

UNIVERSITY OF HAWAI'I		AMENDMENT OF SOLICITATION	PAGE 1 of 13
1. AMENDMENT NO. 2	3. REQUEST FOR PROPOSALS (RFP) NO. <u>27-5832</u> Dated <u>SEPTEMBER 2026</u> Provide Video Production Services for University of Hawai'i System, Honolulu, Hawai'i		
2. EFFECTIVE DATE September 30, 2026			
4. ISSUED BY Director, Office of Procurement Management 1400 Lower Campus Road, Room 15 Honolulu Hawai'i 96822 BUYER: <u>T. Shibuya</u>		5. CONTRACTOR (NAME AND ADDRESS) N/A	
6. The RFP referenced above is amended as set forth in block 7. The hour and date for receipt of offers ☐ is extended ☒ is not extended. This amendment is attached to HlePRO solicitation P27000363 for distribution and acknowledgement purposes.			

7. DESCRIPTION OF AMENDMENT

A. The University's response to questions is attached hereto and made a part hereof.

EXCEPT AS PROVIDED HEREIN, ALL TERMS AND CONDITIONS OF THE DOCUMENT REFERENCED IN BLOCK 3 UNLESS HERETOFORE AMENDED, REMAIN UNCHANGED.

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**Responses to Questions for solicitation: RFP No. 27-5832 to
Provide Video Production Services for University of Hawai'i System**

- 1. For Section 2.5(A), may an Offeror satisfy the requirement for ten years of higher-education recruitment, marketing, and brand-awareness experience through the combined experience of its proposed project team, subcontractors, consultants, or joint-venture partners? Similarly, for Section 2.5(G), may the required senior staff member with higher-education communications or marketing experience be a subcontracted consultant or project team member rather than a direct employee of the Offeror?**

No, the requirement for at least TEN (10) years of extensive experience working with higher education institutions developing recruitment, marketing, and brand awareness campaigns must be satisfied only by the Offeror entity and may not be satisfied through the aggregate or combined experience of its proposed project team, subcontractors, consultants, or joint-venture partners.

The requirement of at least ONE (1) senior staff member with experience coordinating communications or marketing in higher education does not need to be a direct employee of the Offeror. The individual may be a subcontractor, consultant, or other member of the proposed project team.

- 2. For filming efficiency, can b-roll captured for one video be used in other videos for the project if applicable (e.g. general campus shots, other universally suitable footage)?**

Yes, the University shall review the footage and determine whether or not it is applicable for the other video series.

- 3. Is there a target budget or budget range you have in mind for this contract?**

No, the University does not have a target budget or budget range for the contract.

- 4. Does the requirement for at least ten (10) years of extensive experience working with higher education institutions developing recruitment, marketing, and brand awareness campaigns need to be satisfied solely by the Offeror entity itself, or may the experience of key personnel, subcontractors, strategic partners, or a joint venture partner be used to satisfy this qualification?**

The requirement for at least TEN (10) years of extensive experience working with higher education institutions developing recruitment, marketing, and brand awareness campaigns must be satisfied only by the Offeror entity and may not be satisfied through the aggregate or combined experience of its key personnel, subcontractors, strategic partners, or joint-venture partners.

- 5. Appendix B, Business Classification Certification Statement, defines a small business concern as one registered with its status represented in SAM.gov. Our entity has submitted documentation to obtain a Unique Entity ID through SAM.gov and is awaiting validation. Is an active SAM.gov registration required to certify as a small business concern for this State of Hawai'i RFP, or may an otherwise qualifying business certify while SAM.gov validation is pending?**

It is the responsibility of the Offeror to input the appropriate information to comply with the requirements of Appendix B.

- 6. Will the University identify, contact, schedule, and secure participating students, faculty, staff, alumni, and other individuals appearing in the videos, or is the contractor expected to recruit and provide actors/talent? If the contractor is expected to provide talent, should offerors include talent fees, casting, and related expenses in the all-inclusive proposal price?**

The University shall assist the Contractor in identifying and coordinating with participating students, faculty, staff, alumni, and other members of the University of Hawai'i community, as appropriate and subject to applicable University policies, procedures, availability, and required approvals. Such assistance does not guarantee that any particular individual will participate or be available.

If the University determines that additional talent from outside the University community is appropriate or necessary, the Contractor shall assist with identifying, coordinating, and securing such talent, subject to applicable laws, policies, and approvals.

Offerors shall include in their all-inclusive proposal price all anticipated costs associated with casting, talent fees, releases, and other talent-related expenses necessary to perform the video production services.

- 7. Please clarify whether the University will provide access to and secure approval for all filming locations, including campus locations, high schools, clinics, homes, workplaces, and community settings. If external locations, permits, or location fees are required, should those costs be included by the contractor in the proposal price?**

The University shall assist the Contractor with identifying and coordinating access to University-owned or affiliated filming locations, including campus locations as appropriate and subject to applicable University policies, procedures, availability, and required approvals. Such assistance does not guarantee access, availability, approval, or permission to film at any particular location.

For external locations, including but not limited to high schools, homes, workplaces, clinics, and community settings, the Contractor shall be responsible for coordinating access, obtaining any required permits, permissions, approvals, and location releases, as applicable. Responsibility for securing access to a particular external location may depend on the circumstances and the requirements of the location owner or controlling entity.

Offerors shall include in their all-inclusive proposal price all anticipated costs associated with location access, permits, location fees, releases, and other related expenses necessary to perform the video production services.

8. Please clarify the intended scope of voiceover. Will the University provide approved voiceover talent and recordings, or should the contractor include voiceover casting, talent fees, recording, and usage rights in the proposal price?

The University may provide or make available in-house voiceover talent and/or recordings when appropriate and subject to availability, applicable University policies and procedures, and any required approvals. The University does not guarantee that in-house talent or recordings will be available or used for any particular video series.

Depending on the needs and creative direction of a video series, the University may determine that outside voiceover talent is appropriate or necessary. In such circumstances, the Contractor shall be responsible for assisting with voiceover casting, coordinating recording, and obtaining any necessary licenses, releases, or usage rights, as applicable.

Offerors shall include in their all-inclusive proposal price all anticipated costs associated with outside voiceover talent, casting, recording, usage rights, licenses, releases, and other related expenses necessary to perform the video production services.

9. The RFP requires delivery of all creative assets for unrestricted future use. Please clarify the required licensing scope for music and voiceover, including whether the University requires perpetual, worldwide, paid-media, broadcast, streaming, web, and social-media usage rights.

The Contractor is responsible for ensuring that all music, voiceover, and other third-party creative elements incorporated into the deliverables are properly licensed or otherwise cleared for the University's intended use.

Licenses and rights obtained by the Contractor shall permit the University to use the final deliverables, including applicable paid and unpaid media, broadcast, streaming, web, social media, and other distribution channels, without additional costs or restrictions.

Offerors shall include in their all-inclusive proposal price all anticipated licensing, talent, usage, renewal, clearance, and related costs necessary to provide the required rights. Offerors are responsible for identifying and disclosing any material limitations, exclusions, time restrictions, geographic restrictions, media restrictions, or additional fees associated with proposed third-party elements.

The University does not require the Contractor to obtain rights beyond those necessary to satisfy the University's intended use of the deliverables.

10. 1. Section 2.4 requires nine unique :30 videos, each in horizontal and vertical formats. It also appears to require one :15 cutdown from each :30 video in both formats. However, Series No. 2 identifies only three cutdowns in total, while the other sections count the horizontal and vertical versions separately. Please confirm whether the complete scope consists of: a. Nine unique :30 videos delivered in horizontal and vertical formats (18 video files); b. Nine unique :15 cutdowns delivered in horizontal and vertical formats (18 video files); and c. Four :30 radio spots for a total of 40 final files.

Yes, the complete scope consists of NINE (9) unique :30 video concepts, each delivered in both horizontal and vertical formats; NINE (9) corresponding :15 cutdowns, each delivered in both horizontal and vertical formats; and FOUR (4) :30 radio spots, for a total of FORTY (40) final files, and is also detailed in the table below:

		:30 VIDEO		:15 VIDEO		RADIO	
	UNIQUE CONCEPTS	Horizontal	Vertical	Horizontal	Vertical	:30 sec	TOTAL
Video Series No. 1 - University's 10-Campus System	3	3	3	3	3	1	13
Video Series No. 2 - Online Degree Programs	3	3	3	3	3	1	13
Video Series No. 3 - Direct2UH	1	1	1	1	1	1	5
Video Series No. 4 – University of Hawai'i at Manoa	2	2	2	2	2	1	9
TOTAL	9	9	9	9	9	4	40

11. Can the radio spot be repeated from the audio of one of the TV spots, or is it expected to be unique?

Yes, the radio spot may be repeated from the audio of one of the TV spots.

12. For Video Series No. 1, are each of the 10 UH campuses expected to be represented visually, or is representative footage from across the system sufficient? Are the four education centers mentioned in Section 2.1 also expected to be represented?

There is room for flexibility in creative direction, and the University welcomes fresh approaches that enhance the storytelling for each series.

The selected approach shall provide an appropriate and representative depiction of the University of Hawai'i system and support the University's objectives and requirements. The University reserves the right to determine whether proposed footage and locations adequately satisfy its objectives.

- 13. Please clarify the division of responsibility for talent and location coordination. Will the University lead the identification and confirmation of featured participants, secure campus and location permissions, and coordinate releases?**

Please refer to the University's response to Question 6 and Question 7.

- 14. Is there an established not-to-exceed budget or anticipated contract range for the complete scope of work?**

No, the University does not have an established not-to-exceed budget or anticipated contract range for the complete scope of work.

- 15. Section 2.5(A) and Appendix F require the Offeror to demonstrate at least ten (10) years of extensive experience working with higher education institutions developing recruitment, marketing and brand awareness campaigns. For purposes of satisfying this requirement, may the relevant experience of multiple principals and key personnel be combined? If so, does the University calculate the ten years based on aggregate individual experience ("person-years"), including overlapping years among team members, or must the experience represent ten distinct chronological years? May qualifying experience performed by those individuals while employed by prior organizations also be included?**

No, the requirement for at least TEN (10) years of extensive experience working with higher education institutions developing recruitment, marketing, and brand awareness campaigns must be satisfied only by the Offeror entity and must be at least TEN (10) distinct chronological years of qualifying experience. The requirement may not be satisfied by aggregate individual experience or "person-years", including overlapping years among principals or key personnel, nor by experience gained by principals, key personnel, subcontractors, consultants, or other proposed team members while employed at prior organizations.

- 16. For Appendix F case studies and Appendix G references, may an Offeror include qualifying projects completed by its principals or key personnel while employed by a prior organization, provided the proposal clearly identifies the prior organization, the individual's specific role and responsibilities, and the client or reference associated with that work?**

No, the case studies and references submitted in Appendix F and Appendix G must relate to qualifying work performed only by the Offeror entity.

Projects or experience performed by principals, key personnel, subcontractors, consultants, joint-venture partners, or other proposed team members while employed by, affiliated with, or performing services through a prior organization may not be submitted as case studies or references of the Offeror for purposes of satisfying the requirements of Appendix F and Appendix G.

- 17. Appendix G requires three references from "educational institutions or programs" for whom similar services have been provided. Please confirm whether qualifying references may include K-12 educational institutions or programs in addition to higher education institutions, provided the services performed are similar in nature and scope to the services requested in this RFP.**

K-12 educational institutions, in addition to higher education institutions, may be included as references in Appendix G, provided the services performed are similar in nature and scope to the services requested in this RFP.

- 18. For Video Series No. 2 – Online Degree Programs, Section 2.4(D)(3)(a) specifies three (3) fifteen-second cutdowns in total. Please confirm whether each cutdown is required in both horizontal (16:9) and vertical (9:16) formats, resulting in six (6) delivered files, or whether only three (3) fifteen-second cutdown files are required.**

Please refer to the University's response to Question 10.

- 19. Section 2.4.C–F (Production Schedule): Filming specifies up to five half-days (1/2 day / 6 hours each) on O'ahu. Will the University accommodate back-to-back filming schedules within a single production window to optimize travel costs?**

Scheduling of filming days will be coordinated with the awarded contractor once the project begins. The University will make reasonable efforts to accommodate back-to-back filming schedules within a single production window, when feasible and when schedules, talent, locations, and other project requirements allow.

- 20. Section 2.4.C–F (Supplemental Recording): Can all required audio and video assets be accomplished within the five designated half-day production shoots on O'ahu, or does the University anticipate additional off-site or supplemental recording days?**

The University anticipates that the required video and audio assets will be produced within the FIVE (5) designated half-day production shoots on O'ahu. However, additional audio recording time may be necessary depending on the talent selected, voiceover requirements, scheduling, or other project-specific needs. Any supplemental recording will be determined in coordination with the awarded contractor once the project begins.

- 21. Section 2.4.B.2.d (Permits, Fees, Releases): The RFP states the University will assist with talent, locations, and releases; can you please confirm that this means the University will secure and pay any/all applicable releases, permits, fees, stipends (and similar) for all locations, facilities, and talent?**

No, the University's assistance with coordinating talent, finding locations to film, scheduling, releases, and other production logistics necessary to complete filming is not a commitment by the University to secure, provide, or pay all applicable releases, permits, fees, stipends, location charges, talent costs, or other related expenses.

The Contractor is responsible for coordinating and securing the permissions, releases, permits, fees, stipends, licenses, and other authorizations necessary to perform the video production services and provide all deliverables.

Offerors shall include in their all-inclusive proposal price all anticipated costs and expenses for applicable talent, location, releases, permits, fees, stipends, licenses, and related costs.

The University's assistance is subject to applicable laws, policies, procedures, availability, and required approvals and does not guarantee that any particular individual, location, facility, permit, release, or authorization will be available or obtained.

22. Section 2.4.B.2.d (Contingencies): Will the University identify and secure primary and backup locations and flexible talent availability for each designated shoot day to ensure that on-location production can remain on schedule in the event of inclement weather, talent illness or conflict, or other circumstances?

The University shall assist the Contractor, as appropriate, with identifying and coordinating potential filming locations and participating talent. However, the University does not guarantee that primary or backup locations, facilities, or talent will be available, secured, or approved for any particular shoot day, nor does the University guarantee availability in the event of inclement weather, illness, scheduling conflicts, or other unforeseen circumstances.

The Contractor is responsible for developing and managing an appropriate production plan, including reasonable contingency planning, scheduling, coordination, and identification of alternative locations and/or talent as necessary to perform the services in accordance with the solicitation. Any such arrangements remain subject to applicable permissions, approvals, availability, and other requirements.

Offerors shall include in their all-inclusive proposal price the anticipated costs for reasonable contingency planning and any related production activities for which the Contractor is responsible. The Contractor shall promptly communicate material scheduling or production issues to the University and coordinate in good faith regarding available alternatives.

The University does not guarantee any particular location, talent, production schedule, or outcome.

23. Section 2.4.B.2.d (Location Management): The RFP states that the University will assist with coordinating production logistics. Will the University handle any pre-shoot location prep (such as clearing spaces, staging interiors), active on-set location management during the shoot (such as controlling foot traffic and background noise), and post-shoot site restoration to ensure filming stays on schedule without requiring additional prep or wrap staff from the Contractor?

The University shall assist, as appropriate and subject to applicable University policies, procedures, availability, and required approvals, with coordinating access to University-owned or affiliated locations. The extent of any such assistance will depend on the location, the nature of the production, and the circumstances applicable to each shoot.

The Contractor is responsible for planning and providing the personnel, equipment, and production support necessary to prepare for, conduct, and wrap each shoot, including location preparation, on-set management, coordination of production activities, and restoration of areas used for filming.

Offerors shall include in their all-inclusive proposal price all anticipated staffing, preparation, production management, restoration, and related costs for which the Contractor is responsible.

The University's coordination or assistance does not guarantee that a location will be prepared to a particular condition, that filming will proceed without interruption, or that Contractor staffing or production support will not be required.

24. Section 2.4.B.2.d (Talent Prep & Styling): Since the RFP emphasizes capturing authentic student experiences and real-world academic environments, can you please confirm if the University will oversee talent wardrobe selection and basic hair/makeup preparation prior to shoot days, making on-set styling staff unnecessary?

The University may provide general guidance or coordination regarding participating students, faculty, staff, alumni, or other University-affiliated participants, as appropriate. However, the University shall not oversee talent wardrobe selection or provide hair, makeup, grooming, or other on-set styling services.

The Contractor is responsible for determining and providing the personnel and production services reasonably necessary to meet the creative and production requirements of the solicitation, including talent preparation and styling, as applicable. The Contractor shall determine whether on-set styling personnel or other related resources are necessary based on its proposed production approach. Offerors shall include in their all-inclusive proposal price all anticipated staffing, styling, wardrobe, preparation, and related production costs for which the Contractor is responsible.

25. Section 2.4.B.2.b (Voiceover): Does the University expect voiceover for the radio and video spots to be sourced from on-location interview clips or recorded by professional voiceover talent?

The University anticipates that the required video and audio assets will be produced within the FIVE (5) designated half-day production shoots on O'ahu. If professional voiceover talent from outside the University is determined to be appropriate or necessary, the Contractor is responsible for assisting with casting, coordinating recording, and obtaining the applicable licenses, releases, and usage rights, as required.

26. Section 2.4.B.2.b (Voiceover Talent Sourcing): Will the University handle casting and licensing fees if professional voiceover talent is required for the radio spots and video deliverables?

The University may assist the Contractor with identifying and coordinating University-affiliated individuals who may be appropriate for voiceover or other project-related participation, subject to availability, applicable University policies and procedures, and any required approvals. Such assistance does not guarantee that University-affiliated voiceover talent will be available or suitable for a particular project.

If professional voiceover talent from outside the University is determined to be appropriate or necessary, the Contractor is responsible for assisting with casting, coordinating recording, and obtaining the applicable licenses, releases, and usage rights, as required. Offerors shall include in their all-inclusive proposal price all anticipated casting, talent, recording, licensing, usage, and related costs.

27. Section 2.4.B.2.b (Music Creation vs. Licensing): Section 2.4.B.2.b requires music for all television-ready assets and radio spots; please confirm whether selecting and licensing existing commercial or stock library tracks satisfies this requirement, or if the Contractor is expected to compose, record, and license original music.

The use of existing commercial or stock library tracks is acceptable.

28. Section 2.4.B.2.g & Section 5.11 (Music Ownership vs. Stock Licensing): Section 5.11 states that all materials prepared under the contract shall be the property of the University; if commercial stock music libraries are utilized, does delivering a perpetual, multi-platform license for unrestricted University use satisfy the ownership requirement without transferring underlying copyright ownership of the stock music tracks?

The use of commercial stock music or other third-party materials does not transfer ownership of the underlying copyright or intellectual-property rights to the University. Where third-party materials are permitted, the Contractor is responsible for obtaining and maintaining all licenses, permissions, releases, and other rights necessary for the University's intended use of the final deliverables.

A perpetual, multi-platform license may satisfy the applicable use requirements for third-party stock music if it provides the University with all rights necessary for the uses contemplated by the solicitation and does not impose material restrictions, additional fees, or limitations inconsistent with those requirements. However, a license does not transfer ownership of the underlying third-party intellectual property unless expressly provided by the rights holder.

Offerors shall disclose any material licensing restrictions and include all anticipated licensing and related costs in their all-inclusive proposal price.

29. Section 2.4.B.2.g & Section 5.11 (Stock Asset Licensing Scope): Does the requirement for "unrestricted future use" mean all stock music, SFX, and secondary footage must be licensed in perpetuity across all media (TV, radio, web, streaming)?

The requirement for "unrestricted future use" means that the Contractor must obtain and deliver the rights necessary for the University to use the final deliverables, including incorporated stock music, sound effects, secondary footage, and other third-party assets, for the purposes and media contemplated by the solicitation, without material restrictions that would prevent such use.

Where commercially available third-party assets are used, the Contractor is responsible for obtaining licenses or other rights sufficient to support the University's intended use of the final deliverables. Offerors shall identify any material limitations applicable to proposed third-party assets, including restrictions on duration, territory, media, distribution, modification, or additional fees.

The University does not require transfer of ownership of the underlying copyright in third-party stock assets where such ownership is not available or necessary; however, any third-party license must provide the University with the rights necessary to satisfy the requirements of the solicitation. Offerors shall include all anticipated licensing, renewal, usage, and related costs in their all-inclusive proposal price.

This clarification should not be interpreted as requiring every third-party asset to be licensed under identical terms or as establishing a specific licensing period, geographic scope, or media scope beyond what is necessary to provide the University's required use of the deliverables.

30. Section 2.4.B.2.g (Stock Access): Does the University maintain a stock media subscription (e.g., Adobe Stock, Storyblocks, Getty) that the contractor can utilize, or must stock licensing be purchased independently by the contractor?

The Contractor is responsible for obtaining any stock music, sound effects, footage, images, or other third-party media necessary to perform the services and satisfy the requirements of the solicitation, unless the University expressly provides or authorizes use of a particular University-held resource or license.

Offerors shall include in their all-inclusive proposal price all anticipated stock media licensing, subscription, usage, and related costs. Any use of University-provided or University-authorized third-party resources, if made available, remains subject to the applicable license terms, University policies, and any project-specific instructions.

The University does not guarantee the availability, scope, or continued availability of any particular third-party subscription or stock asset.

31. Section 2.4.B.2.g (University-Provided Clearances): Will securing copyright clearances, trademark releases, and usage rights for any existing brand assets, historical footage, or media provided to the Contractor rest solely with the University?

The University may provide existing University-owned or University-authorized brand assets, historical footage, photographs, or other media for use in connection with the project. The University will provide such materials to the extent they are available and appropriate for the intended use and to the extent the University has the authority to do so.

The University does not represent or warrant that all materials provided by or through the University are free of third-party rights or that the University will be responsible for securing every copyright clearance, trademark release, license, permission, or other authorization associated with their use. Responsibility for obtaining any additional rights or clearances necessary to incorporate or use such materials in the final deliverables will depend on the circumstances, the applicable rights, and the requirements of the solicitation.

The Contractor is responsible for identifying and promptly notifying the University of any additional clearances, permissions, releases, or licenses that it reasonably determines are necessary for the proposed use of University-provided or other third-party materials. Offerors shall include in their all-inclusive proposal price any anticipated clearance, licensing, or related costs for which the Contractor may be responsible under the solicitation.

Any use of University-provided materials remains subject to applicable University policies, permissions, license terms, and other applicable requirements.

32. Section 2.4.B.2.g & Section 5.11 (Raw Footage Ownership): Does the delivery of "all raw footage" apply strictly to original camera files captured on-location during the designated University of Hawai'i shoot days rather than pre-existing agency library assets?

Yes, delivery of all raw footage applies to any footage taken on University of Hawai'i shoot days.

- 33. Section 2.4.C–F (Video Deliverable Scope): Is the final scope for the specified video concepts across all four series defined as delivering one high-quality master export file in 16:9 and one in 9:16 (totaling 36 final video files) accompanied by one sidecar closed captioning file each (totaling 36 final .srt files), or will the University require specialized broadcast-embedded caption formatting and station-by-station transcoding?**

The master export files are acceptable, accompanied by one sidecar closed captioning (.srt) file for each video, for a total of 36 .srt files. If broadcast stations require specific formatting or transcoding, the University will notify the Contractor in advance. Any additional costs associated with such station-specific requirements shall be identified and included in the Offeror's all-inclusive proposal price.

- 34. Section 2.4.C–F (Additional Broadcast Transcodes): If the University requires custom station-by-station broadcast transcoding, legacy interlaced formatting, or varying frame-rate/codecs outputs for individual media outlets beyond standard master exports, what is the total number of additional file conversions to be delivered?**

Standard master export files are acceptable. If broadcast stations require specific formatting or transcoding, the University will notify the Contractor in advance.

- 35. Section 2.4.C–F (Radio Distribution Channels): Are the four 30-second radio spots intended for traditional broadcast radio or digital audio streaming?**

The FOUR (4) 30-second radio spots are intended for both traditional broadcast radio and digital audio streaming.

- 36. Section 2.4.C–F (Radio Technical Specs): Does delivering final uncompressed 24-bit/48kHz stereo WAV masters (mixed to standard radio audio specs of -16 LUFS +/-2) satisfy the technical delivery requirements for all four radio assets?**

Yes, delivering final uncompressed 24-bit/48kHz stereo WAV masters (mixed to standard radio audio specs of -16 LUFS +/-2) satisfies the technical delivery requirements for all FOUR (4) radio assets.

- 37. Section 2.4.B.2.g (Project File Hand-Off): Does delivering packaged, self-contained native Adobe Creative Cloud project files alongside raw footage and linked assets satisfy the project file delivery requirement?**

Yes, delivering packaged, self-contained native Adobe Creative Cloud project files alongside raw footage and linked assets satisfies the project file delivery requirement.

- 38. Section 2.4.B.2.h & Section 5.8 (Client Review Window): What is the University's expected review and approval turnaround time for each milestone revision to ensure completion within the 6-month contract timeframe?**

The University's review and approval turnaround time for each milestone revision will be coordinated with the Contractor based on the scope and complexity of each deliverable, with the goal of keeping the projects on schedule.

39. Section 3.4 & Appendix C (Target Budget): Does the University have a designated budget range or cost ceiling established for this contract?

No, the University does not have a designated budget range or cost ceiling established for this contract.

40. Appendix C & Appendix E (Cost Breakdown Structure): Is proposal cost evaluated strictly on the overall fixed price submitted in Appendix C, or does the University evaluate against a detailed line-item breakdown of travel, per diem, and expenses within the Appendix E Work Plan?

The proposal cost will be evaluated both on the overall fixed price and the cost of each milestone deliverable. Your attention is directed to Page Section 3 - 2, Proposal Requirement 3.6, PROJECT NARRATIVE (APPENDIX E), Sub-Item B., which states in part, "Provide a work plan which includes a project management plan, rate structure, budget tracking and expenditure reporting, plan to communicate with the University project team (e.g., status reports, meetings to discuss progress), and a timeline for production of each video series detailing the cost of each milestone deliverable for creative development, filming, editing, revisions, and final delivery of each video series. The aggregate cost of the milestone deliverables shall be the same as the total cost entered in the Price Quotation Sheet (Appendix C)...."