

The following are answers to questions Brand USA has received to the RFP for Creating a Captivating Feature Film or TV Series Celebrating America's Semiquincentennial.

Thanks to everyone who submitted questions regarding Brand USA's RFP for Creating a Captivating Feature Film or TV Series Celebrating America's Semiquincentennial. Since many of the questions posed were similar, we have condensed and edited queries. Company names have been removed. If the answer to the question is already in the RFP, or if we were unable to understand a question, we did not provide an answer.

Q: Is Brand USA a member of SAG and/or DGA?

A: We are not members of either organization. We are willing to meet union standards to deliver the production.

Q: Can you provide a budget frame for a film production and one for an episodic production?

A: This movie or mini-series must be of international platform quality. For example, the quality should be the equivalent to streaming services like Netflix, Apple TV, Amazon, etc., or for showing in either Big Screen Theatres or movie theaters. We leave it to you to propose a budget and a distribution plan, which should be included in that budget.

Q: Should we consider dubbing and/or subtitling and closed captioning within the production budget? If so, what languages?

A: Yes. You may also propose narrators for languages other than English. Our primary languages are Spanish, French, Portuguese, Korean, Japanese, German, and Chinese. We are open to other languages if you have a distribution plan which requires further translation.

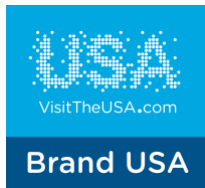
Q: For timeline purposes, how many client notes should we include in the budget?

A: We will be very involved in the process and will be offering notes as often as practical. You may propose a level of interaction that keeps the project on budget and on time.

Q: Can Brand USA share tech specs for deliverables?

A: This depends entirely on what concept you are proposing, whether it's a big screen film, movie, or mini-series. A company producing at this level should know or be able to obtain the required specs.





Q: Are you expecting production to begin in Q3 or Q4 of 2024? Can you confirm the release is Q1 2026? Is there a timeline for the delivery of air masters?

A: Ideally, the release would be in Q1 of 2026. We look to you to provide the delivery timeline.

Q: Which are the most important international markets for content distribution?

A: Canada, Mexico, U.K., India, France, Germany, Brazil, Australia, Korea, Japan and China.

Q: Is Brand USA anticipating a direct return on investment from content distribution in terms of the distribution plan? If this is the case, would the distribution fee be determined independently of the distribution? What about the fees for creative development and production? Should they be calculated independently?

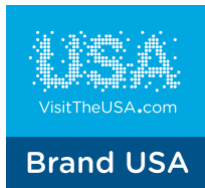
A: The return on investment will be measured in terms of return to the U.S. economy from incremental international visitors to the United States, their distribution throughout the country, the direct dollar value of their spending, and the total factor economic output. While Brand USA will work collaboratively with the successful candidate to develop a methodology specific to this initiative, feel free to present your own ideas or comparable studies. A financial return for Brand USA is not the primary objective of this project, though it has been a positive benefit of previous, similar initiatives. Additional revenue streams create new resources for us to increase marketing efforts and may be considered a factor in evaluation of responses to this RFP. If a revenue share is in your budget calculation, please present this plan.

Q: Is the objective to distribute for free to AVOD, SVOD, fast channels, free air, etc.?

A: We have charged for tickets for our three films shown at Big Screen Theatres. We would expect to do so again for a big screen or movie showing. It is possible that we would require a fee for viewing via AVOD, SVOD, fast channels, broadcast television, satellite, cable, etc.

Q: Should we include Big Screen Theatres in our distribution strategy, or will Brand USA manage that distribution platform? If not, is it necessary to include Big Screen in the distribution strategy?

A: You must include a distribution strategy, which your company would manage. Brand USA will not be managing distribution. As stated in the RFP, Big Screen Theatres are just one possibility for distribution. We are open to many others.



Q: Are there any specific locations among the 15 mentioned in the RFP that we must consider?

A: We will determine this together to optimize the storyline.

Q: Can you expand on the desired plot line beyond a celebration of America?

A: We do not have a specific plot or style to suggest. The treatment must influence international travel to the United States.

Q: Can we pitch one creative concept with multiple format options (feature film, Imax, TV)? Or would you prefer we limit each concept to one format?

A: Multiple format options are welcome.

Q: We saw the note in the RFP about bringing in sponsors to help underwrite the project. Are there any Brand USA budget parameters you can provide that we can use when discussing the project with potential sponsors?

A: For a model of how sponsors were integrated, please see our first three films. While some product placement might be possible, this can't be obvious or overwhelming to the story.

Q: Is there a (ticketed) international theatrical distribution requirement for feature film pitches? Or are you open to streaming as the primary distribution channel?

A: A film should be ticketed. A mini-series should be free of charge.

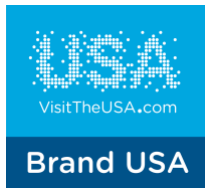
Q: Should we focus on certain areas of the United States in the film (i.e. gateway cities)?

A: We would like the project to feature a variety of large, medium and small destinations. The overall shot list should include a balance of diverse communities, as well as geographic balance throughout the regions of the USA.

Q: Are you currently working with an incumbent production company to create content similar to this? If yes, who is that incumbent and can you please provide a current contract number?

A: We are not creating movies or television shows that are similar in scope to this project.





Q: Since this is aiming for television or theatrical distribution, could you please confirm all licensing requirements for music, voiceover, talent, etc.?

A: Global rights in perpetuity for all elements utilized in the project.

Q: The RFP states, "Brand USA is now open to receiving proposals for a fourth IMAX® Big Screen Film, or a standard feature film, or a high-quality mini-series for a major global streaming platform or broadcast television. If desired, Producers may submit proposals for all three with distribution plans for each." May we submit multiple concepts for each of the three formats? For example, could we submit two or three series ideas?

A: Yes, you may.

Q: The RFP states, "OWNERSHIP - Right, title, interest and copyright to the work, collateral and derivatives are held by Brand USA in perpetuity." If our series or film proposal is not chosen by Brand USA, can you please confirm that we retain rights to that IP to develop and produce independently of Brand USA.

A: You will retain the rights to the intellectual property that you submit. Note that it is fairly common for us to receive concepts that share commonality from different companies.

Q: The RFP states, "RFP Responses must contain the following information. Three relevant case studies." Can you please elaborate on what you are looking for with these 'case studies?'

A: Projects similar in scope such as movies or television shows that you've created.

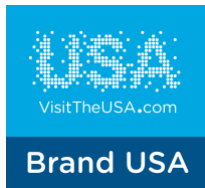
Q: The RFP states, "RFP Responses must contain the following information. Specific Monthly/Annual Budget." We typically prepare budgets on a per project or per episode basis. Are you asking us to break down this project budget over the lifetime of the project on a per year or per month basis?

A: Propose payment terms over the project timeline.

Q: Does Brand USA plan to retain its own PR agency? Or function as its own PR agency? Or would PR be expected to be part of our distribution plan/budget?

A: Ideally, you would provide public relations for the project in collaboration with Brand USA. If this is not within your core expertise, we will make other arrangements.





Q: Would Brand USA be open to Feature Film extensions that include live, large-scale events inclusive of well-known talent?

A: Yes, if these activities are international.

Q: Were any of the three films sold or licensed to a streamer or broadcast network?

A: National Parks Adventure was licensed to Netflix while it was showing in Big Screen Theatres.

Q: What are Brand USA's feelings about making this film, or series project, with talent that has previously had an existing series on GoUSA?

A: We are open to all concepts at this time.

Q: Will proposals be accepted from companies who are based outside of the USA, but who have extensive experience working on USA content with US based co-producers and have relationships with international platforms?

A: Yes.

Q: Is the commission origin directly to Brand USA, or via a separate agency?

A: Brand USA will be funding directly and working directly with the producers of this project.

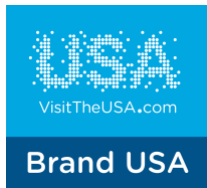
Q: You mention the need to include 15 destinations in the film. Are there any priority stakeholder requirements for states or privately owned attractions?

A: You may include many more than 15 destinations. We will jointly finalize locations.

Q: According to your research, what is the number one reason pleasure travelers give for choosing America as a destination?

A: Motivation for visitation varies by country. We can discuss this more during our finalist conversations.





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Q: Who have been primary in-kind (or cash) promotion partners for the previous films that may have helped incremental film attendance.

A: You can determine this by simply watching the films, which you should absolutely do if you're submitting a proposal.

