

## **NFWF/NRCS Video Project – Final Q&A – June 7, 2024**

*Please note: Several questions were received multiple times in slightly different ways, so we have consolidated similar questions into a single answer for clarity.*

### **Vendor Selection**

1. *What elements are required with the RFP submission (i.e. team info, project samples, etc.)? Is there a templated format to follow?*

Please see question #2 for evaluation criteria. As with all proposal responses, well organized and succinct are always positives.

2. *Will preference be given to the most economically responsible (lowest) budget plan?*

The criteria for evaluation are:

- Creativity/Vision for Successful Outcomes (25 percent)
- Technical Qualifications/Key Personnel (25 percent)
- Examples of Past Performance (25 percent)
- Budget (25 percent)

3. *What is your preferred method for sending in our proposals?*

Final proposals should be submitted as PDFs via email and sent to [Rob.Blumenthal@nfwf.org](mailto:Rob.Blumenthal@nfwf.org) and to [Anne.Dellinger@nfwf.org](mailto:Anne.Dellinger@nfwf.org). Proposals are due by midnight on Friday, June 21. There is no need to submit hard copies.

### **Shoot Logistics and Interviews**

1. *Is drone capability expected to be available for the duration of the filming in all locations?*

Yes, we'd expect drone footage to be captured in all filming locations, local ordinances permitting.

2. *Are these areas protected? Are there any production limitations or considerations specific to these locations that we need to be aware of? Should we factor the cost of permitting for these locations (drone and otherwise) or will NFWF's existing relationships cover for those needs?*

Most of the locations are private lands. If we need permissions for shooting, NFWF will work with our grantees to secure those. We do not anticipate any costs for permitting.

3. *Is there preferred or previous video vendor already in the region?*

No.

4. *Can you clarify expectations in terms of talent, hospitality, client services and amenities on location?*

Shooting locations are expected to be in reasonable proximity to hotels or other accommodations. No craft services, but production company is expected to coordinate meals and snacks and other needed amenities for all participants, in coordination with NFWF.

5. *Is there flexibility in extending the timeline a day or two to accommodate the distances between the various regions in this effort?*

Yes, we'd understand extending the timeline within reason to arrive at the various filming locations.

6. *How many/what are the target location(s) or sites in the Myakka watershed? Same for Chenier Plain? Both of these regions extend for many miles. How many sites or locations might we need to try and visit over the course of a 1-day location shoot (and how far apart might the different sites be)?*

For the Myakka watershed, focus should be placed on watershed and cattle management. We have several potential partners in mind that we think will help us tell this story. Stream segments of Myakka with cattle and drone footage of cattle should be featured.

For the Chenier Plain, focus should be placed on the ricelands and corresponding waterfowl and shorebirds that use the habitat. McFaddin, Sabine, and Port Arthur are target locations for this work. The combination of natural habitat with communities, industry, and birds, both foraging migratory and resident populations, should be featured.

7. *Can we get a rough idea of the specific list of shots that we need for each location? Which locations favor more wildlife and what type, and which locations might be more environmental/landscape focused?*

The expectations are for interview footage, drone footage and enough b-roll to be shot at each location to cover that aspect of the story in the final video. Wildlife footage is a bonus but we expect stock footage to be needed, given the short filming window at each location.

8. *Can you confirm whether / which of these locations require any on the water or underwater shooting?*

We do not anticipate any underwater or on-the-water shooting.

9. *Would you be comfortable with the production team capturing some footage independently outside of the specified production schedule?*

Probably not, as this would entail additional time commitments from our grantees and we would strongly prefer not to do that.

10. *How scripted do you expect each video to be? Are we mainly creating our story based off the results/answers that we get from our interview subjects? Do you expect to include a voiceover/narrator at any point?*

We do not expect these videos to be tightly scripted, and we're not anticipating needing any voiceover narration. Each video should clearly demonstrate the conservation challenges faced in the region and identify the agencies, groups, and individuals working to remediate these challenges (for which graphics can often be useful). We imagine the narrative of each video will be driven by the content of the interviews captured on site.

11. *Can you clarify what client(s) will be on location and their role?*

We will have a member of the NFWF communications team and a member of the NFWF program team throughout the shoot.

12. *Will a representative from NFWF be conducting the interview with the subject or do you expect the producer to conduct the interview?*

We're expecting the producer will conduct subject interviews, although NFWF representatives can advise in advance and on the ground on questions to ask and topics to cover.

13. *Do we expect to interview more than one subject at a single time?*

We anticipate single subject interviews, but two camera set-ups are preferred.

14. *What are the target species to try to shoot or source b-roll of? Will we have access to wildlife and land experts at each location to help identify and locate specific animals/fish/locations?*

B-roll footage should include shorebirds and waterfowl. Focal species include the snowy plover, piping plover, black skimmer, oystercatcher, and least tern. Stock footage of sea turtle nesting footage can also be included. For landscape stock footage, intact coastal wetlands, oyster, and juvenile fish habitat should be featured.

15. *Can you clarify who the interviews will be with? Will the interviews occur in the field during the shoots, or elsewhere?*

For each of the project sites, we expect to secure interviews with at least one NFWF grantee and a collaborating partner or state agency or a NFWF/NRCS representative. The interviews will occur during the shoot.

16. *Is the production partner responsible for casting or are the grantees/personnel being identified and secured by NFWF?*

NFWF will identify the grantees and partners to be interviewed.

## Sourcing Video Assets/B-Roll

1. *Is there available supporting footage from grantees or from NFWF's library (including owned footage from other partners)?*

We have extremely limited generic b-roll footage of the Gulf Coast in NFWF's video library, so the video producer should not count on sourcing a significant amount of b-roll from NFWF or its partners or grantees.

2. *If we are required to access stock footage, how specific should the stock footage be for each location?*

We understand that finding stock footage specific to the very remote locations of this shoot might prove challenging. However, we're hopeful that the producer will be able to turn up footage of the appropriate species (outlined in question 14 in the section above) in the appropriate Gulf Coast region.

3. *In order to better budget, how can we estimate the number of stock shots we likely will need? Are you open to budgeting stock footage as a pass thru cost if we leave reasonable room for it in our proposal?*

We would anticipate 10-15 images for this length of production, but yes, we are open to pass-through costs for stock footage as long as it is called out in the budget.

4. *In considering licensing of music, stock footage, etc., can you describe how and where the videos will be used (e.g., website, social media)?*

These videos will live on the nfwf.org website and potentially on partner's websites, and on NFWF's social media channels. We also anticipate showing the videos as parts of meetings or events.

## Deliverables and Format

1. *Does footage need to be filmed in 6k, 4k, or 1080? What aspect ratios are needed for social media (ex. 9:16, 1:1, 4:5, etc.)?*

We'd like the footage filmed in 4k, and we'd prefer the final cuts for social to be delivered as 1:1.

2. *Is receipt of log/uncolored raw footage acceptable, or does all footage need to be color corrected for future projects?*

We'd prefer the raw footage to be uncolored.

3. *Can you provide details on how you prefer to manage editorial reviews and who is involved in that process?*

NFWF leads the editorial process, which we anticipate will consist of a very rough cut, a rough cut, a fine cut and a final cut. Once a fine cut has been approved, it is shared with all participants for their review and approval of their specific appearances, prior to moving to final cut.

4. *Would it be possible to consolidate the post-production schedule so that edits come sooner in Q4?*

Yes.

5. *Do you have specific goals for these videos in tone or look that differ from other videos that you have produced?*

The short answer is 'no.' We welcome creative approaches to telling the story. Having said that, we will always lean more 'documentary' and less 'advertising.'

6. *From what we have read and reviewed, we are seeing some exciting opportunities to incorporate animation with live and stock footage. Is this a direction the NFWF team would be interested in exploring?*

We welcome creative graphics, but extensive animation would probably not be an element we would include in this effort.

7. *Can you describe the intended audience/s? Current partners, future partners? Other?*

All of our videos are meant to educate the general public and those with limited knowledge of these kinds of conservation activities about the need for, and the value of, this work. Our focus is on the work on the ground and on the partnerships that make the work possible.