepting

We generate ideas, discussed them with the client, and develop them into solid art direction.

Logo & Corporate ID - Development

Logo design begins with three initial concepts. After we determine direction and develop the logo, we flow the new mark into letterhead, envelopes, business cards, mailing labels, and other business materials.

Logo & Corporate ID - Production

Upon layout approval, "pre-press" phase begins with the preparation of the corporate identity package for printing.

Logo & Corporate ID - Quality Control

Proofing and final approval of all print work for output. This includes final digital proofing, print house file proofing, and press checking on all printed pieces.

GSA Price \$4,987.13

Comprehensive Advertising Campaign: TV ad production, radio ad production, newspaper ad production, and media placement

(SIN 541-1, 541-4b, 541-5)

Developing and producing high-image, all-media advertising campaigns that encompass every messaging channel from print ads and billboards to radio and television.

Television Ad Production: We take the project through concept, script, storyboard and production (including music, animation, special effects) and utilize it as an integral part of our advertising campaigns.

TV ad pre-production - Strategy Development

We determine desirable outcomes with the client and develop strategy.

TV ad pre-production - Creative Brief

We write a narrative outlining how strategic goals will be met.

TV ad pre-production - Concepting

We brainstorm ideas and turn them into working scripts and storyboards.

TV ad pre-production - Talent Search/Casting

We search for on-camera talent and make casting decisions.

TV ad pre-production – Negotiate Music License

We negotiate music licenses for music used in television ads.

TV ad pre-production - Location Scouting

We find sets and locations that bring concepts to life.

TV ad pre-production - Booking

We send out talent releases, location contracts, and rental agreements for signature. Then we book the final crew and secure production insurance.

TV ad pre-production - Prep Day

The day before trucks roll, we check cameras, check and load film, and make final contact with talent and crew to confirm call times. We distribute call-sheets and crew lists.

TV ad production - Craft Services

We make food and drink available for the duration of the shoot and provide for special requirements by the talent and crew.

TV ad production - Hair, Makeup, Wardrobe

We dress talent and style hair and makeup for the camera.

TV ad production - Set Preparation

Lighting, props, set decoration, art direction.

TV ad production - Shooting

All talent and crew on set, cameras roll.

TV ad production - Wrap and Break Set

We complete filming of all necessary footage, break down the set, check and stow gear, and ensure that we leave shoot areas in pristine condition.

TV ad post-production - Film Check

We catalog and label film and send it for processing and transfer.

TV ad post-production - Film Transfer

Film is transferred to tape.

TV ad post-production - Design Studio

We create graphics and animation.

TV ad post-production - Recording Studio

We record special effects, voice-overs, and original music.

TV ad post-production - Editing

We enter transferred footage into Avid Adrenaline Media Composer and cut and arrange clips for best flow in sequence to form a commercial or program. We produce and obtain approval for a rough cut. Then we add music, special effects, voice-overs, graphics, animation, and text; make final color corrections; and edit the film into a final version.

TV ad post-production - Distribution

We record the final product on to DVD and a variety of tape formats for distribution to the client and TV stations.

Deliverable: Television Ad Production

4 x: 30 second Spots

1 x: 60 second Spot

One Concept

Music License

Radio Ad Production

Radio ad pre-production - Strategy Development

We determine desirable outcomes with the client and develop strategy.

Radio ad pre-production - Creative Brief

We write a brief outlining how strategic goals will be met through creative conception.

Radio ad pre-production - Concepting

We write scripts and obtain approval from the client. After revisions, we prepare the scripts for recording and identify/add to the script sound effects.

Radio ad pre-production - Casting for Voice Talent/Booking Studio

Time

We decide the type of voice talent to use and book studio time for recording.

Radio ad pre-production - Booking Talent

We negotiate with voice talent for talent fees. We prepare talent releases and tax forms, then communicate times and dates between studio, agency, and voice talent. Finally, we send the scripts to the studio and voice talent.

Radio ad pre-production - Prep day

We gather all talent releases, scripts, and other paper work. We check studio equipment and make final phone calls to confirm times and meeting places.

Radio ad production - Craft Services

We make food and drink available for the duration of the shoot and provide for special requirements by the talent and crew.

Radio ad production - Studio Preparation

We check microphones and recording devices, and adjust for unwanted noise.

Radio ad production - Recording Session

All talent and crew are on set. Once the talent is ready to record, we set voice levels and complete recordings and sound effects.

Radio ad pre-production - Wrap

We check all audio recordings, complete paper work, and double check information.

Radio ad post-production - Audio Editing

We import recordings, sound effects, music, and other foley noise effects into the Avid Adrenaline Media Composer. We check the audio length for time restraints.

We cut and arrange clips for the best flow and place them in sequence to form a commercial or program. We produce and obtain approval for a rough cut. Then we make final changes and revisions and set final audio levels.

Radio ad post-production - Distribution

We convert the final product to a variety of formats and distribute it to the client and radio stations.

Deliverable: 3 X: 30 second Spots

Newspaper Ad Design

Creative Brief

The brief outlines the client's desired outcomes and the "single-minded idea" for the Creative Department to use in concept and development.

Concepting

We generate ideas, discuss them with the client, and developed the ideas into solid art work.

Ad Development

We evaluate imagery and concepts; design print layouts and advertisements to compliment existing ads, collateral materials, video and the web; and submit artwork to the client for comment. We can make up to two revisions, if necessary.

Production

Upon layout approval, "pre-press" phase begins with the preparation of artwork for printing. Preparation of digital artwork for output.

Quality Control

Proofing, approval and final approval of all print work for output. This includes final digital proofing and/or press checking for output to advertisement medium.

Deliverable: Newspaper Ad Design

One concept, four ad designs – full page, full color

Media Planning and Buying: Through our media buying process, we identify the ideal combination of media formats for the message and target audience. We place ads, negotiating the best value, in the following formats: television, radio, newspaper, magazines, billboards, interactive media, movie theatres, and other special venues. Our planning process employs five steps, including research, strategic analysis, planning, the buy, ongoing analysis, and post-buy analysis. We work with the client to:

- Define and set a goal
- Define the target audience
- Create a meaningful message
- Create a plan to break through the clutter and noise
- Define success
- Create an integrated media plan that obtains the desired results
- Define and identify a media strategy that fits the client's budget

Research

Every strategic media plan starts with a careful examination of the client's overall marketing and communications goals. We integrate market research into all media planning to ensure media plans are as efficient and effective as possible.

Strategic analysis

We have access to Strata 3.2, Arbitron, and Nielsen data. But most importantly, buying media is all about target audience, geography, and relationship building.

Planning

Flying Horse Communication has experience planning high-image, integrated media campaigns for vertical population segments, such as age demographics and Native Americans. We take great care to ensure that the graphics and is especially evident in our media planning for Native American demographic segments.

Media Buying

We know it takes frequency (an average of six impressions) and integrated media (electronic and print) to get people to answer a call to action. Effective media buying always comes down to the three basic principles of media placement: target audience, budget, and price per impression.

Final Deliverable

Three segments spanning nine weeks, with placement follows:

First Buy –one month

Television -- broadcast and cable

Radio

Newspapers – dailies

Second Buy – two weeks

Television -- broadcast and cable
Radio
Third Buy – three weeks
Television – broadcast

Ongoing Analysis

We monitor our client's results and modify media buys if necessary to keep the goals on track.

Post-buy Analysis

Flying Horse Communication works with its clients to analyze the effectiveness of all media campaigns and make recommendations for future campaigns. Clients receive affidavits of run and tear sheets. Flying Horse can also customize end-of-campaign reports to match the client's internal and external reporting needs and requirements.

GSA Price \$1,658,258.96

Public Relations (SIN 541-2)

Public relations are the art and science of image management for a specific purpose. This can include increased awareness, issues management, better media relations or news coverage, a change of image or public perception, help responding to a crisis, etc. As a result, the steps and methodology for performing each step may vary. The list below provides an appropriate starting point for most clients.

Assessment

Analysis of key strategic factors, specifically, the client's business, customers, and product/ service. We interview the client and analyze existing news coverage. Our assessment is bolstered by:

- **Opinion polls.** A quantitative survey to get baseline information about how well the client was known and the positives/negatives.
- **Market research.** A qualitative study to gain views of influencers and to probe for actionable insights.
- **SWOT analysis:** Evaluation of the client's strengths, weaknesses, opportunities, and threats.

Strategic Communication Plan

Developing an integrated plan to coordinate public relations, media relations, government relations, marketing, and advertising to achieve organizational objectives.

Media relations

Writing news releases, pitching stories, arranging for and choreographing editorial board meetings, and writing op-ed pieces. Work includes positive front page news story in key news paper, two supportive editorials by paper, and high-visibility news packages on TV, radio talk show interviews, and positive ongoing coverage.

Issues management

Managing communication on key issues with state, county, and local government agencies and local constituents.

Marketing materials

Producing a spectrum of communication materials to reposition project and CEO. Including:

- **Writing an executive profile**
- **Brochure production.** Highlights value of project.
- **Newsletter.** Concept and design format for regular newsletter to stakeholders.

Advertising. Create print ads.

Media training. Provide media training and coaching for top executives.

Speaking tour. Book speaking engagements. Develop the themes, talking points, and coached executives prior to each event.

GSA Price \$81,412.28

Market Research (SIN 541-4a)

Market Research - Qualitative and Quantitative – Customer Research.

Customer analysis is used to better understand the wants, needs, and opinions of a client's current or potential customer base. There are a variety of market research techniques available including both quantitative and qualitative research.

Qualitative research helps us to understand customer opinions in depth – what customers feel and why – while quantitative research measures responses from a large customer base. The goal is to better understand the customer base, and potentially segment them into homogeneous groups in order to more effectively target any marketing or advertising programs.

Objective Development

With input from the client, we develop goals and determine what information is desired from the interviews.

Customer Identification

We develop a list of potential customers, known as target audiences, for the client's specific product or service.

Topic Guide Development

We develop a list of major topics and themes and design questions to meet the objectives of the interview.

Interviews

We conduct qualitative interviews, which can take a variety of formats from one-on-one interviews to focus groups to customer intercepts. Quantitative interviews are usually conducted via telephone or internet.

Analysis

We then analyze the data obtained from both the qualitative and quantitative interviews to identify trends and opinions within the customer base. We use either Microsoft Excel or a statistical program such as SPSS for statistical analysis.

Report Writing

We organize and analyze information from the interviews to identify trends in the responses or any pertinent issues. We prepare and present a final document for the client in PDF format.

GSA Price \$29,922.75*

*Includes: 43 customer intercept interviews and 400 telephone interviews were completed with customers in the client's county.

Market Research Pricelist - Qualitative Research VIP Interviews (SIN 541-4a)

VIP interviews are one of a variety of qualitative research techniques. This is an in-depth, one-on-one conversation with a very important person, such as a government official, an industry influencer, or customer. This type of in-depth interview allows the conversation to follow the topic outline, but also to deviate in order to investigate potentially important areas identified by the interviewee. The value of the research lies in being able to get profound insights.

Objective Development

With input from the client, we develop goals and determine what information is desired from the interviews.

Interviewee List Preparation

We develop a list of potential interviewees with knowledge of the client, product or service, industry, or competitors. The list targets individuals who are experts in the field; influencers in the geographical area; business leaders; current, lost, or potential customers; government officials, and stakeholders.

Topic Guide Development

We develop a list of major topics and themes and design questions to meet the objectives of the interview.

Interviews

We conduct interviews via telephone or in person. The interviewer takes copious notes about the discussion, using the topic guide, in order to fully document the conversation.

While the conversation follows the topic guide, it is a flexible interview technique that allows the interviewer to follow up on any potentially important information as identified by the interviewee. The goal is to not only answer the questions in the topic guide, but to also expand on ideas that may not have been identified by the client.

Report Writing

We organize and analyze information from the interviews to identify trends in the responses or any pertinent issues. We prepare and present a final document for the client in PDF format.

GSA Price \$1,595.88*

*Includes: 8 interviews completed state wide.

Market Research –Qualitative Research - Focus Group Interviews (SIN 541-4a)

Gathering information from a small group of people is one of the most popular qualitative research techniques. In this focus group, we lead discussions about a topic, which helps researchers obtain answers to key questions.

Objective Development

With input from the client, we develop goals and determine what information is desired from the interviews.

Interviewee List Preparation

We develop a list of potential interviewees with knowledge of the client, product or service, industry, or competitors. The list targets individuals who are experts in the field; influencers in the geographical area; business leaders; current, lost, or potential customers; government officials, and stakeholders.

Topic Guide Development

We develop a list of major topics and themes and design questions to meet the objectives of the interview.

Focus Group Interviews

We invite potential participants to attend the group session. Usually eight to ten people participate in each focus group. We conduct interviews in person and each focus group lasts approximately two hours. A moderator leads the group discussion based on the topic guide, and one observer takes notes from the group discussion. We make audio and video recordings of the sessions. We have the capability for video conferencing.

Report Writing

We organize and analyze information from the focus groups to identify trends in the responses or any pertinent issues. We prepare and present a final document for the client in PDF format.

GSA Price \$9,874.51*

*Includes 3 focus groups with 8 interviewees per group.

Market Research - Quantitative Research - Online Survey (SIN 541-4a)

Online surveys are a type of quantitative research that uses the internet to collect the data from the target audience. Online surveys can be used to collect a variety of data such as opinions on a particular topic or satisfaction with a company, product, or service. Online surveys are most effective when the client has a reliable database with email addresses.

Objective Development

With input from the client, we develop goals and determine what information is desired from the trial.

Sample size development

We determine an appropriate sample size (number of total interviews) based on the size of the target audience and the statistical confidence interval needed (e.g. 95%, 99%).

Question Development

We develop quantitative metric and demographic questions to statistically measure the objectives of the survey. Most questions are closed-ended with a pre-defined set of answers (e.g. yes or no). Questions may also ask respondents to rate their answer on a pre-defined scale (e.g. 5, 7 or 10 point).

Revision

We ask the client to review questions and then incorporate additions, changes, or deletions into the survey.

Survey

Either Flying Horse Communication employees or an independent third-party market research company administers the finalized survey, and we obtain email addresses from the client.

Analysis

We statistically analyze results to provide a numeric analysis and insight on the satisfaction of the target audience with regard to the product or service.

Report

We present survey results in a written format (e.g. Microsoft Word or PowerPoint) using graphs to highlight any statistically significant results regarding the survey objectives.

GSA Price \$19,399.92*

*Includes: 1800 surveyed, 146 responses.

Market Research - Opinion Polls (SIN 541-4a)

Opinion polls are quantitative research used to gauge the opinions of a target audience. The majority of opinion polls are used for political analysis or to gauge opinions on a potentially controversial subject.

Objective Development

With input from the client, we develop goals and determine what information is required.

Sample size development

We determine an appropriate sample size (number of total interviews) based on the size of the target audience and the statistical confidence interval needed (e.g. 95%, 99%).

Question Development

We develop quantitative metric and demographic questions to statistically measure the objectives of the survey. Most questions are closed-ended with a pre-defined set of answers (e.g. yes or no). Questions may also ask respondents to rate their answer on a pre-defined scale (e.g. 5, 7 or 10 point).

Revision

We ask the client to review questions and then incorporate additions, changes, or deletions into the survey.

Survey

M & M Research a wholly owned subsidiary of Flying Horse Communication or an independent third-party market research company administers the finalized survey, which ensures an appropriate sample size. The research company may purchase a pre-existing list of the target audience or employ random-digit dialing to contact people to conduct the survey. Responses are collected via the internet, telephone, or through the use of a mailed survey.

Analysis

We statistically analyze results to provide a numeric analysis and insight on the satisfaction of the target audience with regard to the key issue. Opinion polls may be completed multiple times to track changes in opinion over time.

Report

We present survey results in a written format (e.g. Microsoft Word or PowerPoint) using graphs to highlight any statistically significant results regarding the survey objectives.

GSA Price \$5,984.55*

*Includes: 8 minute survey via telephone with 600 respondents from 1 state

Market Research - Quantitative Tracking Survey (SIN 541-4a)

Tracking studies are conducted before and after an advertising campaign to measure the effectiveness of the messages within a specific target audience.

Objective Development

With input from the client, we develop goals and determine what information is desired from the trial.

Sample size development

We determine an appropriate sample size (number of total interviews) based on the size of the target audience and the statistical confidence interval needed (e.g. 95%, 99%).

Question Development

We develop quantitative metric and demographic questions to statistically measure the objectives of the survey. Most questions are closed-ended with a pre-defined set of answers (e.g. yes or no). Questions may also ask respondents to rate their answer on a pre-defined scale (e.g. 5, 7 or 10 point).

Revision

We ask the client to review questions and then incorporate additions, changes, or deletions into the survey.

Survey

M & M Research a wholly owned subsidiary of Flying Horse Communication or an independent third-party market research company administers the finalized survey, which ensures an appropriate sample size. The company may use an existing customer database or employ random-digit dialing to contact people to conduct the survey. Responses are collected via the internet, telephone, or through the use of a mailed survey. The same survey is repeated at a set interval (e.g. every year).

Analysis

We statistically analyze results to provide information and insight to on the survey objectives. Results are statistically analyzed to provide Once the survey has been conducted multiple times, we compare the results to identify any statistically significant changes in the responses.

Report

We present survey results in PDF format using graphs to highlight any statistically significant results regarding the survey objectives.

GSA Price \$27,728.42*

*Includes: pre-campaign 8 minute telephone survey conducted in two states, 770 respondents in each state; post-campaign same 8 minute telephone survey conducted in the same two states, 700 respondents in each state.

Brand Development (SIN 541-4a, 541-5)

Brand development is a complex task that must be adapted to each client. As a result, the steps and methodology for performing each step may vary. The list below provides an appropriate starting point for most clients.

SWOT analysis

Evaluation of the client's strengths, weaknesses, opportunities, and threats.

Strategic review

Analysis of key strategic factors, specifically, the client's business, their customers, and their product or service.

Communications Audit

A survey and analysis of the client's existing communication.

Brand audit

An internal and external analysis of how the client's brand is perceived using a variety of qualitative and quantitative research techniques. In general, this measures the brand's familiarity, relevance, esteem, and differentiation and can measure other attributes as needed.

Articulate the organization's "preferred future."

Brands should help move the organization towards some known future. This part of the brand building process defines the situation at some future time.

Evaluation of the mission statement

The organization's mission statement should be the primary positioning statement. This evaluation looks at the relevance of the mission statement and its ability to move the organization to its preferred future. When appropriate, we reformulate the mission statement.

Develop brand identity

Define key elements of the brand (which can be used for an organization, product, service or individual) including:

- **Core essence.** The simplest statement of the brand. The idea or concept that energizes and gives lift to the rest of the brand.
- **Brand values and associations.** Brand values are descriptive behaviors (e.g. innovation, collaboration) that the brand is supposed to express. Brand associations are ideas, feelings and beliefs that become associated with, for better or worse, and stick to the brand.
- **Brand story.** A simple narrative that explains the brand and puts all the elements in context.
- **"Q-factors."** As we use this, the identification of special features of the brand designed to appeal to the "old brain," which is the decision maker, rather than the "new brain" which governs cognitive ability. These elements should increase likeability, trust and believability.
- **Kind of brand.** Identification of the kind of brand best suited for the organization, product or service. For example, most clothes and cars are "identity brands" because they help an individual reinforce or express some aspect of his identity.
- **Functional benefit.** This is the first level of differentiation based on the nuts and bolts of the brand, that is, what it actual does that make it valuable.
- **Emotional or self-expressive benefit.** This is the highest level of differentiation based on the unarticulated needs and aspirations of customers in the target market.
- **What the organization will be known for.** A short statement of what the organization hopes customers and stakeholders will say when they talk about the brand.
- **Brand promise.** What the brand promises to deliver to customers. It is often expressed in the tag line.

- **Tag line.** A short, pithy, easily remembered phrase that expresses the brand promise and/or the brand position.

Develop brand position

This is the unique place in the competitive environment and is expressed in a brand positioning statement.

Brand architecture analysis

How the various brands within a single organization appear to members of the target market. It is the method that a company uses to manage its brands and is often structured in a hierarchical manner with a master brand and sub brands.

Deliverable: Brand Book

The elements of the brand identity, strategy, positioning, and architecture are embodied in a Brand Book, which is used to educate employees and develop focus and consistency in all internal and external communication including advertising: TV, print, radio, collateral, and internal.

The Brand Book is then managed by the client or the client and their agency.

GSA Price \$149,613.75

Media Duplication Pricelist (SIN 541-4b)

We offer duplication services in Mini DV, Beta SP, DVC Pro, DV CAM, or DVD/CD formats. We can provide these directly to client for distribution, or we can distribute to media outlets upon request.

Choosing media format

The client chooses between Mini DV, Beta SP, DVC Pro, DV CAM, or DVD/CD formats.

Label design

We reach a desirable label design with the client.

Loading master footage

- We load footage into the Avid Media Composer Adrenaline.
- Check audio levels
- Check video levels and quality
- Check video feeds to decks
- Check audio feeds to decks

Tape formats

We check the tape decks for audio levels and video feed. We record dubs to the desired tape format from the Avid system.

Tape Labels

We print and adhere labels to the tape, tape case, and case spine. Then we send tapes to the client.

DVD/CD formats

We check the deck for audio levels and video feed. We record footage to the DVD/CD deck from the Avid. We place the master copy of the DVD/CD into the disc duplicator and make copies.

Label placement for DVD/CD

Once the copies are complete, we print labels on stickers or directly onto the discs.

Disc case choice

Client chooses a paper sleeve, spindle, or jewel case for disc delivery. We place the discs in desired case and send them to the client.

GSA Price \$402.96*

*60 DVD dubs

Strategic Communication Plan (SIN 541-5)

In this overarching plan, which is like a marketing plan that is more effective, we coordinate all forms of communication to help an organization reach important goals, which usually includes internal and external communication as well as coordination of advertising, marketing, and public relations. It may also involve stakeholder and government relations and investor relations.

Assessment

Develop clear view of “current situation” using SWOT, executive, employee interviews, and market research.

Internal communication

GSA Price \$39,897.00

Contract Number: GS-07F-0092V (Set Aside for Small Business)

541-3 Web Based Marketing Services
541-4E Commercial Photography Services
541-4F Commercial Art and Graphic Design Services

Online Marketing (SIN-541-3)

Online Marketing - Campaign Planning

Our staff produces creative briefs, including:

- A clear statement of campaign goals (including background and supporting information)
- Details regarding the target audience
- Specifications for deliverables (ex: banner sizes)
- Mandatory elements
- Measurements of success
- The most compelling single-minded idea

Online Marketing - Campaign Concepts

We translate the creative brief into conceptual designs (sketches) and copy for use in ad units and/or landing pages

Online Marketing - Campaign Production

Finalize conceptual designs, producing final ad units and/or landing pages, per specifications outlined in creative brief

Online Marketing - Campaign Production Deliverables

Includes 3 unique concepts for ad units and 2 unique concepts for landing page; production of 5 IAB-standard ad units and 1 landing page, adapted from chosen concept. Also:

- Wide Skyscraper (160x600)
- Medium Rectangle (300x250)
- Leaderboard (728x90)
- Button 1 (120x90)
- Button 2 (120x60)

GSA Price \$2,912.48

Website Development (SIN-541-3)

Website Project Definition

Set the stage for a successful project through research, analysis and careful planning.

- **Discover** – gather information about the audience and industry, drawing from primary and secondary research, competitive analysis and client/agency insight
- **Plan** – create detailed project plan, including project goals, target audience, perception/tone, communication strategy, scope of work, budget, timeline and technical specifications
- **Prep** – confirm project plan, establish project extranet for communication

Website Information Architecture

Establish the foundation for the visual design of the site by determining how best to organize content.

- **Review** – audit existing content, identify needs, create plan to update, provide fresh content (copy and imagery) where needed
- **Organize** – develop site map showing main navigation and content
- **Present** – develop rough “wireframe” sketches, showing primary/secondary navigation and major content placement (*Includes one concept (homepage and a secondary page), plus two rounds of revisions*)

Website Interface Design

Bring the wireframes to life with a brand-appropriate graphic interface.

- **Design** – provide several look-and-feel design concepts, based on approved wireframes and established graphic standards (*each concept includes the homepage and a secondary page*)
- **Refine** – select a single design concept and incorporate team feedback (*Includes two rounds of revisions for selected concept*)
- **Develop** – produce simple HTML prototypes and a style guide to aid in development

Website Construction

Create a functional website, including integration of back-end database, platform, and/or content management system.

- **Plan** – establish conventions, file structure, technology
- **Build** – create working website, including all back-end functionality, Flash animation and interactive elements
- **Test** – conduct Quality Assurance (QA) testing, fix bugs (*Includes 1 full-time developer for a period of 4 weeks.*)

Website Launch

Prep staff and the site, launch.

- **Deliver** – transition relevant responsibilities to client
- **Train** – provide *up to 5 hours of training, if necessary, for client staff* (ex: Content Management System)
- **Prep** – conduct final testing, submit site to search engines, activate tracking code
- **Launch** – upload new files, modify DNS settings
- **Monitor** – closely observe new site for issues, fix issues

Website Maintenance

Develop plan for ongoing maintenance, evaluate success with regular reports.

GSA Price \$29,369.18*

*Information architecture includes 1 concept (homepage and a secondary page), plus two rounds of revisions; interface design includes 2 unique concepts (homepage and a secondary page), plus two rounds of revisions; development includes 1 full-time developer for 4 weeks; launch includes up to 5 hours of training and 2 weeks of post-launch maintenance and troubleshooting. Provided budget assumes implementation of a third-party Content Management System or portal software to create/manage the website, including adding, deleting, and editing content. Project budget includes all routine internal administrative costs but does not include outside costs, such as hardware, software, hosting, photography, third party vendors, travel and other services not performed in-house.

Collateral Materials Brochure (SIN 541-4e, 541-4f)

Collateral Material Development - Creative Brief

We write a brief to outline the end-use and desired outcomes for each collateral piece. This brief is used by the Creative Department in concept and development.

Collateral Material Development - Concepting

We generate ideas and develop them into solid art direction.

Collateral Material Development - Ad Development

We gather imagery and evaluate concepts; and we design print layouts to complement existing advertisements, collateral materials, video, and the web.

Collateral Material Development - Copy Writing

We write copy and flow it into a print layout.

Collateral Material Development - Production

Upon layout approval, "pre-press" phase begins with the preparation of artwork for printing.

Collateral Material Development - Quality Control

Proofing and final approval of all print work for output. This includes final digital proofing and/or press check.

Deliverable: Corporate Brochure

12 page full-color, saddle-stitched brochure
4/4 (four color over four color) cover
Pocket with place for business card

GSA Price \$5,766.11

Collateral Materials Presentation Folder (SIN 541-4e, 541-4f)

We develop presentation folders to embody the client's brand and convey critical information to a broad audience.

Collateral Material Development - Creative Brief

We write a brief to outline the end-use and desired outcomes for each collateral piece. This brief is used by the Creative Department in concept and development.

Collateral Material Development - Concepting

We generate ideas and develop them into solid art direction.

Collateral Material Development - Ad Development

Client approves photography. We gather imagery and evaluate concepts; and we design print layouts to complement existing advertisements, collateral materials, video, and the web.

Collateral Material Development - Copy Writing

We write copy and flow it into a print layout.

Collateral Material Development - Production

Upon layout approval, "pre-press" phase begins with the preparation of artwork for printing.

Collateral Material Development - Quality Control

Proofing and final approval of all print work for output. This includes final digital proofing and/or press check.

Deliverable: Presentation Folder

4 page full-color, saddle-stitch, and high-end folder

Full-color cover

Pocket with place for business card

GSA Price \$3,191.76

Collateral Materials Direct Mail (SIN 541-1e, 541-4f)

We design and manage direct mail campaigns, from creating the concepts to mailing list acquisition, postage, and fulfillment.

Creative Brief

We write a brief to outline the end-use and desired outcomes for each collateral piece. This brief is used by the Creative Department in concept and development.

Concepting

We generate ideas and develop them into solid art work for one concept and two different target audiences.

Ad Development

We gather imagery and evaluate concepts; and we design print layouts for two postcards in 4- color/2 color to complement existing advertisements, collateral materials, video, and web.

Copy Writing

We write copy for two messages and flow it into a print layout.

Production

Upon layout approval, "pre-press" phase begins with the preparation of artwork for printing.

Mailing List Acquisition

We purchase a multiple use name list to meet agreed-upon criteria. (List cost depends upon the number of names. Usually \$.05 -\$.10 per name.) In this example we purchase 100,000 names.

Quality Control

Proofing and final approval of all print work for output. This includes final digital proofing and/or press check.

Printing

We print postcards. In this instance 42,000 postcards are printed on oversized 5.5" x 8.5" high end paper.

Fulfillment and Postage

We print labels, address postcards, and mailed postcards at bulk rate. Bulk mail rates assume the use of a "permit number". In this example we labeled and mailed 23,500 postcards. This budget assumes one mailing. Multiple mailings are recommended.

GSA Price \$20,532.19

C. INTRODUCTION TO FLYING HORSE COMMUNICATION, INC.

Flying Horse Communication, Inc. is a full-service, integrated, brand communication agency. We boast a stable of industry talent who provide one-stop shopping for all of our clients – from small to large, local to global. Our mission is to help you create your preferred future. Our methodology is simple. We assess your current situation, map out where you want to go, and then build a bridge between the two. Our goal is not to sell you a product or a service but to help you achieve a result.

Our work can be divided into two areas: strategy and implementation. The services we provide on the strategy side include market research, marketing, strategy planning and brand development and management. Services on the implementation side including advertising (TV, radio, print, Internet and specialty), public relations, graphic design, and web development. We have wholly-owned subsidiaries for film & TV production and market research that serve our parent organization.

Our promise to our clients is “great creative from great strategy.” If clients simply want “great strategy,” that is, marketing and branding services, we give them a superior foundation on which to build. By like token, if clients only need “great creative,” we add our strategic insights so that their ads do some heavy lifting.

Our underlying philosophy is to combine the tools of organizational management and development with communication to help you achieve your long-term as well as short-term goals. It is far too easy to do a “one off” that looks good but, in the end, doesn’t get you where you want or need to go as an organization.

It’s all about the results

Like the rest of the world, our industry is awash in buzz words: quality, excellence, flexibility, best practices, collaboration. Pick your favorite. These concepts are very important. But, they no longer distinguish one company from another. In the wake of the quality revolutions that have altered the way we all do business, these ideas have become baseline. Companies that cannot combine quality, flexibility, excellence, etc. don’t stay in business long. There are too many good firms out there.

So, what makes us different?

We are focused on results. In fact, our process and culture are designed to:

1. Find out where you are now and what you really want to achieve.
2. Figure out the best strategies to get your organization there, and then.....
3. Implement those strategies to get results.
4. Measure how well we did and then confirm or refine our strategies and implementation.

Our communication process is built on that all-too-uncommon commodity—common sense. We look at communication as a critical part of the work of an organization—including governmental organizations—that helps them achieve important results. Conceptually our process is simple: we assess the current situation, define the preferred

future and then build a bridge between the two. We have the tools, competencies and culture to undertake all three parts of the process and get our clients superior results.

The true test of quality, excellence, collaboration, responsiveness etc. is whether you got what you wanted. This isn't about resumes or how long we've been in the business. It's about you—what happens when you spend time and money to get a result. And that's where Flying Horse Communication, Inc. shines.

D. Ordering using the GSA Advertising and Integrated Marketing Services (AIMS) Federal Supply Schedule

It's as easy as 1-2-3:

1. Review the price lists of three Schedule contractors and prepare a Request for Quotes that includes a Statement of Work and asks for a firm-fixed price quote (or a labor hour quote with a ceiling price).
2. Receive the three contractor quotes (oral presentations are encouraged), consider the level of effort and mix of labor proposed to perform the specific task being ordered, and select the Best Value offeror (including past performance).
3. Place the order directly. **If you are using the GSA Schedule for the first time, please click the link listed below for the actual procedures for ordering services or as a review.**

http://www.gsa.gov/Portal/gsa/ep/contentView.do?contentType=GSA_OVERVIEW&contentId=8106

E. TERMS AND CONDITIONS

GSA multiple award schedule contracts are awarded in accordance with the provisions of the Federal Acquisition Regulation Part 12 Acquisition of Commercial Items. To the maximum extent practicable, GSA multiple award schedule contracts include only those clauses and terms and conditions, either required to implement provisions of law or executive orders applicable to the acquisition of commercial items, or determined to be consistent with customary commercial practice. Ordering agencies may incorporate provisions in their task orders that are essential to their specific requirements (i.e., security, hazardous material handling, key personnel, etc.), provided they do not conflict with the terms and conditions of the contract. These provisions, when required, must be included in the individual task order, and any costs necessary to comply with the provision(s) prohibited by law. The terms and conditions of Flying Horse Communication AIMS contract are current through Refresh 6 to Solicitation Number 7FCB-H2-07-0541-B. An electronic version of the AIMS solicitation may be found at FedBizOpps by following this link:

<http://www.fbo.gov/spg/GSA/FSS/7FC/7FCB%2DH2%2D070541%2DB/Attachments.html>

F. HOW TO CONTACT US

Flying Horse Communication, Inc.

Attn: Jessica Tavenner (Flying Horse GSA Office): (406) 551-1004
or Deborah Smart (Business Office): (406) 551- 4243

aimscontract@fhcommunication.com

www.fhcommunication.com

(406) 586-9654

(406) 586-9666

Email

Web Address

Phone

Fax

Labor Category Descriptions

Each AIMS labor category is defined with regard to general education and experience guidelines, and typical duties. FLYING HORSE COMMUNICATION, INC. Recognizes that successful performance depends on having the right skills and experience. These skills and experience, in turn, are acquired through the proper mix of education and professional experience. Increasingly, we find that the skills needed to support complex efforts, and to meet today's problems and tomorrow's challenges, are not always supported by a traditional combination of education and work experience.

1. ACCOUNT DIRECTOR

Description

The Account Director provides ultimate account oversight and is responsible for the implementation of strategic goals across all client initiatives. The Account Director leads development of overarching client strategy and manages multiple Account Managers and Account Executives in the implementation of that strategy.

Education and Experience

- BA or MBA and equivalent experience
 - At least 15 years of client management experience
-

2. CREATIVE DIRECTOR

Description

The Creative Director formulates creative strategies to achieve business objectives and manages a Creative Team for implementation of traditional and interactive deliverables. The Creative Director is responsible for development and presentation of exceptional creative work completed in a timely manner.

Education and Experience

- BFA/MA/MFA
 - At least 15 years of experience in a creative role, 5 as a Creative Director
-

3. DIRECTOR – TV/FILM

Description

Under the supervision of and in conjunction with the Creative Director, the TV/Film Director specializes in bringing creative concepts to life by creating audio-visual advertising, usually in the form of commercials, which are then used as promotional tools for a client's product(s) and/or services. The TV/Film Director possesses strong knowledge of both the technical and creative roles of film/video production as well as in-depth knowledge of post-production processes.

Education and Experience

- BA/BFA/MFA in Film and Media Arts
 - At least 8 years of experience on a film crew, 6 as a TV/Film Director
-

4. SUBJECT MATTER SPECIALIST

Description

The Subject Matter specialist oversees multi-faceted program area, heads the development of strategic integrated subject matter product and service strategy and lends support in building and sustaining successful cross-team management structure capable of providing range of subject matter support services. The Subject Matter specialist meets regularly with clients to discuss performance, propose initiatives, and establish priorities.

Education and Experience

- BS/BA
 - At least 8 years of experience
-

5. INTERACTIVE DIRECTOR

Description

The Interactive Director oversees all interactive projects. The Interactive Director leads development of overarching interactive strategy and manages technical, creative and production staff in the implementation of that interactive strategy.

The Interactive Director has several years of experience and deep knowledge of the interactive production process and technologies and costs.

Education and Experience

- BS/BA
 - At least 8 years of interactive Project Management experience
-

6. SENIOR ART DIRECTOR

Description

Under the supervision of the Creative Director, the Art Director works with the Design Team to create traditional and interactive creative concepts based on identified strategies. The Art Director possesses strong knowledge of major design applications such as the Adobe Creative Suite and common web technologies as they relate to design.

Education and Experience

- BFA
 - At least 8 years of experience in a design role, 6 as an Art Director
-

7. FINANCIAL ADMINISTRATOR

Description

The Financial Administrator handles all general administrative and financial functions including reviewing, approving and processing all employee expenditures, consultant invoices, hotel invoices, and all other relevant direct costs; reviewing and processing time sheets; preparing task order proposals; maintaining project budgets; maintaining contract files; reviewing invoices; resolving financial issues with the Government Project Officers; and other required administrative support functions.

Education and Experience

- BS/BA/MBA
 - At least 15 years of financial related experience
-

8. ACCOUNT MANAGER

Description

Under the supervision of the Account Director, the Account Manager leads traditional and interactive projects from initial concept to final delivery. Through careful analysis and research, the Account Manager formulates business strategies to achieve client objectives and translates those strategies into a creative challenge for the Creative Team. As the primary client contact, the Account Manager coordinates with and provides timely reports to the client.

Education and Experience

- BS/BA
 - At least 5 years of client management experience.
-

9. COPYWRITER

Description

Under the supervision of the Creative Director, the Copywriter translates client objectives into original copy concepts for a wide variety of traditional and interactive projects. The Copywriter possesses exceptional writing skills, as well as strong knowledge of design and web technologies and is able to adapt copy accordingly.

Education and Experience

- BS/BA in writing-related field
 - At least 4 years of experience in a writing/editing role
-

10. PUBLIC RELATIONS SPECIALIST

Description

The Public Relations Specialist oversees any multi-faceted communications program area, plans and coordinates public relations programs for clients with the goal of creating a favorable image for a specific good or service in the eyes of a target audience. The Public Relations Specialist organizes the set-up, execution, and breakdown of displays and equipment for public relations events, and lends support in building and sustaining a successful cross-team management structure capable of providing a broad range of media and legislative support services. The Public Relations Specialist meets regularly with government program manager to discuss performance, propose initiatives, and establish priorities.

Education and Experience

- BS/BA
 - At least 12 years of experience as a Public Relations Specialist
-

11. SENIOR EDITOR – TV/FILM

The Senior Editor – TV/Film oversees diverse film/video editorial program areas as avenues in the art of storytelling. The Senior Editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "redirect" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a commercial. With the advent of digital editing, film editors and their assistants have become responsible for many areas of filmmaking that used to be the responsibility of others. The Senior Editor possesses strong knowledge of both the technical and creative roles of film/video production as well as in-depth knowledge of post-production processes.

Education and Experience

- BA/BFA/MFA in Film and Media Arts
- At least 8 years of extensive experience in the film industry, 6 as an Editor

12. SENIOR WEB DEVELOPER

Description

Under the supervision of the Interactive Director and Producer, the Senior Web Developer translates design concepts into working interactive applications through the use of a wide range of technologies, including:

- Client-side scripting languages such as JavaScript
- Server-side scripting languages such as ASP/ASP.NET, JSP, PHP, and Ruby
- Clean, standards-compliant languages such as HTML, XHTML, XML, XSLT, CSS
- Database solutions such as SQL, MySQL
- Web servers such as Apache, IIS
- Content Management Systems such as Drupal, and DotNetNuke

Education and Experience

- BS in Computer Science or related field
 - At least 4 years of programming experience
-

13. MEDIA PLANNER

Description

The Media Planner develops strategic, long-term media/marketing programs and researches and records popular media and trends. The Media Planner conducts regular research to determine what means of advertisement and implementation will work best, and lends support in building and sustaining successful cross-team management structure capable of providing a full range of integrated support services. The Media Planner meets with client, Account Manager, and Account Director regularly to discuss performance, propose initiatives, and establish priorities.

Education and Experience

- BS/BA
 - At least 8 years of experience in media planning
-

14. MARKETING SPECIALIST

Description

The Marketing Specialist is responsible for the strategic and creative direction of a client project. The Marketing Specialist coordinates and collaborates with client and other team members to assure that the project is on task. The Marketing Specialist demonstrates superior ability to develop, write, and edit copy for a variety of communication vehicles including web and has the ability to conduct research, interview, and offer creative marketing ideas to the client.

Education and Experience

- BS/BA
 - At least 12 years of marketing experience
-

15. GRAPHIC DESIGNER

Description

Under the supervision of the Art Director, the Graphic Designer implements traditional and interactive designs to specification. The Graphic Designer possesses strong knowledge of major design applications such as the Adobe Creative Suite and common web technologies as they relate to design.

Education and Experience

- BFA
 - At least 3 years of experience in a design role
-

16. RESEARCHER

Description

The Researcher leads and manages multiple research initiatives, and helps develop an innovative market positioning strategy that meets client requirements and industry standards. The Researcher builds relationships with technical experts in academia and contracts assistance when required and meets with client regularly to discuss performance, propose initiatives, and establish priorities.

Education and Experience

- BS/BA
 - At least 8 years of experience conducting research
-

17. MEDIA BUYER

Description

The Media Buyer locates and purchases media placement using Media Planner's data in preparation for execution of marketing and advertisement campaigns. The Media Buyer oversees the execution of the media plan to ensure customers' expectations were met.

Education and Experience

- BS/BA
 - At least 4 years of experience buying media, including TV, print, radio, and web
-

18. JUNIOR EDITOR – TV/FILM

Description

Under the supervision of the Creative Director and the Senior Editor, the Junior Editor aids in collecting and organizing all the elements needed to edit the film. When editing is finished, the Junior Editor oversees the various instructions necessary to put the film into its final format. The Junior Editor possesses a working knowledge of both the technical and creative roles of film/video production as well as a growing knowledge of post-production processes.

Education and Experience

- BA/BFA in Film and Media Arts
 - At least 4 years of extensive experience in the film industry, 2 as an Editor
-

19. ACCOUNT EXECUTIVE

Description

Under the supervision of the Account Manager or Account Director, the Account Executive is responsible for the everyday operations of the account. The Account Executive will ensure that all deadlines are met and that all projects are within budget.

Education and Experience

- BS/BA
 - At least 1 to 3 years of client management experience.
-

20. PHOTOGRAPHER

Description

Under the supervision of, and in conjunction with the Creative Director, the Photographer specializes in capturing still images of actors, animals, products, and/or concepts, in both studio and on-location situations, which are then used as promotional tools for a client's product(s) and/or services. The Photographer possesses strong knowledge of both the technical and creative roles of photography as well as in-depth knowledge of layout and design.

Education and Experience

- BA/BFA/MFA
- At least 8 years of experience in the photography industry, 6 as a Photographer

21. FLASH DEVELOPER

Description

Under the supervision of the Creative Director, the Flash Developer specializes in the design and development of Adobe Flash interfaces. The Flash Developer possesses strong knowledge of major design applications such as the Adobe Creative Suite and common web technologies as they relate to design.

Education and Experience

- BS/BA
- At least 4 years of related experience

22. WEB DEVELOPER

Description

Under the supervision of the Interactive Director and Producer, the Web Developer translates design concepts into working interactive applications through the use of a wide range of technologies, including:

- Client-side scripting languages such as JavaScript
- Server-side scripting languages such as ASP/ASP.NET, JSP, PHP, and Ruby
- Clean, standards-compliant language such as HTML, XHTML, XML, XSLT, CSS
- Database solutions such as SQL, MySQL
- Web servers such as Apache, IIS
- Content Management Systems such as Drupal, and DotNetNuke

Education and Experience

- BS in Computer Science or related field
- At least 3 years of experience programming

23. ADMINISTRATIVE ASSOCIATE

Description

The Administrative Associate performs complex and routine administrative and clerical support duties to relieve client of administrative details, and answers routine inquiries and prepares responses to routine correspondence. The Administrative Associate designs spreadsheets and maintains databases. The Administrative Associate researches and compiles special reports. The Administrative Associate usually has practical knowledge of computer applications including word processing, spreadsheet, database, electronic mail, and presentation software. The Administrative Associate provides administrative, project assistant, and administrative support, and may provide secretarial, word processing, graphics, database management, and editing support.

Education and Experience

- High School Diploma
- At least 4 years of experience in an administrative role

24. PRODUCER

Description

Under the supervision of the Creative Director and/or Technical Director, the Producer directs specific activities to implement projects. The Producer has several years of experience and deep knowledge of the production process, logistics, technology and costs of the project. A deadline-driven individual, the Producer adheres to Project Management best practices to ensure smooth projects and timely, accurate deliverables. There are three primary types of projects that the Producer will manage:

- Broadcast – oversees and coordinates locations, cast, crew, wardrobe, props, logistics and other resources to ensure a smooth process pre-production, during production and post-production.
- Print – oversees and coordinates locations, talent, photographers, crew, wardrobe, props, logistics and other resources to ensure a smooth process pre-production, during production and post-production.
- Interactive – works with Interactive Director to define technical approach, craft Information Architecture, assembles resources, schedules production and oversees Web Developers.

Education and Experience

- BS/BA
 - At least 4 years of experience in a Producer role in one or more of the disciplines
-