

Marketing and Creative Agency Services

RFP-VBR-07-26 — Questions and Answers

Visit Baton Rouge | Compiled Responses to Prospective Proposer Inquiries

General & Process

1. The RFP does not mention an Intent to Bid or Intent to Respond requirement. Can you please confirm whether one is required prior to proposal submission?

An intent to bid or respond is not required.

2. Does Visit Baton Rouge require the selected agency to maintain a physical office in Baton Rouge?

Visit Baton Rouge does not require the selected agency to maintain a physical office in Baton Rouge.

3. Where does Visit Baton Rouge see the greatest opportunity for improvement in its current marketing efforts?

Visit Baton Rouge is looking for ongoing creative innovation and flexibility, prioritizing project management and staying on top of and ahead of trends in the tourism industry.

4. What qualities distinguish your best agency partnerships from those that have been less successful? What does overall success look like over the relationship?

Please see the above answer. We think success follows those attributes in an agency.

5. Should respondents use Visit Baton Rouge's standard rates (if applicable), or should each agency provide its own standard rate card with the proposal?

Proposers should provide their own standard rate card with their proposal.

6. Will concepts remain agency intellectual property if not selected?

Yes, concepts will remain the intellectual property of the agency if not selected.

7. Is there an Intent to Bid requirement? / Is a business license required?

An intent to bid or respond is not required. A Louisiana business license is not required to fulfill the Scope of Services. Agency timezone and availability alignment will be considered under the proposed staffing factor in the weighting rubric.

8. What is the current billing structure between Visit Baton Rouge and the incumbent agency (for example, monthly retainer, hourly, project-based, or commission)?

It is an annual scope that is billed monthly.

9. What is the maximum email attachment file size Visit Baton Rouge can receive, to ensure prompt and successful delivery of the electronic proposal copy?

Anything over 2 MB should be sent as a cloud storage link.

10. Is there a page limit for the written proposal, and if so, what is it? Separately, is there a time or slide limit for the oral presentation described in Section 1.18?

There is no specific page limit or time limit for the presentation, but we would keep oral presentations to an hour or an hour and a half, with time for questions.

11. Section 1.10.1.8 requires the Financial Proposal to be submitted in a separate sealed, labeled envelope within the overall proposal package. For the physical submission, should all three copies include a separately sealed Financial Proposal envelope, or only the signed original? Additionally, how should the Financial Proposal be provided in the electronic submission?

Only the signed original needs the sealed envelope; the others can be attached to the document. Electronic submissions can be submitted with the full proposal or as a separate file if needed.

12. Please confirm the below electronic submission requirements: (a) single combined PDF or separate files; (b) maximum attachment size; (c) is a cloud-storage link acceptable; (d) file-naming conventions; (e) how should the Financial Proposal be handled electronically?

(a) This can be submitted either way. (b) Anything over 2 MB should be sent as a cloud-storage link. (c) Yes. (d) No file-naming conventions are required. (e) It can be emailed with the submission.

13. Can we submit the proposals via email?

The RFP states that proposals should be emailed and 3 printed copies must be physically delivered to the address listed.

14. Submission Method: Is email submission alone acceptable for a Creative Services-only proposal, or are physical copies required as well?

No, the RFP requires both, regardless of which Service(s) you are bidding on. Each Proposer must submit three physical copies (one signed original plus two additional copies) delivered to VBR's offices, along with one electronic copy submitted via email.

15. Sealed Financial Envelope: Does the separate sealed envelope requirement for pricing still apply if we're only bidding on Creative Services?

Yes, the Financial Proposal must still be submitted in a separate sealed, labeled envelope within the physical proposal package, regardless of which Service(s) you're bidding on. Only the signed original needs the sealed envelope; the other two physical copies can have it attached to the document. For the electronic submission, the financial proposal can be emailed with the full proposal or as a separate attachment.

16. Can you please share the current media plan and/or tactics utilized, as well as an expected budget?

Ongoing media planning and buying is handled internally by the Visit Baton Rouge marketing team. Ad hoc media placement is not guaranteed, and rates are requested in case additional support is needed.

17. Is this RFP a mandatory review based on current contract expiration?

The RFP is based on the current agency contract expiration. Visit Baton Rouge is looking for ongoing creative innovation and flexibility on project management, and staying on top of trends. We value transparent communication and proactive project management, and involvement of leadership. Overall success includes the above.

18. What prompted Visit Baton Rouge to seek a new agency partner? What is VBR looking for in a new partner that is not currently being provided?

The RFP is based on the current agency contract expiration. Visit Baton Rouge is looking for ongoing creative innovation and flexibility on project management, and staying on top of trends. We value transparent communication and proactive project management, and involvement of leadership. Overall success includes the above.

19. Is your incumbent agency (or agencies) eligible to respond, and do you expect them to? Separately, what is your current agency doing well that you'd want preserved regardless of who wins?

Yes, our incumbent agency is invited to respond, and we expect them to. We've been very happy with the final video pieces and production quality.

20. Approximately how many responses do you anticipate receiving? / How many agencies are being invited to pitch?

As a political subdivision of the state, this RFP is open to all agencies, so it is hard for us to estimate.

21. Whether companies from outside the USA can apply for this (like from India or Canada)?

Yes, companies from outside the USA can apply for this. Agency timezone and availability alignment will be considered under the proposed staffing factor in the weighting rubric.

22. Whether we need to come there for meetings?

Our preference is in-person presentations, but this is not required.

23. Can we perform the tasks related to the RFP outside the USA (like from India or Canada)?

If selected, tasks can be performed outside of the USA, but that is not our preference.

Budget & Financial Structure

24. Can Visit Baton Rouge provide the 2025 and 2026 marketing budgets, including the allocation for agency services, creative production, and media? / Is there an anticipated annual production budget? / Is there a target annual budget or budget range for the Creative Services retainer, Campaign Production, and Media?

While actual volume will vary based on VBR's marketing calendar and needs, Proposers can use the following as general guidance on the scale of recurring work:

Creative Retainer (ongoing monthly cadence):

- Company collateral and one-sheets: multiple requests per month
- Ad hoc ad design outside major campaign cycles: multiple requests per month
- Signage and banner design: periodic, as needed
- Campaign ad resizes and minor modifications: typically the highest-volume category under the retainer

Ad Resizes:

- Proposers should anticipate an estimated 150–175 hours annually of standard resize work (dimension changes, copy/photo swaps, and similar straightforward adjustments)

Campaign Production (annual, project-based):

- Two distinct creative concepts developed and presented for client approval
- One production shoot spanning photography and video capture, with associated pre-production, on-set, and post-production phases
- Final video deliverables typically include one long-form spot, several short-form cutdowns, and vertical/social-optimized versions
- Two rounds of revisions are typically included before additional revision rounds are billed separately

Recurring Seasonal Project (e.g., National Tourism Week):

- One digital ad set across multiple sizes
- One short-form recap or impact video
- One printed/digital report or booklet-style deliverable

Proposers should use this volume guidance to inform their proposed staffing model, retainer structure, and hourly rates, understanding that actual month-to-month volume will fluctuate with VBR's campaign calendar.

25. Can you please share the anticipated annual budget or budget range for each of the three key services included in the RFP?

Our marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection.

26. Is fee-for-service billing preferred within a pre-determined budget or a retainer model?

Visit Baton Rouge is especially interested in viewing retainer models but is open to reviewing either or both methods.

27. Retainer Model: Do you have a preference for how the Creative Services retainer is billed — fixed monthly fee, hours/month, or task-based billing against an annual cap?

Visit Baton Rouge is especially interested in viewing retainer models but is open to reviewing either or both methods (retainer or fee-for-service). Whatever structure is proposed, any resulting contract should include a maximum amount payable to the agency over the term, with payments tied to actual work performed.

28. What are the budget guidelines we'd need to stick to?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

29. Is there an established annual budget or maximum budget for the full scope of services outlined in the RFP that respondents should work within?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal.

30. Are there recommended or anticipated allocations among the three service areas identified in the RFP? For example, does VBR foresee a specific percentage of the overall budget going to Creative Services, Campaign Production, and Account Management Services?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard

rate card with their proposal. See Question 24 above for volume guidance.

31. Is the Creative Services retainer expected to cover a minimum number of hours per month or quarter?

Reference the volume detail in Question 24 above.

32. Section 1.10.1.8.4 states that expenses incurred while in Baton Rouge are the responsibility of the Proposer and are not reimbursable by VBR. Does this apply to crew travel for production shoots, meals for agency and crew during filming, etc.? / Does this apply only to the RFP timeframe or during the full engagement, if awarded?

This does not apply to production costs. For now, the travel-expense provision only applies to travel during the RFP timeframe. If selected, reasonable rates for travel reimbursement will be negotiated in the agency contract.

33. To ensure realistic staffing and fee alignment with the Scope of Services, can Visit Baton Rouge provide the approximate total budget allocation for the most recent fiscal year by major scope area, including Creative Services, Photography and Video Production, and Ad Hoc Media Placement?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

34. Can Visit Baton Rouge indicate the approximate breakdown between agency service fees and direct program expenditures within each of the above areas for the previous fiscal year?

Reference the volume detail in Question 24 above.

35. Can you share budgets for the last 2 years for each element of the RFP? Can you share the planned 2027 budget or any indicators that would enable proposers to better understand workloads and project costs accurately against those workloads?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

36. What paid media budget and primary markets should proposers assume when developing the campaign concept?

Paid media is handled internally. Priority markets are as follows. Drive markets include Lafayette, New Orleans, Mobile/Pensacola, Jackson, Houston, and Dallas. Fly markets include Dallas, Houston, Charlotte, Atlanta, and DC.

37. Please provide annual agency income earned from all sources (fees, commissions, hourly charges, etc.) for each component, including current hourly rates. / Can we receive a copy of all current contracts for primary contractors for each element? / Can VBR provide electronic copies of the winning proposal(s) from its most recent comparable solicitation, including financial proposals, scoring materials, and the resulting contract? / Can we request the last winning submission, to see what a successful proposal looks like to VBR?

The scope and terms of our agency partnership have shifted considerably since it was first awarded in 2021. Rather than share historical detail that may no longer reflect current needs, we've outlined expected volume and scope guidance above to help proposers build an accurate, forward-looking

proposal.

38. Is there an anticipated annual budget range for the agency engagement (excluding production or media spend)? Can VBR provide separate planning assumptions for ongoing Creative Services/Account Management versus Campaign Production?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

39. Does VBR have an anticipated production budget for the campaign scheduled to launch May 1, 2027? Should respondents propose a recommended production budget based on the requested deliverables, or is there a target budget we should design the production approach around?

See the volume detail in Question 24 above.

40. Is there a current number of productions you execute per year? / How many major production shoots (photo/video) are anticipated annually?

One.

41. How frequently does VBR anticipate requiring the selected agency to be physically present in Baton Rouge?

Agency timezone and availability alignment will be considered under the proposed staffing factor in the weighting rubric. VBR anticipates in-person meetings twice per year and assistance with production in Baton Rouge once a year.

42. Will it be considered a drawback if the agency is not native to Baton Rouge or Louisiana?

No.

43. Sections 1.10.1.8.1 and 2.1 through 2.3: What is VBR's anticipated budget for the initial two-year contract term, including creative services, campaign production, account management, outside production costs, and ad hoc media placement?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

44. Section 1.10.1.8.1, Maximum Amount Payable: Should the proposed maximum amount include estimated net production and media costs, or only agency fees, retainers, and commissions?

The proposed maximum amount should include estimated production costs, agency fees, and retainers. Since there is no guaranteed media placement, it does not need to include media or commission costs. The ad hoc commission rate for media can be outlined separately and should be based on one-off placements.

45. The RFP states we must provide a maximum amount payable over the contract term. Should that maximum be stated per Service, or as one combined figure across all three Services?

Our preference would be one combined figure across all three Services.

46. Sections 1.10.1.8 and 1.10.2: Should the emailed electronic copy include the financial proposal, despite the requirement to submit pricing in a separate sealed envelope? / For the required electronic submission, should the Financial Proposal be submitted as a separate attachment from the primary proposal?

The financial proposal can be emailed with the submission, either as a separate attachment or included with the proposal.

47. Section 1.10, Proposal Response Format: Is there a preferred or maximum proposal page count, excluding work samples and campaign concept materials?

There is no preferred page count, though we do hope respondents will be conscious of the limited review time.

48. 1.3 Term of Contract: Does the 3% annual fee cap apply to both retainer fees and hourly rates, or only to the overall contract maximum?

Our preference would be that the 3% annual fee cap apply to the overall contract maximum.

49. Agency account management: As outlined in Section 1.10.1.8.3 of the RFP, we would like to clarify whether the winning agency will be expected to front expenses on behalf of VBR. If so, does this include costs associated with paid media, print production, production crews, talent, etc.? / Demonstrate that the Proposer is able to arrange adequate financing to pay vendors, production costs, and related expenses in advance — can the agency invoice VBR in advance, or is the agency expected to fully finance these expenses until reimbursement?

We're open to discussing an agreement for upfront production costs and related expenses.

Scope of Services & Volume Estimates

50. Can VBR provide estimated annual volumes for ongoing creative support (campaigns, digital ads, print, collateral, photography/video projects, etc.) so agencies can accurately scope the proposed retainer? / Can VBR provide additional detail regarding the volume of work anticipated under this contract? Are the services listed tied to a set number of planned campaigns per year? / For the ongoing Creative Services scope, can you provide an estimate of historical or anticipated monthly/annual volume?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

51. How many assets and campaigns were delivered in the most recent contract year?

One campaign was completed in the contract year. Reference the volume detail in Question 24 above for asset budgeting.

52. What volume of creative work should proposers assume when preparing the cost proposal? / Can VBR provide an estimated annual volume of routine creative requests by deliverable type, based on the past one or two years? / Can VBR share historical annual volume for the ongoing creative deliverables listed in Section 2.1?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard

rate card with their proposal. See Question 24 above for volume guidance.

53. In order to accurately outline proposed staffing, timelines, and creative recommendations for Photography and Video Production, can Visit Baton Rouge provide additional detail regarding the level of video production expected? Is video production tied to one to two larger annual campaigns, or will ad hoc video production also be required? Approximately what percentage of total creative work is video production?

VBR anticipates one full video and photography production per year. If additional video production is needed, it would be scoped separately.

54. Section 2.2, Campaign Production: How many major campaign development and production efforts should proposers budget for during the initial two-year term, and what quantity of final photography, video, and derivative assets does VBR anticipate?

Proposers can estimate 2 campaign development and production efforts within a two-year term. Reference the volume detail in Question 24 above.

55. Roughly what annual volume should proposers assume for the retainer? How many market-specific ad concepts, collateral pieces, signage/banner projects, and pre-press packages did VBR require in 2025?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard rate card with their proposal. See Question 24 above for volume guidance.

56. Does VBR have a preferred approach for unused retainer hours or budget, such as rollover to subsequent periods, expiration, or conversion to other approved creative services?

We typically prefer rollover to subsequent periods and/or conversion to other approved creative services.

57. Can VBR provide historical volumes for: Design requests, Ad resizes, Sales collateral, Digital ads, Print ads?

See the volume detail in Question 24 above.

58. Approximately how many campaigns does VBR typically produce each year?

One campaign per year, most of the time.

59. Is there an anticipated volume of work for the ongoing creative retainer? For example, can VBR provide historical or estimated number of campaigns or initiatives, or annual quantities for ads, collateral, signage, resizes, and other routine creative requests?

See the volume detail in Question 24 above.

60. Do you have any estimates for the volume of ad-hoc creative support needed on a weekly or monthly basis?

Yes.

61. §2.1 / §2.2.4 How many discrete ad versions, resizes, and final cuts has VBR produced over the last 12 to 24 months, broken out by audience segment and by placement type?

Visit Baton Rouge's marketing budgets have changed significantly over the years, and to evaluate fairly, we will not be sharing budgets prior to selection. Proposers should provide their own standard

rate card with their proposal. See Question 24 above for volume guidance.

62. §2.1 What is the current standard set of ad dimensions and video durations VBR places across its channels?

Typical standard sizes for display, social media, and streaming TV.

63. §2.2.4 For a typical campaign, how many final cuts and how many vertical or social-optimized versions per cut does VBR expect, and how frequently does campaign creative refresh within a year?

Typically, a campaign video includes one :30 second video and three :15 second videos, sized for broadcast, streaming video, and social.

64. §2.2.3 What proportion of VBR's existing and planned footage features on-camera talent under term-limited releases, versus b-roll, location, and event footage without talent restrictions?

50%.

65. §2.2.4 Does VBR anticipate ongoing capture during the contract term (conventions, sports, events) feeding the asset pool, and approximately how many shoot days per year?

Possibly, but that would either fall within the creative retainer hours or a separate scope. We're not sure of the quantity at this time.

66. Are the items under Scope of Services offered to give a sense of workload once a contract is awarded, or are these to be presented within the RFP response? For example, would the 2.2.3 request for a production timeline be a best guess without an approved concept and locations?

Correct, a production timeline would be a best guess based on the concept.

67. Section 2.2.3: Any upcoming events that would be prime for a video shoot?

Louisiana Lights, the LA Marathon, the Mardi Gras Parade, and football/baseball games.

Creative Services & Retainer (Section 2.1)

68. Beyond social, print, and display, are there preferred channels you would like represented in the creative?

Video mockups and/or storyboards are welcome. Traditional media can include billboards.

69. Creative Retainer Structure (Section 2.1): Roughly what monthly volume of routine requests (collateral, ad resizes, signage) does your team anticipate, so we can scope the retainer appropriately?

Please see the volume detail shared above.

70. §2.1 Does VBR maintain a defined set of content categories, and will these be shared with the selected Proposer? How do the categories map to the audience segments identified in this section?

If you mean content pillars when you say categories, please see the attached brand study details, which include content pillars.

71. §2.1 If a Proposer provided a self-serve capability for generating approved creative versions, who at VBR would operate it, and what approval step would be required before a generated version is placed?

That would likely be our Digital Content Manager.

72. §2.1 Where do finished assets currently reside, and is there a digital asset management system the selected Proposer would be expected to deliver into or integrate with? / Will the selected agency work within VBR's existing project management, proofing, and digital asset management systems?

VBR's current asset management system is Crowdriff, and VBR uses Basecamp for project management. We are open to using an agency's project management and proofing tools, and selected proposers are expected to be able to import assets into Crowdriff.

73. We'd like to understand the expected roles and responsibilities of your new agency partner leading creative assets relating to the brand campaign vs. all creative assets that VBR utilizes across marketing channels. Do you expect we would lead the creative concept and build-out of seasonally refreshed campaign assets, or do you need creative support for every social media post and every email that VBR deploys?

We expect the selected agency to lead the creative concept and build-out of the main campaign. The other creative support ranges from ad resizes, collateral creation assistance, and occasionally other graphics. This usually does not include a lot of social media posts.

74. Do you need support from your creative agency partner to make campaign-specific updates across your website, or do you have an internal team member/separate agency who we would collaborate with?

No, we do not need support here. We have an internal team member who focuses on CMS/website updates.

75. Does the scope of this RFP include any management or support of the VBR website and/or landing pages associated with the campaigns? If not, who is responsible?

It does not include management or support of the website or landing pages. That is managed in-house at Visit Baton Rouge.

76. Can VBR describe the structure and capabilities of its internal marketing/graphic design team, including which types of work are typically handled internally versus expected from the agency?

VBR does not have an in-house designer or graphic design team. Occasional invites, promo items, and business plans are created in-house, with the majority of collateral and public-facing work being done by the agency.

Campaign Production (Section 2.2)

77. Section 1.10 states Proposer shall submit a campaign concept... Then under Scope of Services 2.2, the RFP specifies a minimum of two distinct creative concepts. For the RFP response, is the request for one or two campaign directions?

For the RFP response, we are requesting two campaign concepts, based on either a brand campaign or a refreshed Ambassador campaign.

78. Section 1.10.1.6.1 asks that concepts be consistent with the Brand Standards Guide, while Section 2.2.1 describes concepts each with its own visual identity, tone, and typography treatment. How much creative latitude should concepts take relative to the brand guidelines? May the Campaign Concept Submission expand upon or evolve the current brand standards, or must it strictly adhere to the established colors, typography, and other standards?

The campaign can have its own layer of identity within the brand but needs to ladder up to the brand positioning (attached).

79. What level of finish do you expect for sample creative assets in the proposal (polished comps vs. directional mockups)? / What level of finish does VBR expect for the sample creative assets? Are conceptual mockups sufficient?

Directional/conceptual mockups are sufficient.

80. Is AI-assisted imagery acceptable within proposal-stage concept mockups (being clearly disclosed), or should all spec work be produced without generative AI?

Yes, but it needs to be clearly identified as AI.

81. Can you provide logo and asset files to be used in the Campaign Concept Submission? / Will agencies be granted access to brand working files, the photography library, and logo assets for use in spec work?

Yes, the awarded agency will receive access to full brand working files, photography library, and logo assets. But since you requested, here are a few assets that can be used in mockups.

Assets: [Logos](#) | Photos – [Option 1](#), [Option 2](#) | Campaign Asset Options – [Print](#), [Social](#)

82. Beyond the Brand Guidelines, do photography style, motion/video, or tone-of-voice guidelines exist? For anything missing, should the selected agency be expected to develop those?

We currently don't have those items, but would love for the selected agency to assist in creating guidelines.

83. Is anything new (creative-wise) expected to be in market between contract start (January 1, 2027) and campaign launch (May 1, 2027), or is that window fully dedicated to onboarding and production?

Nothing is expected in that window, and that window would be fully dedicated to onboarding, production, and creative retainer needs.

84. Do you have existing photo/video assets which have not been used in the current campaign yet, which could be utilized from the time period of January 1 until the new campaign launch?

We don't expect creative fatigue before May of 2027.

85. For the required May 1, 2027 launch, does VBR expect the full campaign and all final assets to be completed and in market by that date, or does May 1 represent the initial launch with additional assets/phases permitted to roll out afterward?

The full campaign and final assets should be complete and in market by that date.

86. Please confirm whether we are expected to submit one campaign concept with the proposal, while the selected agency will subsequently develop a minimum of two distinct concepts during the contracted concept-development phase. / Section 1.10.1.6 requires a campaign concept as part of the proposal, while Section 2.2.1 calls for a minimum of two distinct creative concepts during Campaign Production. Should we assume the proposal-stage concept is separate, or could it be further developed as one of those directions if selected?

The proposals should present two concepts, and a submitted concept could be further developed as one of those directions if selected.

87. Please confirm whether the outputs listed in §2.2.1 — including two creative concepts, messaging pillars, two approximately 30-second scripts, storyboards, and sample advertising across at least three formats — describe deliverables expected after award, or whether any or all are expected as part of the RFP submission.

These are expected after campaign award, but we would love to see a few examples of these in mockups for the proposal-stage campaign concepts.

88. Can you please clarify the requirements for the Campaign Concept Submission (Section 1.10.1.6)? Is the Scope of Services section referencing what will be required once the account is awarded?

The written and emailed proposals should present two concepts.

Account Management & Media (Sections 2.3, 2.3.2)

89. The RFP references only ad hoc media placement and commission but does not mention ongoing media strategy or buying. Is ongoing media planning and buying handled internally or by another agency? / Does Visit Baton Rouge currently have an agency partner or in-house team responsible for media planning and buying?

Ongoing media planning and buying is handled internally by the Visit Baton Rouge marketing team. Ad hoc media placement is not guaranteed, and rates are requested in case additional support is needed. It is not extensively anticipated.

90. Is paid media currently managed by your internal team or a separate agency? Are you open to expanding the selected agency's role to include strategic media planning and management beyond ad hoc placement?

Ongoing media planning and buying is handled internally by the Visit Baton Rouge marketing team. Ad hoc media placement is not guaranteed, and rates are requested in case additional support is needed.

91. What approximate annual volume of ad hoc media placement(s) should respondents anticipate? / Approximately what has been the annual spend that has required ad hoc media placement?

Ad hoc media placement is not guaranteed, and rates are requested in case additional support is needed.

92. Media is being shown as Ad Hoc — do we need to account for any media budget, or simply show typical commission on a per-placement basis? Is there an Ad Hoc ballpark range of media spend we should apply our commission rate to?

There is no guaranteed media spend, and the commission rate should be based on a one-off placement.

93. Can we view the media plan and strategy?

We will not be providing a full media plan or strategy. All media is currently placed in-house.

94. Are there specific channels VBR most frequently expects the agency to place on an ad hoc basis?

No.

95. Should media strategy or recommendations related to the creative campaign be included even when the selected agency is not responsible for the corresponding media buy?

Not needed, but this can be included in an addendum.

96. Ad Hoc Media Placement: For the ad hoc placements described in §2.3.2, should respondents propose only a commission structure for placement, or should the proposal also account for planning, negotiation, trafficking, optimization, and reporting associated with those buys?

Propose a commission structure for one-off placements only. Planning, negotiation, trafficking, optimization, and reporting are not needed.

97. Are there existing 2027 media contracts in place? If so, can a list of expected channels/tactics be shared?

Yes, there are current media contracts in place, but they are handled internally by the VBR team and are not needed for these services.

98. What distribution channels should we anticipate for video content, including broadcast TV, connected TV/OTT, digital advertising, social media, web, trade shows, meeting/conventions, and other placements?

Proposers should anticipate all distribution channels listed.

99. What media channels are VBR's highest priority for 2027: digital/social, OOH, broadcast, something else?

Highest priority media channels include search, display, social, and video streaming.

100. Is VBR open to agencies including Media Consulting, Media Planning, and Media Strategy as part of the ongoing creative services scope of work?

Ongoing media planning and buying is handled internally by the Visit Baton Rouge marketing team. Ad hoc media placement is not guaranteed, and rates are requested in case additional support is needed. However, proposers can include this as an addendum if they'd like.

101. Does VBR hold existing media contracts, annual commitments, or co-op program participation, including with the Louisiana Office of Tourism, that would transfer to or require coordination by the selected agency?

No, these would be handled internally by Visit Baton Rouge and would not need management or coordination by the selected agency.

102. As both a publisher with owned-and-operated media properties and a full-service digital marketing agency, our assumption is that media placements may include both our owned-and-operated channels and third-party media channels, where strategically appropriate. Can you please confirm this understanding?

Correct, media placement would include both owned-and-operated channels and third-party media channels. This would only be on an as-needed basis with no media placement guarantee. We place most media in-house directly with owned and operated channels and/or digital vendors.

103. Our team's primary focus is on media strategy, decision-moment channel planning, buying, and analytics. I believe your team does the media buying in-house? So I don't waste your time, am I reading this right that media really isn't part of this agency search?

Correct, media is not a main focus of this RFP. There is a request for rates for media placements on an as-needed basis, but that is not a guaranteed placement amount.

104. Description of ongoing account leadership: staffing, communication rhythm, proactive recommendations cadence, and how implementation of ideas is priced.

VBR would prefer monthly ideas and/or recommendations as opportunities arise. VBR is open to collaborative quarterly planning sessions in which the client team shares upcoming priorities and needs. The selected agency will be given any contact info needed to be collaborative, though media buying, web development, and event management are all handled internally by the VBR team. We anticipate implementation of recommendations to be within the creative retainer scope.

105. Account Management: What level of onsite presence is expected from the selected agency? Are recurring in-person meetings anticipated? How frequently does VBR expect strategic planning sessions?

Onsite presence is not expected to be super frequent, though recurring in-person meetings are anticipated. VBR is open to quarterly strategic planning sessions and monthly check-ins with the selected agency.

106. How many stakeholders typically review and approve creative? / What is VBR's anticipated approval structure for major strategic and creative work?

Typically, the marketing department is involved in creative approval, with Emily as the lead.

107. What data and reporting responsibilities will belong to the selected agency versus VBR's internal team and other partners, particularly given VBR's use of Symphony data, website attribution, CRM reporting, and in-house media buying? What is the desired reporting cadence?

Since this RFP is mainly for creative services, reporting will be more directed toward retainer usage and timelines. VBR will share internal data or media insights as needed to help optimize creative.

108. What KPIs will VBR use to evaluate progress across Creative Services, Campaign Production, and Account Management Services?

KPIs include meeting timelines, maintaining solid communication, and bringing new ideas to the table.

109. The RFP document does not mention the use of public relations. If PR is required as part of an integrated marketing approach, will the contractor be expected to deliver this within the assigned budget, or handled separately?

Visit Baton Rouge has a Public Relations agency that is not related to this Marketing & Creative Agency Services RFP.

110. What role will VBR play in securing locations and access for film production?

Visit Baton Rouge has typically been the connector between the agency and the partner. We value our relationships directly with partners in the community.

111. Who currently manages VBR's organic and paid social media efforts? Does VBR anticipate the selected brand agency playing a role in shaping or advising that program?

VBR manages organic and paid social media efforts in-house. It will remain managed separately, with opportunity for creative assistance.

112. Does VBR currently invest in any ongoing digital content series (e.g., recurring video, podcast, or editorial content)?

No recurring series is currently running at this time, but we would be open to ideas that help us communicate partner value and industry impact.

113. How is VBR preparing its content and SEO strategy for the anticipated decline in traditional search traffic driven by AI-powered search and answer engines?

Visit Baton Rouge is currently working with Tempest SEO.

114. Are there existing CRM or email databases that the agency will have access to, and what is the current health/segmentation of that data?

Yes, we currently have a CRM with an existing email database, but email marketing and newsletters are currently handled internally.

115. For clarity, should we assume the VBR team (or another agency partner) will lead ongoing daily paid media campaign management, email marketing, PR and social media marketing?

Yes, all paid media, email marketing, PR, and social media are handled in-house.

Brand, Audience & Market Research

Note: Throughout this section, references to "brand study insights," "brand positioning," "persona detail," and "content pillars" refer to the Visit Baton Rouge Brand Architecture, Personas, Brand Truths & Content Pillars presentation, reproduced in full as an addendum at the end of this document.

116. Is there existing research, visitor segmentation, or brand tracking that will be made available to the selected agency? / Are you able to share any research (audience, etc.) that was conducted in advance of your most recent creative/brand campaign? / Would you be able to share materials from the year-long brand study conducted with Luckie & Company?

Yes, there is existing research and visitor segmentation, and it is attached. We don't have current brand tracking, but it is something we are exploring in 2027.

117. Which audiences are the highest priority for 2027? / How are you prioritizing your visitation audiences: Leisure, Meetings/Business, Group Sports, Travel Trade?

We have quite a few audiences that we prioritize in messaging and advertising. We tend to break them down as follows: Brand Awareness/Leisure – 55%, Meetings/Convention Sales – 17%, Sports Sales –

17%, International/Group Sales – 9%, Local – 2%. See audience and persona detail in the attached brand study insights.

118. Which geographic markets should be prioritized for the 2027 campaign? Do you segment by fly and/or drive market visitors?

Drive markets include Lafayette, New Orleans, Mobile/Pensacola, Jackson, Houston, and Dallas. Fly markets include Dallas, Houston, Charlotte, Atlanta, and DC.

119. Who does VBR consider its primary and secondary competitive set for the growth audiences you are targeting?

Regional drive competitive markets: New Orleans, Lafayette, Mobile AL, and Jackson MS. Out-of-state competitive markets: Columbia SC, Greenville SC, Birmingham AL, and Little Rock AR.

120. Which destinations does VBR consider its primary competitive set today, and how has that competitive landscape changed?

Visit Baton Rouge views comparable mid-sized metropolitan cities in the southern U.S. as its competitive set, particularly cities with similar characteristics such as college towns and state capitals. Some of these include Birmingham AL, Mobile AL, Greenville SC, Columbia SC, and Chattanooga TN.

121. What does VBR currently see as Baton Rouge's most compelling competitive advantages?

Competitive advantages include the LSU and Southern University brands, the State Capitol, "a little bit of everything," and being an hour away from New Orleans.

122. What are the most significant misconceptions, awareness gaps, or barriers preventing the priority audiences from choosing Baton Rouge today?

Some barriers include misconceptions about crime, and the appeal of New Orleans or other more "authentic" Cajun and Creole destinations, among others.

123. What key attributes or cultural elements (e.g., the quatrefoil) do you want Baton Rouge to be nationally recognized for that may not currently be top-of-mind?

Please see the brand study detail to see some brand truths/differentiators. We've leaned into the quatrefoil as a clear icon for the city.

124. What feels more important as a strategic focus: increasing yield/length-of-stay from existing visitor segments, or attracting entirely net-new audience demographics?

Length of stay is the priority, but both are important.

125. Which new visitor target demographics should take priority in your strategy?

Reference the personas in the brand study detail to see weighting.

126. What timeframes does VBR identify as opportunities for net-new visitor growth over the 2027–2028 contract period, or are there specific times of year that are more of a gap?

VBR's main "shoulder" seasons, or times when visitor growth dips, are traditionally December–January and June/July–August.

127. How concentrated is Baton Rouge visitation around LSU home game weekends and legislative sessions, and is building demand in off-peak periods an explicit priority?

Very concentrated around LSU home games, somewhat for legislative sessions, but yes, building demand in the off-seasons, as well as encouraging meeting and convention attendees to "come early and stay late," is a priority.

128. Does VBR view New Orleans as competition for the same visitor or as a source of spillover visitation to convert into Baton Rouge stays?

Both. We aim to position Baton Rouge as the place to stay overnight, whether in addition to a New Orleans trip or as the hub of the trip, with New Orleans positioned as a day trip.

129. What is the current primary source of truth for visitor data? Are there data gaps you are currently unable to fill?

We utilize Symphony/Tourism Economics, which helps us map visitor data including media attribution, spend, economic impact, and more.

130. Which performance metrics does VBR report to its board and funding stakeholders, and where do current actuals sit against targets?

All those stats are shared with our board and key stakeholders and can be found on our Visitor Insights page and in our 2025 Impact Report, attached. We are currently faring better than most DMOs in the country on occupancy, but are constantly watching travel trends.

131. What are the current trends in visitation and related economic impact?

We are seeing a rise in visitation from the Gulf Coast. Drive markets of Houston, Dallas, and New Orleans continue to be the strongest, while fly markets of Atlanta, DC, and Charlotte are climbing.

132. What is currently the biggest challenge in drawing visitation and tourism to Baton Rouge?

The biggest challenge is awareness and differentiation from other cities in Louisiana, per our brand study results.

133. Beyond awareness, what are your KPIs around visitation, hotel occupancy, meetings, sports tourism, earned media, website traffic, etc.?

KPIs attached to creative are evaluated based on our media and website attribution from our Symphony dashboard and Tourism Economics partners. Since media is placed in-house, VBR works in tandem with the creative agency to influence concepts and final creative to match those findings.

134. Will VBR provide a strategic brief, audience insights, market priorities, media plan, or other strategic inputs for the May 2027 campaign?

To assist with development of the campaign, please see the brand study insights and audience detail attached.

135. Beyond the audiences identified in the RFP, are there priority audience segments or markets VBR expects the campaign concept to address?

See the brand insights attachment on persona/audience detail.

136. For the current campaign, are there sets of creative assets (especially photos and video) strategically focused on the different target audiences?

Yes, we are happy to share some campaign assets as well as assets from the current campaign.

Assets: [Logos](#) | Photos – [Option 1](#), [Option 2](#) | Campaign Asset Options – [Print](#), [Social](#)

137. Are there specific Baton Rouge attractions, neighborhoods, experiences, events, businesses, or tourism partners that VBR expects to feature in the campaign?

No, these would differ based on the concept.

138. Does VBR have an existing brand positioning, brand promise, and/or messaging hierarchy beyond what is included in the Brand Standards Guide?

Yes, please see the attachment.

139. Please explain the current campaign messaging hierarchy. Is "Our Place, Your Pace" a set tagline that should be kept? Is "A City To Share" a sub-campaign or a replacement?

The current campaign messaging is technically "Find Your Pace," but both that brand campaign and the "A City To Share" ambassador campaign ladder up to our brand positioning/north star, which is included in the attached brand insights.

140. Should proposers assume that "Everyday Richness at a Weekend Pace" remains the approved brand positioning and must be retained, or may the proposal recommend refinements supported by strategy and research?

This is the brand positioning, not a slogan or tagline. It's a north star and should guide any campaign creative or innovation. We are open to refinement if there is data to back it up.

141. How would VBR define the brand's personality, voice, and copy style?

While our brand guidelines don't tackle voice or copy style, our brand positioning and truths can be used to help define voice.

142. Are there particular creative aspirations VBR has for the brand and its next campaign?

We want to continue to present an authentic version of Baton Rouge that still represents the best of our city through a variety of media channels.

143. Are there elements of the current brand or Ambassador Campaign that VBR considers particularly important to preserve or build upon?

Authenticity to our city, true representation of diversity, and a campaign that is adaptable to multiple audiences (meeting planners, sports rights holders, and leisure travelers).

144. What is your favorite ad and/or marketing event produced since the new brand launched? Share your three favorite headlines from the past 2 years.

Some overall favorites include the current ambassador brand campaign, different meetings print ads, and our refreshed website and print collateral. Three favorite headlines: "Agendas & Adventures," "Big Plays & Bigger Hospitality," and "Sips & Storefronts" or "Boutiques & Brunch."

145. How does VBR currently utilize AI in its advertising and marketing creative work and campaigns?

AI within VBR marketing work tends to be used for brainstorming, organization and formatting, and copywriting thought starters.

146. Can we get a copy of all research results and strategic planning briefs used to arrive at the 2025 comprehensive rebrand and new brand positioning, new audience personas and opportunity segments?

Yes, please see attached.

147. May we obtain a copy of the creative brief that led to the current campaign?

We do not have a creative brief to share for the current campaign, but we can share some of the structure. The Ambassador Program is designed to promote Baton Rouge as a premier travel destination through authentic, community-driven engagement. Ambassadors represent VBR at events, on social media, and through collaborative content initiatives. Using locals, we target ads showing their favorite itineraries to our target markets, simultaneously building local pride.

148. What criteria led to the selection of the current Brand Ambassadors, and how are they contributing to the campaign beyond participation in the campaign videos?

The internal VBR team conducted an extensive research and planning session to narrow the list down to three ambassadors. In addition to campaign footage, each ambassador wrote an itinerary blog, is working on distinctive social reels, and will participate with VBR in one brand activation in local and outside markets.

149. Can you provide us with your last two years of Smith Travel (STR) reports and any other industry research you rely upon to track your business KPIs?

We are unable to share STR reports. Please see our attached impact report and the Visitor Insights Dashboard on the partner page.

150. Can you provide the research and/or executive summary information from the prior brand strategy development?

Please reference the brand positioning document with findings, attached.

151. Does VBR have any estimates for the volume of ad-hoc creative support needed on a weekly or monthly basis?

Yes.

152. What do you think your current campaign is missing/lacking? / Did the current campaign fall short of its objective? What worked successfully in your last campaign?

We are happy with the current campaign but would like to constantly evolve and evaluate other agency partners. Using our brand positioning to influence all creative and key market targeting was a success.

153. Beyond alignment with the brand standards, what criteria will VBR use to judge the campaign concepts?

For this RFP, we will be focused on evaluating only the factors in the weighting rubric included in the proposal.

154. Beyond the Brand Standards Guide, are there audience insights or market research that agencies should consider?

See the brand study detail attached.

155. Which current campaigns have performed best, and least well, and why? / Has VBR conducted research measuring awareness, perception, and/or effectiveness of the current Ambassador Campaign?

We cannot provide evaluation metrics for our current campaign because it has only been running for less than six months. We hope to run a brand tracking/growth study in the near future.

156. Can you provide the 2026 print advertisements for leisure, group, and ambassador campaigns and representative samples of related social/display/video advertising? / Does VBR have existing photography, video footage, music, brand assets, or other content that respondents may use in developing the campaign concept?

Yes, please see attached/some example assets below.

Assets: [Logos](#) | Photos – [Option 1](#), [Option 2](#) | Campaign Asset Options – [Print](#), [Social](#)

157. What is the most important behavior you need this work to change? Are there specific KPIs, audiences, or messaging pillars VBR feels its current brand campaign is not effectively reaching?

We are happy with our current campaign and brand study work. We value ongoing creative innovation and flexibility on project management, staying on top of trends. Overall KPIs include meeting timelines, keeping solid communication, and bringing new ideas to the table.

158. Who is the traveler you most need to win, and what do you believe is stopping them from choosing Baton Rouge today?

The traveler that comes early, stays later, and increases the economic impact of Baton Rouge businesses is the one we would like to win, in order to accomplish Visit Baton Rouge's mission. Reference the brand study insight attachment.

159. Is VBR's latest research reflected in its most current creative work and existing positioning? Is VBR open to evolving that positioning if new research suggests a change is warranted?

While we are not looking to dramatically change our branding at this time, we are always open to a brand evolution based on research and data.

160. Beyond brand advertising, does VBR currently invest in any ongoing digital content series?

No recurring series currently, but we would be open to ideas that help communicate partner value and industry impact.

161. Does VBR have a stated preference between a brand-new campaign concept versus a continuation of the Ambassador Campaign?

No preference. Both approaches would be equally weighted.

162. Who will be the primary day-to-day contact(s) and final decision-maker(s) on creative/account matters?

Emily Mastrantonio will be the primary day-to-day and final decision-making contact for the selected agency.

163. How significant a departure from your current creative platform are you prepared to consider — an evolution, or a fundamental reset?

All creative concepting should reference the brand study insights/architecture included in the attachment. As long as the concept ladders up to our brand positioning, it can be considered. We're not looking for visual identity updates, since that was done in 2024.

164. Where has your marketing gained the most meaningful traction to date, and what are you most proud of?

We've connected paid media advertising with visitors and spend to prove real economic impact, which helps us influence creative and targeting. Also, brand study insights have helped us focus on our opportunity markets (see attached).

165. If we're selected, what's the one thing you'd want fixed in the first 90 days?

Not necessarily a fix, but a good start would be successful onboarding and understanding of the city's brand, and a plan for workflows and campaign timelines within 90 days.

166. How collaborative do you envision the agency–client relationship being, and what level of day-to-day involvement do you expect?

We envision an agency to be extremely collaborative. Visit Baton Rouge wants to be involved and to provide feedback on all creative, and we envision at least bi-weekly calls in the beginning of the relationship.

167. What emerging challenges or opportunities does VBR anticipate over the next several years?

Campaigns that generate leads, growing brand awareness in fly markets, and VBR's impact on facility growth and economic impact in the parish.

168. What are your main business objectives as VBR enters its next marketing cycle?

Our main business objectives continue to be growing national brand awareness, increasing hotel occupancy, economic impact, meeting and convention booking, sports tournament bookings, lead generation, and international visitor growth.

169. Have visitor composition, behaviors, or source markets changed meaningfully in recent years?

See the personas in the attached brand study insights.

170. Are there developments over the next 24 months (venues, events, hotel supply, infrastructure) that VBR expects to change the destination story?

Yes for development, but not necessarily within the next 24 months.

171. Does VBR hold full and transferable rights to existing Ambassador Campaign creative, including talent releases?

Yes, we hold full rights for this campaign, since it was based on an Ambassador agreement and not a talent contract.

172. Is there any preference between a new campaign concept and a continuation of the Ambassador Campaign? Would the current ambassadors remain under agreement, and would the new agency have usage rights to existing footage?

We have every intent to continue our Ambassador Campaign with new ambassadors, and we own the rights to the footage and photography.

173. The RFP mentions the option to submit a refreshed continuation of the 2026 Ambassador Campaign. What is the current internal sentiment, and what should be protected vs. evolved?

We were happy with the current campaign but would like to constantly evolve and evaluate other agency partners.

174. What has VBR learned from the 2026 Ambassador Campaign to date? Are there specific elements, messages, executions, or channels that have performed particularly well?

Ambassador campaign creative did not start until May/June. Early results are showing strong visitation from the Gulf Coast region after seeing our ads, with a preference for our static ads. We have also had great local feedback about this campaign creative.

175. How has the Ambassador campaign been received internally and externally? How long has this campaign been running?

We've been very happy with the campaign. It has been running since May 2026, though creative did not start until May/June, so it is early days.

Evaluation, Weighting & Qualifications

176. Can you provide any details regarding the selection/evaluation committee (i.e., tourism staff, board members, elected officials, etc.)? / Can you please specify who is on the evaluation committee, and how elements are divided among reviewers?

The evaluation committee will be internal staff ranging from senior leadership to marketing staff, and they will evaluate every element together. The committee will consist of (but is not limited to) Laura Cating, Emily Mastrantonio, Fallon Tullier, Camryn McCarter, Bridget Gaffney, Stacy Simon, Jill Kidder, and Geraldine Bordelon.

177. Beyond the published evaluation criteria, are there any "must-have" capabilities or differentiators the committee will be looking for? / What expertise does VBR feel makes an agency "best qualified"?

Visit Baton Rouge values ongoing creative innovation and flexibility on project management, staying on top of trends, transparent communication, and proactive project management.

178. For a Proposer submitting solely for Account Management Services, is the Campaign Concept Submission a required component of the Proposal? Is the 30% evaluation weighting for creative/technical approach applied uniformly regardless of which Service(s) a Proposer is responding to?

While our preference is for agencies to bid on all services listed in the RFP, a campaign concept submission is not required. However, it will influence the weighting during evaluation.

179. In Section 1.21 Evaluation and Selection, the evaluation criteria include "Proposed account management and staffing model" at 15%. If a proposer bids only Creative Services and Campaign Production, how is that 15% scored? Is it reallocated, or does the proposer forfeit those points?

Proposers who do not bid on Account Management Services will not be scored against that criterion, and those points are not reallocated to other categories. This will naturally affect the proposer's total score relative to full-service proposers, which is a factor VBR considered in encouraging agencies to bid on all three Service areas.

180. Does VBR have a preference for selecting one full-service agency to provide all three service areas?

Our preference is for agencies to bid on all services listed in the RFP. If one service is not included in the submission, it will not be considered, which would naturally affect the ranking.

181. Could more than one agency be selected? If an agency responds to all three RFP elements, and another agency's submission is deemed more successful for a single element, can the full-service agency still be awarded the other two elements?

If needed, more than one agency could potentially be selected, but it is not the preference. Potentially, yes, the full-service agency could still be awarded the other two elements.

182. May a prime contractor and named subcontractor satisfy the three-reference requirement collectively, using tourism references for one service area and other-industry references for the rest? / May a respondent utilize disclosed strategic partners or subcontractors without adversely affecting its evaluation, provided the respondent remains the prime contractor?

Yes.

183. At what point does VBR review and approve proposed subcontractors, and are there existing or prior vendor relationships proposers should be aware of when assembling a team?

Proposers should include subcontractors in their proposal submission. There are no existing relationships that should be considered when assembling a team.

184. Is there a preference for HUD-certified businesses or veteran-owned businesses?

No preference.

185. Would Miles Partnership's current work with Louisiana Tourism be considered an actual or perceived conflict of interest? / What is VBR's policy on an agency serving other CVB or tourism clients?

Work with other CVB and tourism clients would not be considered an actual or perceived conflict of interest, but if selected, Visit Baton Rouge would request a different account manager from any Louisiana or other CVB accounts.

186. Section 1.12.1 mentions a VBR consultant; can you provide the consultant's name, company name, and role in the RFP process?

There are no specific consultants associated with Visit Baton Rouge on this RFP. The verbiage was simply stating that any verbal communication with a VBR employee or consultant would not be considered an official answer for this RFP.

187. Can an agency representative be present at the RFP opening on September 14?

Yes.

188. Should each Service outlined in Section 2 (2.1 Creative Services, 2.2 Campaign Production, 2.3 Account Management) touch on each sub-question in 1.10.1.3 and 1.10.1.4?

Yes. Proposers bidding on more than one Service should address the sub-questions in Sections 1.10.1.3 and 1.10.1.4 for each Service included in their Proposal. Proposers may organize this by providing a separate response for each Service, or by clearly noting which parts of a combined response relate to which Service, whichever format the Proposer feels best suits their submission.

189. The proposal identification block includes only one checkbox ("RFP for Creative Services") despite three distinct Services being offered. How should a proposer bidding two of the three

Services indicate that on the proposal?

Proposers can just reference what they are bidding on at the beginning of the proposal.

190. Should proposers organize the Account Management Services proposal assuming they'll be working with their own agency for creative services and campaign production, and also describe how they might hypothetically provide Account Management for an outside agency?

You are welcome to include both.

191. Please clarify the meaning of "status" in the request for "full-time personnel by department and status."

Seniority, title, and availability to the account.

192. Please clarify the desired level of detail for the "creative approach." Is VBR seeking a high-level philosophy, or formal brand platforms and audience/channel-specific strategies?

We would be open to either approach.

193. Please clarify the level of detail VBR would like regarding internal management of the Services (staffing, workflow, project management systems, quality control, resource allocation, internal communications).

Yes, that level of detail is welcome.

194. Given that final deliverables, media requirements, and production scope will be determined following agency selection, what level of detail does VBR expect in the onboarding and production schedule leading to the May 1, 2027 launch? Would a milestone-level schedule be sufficient?

Yes, a milestone-level schedule showing phases, approvals, responsibilities, and estimated durations would be sufficient.

195. We understand §1.25 provides that campaign concepts submitted by non-selected respondents will be used only for evaluation purposes. Please confirm that respondents retain ownership of all proposal-stage concepts, strategies, and creative materials submitted during the RFP process.

Yes, agencies not selected would retain ownership of their campaign concepts.

Artificial Intelligence (Section 1.10.1.5)

196. Does VBR have an existing artificial intelligence use policy, or preferred restrictions, that proposers should align their disclosure to? / What is Visit Baton Rouge's stance on the use of artificial intelligence within the design and creative process?

Yes, Visit Baton Rouge has a formal AI policy. Visit Baton Rouge recognizes the value of AI in improving efficiency, creativity, and visitor engagement while emphasizing responsible, ethical use aligned with our core values. We commit to confidentiality, accuracy, transparency, creativity support (not replacement), and ethical practices when using AI tools. AI can enhance operations and storytelling, but human creativity, authenticity, and mission-driven decision-making remain central to all destination marketing efforts. Anything AI-generated must be clearly labeled and identified. Our preference would be that only mockups are created with AI assistance, not final work.

197. Are there any AI tools that VBR prefers agencies use, or avoid?

No preferences, but all AI-generated content must be clearly labeled and identified, and there is no preference on model.

198. Does VBR distinguish between the use of AI as an internal workflow tool versus the use of generative AI to create content that appears in final, public-facing campaign deliverables?

Yes, we're open to workflow tools but would want approval and clarity around final creative content.

199. Section 1.10.1.5.7 asks respondents to state whether VBR retains approval rights over AI use on individual deliverables. Does VBR expect advance approval for each individual use of AI, or can mutually agreed-upon categories/tools/use cases be pre-approved for the engagement?

We can make an agreement on approved tools and usage. VBR's preference is that AI is used on mockups but not final deliverables.

200. Will VBR's approval rights over AI use be exercised at the deliverable level or at the workflow/tool level?

At the deliverable level.

201. May respondents use generative AI tools to assist in developing proposal-stage campaign concept materials or mockups, provided such use is clearly disclosed?

Yes, respondents can use AI for purposes of the proposal, as long as it is clearly identified.

Legal, IP & Conflict of Interest

202. Working files/IP — Section 1.24: Can VBR clarify what is intended by delivery of "underlying working files to the extent feasible," particularly regarding agency-owned tools/templates, licensed stock assets, fonts, and other pre-existing intellectual property?

"To the extent feasible" acknowledges that not all components of a deliverable can be transferred outright. Final creative assets and deliverables produced for VBR, along with their underlying working files (e.g., native design files, project files), should be delivered to VBR or made available upon request. This does not extend to the agency's own proprietary tools, templates, or internal workflows, which the agency may retain. For licensed stock assets, fonts, or other third-party IP incorporated into deliverables, the agency is responsible for identifying and disclosing any items that carry licensing restrictions, so that VBR can secure its own license directly if it wishes to retain long-term use, edit, or reuse rights. Regardless of the underlying components, VBR must receive an ownership interest, or a broad, perpetual, worldwide, royalty-free license, sufficient to use the final deliverables for its intended purposes.

Logistics & Transition

203. Is an expected transition period with the incumbent agency? Will the selected agency receive access to previous campaign assets, performance reports, research, and production files?

All transitions will take place prior to December 31, 2026. Yes, the awarded agency will receive access to previous campaign assets, performance reports, research, and production files.

204. Is there a preferred format for the campaign concept presentation?

Creative assets and campaign concepts can be included as a PDF in email submissions, and can simply be printed in physical submissions. If creative assets are video, a link or USB drive is sufficient.

205. Will oral presentations be in-person or virtual? How long will the meeting be? Who will be in attendance? Who will be the final decision-maker?

Our preference is in-person presentations, but this is not required. The final presentation allotment time per agency will be 1 to 1.5 hours. The evaluation committee will be in attendance and will serve as the final decision-maker: internal staff ranging from senior leadership to marketing staff.

206. Will you be available for brief question sessions during our development?

Our RFP limits us to answering questions only during the question period of the RFP.

Addendum

Brand Architecture, Personas, Brand Truths & Content Pillars

Source: Visit Baton Rouge Brand Study Presentation, January Board Meeting (1/23/25).
Reproduced in full on the following pages as originally provided.

Visit Baton Rouge Brand Study Presentation

January Board Meeting Presentation

Brand Positioning

Baton Rouge is everyday richness at a weekend pace.

Brand Truths

1. **Baton Rouge is a refined Louisiana**
2. **Baton Rouge is uniquely chic, but always approachable**
3. **Baton Rouge doesn't believe in all work, no play**
4. **Baton Rouge loves bringing people together**
5. **Baton Rouge is a weekend tailgate, not a rager**
6. **Baton Rouge is not singular**

Value Proposition

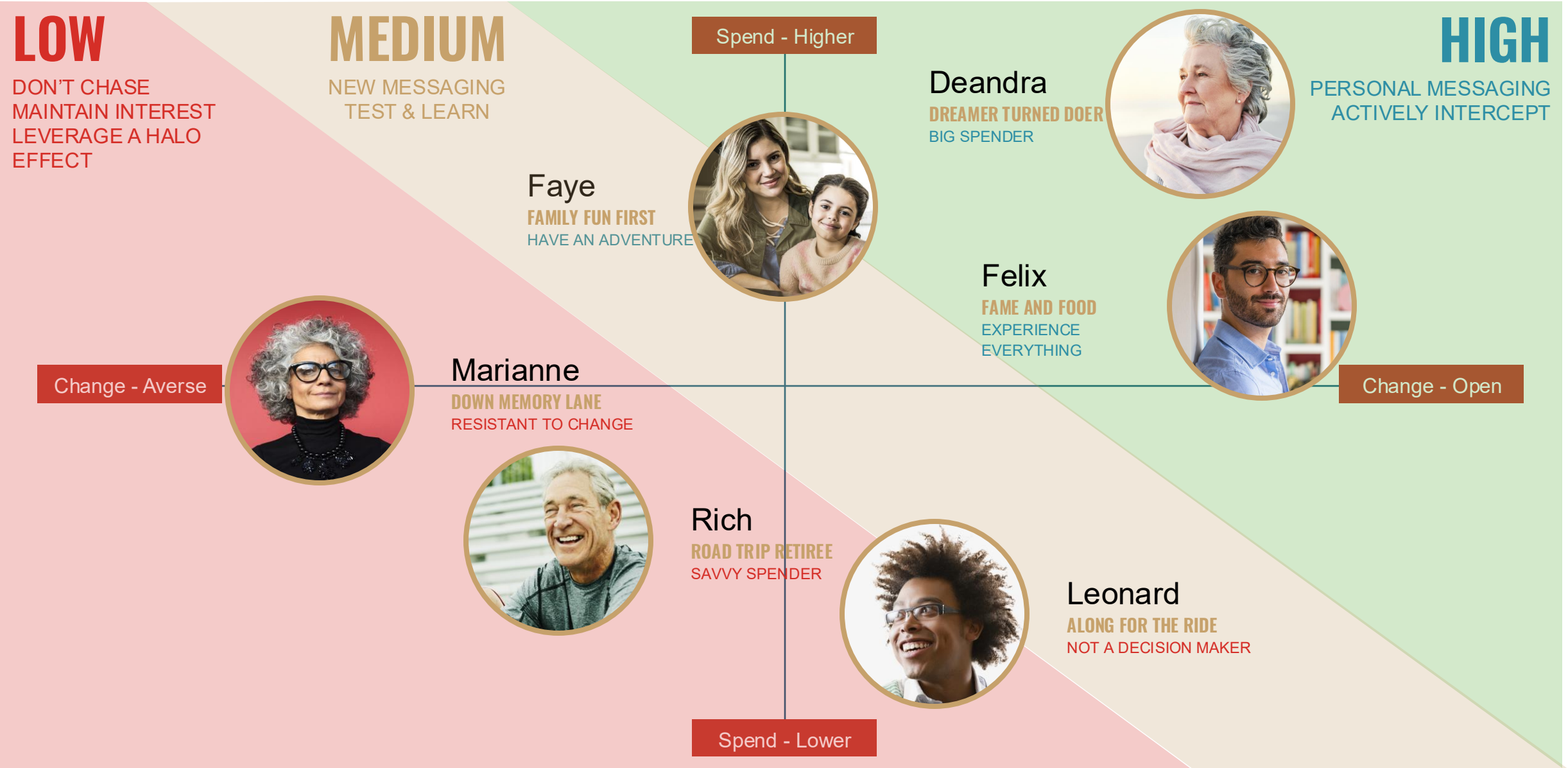
Baton Rouge is where you can find fun at your own pace, be welcomed as family and discover refined culture within the diverse tapestry of Louisiana.

Destination Proof Points

Food | Family | Culture | Nature | Hospitality | Sports | Business

Persona Priorities

Plotting our personas helps us narrow priority.



Our High Priority Audiences



FELIX (EXPERIENCE)

25-34 | \$100K | Travels w. Family

Why I Travel: To get away from the stress of everyday life.

What I look for: Great food, drinks, and active experiences where I can get to know the destination.

How VBR wins: Range, hidden gems, sports



DEANDRA (CONSUMES)

55+ | \$100K+ | Travels w. Partner

Why I Travel: To finally get to know the world after wanting to travel for so long.

What I look for: A place where I can get to know the culture through consumption whether that's art, food, or artisanal goods.

How VBR wins: Artisanal goods, luxury where she can splurge, authentic food



FAYE (FEELS)

25-44 | <\$100K | Travels w. Family

Why I Travel: To see my kids experience something that makes happy memories and to build bonds.

What I look for: A place that has something for everyone on my family, especially cultural and educational experiences

How VBR wins: History, art, and family-friendly experiences



Brand Truth 1

Baton Rouge is a refined Louisiana experience with everything you want, and nothing you don't

All the best parts of Louisiana can be found in Baton Rouge. It packs a powerful punch, with a mix of Creole, Cajun, the food, the LSU sports and, most importantly, the culture. Each aspect is great on its own, yet together they create an intriguing mixture like no other. All this with none of the outrageous prices, tourist traps or insane hustle and bustle, giving you more for less.



Brand Truth 2

Baton Rouge is uniquely chic, but always approachable

A sophisticated Louisiana, Baton Rouge combines artisanal food, crafts and DIY cocktails with high-end art and stylish spots. It's an intriguing metropolitan setting, without a shred of pretentiousness.



**“We’re like a mullet...
business in the front, party
in the back.”**

– Stakeholder

Brand Truth 3

Baton Rouge doesn’t believe in all work, no play

Business in the front, party in the back. Seersucker suits and ponytails, Baton Rouge is certainly not one-dimensional. Baton Rouge is a place that can do business without taking itself too seriously. You can dive into as much or as little as you desire.

“Personal reasons like visiting friends and family and vacationing are the most popular reasons for visiting Baton Rouge.”

– BRAC National Perceptions Report



Brand Truth 4

Baton Rouge loves bringing people together

From parents of college students coming into town to a girls' trip, many people come to Baton Rouge to be with their family and friends. The magical thing about Baton Rouge is that you can come with family and friends or just come on your own and make new friends.

“Everybody’s glad to see you. They really are. They want you to come in, they want to be like a soft spot to land after a long day.”

— Stakeholder



Brand Truth 5

Baton Rouge is a weekend tailgate, but not a rager

We’re the perfect mix of family-friendly and laid-back, but we still know how to show you a good time when it’s called for. Not to mention that delicious food that fuels the city. It makes it easy to create the perfect experience for you.



Brand Truth 6

Baton Rouge is diverse

Baton Rouge is more than just one thing. We're not just food, we're not just casinos, and we're not just the capital of Louisiana. Baton Rouge's nuance is encapsulated in the sentiment: **Baton Rouge is charmingly small-town, unexpectedly metropolitan.** Its complexity is something only understood if you come and experience it for yourself.

Content Pillars Overview

This is where people come together. Whether it's a family trip or a tailgate, we bring people in BTR together through exploration.

GATHER

This is where we encourage our audience to come and understand BTR through experiencing the finer things about BTR's culture.

REFINE

This is about becoming part of the BTR experience. Coming to our parades, seeing how our artisanal goods are made – this is the open invite to join the locals.

**IMMERSE &
EXPLORE**

This is where we highlight not only the food of Baton Rouge, but also how to experience it, pair drinks with it, and get a taste of the city.

TASTE

This pillar is twofold. Whether for sports or other outdoor activities, BTR is a city where you can get out and play.

PLAY

Definition

This is where people come together. Whether it's a family trip or a tailgate, we bring people in BTR together through exploration.

Addressable Need

- Family vacation:
- Family- (and budget-) friendly vacation
 - Quality time with family and friends
- Cultural immersion
- Layered history to explore

Example Topics

- Easy guides for families to learn about the history of Baton Rouge
- Venues and deals for family reunions
- Guides for parents visiting students
- Historical anniversaries

Key Audiences



FAYE

25-44 | <\$1.00K | Travels with family



FELIX

25-34 | \$100K | Travels with family



RICH

65+ | <\$50K | Travels with partner or friend



Food | **Family** | Culture | History | Nature | **Hospitality** | Sports | Business

REFINE

Definition

This is where we encourage our audience to come and understand BTR through experiencing the finer things about BTR's culture.

Addressable Need

- Cultural immersion:
- Unique culture in a metropolitan setting
- Premium experiences:
- Artisanal experiences

Key Audiences



DEANDRA

55+ | \$100K+ | Travels with partner



FELIX

25-34 | \$100K | Travels with family

Example Topics

- Museums and gallery special events or artists
- Guides for more upscale experiences in BTR



Food | Family | **Culture** | **History** | Nature | Hospitality | Sports | Business

IMMERSE & EXPLORE

Definition

This, unlike our gather pillar, is about becoming part of the BTR community. Coming to our parades, seeing how our artisanal goods are made – this is the open invite to join the locals.

Addressable Need

- Cultural immersion:
- Unique culture in a metropolitan setting
- Variety of experiences:
- A relaxed city experience

Example Topics

- Parades and local events
- Artisanal experiences
- Hidden gems
- Experiences with locals

Key Audiences



DEANDRA

55+ | \$1.00K+ | Travels with partner



FELIX

\$100K | Travels with family



FAYE

<\$1.00K | Travels with family



MARIANNE

55+ | <\$1.00K | Travels solo



Food | Family | Culture | History | Nature | Hospitality | Sports | Business

TASTE

Definition

This is where we highlight not only the food of Baton Rouge, but also how to experience it, pair drinks with it, and get a taste of the city.

Addressable Need

Family-friendly vacation:

- Quality time with friends and family

Cultural immersion:

- Unique culture in a metropolitan setting

Example Topics

- Ways to experience food in-destination
- Most authentic food spots
- Food fests and events

Key Audiences



FELIX

25-34 | \$100K | Travels with family



DEANDRA

55+ | \$100K+ | Travels with partner



LEONARD

All ages | <\$100K | Travels with friends



Food | Family | Culture | History | Nature | Hospitality | Sports | Business

PLAY

Definition

This pillar is twofold. Whether for sports or other outdoor activities, BTR is a city where you can get out and play.

Addressable Need

- Variety of experiences:
 - Gathering place for sports
- Family-friendly vacation:
 - Family- (and budget-) friendly vacation

Example Topics

- College sports and niche sporting events
- Opportunities to play after work (conferences/meetings)
- Large tournaments
- Outdoor sports (fishing, hunting, etc.)

Key Audiences



FELIX

25-34 | \$100K | Travels with family



FAYE

25-44 | <\$100K | Travels with family



LEONARD

All ages | <\$100K | Travels with friends



Food | Family | Culture | History | **Nature** | Hospitality | **Sports** | Business