

NEW JERSEY ECONOMIC DEVELOPMENT AUTHORITY

REQUEST FOR PROPOSALS FOR RFP Film Marketing Services (Reference RFP number 2025-RFP-251)

ADDENDUM #3

Date: July 9, 2025

The following constitutes an Addendum, which can be a Clarification and/or Modification to the above-referenced solicitation. This Addendum is divided as follows:

- Part 1: Answers to Questions Submitted
- Part 2: Additions, Deletions, Clarifications and Modifications to the RFP

Part 1: Answers to Questions Submitted		
No.	Question	Answer
	General questions:	
1.	How best to get on the list for these kinds of projects with NJEDA in the future?	<p>Regularly visiting NJEDA's website for bidding and procurement opportunities. The link is as follows: Bidding Opportunities - NJEDA</p> <p>In addition, the Authority currently partners with the State of New Jersey and uses their vendor eProcurement Portal Database (NJSTART) to help identify potential vendors. When seeking potential bidders for various procurements, the NJEDA will often refer to NJSTART to help identify registered businesses for designated goods and services.</p> <p>To ensure your company can be considered on designated bids and requests for quotes, we are encouraging vendors to register their company with NJSTART at www.njstart.gov.</p> <p>NJSTART is designed to streamline the procurement process and make it more efficient for companies looking to do business with the State. NJSTART provides vendors with the opportunity to create their own vendor files, identify relevant commodity codes, designate Small, Women, Minority, Veteran-Owned Business Certification and upload designated compliance and other applicable documents. NJSTART will be used by the State of NJ, in addition to other State Agencies and Authorities, to obtain lists of potential bidders.</p>

		<p>The NJEDA attempts, but does not guarantee, to provide NJSTART registered firms with an email notice of bidding opportunities, related to the commodity codes currently identified in the database. The NJEDA will continue to post new bidding opportunities on our website at https://www.njeda.gov/bidding/.</p> <p>Again, vendors are encouraged to regularly check our website for new bidding opportunities. (Please note that NJEDA bidding opportunities will not be posted on NJSTART).</p>
2.	Does (<i>redacted-specific vendor's name</i>) have to be an approved vendor under the NJ Start Blanket RFP to be able to submit a response?	No. A vendor does not need to be an approved vendor under NJ Start to submit a response.
3.	Are there some particular products you need quoted like the microfiber cloths I just produced for NJ Film?	No. The services the Authority is looking for are for film marketing services and not goods. Please review the RFP as to requested services and specifically review the scope of work and related items provided for in Section 3.0.
4.	Is there an incumbent agency that is also bidding on this RFP?	No. There is no incumbent agency or vendor for film marketing services. The solicitation is not a renewal of an existing contract. Proposers are to reference the specifications in the current solicitation 2025-RFP-251 when preparing and submitting a Proposal response.
5.	From the final 5 agencies chosen, will the NJEDA use multiple agencies at once, working together, to complete the necessary SOW?	<p>This RFP is Task Order Request (TOR) based. Please refer to RFP Section 3.8.</p> <p>As per RFP Section 3.8, which states in pertinent part. "the Director of Marketing or designee shall review, evaluate and rank vendor's responses based upon the strength of the underlying proposals in relation to the requested services and required expertise." As set forth in Section 3.8(F), "(a)fter evaluation of Proposals and as applicable, negotiations and/or BAFOs, the Authority will award to the Contractor whose submission is the most advantageous to the Authority, price and other factors considered." Typically, it is anticipated that the scope of work associated with most task orders will be structured in a way that a single agency will be awarded the TOR. However, depending on the TOR and the evaluation of the proposals it can be awarded to multiple vendors.</p>

6.	Has the NJEDA done any marketing or advertising to promote its film industry? If so, what was successful? What was not?	Yes, the NJEDA, in coordination with the New Jersey Motion Picture and Television Commission, has executed a variety of marketing and promotional efforts to position New Jersey as a top-tier destination for film and television production. These have included sponsored advertisements with leading industry publications, editorial placements and advertorials timed to major film festivals, participation in daily trade features at key industry events, and ongoing public relations and digital outreach. We've also refreshed our social media presence to engage industry stakeholders more effectively. These efforts have generated positive traction, and we continue to refine our approach based on evolving audience insights and platform performance.
7.	Why does the NJEDA feel as though NJ's film industry and incentives are better than other states?	It is NJEDA's position that New Jersey's film tax incentive program is among the most competitive in the nation—offering up to 35% in tax credits, along with additional bonuses for diversity, digital media, and reality programming. Combined with a large and experienced local workforce, a wide range of filming locations, growing production infrastructure, and a concierge-style film commission, New Jersey provides a strong, production-friendly environment that continues to attract major industry players.
8.	What are some of the success stories with production companies that have chosen to film here?	New Jersey has attracted major production companies and streaming platforms in recent years, including Netflix, Apple TV+, Universal, and others. These companies have chosen New Jersey for both feature films and episodic series, drawn by the state's competitive incentives, diverse locations, and strong production support. Their presence underscores New Jersey's growing role as a preferred destination for high-quality content creation.
9.	Is NJEDA open to considering vendors that offer some but not all of the services outlined in scope of work subsections (3.1, 3.2, 3.3, and 3.4)? For example, would you consider a vendor who offers video production and photography services, but not the other services outlined under section 3.1 such as website development, print advertising, social media asset creation etc.	All proposals will be reviewed and evaluated pursuant to Section 6.7 of this RFP, specifically, Section 6.7.C <u><i>Ability of the entity to complete the Scope of Work based on its Technical Proposal</i></u> , which states in pertinent part "The Bidders demonstrate that the Bidder understands the requirements (emphasis added) of the Scope of Work and presents an approach that would permit successful performance of the technical requirements (emphasis added) of the Contract." While those services identified in

		<p>RFP Section 3.0 as “may” or “should” (permissible or recommended) are not required, Bidders are reminded that firms offering more services, and therefore more completely addressing the Scope of Work, will be scored and ranked accordingly during Proposal evaluation.</p> <p>As such, a Vendor(s) may be chosen to provide some, but not all, of the required services outlined in RFP Section 3. Certain items are mandatory and are identified as “shall” or “must.”. While other items are permissive or recommended and are identified as “may” or “should”. See RFP Section 2.0, <i>Definitions</i>.</p> <p>See revised RFP Section 3.0.</p>
10.	Could you let us know what the budget is for this work across the various categories?	<p>The Authority has not disclosed the anticipated budget for this RFP. Please be guided by the terms and requirements of the RFP and refer to Section 3.8 pertaining to the Task Order Request (TOR) process. Specific budgets will be assigned to each individual TOR, as needed depending on the project.</p>
11.	Could you let us know if you have a local preference or are you open to a Canadian agency that has done similar work with clients across the United States, with some currently being the States of California, Colorado and Wyoming?	<p>There is no preferred agency, vendor or firm for this solicitation. All proposals will be reviewed and evaluated pursuant to Section 6.7 of this RFP, specifically, Section 6.7.1A Personnel, Section 6.7.1B Experience of Entity, Section 6.7.1C Ability of the entity to complete the Scope of Work based on its Technical Proposal and Section 6.7.2 Bidder's Fee Schedule.</p> <p>However, please be aware that although international bidders may participate and be awarded a contract, the services provided must be performed within the United States. pursuant to N.J.S.A. 52:34-13.2. See RFP Section 4.2.5.4.</p>
12.	Where can we look for historical spending data to support a similar past effort?	<p>Please be advised that this is the first NJEDA procurement for film consulting services. As such, there is no historical data available for film consulting services.</p>
13.	Are previous vendor relationships weighted in scoring?	<p>No. Please see Section 6.7 for the evaluation criteria.</p>
14.	What previous or preferred firm or contractor for film/media has NJEDA/NJMPTVC worked with in the past?	<p>The NJEDA and the NJMPTC do not have a preferred contractor for film or media services.</p>

15.	What budget level or anticipated media spend is forecasted for this pool? Please include both earned and unearned expectations. a. If not sure, is the budget greater than \$2M, \$4M, or \$10M?	See answer to number 10 above.
16.	For media planning and buying purposes, can subcontractors bring existing rate relationships, or must all pricing be proposed hourly?	<p>As defined in Section 2.0, a Subcontractor has no legal relationship to the NJEDA. As such, the structure and nature of payments to any subcontractor is between the Awarded Vendor and any Subcontractor.</p> <p>Furthermore, as per RFP Section 6.7.2, <i>Bidder's Fee Schedule</i>, "Bidders shall not alter this Fee Schedule and must provide pricing for all sections. Failure to submit pricing for all sections or altering the form will result in the Proposal being rejected as nonresponsive."</p> <p>Please see RFP Section 4.2.5.14 (Subcontractor Utilization Form), RFP Section 6.7.2 (Bidder's Fee Schedule) and the Fee Schedule document for additional information.</p>
17.	Does recent public-sector experience that is adjacent to entertainment (e.g., tourism, economic development, behavioral campaigns) considered as comparable?	No. Please see RFP Section 3.6.
18.	How weighted are innovative approaches vs. traditional public relations experience in the response?	<p>Please see Section 6.7 for the evaluation criteria. In addition, each evaluation criteria has a certain weight and percentage. However, pursuant to the NJEDA's Procurement Policy, the specific weights are established prior to Proposal submission but are not disclosed.</p>
19.	What specific metrics or key performance indicators (KPIs) will be used to evaluate the success of the marketing strategies outlined in the RFP?	<p>Metrics and KPIs will include, but are not limited to, the following:</p> <ul style="list-style-type: none"> • Social Media <ul style="list-style-type: none"> ○ Growth in followers across platforms. ○ Engagement rates (likes, comments, shares, saves). ○ Reach and impressions. ○ Click-through rates (CTR) to owned content or campaign pages. • Media Outreach & PR <ul style="list-style-type: none"> ○ Number and quality of media placements secured.

		<ul style="list-style-type: none"> ○ Share of voice and sentiment analysis. ○ Estimated advertising value (EAV) or advertising value equivalence (AVE). • Digital and Paid Advertising <ul style="list-style-type: none"> ○ Impressions and reach. ○ Click-through rates. ○ Landing page traffic and bounce rates. ○ Conversion rates and number of qualified leads generated. • Campaign Effectiveness (Overall) <ul style="list-style-type: none"> ○ ROI and budget efficiency. ○ Audience growth and engagement over time. ○ Alignment with campaign goals (awareness, lead generation, conversion). ○ Pre- and post-campaign brand lift or sentiment tracking (if applicable).
20.	What is the primary goal of the marketing strategy outlined in the RFP?	The primary goal of the marketing strategy is to position New Jersey as a premier destination for film, television, and digital media production. The strategy is designed to enhance awareness and visibility of the state's competitive film incentives, tax credits, diverse filming locations, and robust production support services. Through integrated marketing efforts—including creative development, media buying, public relations, stakeholder engagement, and digital outreach—the campaign aims to attract major film and television productions, stimulate local economic growth, and promote the broader value of the film industry to New Jersey communities, businesses, and policymakers.
21.	Which entity is responsible for managing the contract and overseeing the awarded vendor's performance?	The Authority will have a Contract Manager responsible for the overall management and administration of the contract. The Contract Manager will be responsible for directing the awarded vendor to perform the work of the contract, approving the deliverables and approving payment. The Contract Manager is also responsible for answering any questions and concerns as to any aspect of the contract; as well as coordinating same. See RFP Section 8.0 for contract administration.
22.	What is the yearly budget?	See answer to number 10 above.

23.	Who is the incumbent marketing agency and are they included in this RFP?	See answer to number 4 above.
24.	What is the overall budget?	See answer to number 10 above.
25.	What is the anticipated start date of engagement?	At this time, the estimated start date of the engagement is anticipated to be October 2025.
26.	<p>Vendor Capabilities (Section 1.1 Purpose and Intent, p. 5; Section 3.0 Scope of Work, p. 18)</p> <p>Does NJEDA have a preference for awarding to firms with the capacity to perform all functions outlined in the scope of work, or is the Authority open to awarding to firms that specialize in specific areas of the scope (e.g., public relations, creative development, media buying), with the intent of building a complementary pool of vendors through this RFP?</p>	See answer to number 9 above.
	Section 1 questions:	
27.	Is there an incumbent vendor currently supporting this work, and if so, are they expected to submit a proposal for this RFP?	See answer to number 4 above.
28.	<p>Section 1.4.5 Page 11 Proposal Submission Announcement</p> <p>You state that the names and addresses of the bidders will be announced publicly on the due date. Will that information be posted on the EDA website under the bid proposal?</p>	<p>No. Although the bidders will be announced at the proposal due date, only the awarded vendors will be posted on the Authority's website. The link follows: https://www.njeda.gov/selection-results/</p>
29.	<p>RFP is clear on pool of approved agencies and the competitive bidding for each Task Order. Can you please clarify:</p> <ul style="list-style-type: none"> -Typical turn around time for TO bid response? -Budget range? -Any seasonality? Any events/trade shows that will require creative/media/content/PR? -Will vendors compete for every TOR or will some be assigned based on expertise areas? -When does the engagement begin? -What's the expected timeline for onboarding and first TOR issuance? -Are there any immediate priorities or urgent projects upon contract award? 	<p>1. Typical turnaround for Task order response will depend on complexity of request, etc. For less complex initiatives, turnaround time for TOR responses could be as short as one week.</p> <p>2. In regards to your question pertaining to the budget, please see number 10 above.</p> <p>3. Seasonality – although there is not a guaranteed number or pattern of TOR's, there may be peak activity times associated with industry events.</p> <p>4. All awarded vendors will be invited to compete on each Task Order Request. Please see RFP Section 3.8 and the process therein.</p>

		<p>5. For the engagement of the contract, it is anticipated to commence in October 2025.</p> <p>6. The Contract Manager will schedule the Initial Organizational Meeting with the awarded vendor shortly thereafter the contract has been executed. It is anticipated that the first task order request would be issued shortly thereafter.</p> <p>7. Priorities/Urgent projects- As the industry landscape is continuously evolving, immediate priorities will depend on what's happening at time vendors are selected, such as upcoming events or sponsorships, new programs offered by the NJEDA or the Commission, and other variables.</p>
30.	<p>From a strategic standpoint:</p> <p>-What have been the most successful marketing initiatives for NJMPTVC in recent years? As well as for NJEDA?</p> <p>-What challenges has the film commission faced that marketing can help address?</p> <ul style="list-style-type: none"> • With prospective film makers? • With NJ residents and businesses? <p>-Are there specific competitor states we should benchmark against?</p>	<p>What have been the most successful marketing initiatives for NJMPTVC and NJEDA?</p> <ul style="list-style-type: none"> • Targeted trade media placements, film festival tie-ins, and strengthened PR and digital outreach have helped build awareness and credibility with industry audiences. NJEDA has also seen success with campaigns that highlight economic impact and program competitiveness. <p>What challenges has the film commission faced that marketing can help address?</p> <ul style="list-style-type: none"> • With prospective filmmakers, one of the primary challenges is awareness. Many in the industry are still unfamiliar with the full breadth of New Jersey's film tax incentives, diverse filming locations, and growing infrastructure. There is also a lingering perception that top-tier production activity is limited to traditional hubs like New York, California, or Georgia. In a crowded and competitive landscape, filmmakers are inundated with options—so clear, compelling marketing is essential to elevate New Jersey's visibility and communicate its value quickly and effectively. • On the local side, New Jersey residents and businesses may not always see the direct benefits of a growing film industry. There can be a lack of understanding about the positive economic impact that

		<p>productions bring to communities—from job creation and workforce development to increased business for local vendors. At times, concerns may also arise around disruptions caused by filming activity. Strategic marketing can help address these issues by building public awareness, showcasing local success stories, and positioning the film industry as a valuable and collaborative partner to municipalities and small businesses alike.</p> <p>Are there competitor states we should benchmark against?</p> <ul style="list-style-type: none"> • Yes—Georgia, New York, California, and Louisiana serve as valuable benchmarks for comparison due to their strong incentive programs and industry recognition.
31.	RFP Page 1 / Section I – Summary and Intent: The RFP submission deadline is listed as both “June 26, 2025 at 2:00 PM ET” and “Wednesday, June 26, 2025,” though June 26, 2025 is a Thursday. Can NJEDA confirm the correct submission day and date?	At the time the RFP was posted, the correct submission deadline should have read <u>Thursday</u> , June 26, 2025 at 2:00pm ET. However, as set forth in Addendum #2, which was posted to the NJEDA’s website on June 27, 2025, Proposals are now due on or before July 21, 2025 @ 2:00 p.m. ET.
32.	RFP Page 1 / Section I – Summary and Intent: Can NJEDA share how many vendors have submitted or are expected to submit proposals for this opportunity?	No. The Authority has not yet received any Proposals nor does it have any expectation for how many it will receive. Nor would the Authority know how many proposals were received until the bid opening itself.
33.	RFP Page 5 / Section I.2 – Background: Are there any incumbent vendors or agency partners currently supporting NJEDA or NJMPTVC in film marketing, media, or creative services?	<p>As this is the first film marketing procurement, there are no incumbent vendors or agency partners.</p> <p>Previously, although not for film marketing services, the NJEDA had issued an RFP for general marketing consulting services. The award was made to the following five (5) firms:</p> <p>Tara Dowdell Group, LLC; PML Design dba Masterpiece Design; Marketsmith, Inc.; Violet Communications, LLC; and 360 Marketing & PR, LLC.</p>
34.	RFP Page 7 / Section I.3.6.2 – Electronic Proposal Submission: Are there any formatting guidelines or file size limits for proposal	There are no formatting guidelines for submitting a Proposal, i.e. font size, page count or multi-file uploads. However, the size of the upload will be limited by the Authority’s

	submissions (e.g., font size, page count, multi-file uploads)?	<p>Sharefile system. In unlikely event that the document is too large, the Proposal would need to be submitted as multiple documents. Please also ensure that the submissions do not contain password protection and are accessible and viewable by the Authority's evaluators.</p> <p>It is also highly recommended that the Bidder initiate the upload of the Proposal a minimum of four (4) hours prior to the Proposal submission due date/time on the front cover to allow some time to identify and troubleshoot any issues that may arise when using the Sharefile application. Technical inquiries may be directed to EDAProcurementQA@njeda.gov.</p>
35	<p>Existing Vendor Landscape (Section 1.1 Purpose and Intent, p. 5)</p> <p>Can NJEDA confirm whether any existing marketing or public relations firms are currently retained by NJMPTVC, and how this contract is intended to complement or expand upon those existing efforts?</p>	<p>At this time, the NJMPTVC does not have any Marketing or Public Relations firms under contract.</p> <p>However, please be aware that previously, although not for film marketing services, the NJEDA had issued an RFP for general marketing consulting services. The award was made to the following five (5) firms:</p> <p>Tara Dowdell Group, LLC; PML Design dba Masterpiece Design; Marketsmith, Inc.; Violet Communications, LLC; and 360 Marketing & PR, LLC.</p>
36.	P. 5, Section 1.1 : Are agencies based outside of New Jersey invited to participate in this RFP? What is the budget?	Agencies based outside of New Jersey are invited to participate in this RFP. See answers to questions 10 and 11 above.
37.	P. 5, Section 1.1 : Which agencies have the NJEDA/ NJMPTVC utilized for previous and current related NJMPTVC projects? For example, task orders had been previously issued by NJEDA such as "NJ Film Campaign Promotional Videos" (February 2025).	See answer to number 35 above.
	Section 3 specific questions:	
38.	Will creative assets be provided to [redacted – specific vendor name] or will we be expected to create new creative etc?	The Commission may provide access to select existing creative assets, including branding materials, photography, and past campaign elements, where appropriate. However, the expectation is that the selected vendor will also develop new creative to effectively reach both existing and emerging target audiences—such as studio and network executives, infrastructure providers,

		independent filmmakers, and members of the film workforce. Original creative development will be a key part of the engagement, aligned with strategic goals and tailored to audience insights.
39.	What will be the final destination of the digital ads we create (a landing page on the EDA website, a new website yet to be created, etc)?	Digital ads may direct to a variety of destinations depending on the campaign. This could include the NJEDA website, the New Jersey Motion Picture and Television Commission (NJMPTVC) section or microsite, a dedicated campaign landing page, or earned media and newsletter placements. There is also the potential for new digital properties to be developed as part of future marketing efforts. Destination strategy will be determined based on audience, messaging, and intended action.
40.	What is the expected Media spend budget for the project (over 2 years)?	See answer to number 10 above.
41.	What are the KPIs you will be measuring for success - total impressions, visitors to a website etc?	See answer to number 19 above.
42.	When would you like the launch date for these campaigns?	See answer to number 25 above.
43.	<p>Q#1 - Section 3.0 page 18: SCOPE OF WORK – REQUIREMENTS OF THE AWARDED VENDOR Can we submit under one of these requirements or do we have to satisfy and answer all requirements to qualify?</p> <p>Q#2 - Section 3.6 page 22: REQUIREMENTS OF THE CONTRACTOR If the agency or its subcontractors do not have this specific experience, does it preclude them from bidding?: The Contractor and its employees who would be assigned to perform work against the resulting contract must be an individual consultant or firm with prior experience in developing, implementing, and/or managing large-scale film and television industry incentive programs.</p>	<p>A#1 - See answer to question #9. The Awarded Vendor(s) will be required to provide all of the required services outlined in RFP Section 3 identified as “shall” or “must” (see RFP Section 2.0, <i>Definitions</i>).</p> <p>As such, all proposals will be reviewed and evaluated pursuant to Section 6.7 of this RFP, specifically, Section 6.7.C <u><i>Ability of the entity to complete the Scope of Work based on its Technical Proposal</i></u>, which states in pertinent part “The Bidders demonstration that the Bidder understands the requirements (<i>emphasis added</i>) of the Scope of Work and presents an approach that would permit successful performance of the technical requirements (<i>emphasis added</i>) of the Contract.”</p> <p>A#2 – Awarded Vendors must meet all of the experience requirements identified in the RFP, including those identified in RFP Section 3.6.</p> <p>See revised RFP Section 3.0.</p>

44.	Can you provide more detail on the number and format of deliverables expected per month or quarter for the following: Printed and Digital Informational Collateral and Social Media Assets and Content Creation?	<p>Exact deliverables will vary based on campaign cycles, priorities, and available content, but the selected vendor should be prepared to support both steady baseline content and surge needs around key events, announcements, or initiatives.</p> <ul style="list-style-type: none"> • For printed and digital informational collateral, this may include 1–2 new or updated pieces per quarter—such as brochures, one-pagers, tear sheets, or decks—tailored to different stakeholder groups (e.g., studios, infrastructure providers, municipalities). Formats may range from print-ready PDFs to digital-first interactive collateral. • For social media assets and content, vendors should anticipate developing approximately 8–12 assets per month, including platform-specific graphics, short-form videos or animations, and campaign visuals. Content calendars may be set monthly with flexibility to accommodate timely opportunities or reactive content. Formats should be optimized for platforms such as Instagram, LinkedIn, X (Twitter), Facebook, and YouTube. <p>Final expectations will be defined collaboratively based on evolving needs, platform performance, and available budget.</p>
45.	Can you provide more detail on the number and format of deliverables expected per month or quarter for the following: Social Media Assets and Content Creation?	<p>While final deliverables will align with campaign needs and audience engagement goals, vendors should be prepared to produce approximately 8–12 social media assets per month. These may include static graphics, short-form video content (e.g., reels, animations), carousels, and platform-specific promotional visuals. Content should be optimized for use across Instagram, LinkedIn, X (Twitter), Facebook, and YouTube, with copy and formatting tailored accordingly.</p> <p>In addition to asset creation, vendors may be asked to support content planning, drafting of post copy, and scheduling as needed. Deliverables may increase around key events, announcements, or campaigns, and all output should reflect brand consistency and strategic messaging.</p>

46.	Will the selected contractor be responsible for managing NJEDA's organic social media channels directly, or just developing creative assets for internal use?	The NJEDA and the New Jersey Motion Picture and Television Commission (NJMPTC) will retain responsibility for day-to-day management of all social media channels, including posting, community engagement, and platform oversight. The selected contractor will be expected to support these efforts by developing creative assets, copy, and content calendars for internal use, aligned with broader campaign strategies and messaging goals.
47.	What is the overall budget allocated for this project, and is there a specific portion designated for Media Planning and Buying?	See answer to number 10 above.
48.	<p>Page 18, Section 3.1, Section G This section details the design and production of custom social media assets. Question:</p> <p>Can my organization assume (for the sake of my proposal) that photo and video assets for social media will be provided from other successful bidders in other marketing categories or should I plan to be entirely independent in terms of gathering and creating assets for content creation?</p>	For proposal purposes, vendors should be prepared to work independently when necessary, including sourcing or creating original photo and video content to support social media needs. However, when possible, the NJEDA and NJMPTC will facilitate coordination with other contracted vendors or internal teams to share existing assets. Final workflows and access to shared content will be determined based on campaign timelines, availability, and production schedules.
49.	<p>Section 3.0 Page 18 Scope of Work</p> <p>Can you please share a budget for each of these scope of work categories? Creative Development and Website Design Media Planning and Buying Public Relations and Advertising Press Outreach and Stakeholder Engagement Special Projects and Initiatives</p>	See answer to number 10 above.
50.	<p>Section 3.2 Page 19 Media Planning and Buying</p> <p>A Which states are your highest priority when reaching professionals from other prominent film states? Do you have an idea of what percentage of the budget you would like to go towards promoting within the state vs. out of state? Are there key events or timelines where you would want budget to be heavied up around?</p>	NJEDA places strategic emphasis on reaching film industry professionals in California, New York, Georgia, and Louisiana, as these are among the most active production states and key competitors. Other markets may be considered based on specific campaign goals or target audiences. There is no predetermined percentage allocated for in-state vs. out-of-state promotion; budget distribution will be guided by the strategic needs of each campaign and determined through individual Task Order Requests (TORs).

		Budgets may be increased around key moments in the film and television calendar, such as major festivals (e.g., Sundance, Cannes, TIFF), award seasons, or industry events where visibility and impact can be maximized. Timing and spend will be driven by opportunity, audience alignment, and message relevance.
51.	<p>Section 3.2 Page 20 Media Planning and Buying</p> <p>E Pricing and Rate Transparency. Can you please clarify how the media commission can be incorporated into the fully burdened hourly rate? For example, if a media buy is \$20,000 and our desired commission is 6% which would be \$1200, how can that be incorporated into an hourly rate?</p>	<p>Please prepare your proposal to the best of your ability and in alignment to the requirements of the RFP and specifically to the fee schedule.</p> <p>As to the query and as an example, the NJEDA understands that media planning and creative development are closely related, as creative will need to be produced to service the media commitments. In this specific example, the NJEDA would consider production costs to be creative development cost, as it is a creative element that will be running on the media buy (for example radio/podcast). How this is coordinated by the NJEDA among one or more agencies is largely dependent on the TOR and how the scope of work is structured. For example, whether one firm is awarded the TOR for both creative and media for a particular product or initiative, or whether creative and media are being handled by separate firms.</p>
52.	<p>Section 3.8 Page 23 Task Order Request</p> <p>Is it the intention of the EDA to issue one Task Order for all the deliverables listed under each Scope of Work category at one time? Or will you be issuing individual task orders within each Scope of Work Category for separate deliverables?</p> <p>Scope of Work Categories: Creative Development and Website Design Media Planning and Buying Public Relations and Advertising Press Outreach and Stakeholder Engagement Special Projects and Initiatives</p>	<p>Task Order Requests (TOR) will be project-specific and may include one, some, or all of the types of work identified in RFP Section 3.0. Additionally, as per RFP Section 3.8, all TORs will be issued on an as-needed basis. As such, the scope, duration, and nature of each TOR will be unique and related to the specific needs of the Authority at that time.</p>
53.	<p>Section 3.8 Page 23 Task Order Request</p> <p>You state in section A. As to the film marketing services, the Authority will conduct a mini evaluation. Can you clarify which section under</p>	<p>The evaluation of the TORs pursuant to the Task Order process applies to all categories of services identified in Sec 3.0. Contractors will be utilized on an as-needed basis pursuant to the following engagement process. The Authority may issue additional</p>

	<p>the scope of work that is referring to when you state film marketing services, is it (Creative Development/website, Media Planning/Buying, Public Relations /Advertising, Press Outreach/Stakeholder Engagement, Special Projects/Initiatives)?</p>	<p>requirements to the Contractors detailing a specific project requirement in a TOR and the Contractors will be required to respond to each TOR describing its strategy in completing the services required as follows:</p> <p>A. As to the film marketing services, the Authority will conduct a mini-evaluation among the pool in order to select the vendor. The Director of Marketing or designee will (i) issue a TOR detailing the goals of the specific task and any task specific requirements that must be addressed in the TOR response; (ii) vendors will provide responses directly addressing the specific requirements and how they will accomplish the goals; and (iii) the Director of Marketing or designee shall review, evaluate and rank vendor's responses based upon the strength of the underlying proposals in relation to the requested services and required expertise. Given this mini-evaluation process, there is no guarantee that a vendor will be awarded a TOR throughout the duration of this contract.</p> <p>After evaluation of Proposals and as applicable, negotiations and/or BAFOs, the Authority will award to the Contractor whose submission is the most advantageous to the Authority, price and other factors considered.</p>
54.	<p>Re Section 3.1: Creative</p> <p>-Is there a prioritization or hierarchy of importance established for the various creative services, specifically, the potential work on website revisions vs advertising, collateral, and content creative?</p> <p>-On the website scope specifically,</p> <ul style="list-style-type: none"> • Is this a complete redesign or enhancement? • What's the timeline expectation for website redevelopment? • Are there specific technical requirements or platform preferences? • 	<p>There is no formal hierarchy established at this time. Prioritization will be driven by strategic needs, campaign timelines, and resource availability. Vendors should be prepared to support a range of creative services—from advertising and collateral development to digital content and web enhancements—with flexibility to scale efforts as priorities evolve.</p> <ul style="list-style-type: none"> • On the website scope specifically: Is this a complete redesign or enhancement? <ul style="list-style-type: none"> ○ This will be a full redesign. The NJMPTC website will be replaced with a newly developed site under a new URL, featuring updated content, functionality, and design aligned with the Commission's strategic goals. • What's the timeline expectation for website redevelopment?

		<ul style="list-style-type: none"> ○ The timeline will be finalized in coordination with the selected vendor(s), but initial planning and development work is expected to begin early in the contract period. • Are there specific technical requirements or platform preferences? <ul style="list-style-type: none"> ○ The redesigned site must comply with NJEDA's technical standards, including accessibility, branding, and security protocols. Additional platform preferences or CMS requirements will be communicated to selected vendors during the project scoping phase.
55.	<p>Re Section 3.2: Media</p> <p>-What is the total anticipated annual budget for this contract?</p> <p>-How is the budget typically distributed across the five service areas (creative development, media planning, PR, press outreach, special projects)?</p> <p>-What percentage of budget typically goes to media spend vs. agency fees?</p> <p>-What are typical media buy amounts per campaign?</p> <p>-How do you prefer to handle media buying markups/commissions?</p> <p>-What are the priority geographic markets for outreach (e.g. California, Atlanta, New York, etc.)? US only or international?</p> <p>-What are the requirements for reporting and analytics?</p> <ul style="list-style-type: none"> • What specific KPIs and metrics are most important to NJMPTVC? • How frequently do you expect performance reporting? • Do you have existing analytics tools or tracking systems we should integrate with? 	<p>See answer to number 10 above regarding anticipated annual budget.</p> <p>How is the budget typically distributed across the five service areas (creative development, media planning, PR, press outreach, special projects)?</p> <ul style="list-style-type: none"> • Distribution is flexible and determined by campaign priorities. Some initiatives may require heavier investment in media planning and buying, while others may focus more on creative development or PR. Final allocations will be guided by project-specific needs and strategic direction. <p>What percentage of budget typically goes to media spend vs. agency fees?</p> <ul style="list-style-type: none"> • A clear breakdown of spend vs. fees will be established on a project-by-project basis, with transparency required in all pricing. <p>What are typical media buy amounts per campaign?</p> <ul style="list-style-type: none"> • Media buy amounts can range from modest digital placements to larger-scale multi-channel efforts, depending on the campaign scope, target audience, and timing. Vendors should be comfortable with a range of spend levels and able to scale placements accordingly.

		<p>How do you prefer to handle media buying markups/commissions?</p> <ul style="list-style-type: none"> All media buying costs must be fully transparent. Markups or commissions should be incorporated into a fully burdened hourly rate or clearly identified in media budgets. NJEDA retains final approval on all media buys and reserves the right to negotiate directly if needed. <p>What are the priority geographic markets for outreach? U.S. only or international?</p> <ul style="list-style-type: none"> Priority markets include key domestic production hubs such as California (especially Los Angeles), New York, Georgia (Atlanta), and Louisiana. Outreach may also extend to international markets, particularly Canada and the U.K., depending on campaign objectives and industry engagement opportunities. <p>What are the requirements for reporting and analytics?</p> <ul style="list-style-type: none"> Vendors will be expected to provide regular reporting on media performance, including spend, reach, engagement, and ROI. Reports should include insights, recommendations, and clear alignment with KPIs. <p>What specific KPIs and metrics are most important to NJMPTVC?</p> <ul style="list-style-type: none"> Key metrics may include impressions, click-through rates, conversions, media value (earned and paid), social engagement, web traffic, and leads generated. For awareness campaigns, reach and share of voice may also be prioritized. <p>How frequently do you expect performance reporting?</p> <ul style="list-style-type: none"> At minimum, monthly reporting is expected. More frequent updates may be required for time-sensitive campaigns or high-spend initiatives. <p>Do you have existing analytics tools or tracking systems we should integrate with?</p> <ul style="list-style-type: none"> NJEDA and NJMPTVC currently use standard analytics platforms such as Google Analytics and platform-native
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		<p>insights (e.g., Meta, LinkedIn). Vendors may be asked to provide reporting dashboards or integrate with existing tools, where applicable.</p>
56.	<p>Re Section 3.4: -Are there stakeholders beyond the prospective film makers and the NJ residents/businesses? Is there a prioritization on how resources are allocated against each target group?</p> <ul style="list-style-type: none"> Who are the key internal stakeholders we'll work with regularly? How do NJEDA Communications team and NJMPTVC coordinate on messaging? What approval processes exist for creative materials and media placements? 	<p>Yes, additional key audiences include studio and network executives, industry infrastructure providers (e.g., soundstage operators, post-production firms), elected officials, workforce development partners, and trade associations. Prioritization of resources will depend on strategic objectives and the specific goals of each campaign, with flexibility to shift focus as needed.</p> <p>Who are the key internal stakeholders we'll work with regularly?</p> <ul style="list-style-type: none"> Primary collaboration will be with the NJEDA Events & Marketing and Communications teams, as well as staff from the New Jersey Motion Picture and Television Commission (NJMPTVC). Depending on the scope of work, vendors may also coordinate with subject matter experts, program leads, and senior NJEDA executives for campaign alignment and approvals. <p>How do the NJEDA Communications team and NJMPTVC coordinate on messaging?</p> <ul style="list-style-type: none"> Messaging is developed collaboratively, with the NJEDA Communications team ensuring alignment with broader agency goals and brand voice, and NJMPTVC providing industry-specific context and insights. Both teams work closely to ensure campaigns are consistent, strategic, and audience-appropriate. <p>What approval processes exist for creative materials?</p> <ul style="list-style-type: none"> All creative materials will require formal review and approval by both the NJEDA's Communications and Events & Marketing teams, with sign off from the NJMPTC for content. The level of review may vary depending on the asset type, but vendors should plan for multiple rounds of feedback and final sign-off prior to publication or distribution.

57.	RFP Page 18 / Section IV – Scope of Services / Task Orders: Can NJEDA elaborate on how the Task Order process will function under this contract (e.g., expected frequency, response timelines, typical project scope)?	As per RFP Section 3.8, all Task Order Requests (TOR) will be issued on an as-needed basis. As such, the scope, duration, and nature of each TOR will be unique and related to the specific needs of the Authority at that time.
58.	RFP Page 20 / Section III – Scope of Work / Strategic Objectives: Beyond the goals listed, are there any current pain points or communications challenges NJEDA hopes this contract will help address (e.g., low tax incentive awareness, industry competition)?	Yes—this contract presents a valuable opportunity to expand awareness of New Jersey’s film and television industry, particularly among elected officials, community stakeholders, and the general public. There’s strong potential to better communicate the economic benefits generated by the Film Tax Credit program, including job creation, small business engagement, and statewide spending. Additionally, as the national production landscape grows more competitive, there’s an opportunity to sharpen New Jersey’s positioning and visibility as a top-tier, production-friendly state—reinforcing the state’s unique advantages to industry decision-makers.
59.	RFP Page 20 / Section III – Scope of Work / Deliverables: Are there specific campaign deliverables or formats (e.g., sizzle reels, social toolkits, microsites) that NJEDA prefers or has found effective in the past?	Yes—NJEDA and NJMPTVC have found success with social media toolkits, partnered industry content, digital advertisements, and trade publication dailies tied to major film festivals. These formats have proven effective in reaching both industry stakeholders and broader audiences. While there are no mandated formats, deliverables that are visually engaging, easily shareable, and strategically aligned with campaign goals are strongly preferred. Creative recommendations based on best practices and audience insights are welcomed.
60.	RFP Page 20 / Section III – Scope of Work / Strategic Objectives: Based on internal conversations and initiatives, could NJEDA outline any current “reasons to believe” (RTBs) that have been identified for this campaign or New Jersey’s competitive positioning in the film industry?	Yes—New Jersey’s positioning is grounded in a number of compelling “reasons to believe.” The state offers one of the most robust and attractive film tax incentive programs in the U.S., providing up to 35% in credits with additional bonuses for diversity, digital media, and reality programming. It is home to one of the largest and most experienced production workforces outside of New York and Los Angeles, and its infrastructure continues to grow with new soundstages and support services. New Jersey’s compact geography provides a wide range of “lookalike” locations—from urban to coastal to rural—making it uniquely versatile for productions. Its proximity to New York City, paired with lower costs and fewer logistical hurdles,

		enhances accessibility and appeal. These strengths are supported by a highly responsive, concierge-style film commission that works closely with productions to ensure a seamless experience.
61.	RFP Page 21 / Section III – Scope of Work / Media & PR Coordination: Will the selected vendor be expected to collaborate with any existing media buyers, PR firms, or internal NJEDA departments? Should any relationships be maintained?	Yes. The selected vendor will be expected to collaborate closely with internal teams at NJEDA and the New Jersey Motion Picture and Television Commission (NJMPTVC), particularly the NJEDA Communications team. While there are no standing external media buyers or PR firms currently assigned to this work, coordination with other vendors may be required on a project-by-project basis. The ability to work collaboratively and maintain alignment across messaging, creative, and media strategy will be essential to the success of this engagement.
62.	RFP Page 21 / Section III – Scope of Work / Press & Stakeholder Engagement: What level of interaction with external stakeholders—such as elected officials, municipal reps, or industry associations—is expected from the selected vendor?	The selected vendor may be asked to support stakeholder engagement in collaboration with NJEDA and NJMPTVC leadership. While direct interaction with elected officials or municipal representatives will generally be managed by internal teams, the vendor may contribute by developing materials, messaging, and event support tailored to these audiences. In some cases, the vendor may also be asked to coordinate with industry associations, local partners, or event organizers to amplify outreach efforts. All external engagement will be closely coordinated with NJEDA to ensure alignment with broader communications strategy and policy considerations.
63.	RFP Page 22 / Section IV – Contractor Requirements: Is there a threshold or condition under which subcontractor information must be disclosed (e.g., percentage of contract value or type of service)?	<p>There is no threshold or condition under which Subcontractor information must be disclosed.</p> <p>However, as per RFP Section 4.2.5.14, “All Bidders intending to use a Subcontractor(s) must complete a Subcontractor Utilization Form, which is to be submitted with the Proposal.”</p> <p>Additionally, RFP Sec 4.2.5.14 states, in pertinent part, that if “the Awarded Vendor later determines at any time during the term of the Contract to engage Subcontractors and/or Subconsultants to provide certain goods and/or services, the Awarded Vendor shall submit a Subcontractor Utilization Form for approval by the Authority in advance of any such engagement of Subcontractors and/or Subconsultants.”</p>

		Please see Section 1.4.8 & Section 4.2.5.14 pertaining to Subcontractors.
64.	RFP Page 23 / Section IV – Estimated Volume: Is NJEDA able to share an anticipated annual budget range or projected number of Task Orders to help bidders scope staffing and pricing?	See answer to number 10 above as to Budget. See answer to number 57 above.
65.	Page 18 – Section 3.1: Creative Development and Website Design Will NJEDA provide a centralized brand platform or existing marketing assets (logos, visual systems, prior campaign assets) to ensure continuity across vendor work?	Yes. NJEDA and NJMPTVC will provide access to existing brand assets, including logos, visual guidelines, and select materials from prior campaigns, to ensure continuity and brand alignment across all vendor work. While vendors may be asked to expand upon or adapt creative elements for new initiatives, all work should be consistent with established branding unless directed otherwise. Any updates or evolutions to the brand will be developed in close coordination with NJEDA's Marketing & Events and Communications team.
66.	Page 23 – Section 3.7: Task Order Request Can NJEDA provide examples or anticipated scope for typical Task Order Requests (TORs)? This would help vendors estimate effort, team structure, and delivery timelines more accurately.	No. As per RFP Section 3.8, all Task Order Requests (TOR) will be issued on an as-needed basis. As such, the scope, duration, and nature of each TOR will be unique and related to the specific needs of the Authority at that time. TOR examples will not be provided.
67.	Page 23 – Section 3.7: Task Order Request Will awarded vendors have an opportunity to propose TORs proactively, or will all scopes originate exclusively from NJEDA?	All Task Order Requests (TORs) will originate and be issued from the NJEDA. Contractors are permitted to identify and propose projects/tasks consistent with the Authority's film marketing goals for TOR consideration. However, all TOR's will be submitted to all awarded Vendors.
68.	Page 23 – Section 3.7: Task Order Request How will work be allocated among the awarded vendors—will all TORs be competitively bid among the vendor pool, or will NJEDA assign work based on vendor specialization?	See answer to question 5. Task Orders will be issued to all the awarded Bidders in the pool. Based on the proposals received, the TORs will be evaluated and awarded accordingly. Please see RFP Section 3.8 as to the TOR process.
69.	Section 3.2 - Media Planning and Buying, Page 19: <ul style="list-style-type: none"> Would the NJEDA be open to paid media placed nationwide and/or internationally to draw from prominent filming locations outside of New Jersey, as well as within New Jersey? We understand that there is a desire 	Yes, NJEDA is open to placing paid media both nationally and internationally, particularly when it aligns with strategic objectives to attract productions, talent, and infrastructure investment from major industry hubs. Media placements should be targeted, cost-effective, and justified by audience relevance and campaign goals. As with earned media, the intent is to reach key decision-makers and

	for this reach within point (C) for Earned Media and Editorial Placement, but would it apply to paid media as well?	elevate New Jersey's visibility as a premier filming destination.
70.	<p>Section 3.3 - Public Relations and Advertising, Page 20:</p> <ul style="list-style-type: none"> What are the NJEDA's expectations with regard to PR responsibilities - specifically, would bidders be responding on events like award nominations and/or breaking industry news to take advantage of press/media waves? Would bidders be handling initial PR and/or crisis PR? Or, would public relations be strictly coordinated via TORs? How does the NJEDA envision that each bidder develop a timeline or budget for tasks that require long-term investment and relationships, such as for booking talent? For example, we would need to account for scheduling conflicts and booking changes, as is often the case with talent. Would each bidder need to come up with a standalone project fee for a task like this, or, would it need to be calculated in an hourly format? Or, would this specific detail be handled on a TOR-by-TOR basis? 	<ul style="list-style-type: none"> Public relations responsibilities will be defined and activated through Task Order Requests (TORs). That said, vendors may be asked to proactively identify and recommend opportunities tied to timely industry moments—such as award nominations, film festivals, or relevant news cycles—when they align with NJEDA's strategic objectives. Initial media outreach and story development may be included within certain TORs. Crisis communications, however, will be handled directly by NJEDA's internal Communications team, with vendor support engaged only if specifically requested. Talent booking is not expected to be a major focus of this engagement; however, in limited cases where such support is needed—such as event appearances or campaign participation—it will be scoped on a TOR-by-TOR basis. Vendors may propose either hourly rates or project-based pricing, depending on the nature of the request. NJEDA understands these engagements may require flexibility due to lead times, availability, and potential scheduling changes, and any proposed budgets should reflect that reality.
71.	<p>Section 3.8 - Task Order Request - Page 23</p> <ul style="list-style-type: none"> Is it the correct understanding that as tasks and services are needed, the NJEDA will issue a TOR only to the selected bidders, at which time each bidder will submit a proposal and pricing for consideration, and the NJEDA will select a bidder based on the pricing that is most advantageous to the state? Will there be Q&A periods for these TORs as well? 	<p>See answers to numbers 5 and 68 above.</p> <p>The Contract Manager will prepare the TORs, and when applicable and necessary, provide for a Q&A.</p>
72.	<p>3.1 Creative Development and Website:</p> <ul style="list-style-type: none"> Do any assets currently exist? Will client provide full briefing of all benefits and programs related to production in the state? 	<ul style="list-style-type: none"> There are existing assets, such as logos, flyers, social media graphics, etc. NJEDA and Commission staff will provide a full briefing of all benefits and programs related to production in

	<ul style="list-style-type: none"> • Will client be able to coordinate filming for videos in areas that require special access? • What interactive features are expected for the website? • Will the selected contractor be responsible for managing all aspects of social media (i.e. organic vs paid, community management)? • Are these mandatory elements or recommendations? 	<p>the state to selected firms following selection.</p> <ul style="list-style-type: none"> • NJEDA and Film Commission staff will help to coordinate filming in areas that require special access. • Interactive features may be a desired component of the website, but specific requirements are to be determined. • Management of social media assets will be a collaborative effort between selected firms and NJEDA/Film Commission staff.
73.	<p>3.2 Media Planning and Buying</p> <ul style="list-style-type: none"> • Can “NJ communities, residents and stakeholders” be more clearly defined in the context of this program’s goals? 	<ul style="list-style-type: none"> • “Communities” could pertain to municipalities that are hosts to productions or home to production facilities. • “Residents” could pertain to New Jerseyans who could potentially benefit from jobs and other opportunities created by the film industry in New Jersey. • “Stakeholders” could be studio executives, elected officials, business owners, and others.
74.	<p>3.3 Public Relation and Advertising</p> <ul style="list-style-type: none"> • Is the firm/contractor expected to support existing events or create/support custom programs? 	<ul style="list-style-type: none"> • The selected firm may be asked to support both existing events and develop or enhance custom marketing or promotional activations, depending on campaign needs. Specific responsibilities will be defined through Task Order Requests (TORs) and may include event promotion, media relations, content creation, or strategic planning. Vendors should be prepared to support a range of event types and formats.
75.	<p>Page 18, 3.1, A, a - Printed & Digital Information Content - Is there a minimum / maximum quantity? If so, what is the breakdown per item? Are printing costs included or separate from the budget?</p>	<p>There is no set minimum or maximum quantity for printed or digital informational content; quantities will be determined on a Task Order Request (TOR) basis based on project needs. Printing costs are considered part of the overall scope and may be included in vendor proposals or billed directly to NJEDA, depending on the task. Vendors should be prepared to provide cost estimates for both production and printing as part of applicable TORs.</p>

76.	Page 18, 3.1, A, e - Photography Services - Is there a minimum amount of photography content that is desired? Should all photography be original or a mix of original & stock? Is there existing photography that should be included?	There is no minimum amount of photography content specified. The need for photography will be determined through Task Order Requests (TORs) based on specific campaign or project goals. While original photography is preferred—particularly for showcasing New Jersey locations, productions, or talent—a mix of original and high-quality stock imagery may be appropriate in certain contexts. NJEDA and NJMPTVC do have a limited library of existing photography that may be made available for use, where applicable.
77.	Page 18, 3.1, A, g - Social Media Assets & Content Creation - Is there a minimum / maximum quantity for content?	There is no fixed minimum or maximum quantity for social media content. Volume and cadence will be determined through Task Order Requests (TORs) based on campaign objectives, platform strategy, and audience engagement goals. Vendors should be prepared to support ongoing content development with the flexibility to scale output up or down as needed.
78.	Page 19 - Media Buying - Are there key metrics that we should work against to build out the budget? Number of people reached, engaged, etc.?	Key metrics will be determined based on the goals of each campaign and outlined in individual Task Order Requests (TORs). However, vendors should generally plan to work toward standard media performance benchmarks such as reach, impressions, engagement rates, click-through rates (CTR), and cost per result (e.g., cost per click or cost per thousand impressions). Where applicable, NJEDA may also prioritize metrics tied to conversion, lead generation, or website traffic. Vendors are encouraged to recommend budget allocations based on best practices and anticipated audience impact.
79.	Page 20, 3.3, A, b - Public Relations / Feature Story & Editorial Placement - What is the desired number of placements? Are placements State, National, or both?	There is no set number of feature story or editorial placements required. The volume and type of placements will be determined through Task Order Requests (TORs) based on campaign goals and available opportunities. NJEDA is seeking a mix of both state and national placements, with an emphasis on reaching industry-specific and economic development audiences. Placements should support broader visibility and reinforce New Jersey's reputation as a premier destination for film and television production.
80.	Page 20, 3.3, A, d - Event Support & Promotion - Approximately how many events will take place during the engagement term?	The number of events may vary throughout the engagement term and will be determined based on NJEDA and NJMPTVC priorities.

		While no fixed number is guaranteed, vendors should be prepared to support a range of 2–5 events per year, including film festivals, industry conferences, stakeholder engagements, or community-focused activations. Specific scope and support needs will be outlined through individual Task Order Requests (TORs).
81.	<p>Task Order Requests (TORs) (Section 3.8 Task Order Request, p. 23–24)</p> <p>a. Can NJEDA clarify how frequently it anticipates issuing Task Order Requests (TORs) during the first year of the contract (e.g., quarterly, monthly, event-driven)?</p> <p>b. Will NJEDA provide estimated budget ranges or priorities for upcoming TORs to help awarded vendors allocate the appropriate resources?</p>	<p>81A- No. As per RFP Section 3.8, all Task Order Requests (TOR) will be issued on an as-needed basis. As such, the scope, duration, and nature of each TOR will be unique and related to the specific needs of the Authority at that time.</p> <p>81B – No. Budget information for TORs is not available. As per RFP Section 3.8, all TORs will be issued on an as-needed basis. As such, the scope, duration, and nature of each TOR will be unique and related to the specific needs of the Authority at that time.</p>
82.	<p>Website Redevelopment (Section 3.1 Creative Development and Website Design, p. 18–19)</p> <p>Does NJEDA anticipate the website redevelopment and SEO work to be issued as a single comprehensive TOR, or in phased components (site redesign, SEO, content refresh, etc.)?</p>	NJEDA anticipates that the website redesign will be issued as a single comprehensive Task Order Request (TOR). Any additional components—such as SEO enhancements, content refreshes, or feature add-ons—may follow as either a separate comprehensive TOR or as standalone task orders, depending on scope and timing.
83.	<p>Experiential Marketing (Section 3.2 Media Planning and Buying, p. 19–20 — mentions event sponsorships and innovative placements/3.5 Special Projects and Initiatives, p. 21-22)</p> <p>a. Is NJEDA open to the inclusion of experiential activations as part of proposed special projects, as well as media and stakeholder engagement strategies, provided these efforts align with Task Order goals and deliver measurable impact?</p> <p>b. To help further define “special projects” under this scope — are there any initial special initiatives NJEDA already has planned for this contract period?</p>	<ul style="list-style-type: none"> • Yes, NJEDA is open to the inclusion of experiential marketing activations as part of proposed special projects, media strategies, or stakeholder engagement efforts—provided they align with the objectives of a given Task Order Request (TOR) and demonstrate clear, measurable impact. These activations may include event-based experiences, on-site brand engagements, or other creative formats that help elevate awareness of New Jersey’s film industry. • While no specific special projects have been finalized for the contract period at this time, NJEDA and NJMPTVC anticipate the potential for initiatives that could include direct outreach to production hubs, promotional support at major film festivals, and campaigns targeting emerging sectors like virtual

		production or animation. These efforts will be developed and scoped on a TOR-by-TOR basis in response to strategic opportunities as they arise.
84.	<p>Reporting & Performance (Section 3.2 Media Planning and Buying — Campaign Performance and Social Media Analytics, p. 20)</p> <p>For paid media and social media analytics, does NJEDA require vendors to use specific platforms/tools (Google Analytics, Data Studio, etc.), or is vendor flexibility permitted?</p>	NJEDA does not require the use of specific analytics platforms; vendors have flexibility to use their preferred tools, provided they can deliver clear, actionable reporting. That said, compatibility with widely used platforms such as Google Analytics, Google Data Studio, and native social media insights is strongly preferred. Reporting formats and cadence will be finalized through individual Task Order Requests (TORs), with an emphasis on transparency, consistency, and performance-driven insights.
85.	<p>KPIs / Metrics / Timeframes (Section 3.2 Media Planning and Buying — Campaign Performance and Social Media Analytics, p. 19; Section 3.0 Scope of Work, p. 18)</p> <p>Are there specific KPIs, performance metrics, or numeric goals NJEDA is seeking to track or achieve for its film marketing initiatives under this contract? If so, is there an expected timeframe or cadence for measuring and reporting on these outcomes (e.g., quarterly, annually, per campaign/TOR)?</p>	NJEDA is focused on tracking standard performance metrics aligned with campaign goals, including (but not limited to) impressions, reach, engagement, click-through rates (CTR), cost per result, website traffic, and earned media value. While there are no fixed numeric goals at this time, KPIs will be defined per campaign and outlined within each Task Order Request (TOR). Reporting is generally expected on a monthly basis for active campaigns, with summary reporting delivered quarterly or at the close of each TOR to evaluate outcomes and inform future strategy. Flexibility in adapting KPIs to match audience, channel, and content type is expected.
86.	<p>Points of Contact / Approval Process (Section 3.0 Scope of Work, p. 18; Section 3.8 Task Order Request, p. 23–24)</p> <p>Can NJEDA provide guidance on how vendor interaction and project management will be structured across this contract? Specifically, will there be a single primary point of contact overseeing all functions of the scope, or will vendors interact with separate points of contact for different workstreams (e.g., creative/web, media buying, PR, stakeholder engagement)? Understanding this structure will help us plan effective project management and approval workflows.</p>	The Contract Manager for the RFP will be the primary contact relating to all work under this RFP. Please see RFP Section 8.0 for contract administration and related items.
87.	Referencing the following in section 3.0 on page 18 “(NJEDA), in partnership with the New Jersey Motion Picture and Television Commission (NJMPVC), is seeking advertising agencies, marketing firms, public relations firms, and to support a	See answer to number 9 above.

	comprehensive marketing and outreach strategy.” Is the intention of the selection committee to award multiple contracts per capability or could one agency in partnership satisfy the scope of work’s requirements?	
88.	P. 18, Section 3.0: The scope of work states that the selected agencies will “support a comprehensive marketing and outreach strategy that promotes New Jersey as a premier filming destination.” Is there a an overarching strategic marketing plan already in place (of which the awarded agencies will help execute via Task Orders) or will the awarded agencies be developing this overarching strategy?	An overarching strategic direction and set of core messaging pillars are already in place, guiding NJEDA and NJMPTVC’s efforts to position New Jersey as a premier filming destination. However, there is no public, marketing plan currently available. Awarded agencies will play a key role in shaping and executing campaign strategy through individual Task Orders, and may also be asked to contribute to broader strategic planning—particularly as new opportunities, initiatives, or target audiences emerge.
89.	P. 18, Section 3.0: Are any previous marketing efforts (for example, The Garden Slate newsletter) expected to continue or will the pool of selected agencies be developing entirely new marketing initiatives?	Some existing marketing initiatives may continue—such as recurring newsletters or periodic campaigns—but the selected agencies will also be expected to develop and execute entirely new marketing initiatives as priorities evolve. The mix between ongoing efforts and fresh campaigns will be determined on a Task Order basis.
90.	P. 18, Section 3.0: General question about Scope of Work: Have KPIs already been developed for any of these efforts? If so, can you share with bidders?	Preliminary KPIs have been identified for certain ongoing efforts—such as social media engagement, media impressions, and website traffic—but there is no single, standardized KPI framework across all areas of the Scope of Work. Specific KPIs will be outlined within individual Task Order Requests (TORs), tailored to the goals and deliverables of each campaign. Vendors are also encouraged to recommend relevant metrics and performance benchmarks based on best practices.
91.	P. 18, Section 3.1: Will the goal of related marketing and advertising materials to drive audiences to this website: https://nj.gov/njfilm/index.shtml ?	No. While the current NJMPTVC website (https://nj.gov/njfilm/index.shtml) is live, one of the primary goals of this contract is to support the development of a newly redesigned website that will eventually replace the existing page and live at a new URL. Marketing and advertising materials will ultimately drive audiences to that new digital destination once launched. In the interim, campaigns may direct to the current site or specific landing pages, as appropriate.
92.	P. 18, Section 3.1 c: What display advertising platforms did you previously use?	Previous display advertising efforts have utilized platforms such as Google Display Network and paid placements through industry trade outlets. Platform selection has

		typically been guided by audience targeting, campaign goals, and media partner recommendations. Vendors are encouraged to propose platforms that best align with strategic objectives and reach priority audiences.
93.	P. 18, Section 3.1 c: Can you provide us the reports that were previously provided for your digital marketing?	NJEDA is not sharing previous digital marketing reports as part of this procurement process. However, vendors should assume standard digital performance metrics—such as impressions, click-through rates, engagement, and conversions—were tracked and used to inform campaign effectiveness. Bidders are encouraged to propose their own recommended reporting frameworks and KPIs based on best practices.
94.	P. 19, Section 3.2 b: What social media platforms did you previously use for paid advertising?	Paid social media advertising has previously been conducted on platforms including Facebook, Instagram, LinkedIn, YouTube, and X (formerly Twitter). Platform selection has varied by campaign and target audience. Vendors should be prepared to recommend platform strategies aligned with specific campaign goals and key industry demographics.
95.	P. 19, Section 3.2 d: What were the main KPI's used to measure the success of radio and podcast advertising? What were the metrics that you considered it to be successful?	To date, radio and podcast placements have primarily been used as part of broader communications efforts rather than dedicated marketing campaigns. As such, traditional marketing KPIs like conversions or click-through rates were not the primary success measures. Instead, effectiveness has been evaluated based on audience alignment, message visibility, and contextual relevance—for example, reaching key industry listeners or reinforcing earned media efforts. Vendors proposing paid podcast or radio placements should include recommendations for how to effectively measure impact in a marketing context.
96.	P. 19, Section 3.2 e: Can you provide us the reports of your KPI's of your campaign performance and social media analytics?	NJEDA is not sharing past campaign performance or social media analytics reports as part of this procurement process. However, vendors should assume that standard metrics—such as impressions, engagement rates, click-through rates, and audience growth—have been tracked and reviewed. Bidders are encouraged to propose a reporting approach and KPI framework that aligns with best practices and supports performance evaluation across paid and organic efforts.

	Section 4 specific questions:	
97.	<p>Page 34 – Section 4.2.4.5: Business Registration Certificate / Subcontractor Requirements</p> <p>Can NJEDA clarify whether subcontractors must be pre-approved or listed in the original proposal submission, or can they be proposed later on a per-TOR basis?</p>	<p>At the time of Proposal submission, if there are known subcontractors, they should be provided in the Subcontractor Utilization Form. However, if subcontractors are secured at a later date, the form can be updated with the associated notice to the NJEDA for review. As per RFP Section 4.2.5.14, which states in pertinent part, that if “the Awarded Vendor later determines at any time during the term of the Contract to engage Subcontractors and/or Subconsultants to provide certain goods and/or services, the Awarded Vendor shall submit a Subcontractor Utilization Form for approval by the Authority in advance of any such engagement of Subcontractors and/or Subconsultants.”</p> <p>Please see RFP Section 1.4.8, Section 4.2.1.III, RFP Section 4.2.1.IV, RFP Section 4.2.5.14 for additional information.</p>
98.	<p>P. 27, 4.2.1 (II. C): As part of the technical proposal, it states the Bidder shall “set forth a detailed work plan that will accomplish the requirements of the Scope of Work.” Is there a list of expected TORs that bidders can view to inform the development of such a detailed plan for inclusion in our proposal?</p>	<p>No, a list of expected Task Order Requests (TORs) is not being provided as part of this procurement. However, bidders should develop a detailed work plan that demonstrates their ability to respond to a range of services outlined in the Scope of Work. This includes showing flexibility, strategic thinking, and executional capacity across areas such as creative development, media planning, public relations, stakeholder engagement, and website design. Proposals should reflect how the bidder would approach representative tasks under a TOR, even if exact projects are not yet defined.</p>
	Section 5 specific questions:	
99.	<p>RFP Page 36 / Section II – Term of Contract: Given that this is a multi-year contract, will task order budgets be established annually, or planned on a rolling basis depending on project needs?</p>	<p>Task order budgets will be planned on a rolling basis, depending on project needs and strategic priorities. Each Task Order Request (TOR) will include a defined scope of work, timeline, and budget parameters. While overall contract funding is allocated across the full term, individual task orders will be issued as needed rather than on a fixed annual schedule.</p>
	Section 6 specific questions:	
100.	<p>RFP Page 44 / Section V – Evaluation Criteria: While the evaluation criteria are listed, can</p>	<p>Criteria weights used for evaluation will not be provided. Please review the requirements of</p>

	NJEDA provide any further clarity on how proposals will be scored or weighted across approach, cost, and experience?	the RFP and the evaluation criteria set forth in Section 6.7. When preparing your Proposal submission, please review same and create to the best of your ability.
101.	RFP Page 45 / Section V – Success Metrics: How does NJEDA define success for this engagement? Are there key performance indicators (KPIs) or reporting frameworks contractors should use?	Success for this engagement is defined by the ability to effectively elevate New Jersey's profile as a premier destination for film and television production, while supporting broader economic development goals. While there is no single, fixed KPI framework, NJEDA will evaluate success based on measurable progress in areas such as audience reach, media impressions, engagement, website traffic, lead generation, earned media value, and stakeholder visibility. Specific KPIs and reporting expectations will be outlined within each Task Order Request (TOR), and vendors are encouraged to recommend performance metrics aligned with best practices and campaign objectives.
102.	6.7 Evaluation Criteria • Is there a weight to the evaluation criteria?	Yes. Each evaluation criteria set forth in RFP Section 6.7 has a certain weight and percentage. However, pursuant to the NJEDA's Procurement Policy, the specific weights are established prior to Proposal submission but are not disclosed. See answer to question 18.
	Miscellaneous/additional questions:	
103.	Can you provide us with a budget range for this contract, or give us budgets from previous contracts that are similar to this one?	See answer to number 10 above.
Part 2: Additions, Deletions, Clarifications & Modifications to the RFP		
No.	Description	Clarification/Modification
1.	Title page	Proposals due on or before July 21, 2025 @ 2:00 p.m. ET
2.	Section 1.3.4	Proposals due on or before July 21, 2025 @ 2:00 p.m. ET
3.	Section 1.3.6.3	Proposals due on or before July 21, 2025 @ 2:00 p.m. ET
4.	Section 2.1 Definitions	Will – Denotes that which is a mandatory requirement. Failure to meet a mandatory material requirement will result in the rejection of a Proposal as non-responsive.

5.	Section 3.0 Scope of Work – the RFP Scope of Work initially provided that the work sought was including, but not limited to, certain items. The RFP has been updated to clarify and confirm certain Sections that are now mandatory while other Sections that are permissive by the potential Bidder.	See revised RFP uploaded to NJEDA's website