



Procurement and Contracting Services

Request for Proposals for Commercial Video Production Services

ADDENDUM #1

**Please mark all proposal submission
Envelopes with the following information**

**Sealed RFP # L192508
Due on October 9, 2024 no later than 2:00 PM, MST**

Please see the below attached links to recent campaigns to provide examples of the current aesthetics:

1 - <https://youtu.be/2KZYfskKcTg?si=QKzQHxpzW0tMZUf7>

2 - <https://youtu.be/xQn9pk-C52w>

3 - <https://youtu.be/kmQIIbsRxiA>

The following questions were received prior to the close of the Technical Question Period close on September 24, 2024 at 12:00PM MST. Substantially similar and/or duplicate questions have been removed:

|

1. If not can you provide us information in the boards pertinent to budget? ie. number of locations? How many talent within each location? Proximity of locations to each other? Are all the locations on the Tucson main campus? How much, if any of the talent appear in multiple locations?

The University is still solidifying the final concepts with a third-party creative vendor. One early concept (including scripts and storyboards) is currently available for review <https://arizona.box.com/v/ArizonaL192508>. The other concept is not yet complete but will continue the theme of creating impact. The spot should also match the visual style and techniques outlined in the existing storyboards. Both concepts will involve 1-2 primary talent (with TBD background talent, 10-15 individuals estimated, some duplicated across productions), the face-match element (alt wardrobe/makeup, alt scenes), and filming exclusively or primarily on campus and within U of A campus facilities.

2. 5.1.4 Expectations: Will this be captured/filmed on the campus? If not, where are you looking for the production to be based?

At this time, all filming locations are expected to take place on campus. Campus locations will be used as stand-ins for medical, research, and other workforce locations. There may be scenes filmed with desert scenery off-campus. If the concepts pivot and studio rentals are needed, this can be considered a novel out-of-scope cost added to the project budget.

3. Captioning and Accessibility: Beyond closed captions in English, are there any other accessibility requirements or language needs we should be aware of?

No, not at this time. Additional later requirements can be considered additional scope expansion to be added later to the project budget.

4. Will we be incorporating any existing/archival footage from the University?

Potentially. At this time the concepts rely on novel footage, but any existing or archival footage requested for integration into the concepts will be sourced and provided by the University.

5. “Two sets of video assets in three forms” - Are we ultimately creating 2 different stories / storyboards which are then to be cut down into 3 different lengths each?

Correct – there will be two separate stories/storyboards, and each of these needs to be cut to three different lengths (each output in three formats).

6. Do you need vertical versions of the different sets of videos (:30, :15, :06)? Yes, vertical versions required for :30, :15 and :06 cuts. -MC

Yes, we need vertical cuts for YouTube pre-roll and social executions. All spot versions will require 1:1 (square), 16:9 (landscape) and 9:16 (vertical) cuts for the :30, :15 and :06 versions.

7. Are there specific areas within the technical proposal that hold more significance in evaluation?

Evaluation criteria are documented in section 3.9.8 and this section is in descending order of importance.

8. What themes or messages do you want to emphasize in the videos?

The overall theme is showcasing the key strength areas of the university and how those strengths impact the world – i.e. job preparedness, research impact, etc.

The key strength areas we are prioritizing are health sciences, arts, space and environmental research.

9. Who will be the primary point of contact during the production process?

Primary point of contact will be Frank Camp, and the production will be supported by an internal group of U of A staff members and project/production managers.

10. What visual style do you envision for the videos?

Please see the three video link examples preceding this addendum.

11. Has UofA estimated the number of shooting days needed for the video project?

U of A anticipates 2-3 primary shooting days, with potential of up to 2 half-days for pickups.

12. How many royalty-free music tracks do you anticipate needing for the three video versions?

Since there will be two individual stories/videos, there will likely be a need for two music tracks, with sync licenses for each of the cut variations.

13. How much stock footage do you envision needing for the project?

Unclear at this time. Most footage used will be novel or pulled from past University projects. Stock footage used would likely be filler.

14. Have you worked with the same video production company on similar projects in the past and if so, what are the key reasons UofA continues to work with the same production company?

The University has utilized several vendors to provide this and similar services over the past few years.

15. Is there a preference for local firms?

There is no preference for local vendors.

16. We are wondering if it would be possible to move up the award date to 10/9, which we realize would require earlier submissions as well.

No. The RFP is set to close on 10/9 and the committee requires time to review and score bids before making the final award.

17. Is it fair to say the “Wonder” series of videos on the UofA YouTube channel matches the brand and scope of the videos described in this RFP?

Correct – please also see the three links shared at the beginning of the addendum document for the specific Wonder spots conveying the desired aesthetic and level of quality.

18. Are vendors located outside of the state of Arizona qualified to submit proposals?

Yes.

19. How many principal on camera talent is estimated? How many extras?

Unclear. At this time the concepts appear to call for at least 2 leads, one for each video concept and around 5-10 primary extras, with background extras (UA students) filling various scenes.

20. Will there be someone within the university assisting us with coordinating scheduling filming of on campus locations?

Yes, University Marketing has a small team of project managers and producers who will be working closely with the selected vendor team on scheduling and arranging access to campus locations.

21. Do you need subtitles or captioning for ADA requirements or translation in other languages?

Yes, subtitles/captioning in English would be helpful.

22. Do you need any media planning or media buying as part of this campaign launch?

No, our ad placement is being handled by our media buying firm.

23. In regard to section 5.1.5.2 Preferred Capabilities: how heavily will this be considered in terms of the overall proposal? If you feel the video production company is lacking in this area, will this harm the proposal submission?

The primary evaluation focus for the committee is on the Required Capabilities and other evaluation criteria. The Preferred Capabilities may be considered if there are firms that are closely matched in terms of ability to help the committee make a final decision.

24. Is there an incumbent for this contract?

The University has utilized several vendors to provide this and similar services over the past few years.

25. Is a VPAT required with proposals if not applicable to the performance of this contract?

No, VPAT is not required for this RFP as there is no software element.

26. Budget - \$275,000. Is this based on a specific prior scope (such as expected days of production, expected talent budget, previous production)? Is there a desired split to the budgets? IE would you want to see equal levels of dollar investment in BOTH productions or not?

This budget is based on available funds and past prior scope for some similar projects. Ideally the two productions will be mostly equally funded, but there is likely to be synergy in doubling-up of locations, filming time and talent. If one production calls for significantly more resources than the other, the amounts invested do not need to be even.

27. Team – Who will be our client - can you provide names and/or roles? Will this be an internal U of A team or external agency?

The awarded vendor will be supported by a small team from University Marketing composed of project managers, production staff, client managers and creative staff who will assist with access, legal, and other matters as needed. The lead contact will be Frank Camp, with Jenna Rutschman as a secondary contact.

28. Are you required to execute an RFP for video projects over a certain budget?

Investment in production for national campaign ads exceeds University procurement thresholds and so this annual project (when not edited in-house) is always either sent for competitive bid, to RFP, or uses an existing RFP-awarded creative services vendor.

29. File Format Can you accept DaVinci projects or FCPX projects?

No, final archive projects must be delivered in Adobe Premiere.

30. Is there an incumbent? If so, who is the present incumbent?

There is no YOY incumbent. The University has utilized several vendors to provide this and similar services over the past few years.

31. What are the technical deliverables such as type of video file, resolution (1080, 2160 (4k), etc..) and how will it be delivered (drive, cloud, etc.)

For the final broadcast/traffic files, the specs required are:

Digital – Social Media Deliverables – 1080x1350, 1080x1920, 426x240 up to 3840x2160, 1080x1080, 1200x900, 900x900, 1200x628

Video – Streaming Deliverables – 16:9, 9:16, 1080x1080, 1080x1350, 1920x1080

Assets to be delivered via drives and accessible via cloud for populating with various teams.

For the provision of archived/raw files, the specs required are:

Any and all RAW working files (including any photography and video footage).

Any and all project files used to create the work (e.g. Adobe Premiere video timelines, Photoshop design or photo manipulation files, InDesign files for layout, etc.). Project files should be packaged with any RAW or working files linked within those project files (e.g. images, graphics, templates, photo assets, etc.)

Transcoded Video Files: Along with the RAW footage, footage should be transcoded to -

Format: MOV or MP4
Compressor: Apple Pro Res LT (minimum)
Frame Size: 1920 x 1080
Frame Rate: 23.98
Field Dominance: Progressive
Color Space: Rec 709

Audio Specs
Codec: PCM or AAC
Sample Rate: 48hz
Bitrate: 128

32. Channels it will be used on? Print, OOH, OTT/ CTV, Broadcast, social, web, industrial, etc.?

Both. Videos will be used within a paid digital media campaign as well as television broadcast (poss. Paid and gifted). Production may also be used on owned web properties and during events and presentations. Stills from production may be used in other editorial or promotional settings. All rights must be managed for the widest possible exposure.

33. 5.0 Can you please provide specific video examples and links that align with brand and current campaign branding as demonstrated in recent video campaign materials?

See the example video links preceding this addendum for examples.

34. 5.1.4 Production Requirements: Will this be a narrative (fiction) or documentary?

Fiction, but based on conceivably real events.

35. 5.1.4 Production Requirements: If this is a narrative, are you looking to utilize professional SAG/union actors?

University is open to SAG/union actors but requires rigorous rights management covering our anticipated use cases for the final works.

36. 5.1.4 Production Requirements: What type of rights management do you foresee U of A will be involved with?

U of A requires talent releases (releasing the institution and its board) for any individuals in scene, including background talent. This may be managed through an existing licensing process if working with professional actors, or the University's

own forms (e.g. for background talent). The University also requires a copyright transfer of both the final and raw assets in order to use these assets in future unrelated works and/or license them outwardly as needed. U of A will also need to fully understand and track any limited use rights associated with music and stock files, and any other copyrighted elements used in the works.

- 37.5.1.4 Edit, Design Projects and Assets Requirements: What are the expectations for graphics/motion graphics/animation? Will this involve 3D, 2D graphics and animations or basic graphics. Can you supply specific examples of what you are looking for?

At this time, the concepts call for only basic graphics and animation. If an animated element is introduced into the post-production process in excess of the concepts, this will be considered an out-of-scope additional element.

38. Are there any partners vendors or affiliates that would need to be involved or featured in the project?

Only University of Arizona internal entities will be involved in the project at this time.

39. Are you still using the WONDER campaign at all, if yes will it be part of this project?

Yes, this fits within our Wonder campaign. Spots should close with a consistent "Wonder Makes You" endcard.

40. Do you have any additional guidance on what sort of work examples you would like for us to include in the RFP submissions? We're looking for some guidance on the style and vision for the project to make sure we can provide the most relevant work samples.

See the example links above the addendum for an example of the quality and visual style that the team is looking for.

41. Will there be a scoring matrix to decide the final outcome of the RFP, if so can you provide us more details about the factors that will be used in the scoring matrix?

Yes, vendors will be scored using a scoring matrix evaluation the below criteria:

- Proven ability to deliver the type of product(s) necessary to match the University of Arizona's current creative style and level of production quality.
- Cost of services (in-house and outsourced).
- Team experience and expertise.

42. Would you like to gather still photography assets during the shoot day?

We do hope to capture stills during this shoot, but stills will be captured by U of A internal photographers.

End of addendum, all else remains the same.