

DDC International

- 1. ESSC AREP had a similar RFP back in June. Can you clarify what changed about the project and scope of work, and why this was released again? Have any of the portions of the previous RFP been assigned or completed already?**

Communication requests continue to ramp up from USAID AREP. This additional RFP is intended to absorb some of the additional communication requests that continue to be solicited from USAID.

- 2. What are examples of the types of videos and audio content you want to create? (Either samples from Environmental Incentives, USAID, or other productions you find similar to what you envision and are considered successful)**

A successful video is one that will explain complicated environmental topics to a general audience that likely does not have the educational background on the topics, using compelling visuals and framing the topics in a positive way. Relevant examples include this video produced by the BBC: <https://www.youtube.com/watch?v=rFw8MopzXdl> and this video shared by the New York Times: <https://www.nytimes.com/video/science/100000002990028/how-it-happens-carbon-capture.html>. Products might be shared on the following: USAID and U.S. government Medium, Exposure, social media platforms, and websites; online/social media sites of the partner organizations that implement AREP; Washington key influencers and decision-makers' blogs and online platforms (Congressmen, etc.); local TV (possibly); and other USAID environmental sites such as *Climatelinks* and *Biodiversitylinks*.

- 3. Can you clarify this statement, in Section A of the Financial Proposal section of the RFP? “Note that providers are encouraged to gather multiple angles of video footage within a single international travel trip.”**

The purpose of this statement is to encourage production teams to leverage international trips to collect as much footage as possible; footage that could be used for other projects to minimize future travel needs. Recognizing that travel may involve remote locations and interactions with Indigenous groups, we would like to minimize any unnecessary trips if possible.

- 4. Do you mean to say that the expectation is the production team would film multiple b-roll scenes and collect a variety of footage covering program activities during each production trip?**

We highly recommend production teams take advantage of any travel to capture multiple footage, including b-roll scenes, that can be used during post-production and/or for future projects.

- 5. To confirm, the projected budget is between USD \$450,000-500,000 between now and the first half of 2024, but the exact number of videos and associated audio content hasn't been defined yet, is that correct?**

Yes, that is correct—due to the demand driven nature of the ESSC, the exact number of video projects are not defined yet. Depending on USAID interest and need, individual Task Orders, scope, and budget will be defined as demand for these videos arise.

6. **Should the budget detail travel and associated costs and if so what locations should we use to determine these rates? Are there certain set rates for hard costs you want us to use for things like M&IE, hotels, airfare, ground transportation, etc since these could vary wildly depending on the actual location?**

Travel will be to the Amazon countries where USAID has its presence, including Brazil, Colombia, Ecuador, Guyana, Peru, and Suriname. For M&IE and hotel rate, please refer to the State Department website [here](#). For airfare and ground transportation, please provide reasonable and realistic estimates based on travel location, keeping in mind that each Task Order will have its own scope and budget where the actual costs will be outlined. For the purpose of building your budget proposal, you may choose to use any one or more of the Amazon countries.

7. **Beyond explaining day rates for key personnel and providing a sample budget of the requested 5x 2-week trips, is cost competitiveness going to be a factor in determining the service provider, given that the budget seems to be set already and the RFP hasn't defined the actual deliverables yet?**

Although cost competitiveness will be considered, more weight will be given to the technical criteria in the proposal (please refer to evaluation instructions in the RFP). Having said that, we do expect any cost proposal to be reasonable and bidders are encouraged to provide a discount on their standard commercial rates.

8. **Is showing experience with similar scope of work, capacity to carry out the project, and flexibility/creativity to adjust production concepts more important than the cost proposal at this point?**

Yes, as mentioned above, the technical proposal will be given higher importance in the selection process. As outlined in section 7 of the RFP, the evaluation committee will evaluate and score each of the four criteria—technical capability, technical approach, proposed staff, and company past performance—on a 100-point scale. The cost proposal will be evaluated for realism and reasonableness of prices, and may only be a factor in the selection process when the technical proposal scores are essentially equal.

9. **If length, style, and approach to each of the productions haven't been decided yet, how will it be determined and when in the process? Will the videos be conceived as a series or will each have their own style?**

Videos are intended to be social media-friendly and also aligned with the client's preference of video length. Depending on the task and specific client request, some Task Order scopes may call for shorter or longer videos. Each body of work will have a defined scope that outlines length, style and approach. Videos might be produced in a series or discrete videos depending on USAID need.

10. **The RFP mentions, in addition to the videos, that there will be audio assets that could be podcasts or radio spots, which are very different types of productions. How will these be determined as well?**

Production will vary depending on client request. Once the request is made, we will have an opportunity to scope the product and draft a detailed SOW and budget, which will inform the final production.

- 11. If distribution and marketing is expected from the service provider, how will a strategic plan be defined with EI and USAID and how should it be acknowledged in the budget, given that we don't know what is being marketed yet?**

While we welcome your input in the distribution and marketing of the final product, this will be primarily handled internally and through USAID channels.

- 12. What are the expectations for viewership and listenership in terms of numbers, locations, etc?**

Products might be shared on the following: USAID and U.S. government Medium, Exposure, social media platforms, and websites; online/social media sites of the partner organizations that implement AREP; Washington key influencers and decision-makers' blogs and online platforms (Congressmen, etc.); local TV (possibly); and USAID` environmental sites such as *ClimateLinks* and *BiodiversityLinks*.

- 13. In section 7, under Cost Proposal, the period of performance is listed as being from December 1, 2021 (estimated start date) through August 14, 2021. Do you mean August 14, 2024?**

The period of performance is from December 1, 2021 (estimated start date) through August 14, 2024.

- 14. What would the invoicing schedule be given that there will be multiple as-yet undefined productions over the next 2.5 years?**

Invoices for each Task Order will be due on the 8th of the month for work performed during the previous month.

- 15. Please share what a step-by-step review process for each production would look like for both EI and USAID? (From storyboarding to final delivery) What would the review process time frame be for each stage of a production? Who would be involved at each stage?**

EI and the client will first scope the video together, which includes laying out a time frame for each stage of production, but exact timing is dependent on client review. EI and the service provider will work on the script and storyboard, getting it ready for client review and approval. EI and the service provider will also work on pre-production planning together, with client input. Production happens with minimal EI oversight. Post-production involves several rounds of submissions and revisions with the client.

- 16. How familiar are the staff at EI and USAID overseeing this project with the video production process and have they shepherded similar projects before?**

While we can't speak to the experience of USAID staff, EI's communications team has extensive knowledge and experience in the video production process.

Rana Labs, LLC

- 1. On Page 7, Cost Proposal: the period of performance is December 1, 2021 - August 14, 2024 (there is a small typo indicating August 14, 2021).**

Yes, the Period of performance is December 1, 2021 (estimated start date) - August 14, 2024.

- 2. Are the target countries for filming (5 trips, 2 weeks each, 2 individuals) the same as previously identified for the Amazon Regional Environment Program countries? They include the following: Peru, Colombia, Brazil, Guyana, Suriname and Ecuador.**

Yes, as of right now, but that could change in the future based on USAID's footprint in the region.

- 3. In a Time and Material IQ Subcontract, would we be able to create amendments to the subcontract if the design or vision of the video(s) changes substantially from the outset of the project? We would appreciate guidance on how best to incorporate more flexibility for a high number of revisions, beyond the typical number of rounds offered, in case this were to occur throughout the life of the project.**

To accommodate additional (ie. unexpected) rounds of review, we can build in a level of effort buffer within each individual Task Order of between 4-6 rounds of review. Billings would only be invoiced based on actual hours incurred. See question #15 above for more information.