

**STATE OF WASHINGTON**  
**OFFICE OF THE SECRETARY OF STATE**  
**RFP 25-07 – ELECTION MESSAGING CAMPAIGN**  
**AMENDMENT NO. 3**

June 13, 2025

**SUMMARY**

This Amendment No. 3 to RFP 25-07 compiles all the questions received from vendors during the Question-and-Answer Period from May 15, 2025, to June 11, 2025, and provides official responses from the Office of the Secretary of State. These Questions and Answers are now incorporated into the solicitation as an official addendum.

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**COMPLETE LIST OF QUESTIONS AND ANSWERS**

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**Questions Received via Email**

**Question 1:** Is the cost of media—the actual cost of media space in media channels— included in the overall budget and funding for this RFP? We assume so, but wanted to confirm.

**Answer 1:** Yes, the budget in the RFP includes the cost of media placements. Contractors can find a phased cost structure on Page 18.

**Question 2:** I'm curious whether OSOS welcomes specialized video production firms like mine as part of larger teams or consortiums responding to the RFP, or if you primarily seek full-service agencies for this initiative.

**Answer 2:** We are seeking a full-service agency for this initiative, but the winning contractor is open to contract with vendors if necessary to complete the tasks as outlined in the RFP. Contractors that need to subcontract for specific work should state that in their proposal.

**Question 3:** Is OSOS open to reviewing media only responses or if the state is really looking for a response that meets all requirements, including creative?

**Answer 3:** We are seeking a full-service agency for this initiative, but the winning contractor is open to contract with vendors if necessary to complete the tasks as outlined in the RFP.

Contractors that need to subcontract for creative work will need to specify their planned vendor in the proposal and include a comprehensive creative strategy that aligns with the current “Mark the Ballot” brand.

**Question 4:** RFP NO. 25-07 requires that the contractor be based in the Pacific or Mountain time zone (page 5). Our agency is located in the Alaska time zone, which is just one hour in the opposite direction from Mountain time. Would the OSOS be open to amending the RFP to include bidders in the Alaska time zone?

**Answer 4:** OSOS is open to considering bidders located in the Alaska Time Zone. This change is reflected in [Amendment No. 2](#), posted on WEBS and the OSOS Current Procurements website on 06/13/2025. Please refer to the amendment for more details. That said, the selected contractor must be available to work during OSOS standard business hours, 8:00 a.m. to 5:00 p.m. Pacific Time, to ensure alignment and coordination with our team.

**Question 5:** Is there an incumbent? If so, is there anything that could be share as to why the project is going out to rebid?

**Answer 5:** There is no incumbent. The Information Response (IR) team within the Information Security and Response Division was originally funded only through the end of state fiscal year 2025. As a result, our previous contract was structured to align with that funding timeline. A contract term extending beyond June 2025 would not have been feasible without additional legislative appropriation. With funding now determined for fiscal year 2026, we are issuing a new RFP to support the continued work associated with the Mark the Ballot brand.

**Question 6:** Will they be providing the AE / Animate source and asset files, along with the character rigs, for the Mark the Ballot universe?

**Answer 6:** The “working files” provided to OSOS do not include After Effects or Animate source files, assuming those were the programs originally used. We have not received character rigs or other editable animation assets.

**Question 7:** Are there quantities in mind for how many animations and other assets you are hoping to have created?

**Answer 7:** We don’t have a set number of assets in mind, since the assets will depend on the messaging needs, platforms, and the overall media mix. Some messaging topics can have multiple assets whereas another would only have one. We would like to expand the shortform video assets that we currently have.

**Question 8:** Is the preference :30s - :60s in 16:9 with 9:16 cut-downs for all motion assets?

**Answer 8:** We don't have a strict preference for specific durations or aspect ratios, but flexibility is key. Motion assets should be adaptable to a range of formats. For example, :15 for social media, :30 for digital or broadcast use, and up to :60 for longer-form storytelling. We also encourage versions in both 16:9 and 9:16 to accommodate various platforms.

**Question 9:** Will the Mark the Ballot brand kit be shared?

**Answer 9:** A selection of Mark the Ballot assets is available at <https://www.sos.wa.gov/elections/MarkTheBallot>. All existing brand assets, including those not currently posted on the site, will be shared with the successful bidder upon award of the contract.

**Question 10:** Is the expectation to work with the same voice talent for all English and Spanish assets? If so, and if the agency is expected to coordinate, can they share the talent's approximate rates?

**Answer 10:** Our preference is to maintain consistency by using the same voice talent for English and Spanish assets, if feasible. That said, we're open to proposals that include different voice actors, especially if they align well with the tone and style of the Mark the Ballot universe. The existing voice talent was coordinated through a previous contractor, so we do not have direct access to their rates.

**Question 11:** Are there any partners that need to be collaborated with (research agencies, media placement agencies)?

**Answer 11:** OSOS does not have current partners for research or media placement that need to be collaborated with on this project. However, we maintain long-standing relationships with a range of partners, including county election offices, federal and state agencies, professional sports teams, and community-based organizations. Direct collaboration with these partners will not be required, but these relationships do inform our office's overall outreach strategy.

**Question 12:** What type of support will OSOS provide re: content development and messaging?

**Answer 12:** OSOS will provide in-depth support and direction for content development and messaging. We anticipate being actively involved in shaping messaging to ensure alignment with our priorities and the Mark the Ballot brand. Ample time should be built into the campaign timeline for OSOS review and feedback, particularly during the early phases. Initial assets may go through multiple internal reviewers, and the approval process could take up to two weeks or more.

**Question 13:** The RFP says that you'd like to see resumes from each of our staff members who would be involved in this project. We have a fairly extensive staff, and if we were to be selected for this project - considering the magnitude of the Mark the Ballot campaigns - all of them would likely be involved at some point. That said, do you need resumes for all of our staff? And if so, do you need resumes that detail all their work history before they joined our firm, or should we just include key projects they've participated in since they've been on our staff?

**Answer 13:** We ask that you include resumes for all staff who will be directly contributing to this project, including main points of contact, project managers, and other relevant subject-matter experts within the organization. Resumes should highlight relevant experience — both at your firm and from prior roles — that demonstrates their qualifications for this work.

**Question 14:** Is there a reason behind the prioritization of animations/animated videos as one of the core campaign assets?

**Answer 14:** Motion graphics and animated videos are highly effective at capturing and retaining audience attention, particularly on digital platforms. They also allow for greater flexibility in explaining complex topics in an engaging and accessible way. Additionally, animation is a format that is more difficult for us to produce in-house, which is why it is a prioritized need for external support.

**Question 15:** Do you have access to existing voter databases that could be used to inform targeting?

**Answer 15:** The statewide voter registration database is publicly available. However, we do not have filtered or curated lists.

**Question 16:** Is there an incumbent bidding for this work?

**Answer 16:** The previous contractor is eligible to submit for this RFP. OSOS is obligated to, and will, review all responsive proposals in accordance with the provisions set forth in Section 4 of the RFP document issued as part of this Competitive Solicitation.

**Question 17:** Are you open to any sort of refresh to the existing visual brand and identity?

**Answer 17:** OSOS is committed to maintaining the existing “Mark the Ballot” brand identity, including preserving the central character and the established visual universe. At this time, we are not seeking revisions to the core brand elements. Our goal is to build on the existing brand by creating new assets that are consistent with its look, tone, and style, while leveraging the familiarity it has already established with our audiences.

**Question 18:** Has the existing campaign brand and identity been tested with your core audiences? (Non-English speaking communities, underserved areas, including rural, disenfranchised, and historically marginalized communities).

**Answer 18:** The 2024 campaign did include some focus on our core audiences, including historically marginalized, rural, and non-English-speaking communities. However, we recognize the need to strengthen and expand those connections. A key goal moving forward is to build deeper engagement with these communities across the state and ensure the campaign is both inclusive and resonant.

**Question 19:** Work samples: Is there a specific number of work samples that you are looking for?

**Answer 19:** We have not set a specific number of work samples. Please include as many as you feel are necessary to demonstrate your team's qualifications and creative capabilities relevant to the scope of this campaign. Quality, relevance, and range are more important than quantity.

**Question 20:** Can you further define the "historically underserved communities" that are mentioned in the RFP?

**Answer 20:** "Historically underserved communities" generally fall into three main categories: 1) Rural communities, which often face access and connectivity challenges; 2) Marginalized or disenfranchised groups, including those who face language barriers or systemic obstacles to participation; and 3) Entry or first-time voters, such as young voters or those newly eligible who may lack familiarity with the voting process.

**Question 21:** Do we need to dedupe against the prior waves of data collection (not ask the same person twice).

**Answer 21:** No, deduplication against prior waves of data collection is not required.

**Question 22:** Are we going to be asking about past election voting status or will it be those who are registered to vote but may not have voted in the most recent elections?

**Answer 22:** No, voting status or history is not a focus of the research. The goal is to engage a broad audience, regardless of their past voting behavior.

**Question 23:** Do you have any rough estimates for the amount of animation video the successful bidder will be tasked to create, understanding that much of the creative will fall under that category of responding to current conditions? Would it be 20 minutes, 30 minutes, 60 minutes (broken up into :15, :30 or :60 units or other time frame for social outreach strategies)

**Answer 23:** We don't have a set number of assets in mind, since the assets will depend on the messaging needs, platforms, and the overall media mix. Some messaging topics can have multiple assets whereas another would only have one. We would like to expand the shortform video assets that we currently have.

**Question 24:** The RFP details that an estimated \$850,000 will focus on creative development, initial outreach preparations, etc. While \$750,000 will focus on campaign activation. If we can be more efficient on one side of that equation, will the Office of the Secretary of State consider / approve moving the funds saved in one 'bucket' to the other 'bucket' (can money be moved from creative development to outreach or vice versa?).

**Answer 24:** We're open to thoughtful recommendations regarding how to allocate resources within the overall budget. While the RFP outlines estimated amounts for creative development and campaign activation, we welcome proposals that suggest adjustments, provided they are well-justified and remain within the total budget. Our primary interest is in achieving the greatest impact with the resources available.

**Question 25:** The 2023 RFP mentions that you had the option to extend the contract for up to two years. Did you choose not to exercise that contractual option to extend the contract?

**Answer 25:** The Information Response (IR) team within the Information Security and Response Division was originally funded only through the end of state fiscal year 2025. As a result, our previous contract was structured to align with that funding timeline. A contract term extending beyond June 2025 would not have been feasible without additional legislative appropriation.

**Question 26:** Are you open to building on the existing creative strategy to include messaging and visuals that will resonate with diverse audiences?

**Answer 26:** We welcome proposals that build on the existing creative strategy and offer thoughtful recommendations for expanding reach and resonance among diverse and multicultural communities. We're especially interested in approaches that maintain brand consistency while authentically connecting with historically underserved audiences across Washington.

**Question 27:** How much of the 2024 budget was allocated to paid media placement?

**Answer 27:** For the previous campaign, OSOS initially allocated \$500,000 of the \$1.5 million budget to advertising and media placements. Additional funding secured during the 2024 legislative session allowed us to increase that amount to a total of \$858,955.

**Question 28:** What specific tactics have you done thus far to reach rural, historically marginalized and voters age 18-39?

**Answer 28:** In the previous campaign, our outreach efforts included community engagement and tabling at events such as the North Central Washington Fair in Waterville and a Seattle Seahawks event at a local high school — aimed at connecting with rural communities and younger voters. As we look ahead to 2026, we’re interested in expanding our presence at community events and exploring additional tactics to reach rural, historically marginalized, and 18–39-year-old voters.

Additionally, our office’s Civic Engagement Program is dedicated to strengthening outreach to rural populations, communities of color, and the justice-involved community. While the program is still gaining momentum, it will play an important role in informing and supporting future engagement efforts.

**Question 29:** Who was the incumbent vendor or vendors that provided OSOS similar services for 2024 “Mark The Ballot” Campaign?

**Answer 29:** The incumbent vendor for the 2024 “Mark the Ballot” campaign was Happylucky.

**Question 30:** Will WA State DES (Dept. of Enterprise Services) provide print and mailing services for this campaign, or can the awarded vendor provide the print and mail services for toolkit content and other communications to prospective recipients in WA?

**Answer 30:** The RFP does not specifically call for print or mail services. However, if printed materials are proposed as part of the campaign strategy, the awarded vendor may coordinate with any appropriate provider for printing and mailing needs.

**Question 31:** If DES is utilized for the campaign in the future, what percentage of deliverables will be available to outside for print/mail servicers?

**Answer 31:** The use of print and mail services will depend entirely on the final campaign strategy developed in collaboration with the awarded vendor. If the strategy includes printed materials, we are open to coordinating with any vendor, as appropriate, to support implementation.

**Question 32:** As a multichannel strategy was physical Direct Mail used for the 2024 campaign and combined with Digital/online messaging?

**Answer 32:** No, physical direct mail was not used as part of the 2024 campaign. The campaign primarily focused on digital and online channels, along with placements in local

newspapers, radio stations, and out-of-home (OOH) advertising to reach and engage a broad range of voters across the state.

**Question 33:** IF DM was used, does OSOS have any feedback on the effectiveness of direct mail for the “Mark The Ballot” campaign in previous years?

**Answer 33:** See previous response.

**Question 34:** Will terms of net 30 be acceptable for this contract for major invoices submitted for work completed?

**Answer 34:** Yes, net 30 payment terms are acceptable and align with standard state contracting practices for approved invoices.

**Question 35:** The RFP speaks to "Expanding the existing library of creative assets — including animations, illustrations, and character-driven content that build on the established Mark the Ballot identity." What does the team feel is currently missing from the asset library? Is the desire to also rebrand existing materials in the Community Toolkit in the Mark the Ballot identity?

**Answer 35:** We’re particularly interested in expanding our library of shortform video assets, especially animated content, which is a format that is more challenging for us to produce in-house. We are interested in additional messages and tools for community outreach partners. While we are open to exploring opportunities to align select materials with the Mark the Ballot identity where it makes strategic sense, a rebrand of existing toolkit materials is not currently a defined objective.

**Question 36:** For the public-facing outreach toolkit, what are the desired deliverable file types? Anything that needs to be editable by county elections offices, civic partners, educators, and other stakeholders, or just printed off/uploaded/posted as created?

**Answer 36:** The desired file formats will vary depending on the intended audience. For public-facing and community partners, simple formats such as PNG, JPG, or MP4 are typically sufficient for use in print, social, or digital channels. For county elections offices and other official partners, we anticipate providing editable files, such as Adobe Illustrator or EPS. This allows them to make localized modifications while maintaining brand consistency.

**Question 37:** Can we access the original assets used to create the animations for the Mark The Ball campaign?



**Answer 37:** The “working files” for the Mark the Ballot campaign provided to OSOS do not include After Effects or Animate source files, assuming those were the programs originally used. We have not received character rigs or other editable animation assets.

**Question 38:** Do you have the name or contact information for the voiceover artist used in the original animations?

**Answer 38:** Daniel Amerman for English and Mauricio Borrell for Spanish. OSOS does not have their direct contact information.

**Question 39:** Do you envision a scenario where we might cut down some video assets to repurpose them across social media? Let's say we create a 60-second video for YouTube, would you also want us to cut it down so you can also have a 30s TV spot and a 15s version for TikTok?

**Answer 39:** Yes. We encourage developing flexible, modular video assets that can be repurposed across platforms.

**Question 40:** How should we estimate the amount of animated content you want to produce overall?

**Answer 40:** We don't have a set number of animated assets in mind, as the quantity and type will depend on the messaging needs, target platforms, and overall media mix. Some topics may warrant multiple variations, while others may only require a single asset.

**Question 41:** When it comes to producing animated content, how quickly would you want the content to be produced?

**Answer 41:** We don't have a fixed timeline for producing animated content, as the first priority will be aligning on an overall campaign strategy and conducting a pre-campaign survey to inform messaging. Once that foundational work is complete, we anticipate beginning creative development, including animated content. That said, we value timely production and will work with the selected vendor to establish realistic timelines based on campaign phases, distribution needs, and required reviews or approvals.

**Question 42:** Can we include references from subcontractors as part of our exhibit A-2 references?

**Answer 42:** Yes, you may include a subcontractor as part of your Exhibit A-2 submission. However, if you choose to use a subcontractor as a reference, OSOS requests that you include only one.

**Question 43:** Can we include subcontractor samples as part of our samples of work section?

**Answer 43:** Yes, you may include subcontractor work samples as part of your submission. However, please clearly identify which samples reflect your team’s direct work and which were produced by subcontractors.

**Question 44:** What elements of the current “Mark the Ballot” brand should remain unchanged?

**Answer 44:** OSOS is committed to maintaining the core elements of the existing “Mark the Ballot” brand identity, including preserving the central character, the visual style, and the established world in which the character operates. These elements have built recognition and trust with our audiences, and we are not seeking revisions to them at this time. Our goal is to build on the existing brand by creating new assets that are consistent with its look, tone, and style, while leveraging the familiarity it has already established with our audiences.

**Question 45:** Are there existing assets (visuals, characters, messages) that must be expanded or retired?

**Answer 45:** We are not seeking to retire any existing assets at this time. OSOS is open to thoughtful recommendations for expanding the current creative universe. This could include additions such as new scenery, supporting characters, or expanded messaging. We’re particularly interested in content that addresses key topics related to electoral trust, such as voter roll integrity, post-election audits, reconciliation, and certification. Any new elements should complement the established brand identity and contribute meaningfully to its educational and engagement goals.

**Question 46:** Are there things the current “Mark the Ballot” campaign is missing, not delivering on?

**Answer 46:** While the Mark the Ballot campaign has successfully established a strong and recognizable brand, there are several areas where we see room to grow and improve. First, we want to expand the campaign’s reach, particularly among rural communities and non-English-speaking populations. This includes developing more multilingual assets to ensure materials are accessible, inclusive, and reflective of Washington’s diverse electorate. Second, we’re looking to grow our library of animated video assets. Animation is a format that’s more difficult for us to produce in-house, so we rely on external support to create versatile content that can be adapted across formats and platforms.

**Question 47:** What are your non-negotiables in terms of content (visual, tone, voice)?

**Answer 47:** At a minimum, content must align with the requirements outlined in the technical proposal section of the RFP. This includes maintaining consistency with the

established “Mark the Ballot” brand identity in terms of visual style, tone, and voice. Content must also be nonpartisan, accessible, and culturally respectful. Beyond that, we’re looking for creative approaches that stay true to the brand while effectively engaging our target audiences.

**Question 48:** For the pre- and post-research, does OSOS have preferred vendors or a methodology we need to use?

**Answer 48:** OSOS does not have existing research partners that need to be involved in this project, nor do we require a specific methodology. However, we do expect to review and approve the proposed research approach to ensure alignment with the campaign’s goals.

**Question 49:** What platforms/channels have worked best historically (digital, out-of-home, broadcast)?

**Answer 49:** During the 2024 campaign, social media was the most successful platform in terms of broad exposure to the Mark the Ballot brand. This was followed by local newspaper and radio placements, which we received positive feedback on, particularly from county partners who noted that these channels helped drive more direct engagement with voters. Moving forward, we’re interested in exploring additional media channels that can foster more meaningful interactions between the brand and our priority audiences, including young, rural, and historically underserved communities.

**Question 50:** Are there any media channels that are off-limits or required?

**Answer 50:** There are no media channels that are strictly off-limits, though we reserve the right to review and approve all proposed placements to ensure they align with our values and objectives. We intend to continue leveraging online, digital, and social media platforms and are especially interested in expanding opportunities for community engagement. We welcome proposals that thoughtfully explore a mix of channels to reach and resonate with diverse audiences.

**Question 51:** Can you share audience research?

**Answer 51:** Yes, research from the 2024 campaign will be shared with the successful bidder upon award of the contract.

**Question 52:** What geographic regions or communities need elevated focus or more localized media?

**Answer 52:** We’re especially interested in elevating outreach in rural communities, communities of color, and among young voters aged 18 to 39. These groups have been historically underserved or harder to reach through traditional outreach methods.

Localized media strategies that thoughtfully engage these audiences are strongly encouraged.

**Question 53:** If we need to prioritize between deep creative development and wider media reach, which wins?

**Answer 53:** We see both deep creative development and broad media reach as essential to the success of this campaign, and we're not looking to compromise one for the other. Our priority is to deliver messages that are both strategically resonant and widely accessible to our defined audiences. We welcome proposals that thoughtfully balance these elements within the available budget to maximize overall impact.

**Question 54:** Are you open to phasing certain creative/media efforts based on the optional \$600K?

**Answer 55:** The core deliverables outlined in the technical proposal section of the RFP should be fully covered within the base budget. If the optional \$600,000 becomes available, we would expect it to be used specifically to scale or expand media efforts, such as increased placements or extended reach, not to cover baseline creative or strategic development.

**Question 56:** What reporting detail do you require on media spend and production fees?

**Answer 56:** We expect transparent and detailed reporting on both media spend and production fees. This includes itemized breakdowns of costs by platform, format, and time period, as well as performance metrics tied to paid media placements (e.g., impressions, click-through rates, engagement). For production fees, we expect a clear delineation of costs associated with conceptualization, design, filming/editing, licensing, and any talent fees.

**Question 57:** Is budget reallocation between deliverables allowed mid-campaign?

**Answer 57:** Budget reallocation between deliverables may be considered mid-campaign, as long as the total budget remains unchanged. However, any reallocation would require a strong justification and is subject to OSOS approval. Proposed changes must clearly demonstrate how they support the overall goals and impact of the campaign.

**Question 58:** What's your preferred feedback cycle for creative and strategy reviews?

**Answer 58:** For strategy, reviews will take place within the Information Security & Response team. For creative, we are likely to have multiple reviewers for initial assets and that could take over two weeks for approval. Some messages may require multiple rounds of review,

including with county election offices, so ensuring enough time is built into work-back schedules to allow for additional review will be essential.

**Question 59:** Who needs to review/approve creative (legal, PR, county elections, etc.)?

**Answer 59:** For creative, we are likely to have multiple reviewers for initial assets and that could take over two weeks for approval. Some messages may require multiple rounds of review, including with county election offices, so ensuring enough time is built into work-back schedules to allow for additional review will be essential.

**Question 60:** What are the must-hit dates for launch, ramp-up, or specific civic events?

**Answer 60:** We encourage you to consult the elections calendar available on our website (<https://www.sos.wa.gov/elections/calendar/month>), for key dates related to voter registration deadlines, primary and general elections, and other civic events. These dates will help inform strategic timing for campaign launch and ramp-up. OSOS will collaborate with the awarded vendor on aligning campaign phases with key moments in the election cycle.

**Question 61:** Are there blackout dates (e.g., legislative session, election quiet periods)?

**Answer 61:** No, there are no formal blackout dates specified for this campaign, but certain social platforms might have their own blackout dates for ads ahead of the election that vendors should keep track of. Vendors should also be aware of standard holidays and key election milestones that may limit the availability of OSOS personnel.

**Question 62:** When do stakeholders (e.g., county offices, educators) need access to the toolkit?

**Answer 62:** Ideally, assets would be available for use during critical dates or periods such as active elections or civic holidays.

**Question 63:** Which rural and marginalized communities would you like us to target? Are we looking at specific counties across Washington state?

**Answer 63:** We're looking for the selected vendor to propose targeting strategies based on data-informed insights. We encourage you to consult sources such as U.S. Census data and Washington-specific demographic information to identify rural and marginalized communities that may benefit from increased outreach. While we do not have a list of specific counties, we look forward to seeing proposals that demonstrate thoughtful consideration of geographic, cultural, and socioeconomic factors across the state.

**Question 64:** Chinese is mentioned as a language in the proposal - which language are you referring to for this population, i.e., Mandarin or Cantonese? Could you please possibly provide more clarification there?

**Answer 64:** As a Section 203 federally required language, we translate written materials into Traditional Chinese. If there were to be audio, it would be in Mandarin Chinese.

**Question 65:** How would we partner with the SoS office on a crisis communications framework and plan for response?

**Answer 65:** A crisis communications framework is not part of the scope of this project. However, we do value adaptability and would expect the selected vendor to be responsive to critical or time-sensitive needs that may emerge over the course of the education campaign. This could include supporting rapid-turn messaging or adjusting planned media to respond to evolving events.

**Question 66:** For media buys, what kind of KPIs are we trying to measure?

**Answer 66:** We're primarily interested in KPIs that demonstrate both reach and engagement. We also value qualitative indicators, like sentiment, audience feedback, and partner amplification. Most importantly, we want to see a measurable increase in trust in Washington's elections. Campaign efforts should support that long-term outcome, and we welcome creative approaches to assessing shifts in perception among key audiences.

**Question 67:** To what extent is OSOS open to the integration of AI technologies—such as synthetic media for animation, AI-enhanced translation, or generative content tools—in the development of creative assets and outreach materials? Are there any restrictions or guidelines regarding the ethical use of AI in campaign content?

**Answer 67:** AI tools, such as those used for animation support, concept development, or draft content, may be used as part of the creative process. However, they should not be relied on to produce final content without human review and refinement, particularly when it comes to messaging, translations, or outreach materials.

We do not support the use of synthetic media that imitates real individuals' likenesses or voices, nor do we support the use of AI-generated translations in place of human-reviewed and culturally competent language services. Any AI-generated content must align with our values of transparency, accuracy, and public trust, and should be clearly disclosed if used in public-facing materials.

**Question 68:** Are there known existing rumors, false narratives, or voter concerns that the selected Contractor will be expected to actively “de-bunk” or “pre-bunk”? Will OSOS

provide internal data or summaries of recurring misinformation themes that should be prioritized in messaging?

**Answer 68:** While we don't expect the selected contractor to function as a rapid-response team, we are particularly interested in content that helps proactively "pre-bunk" common misconceptions and build public understanding around core areas of electoral trust, such as voter roll integrity, secure ballot processing, and post-election audits and activities. Any content developed to address these topics should align with the existing *Mark the Ballot* brand identity and contribute meaningfully to our broader educational and engagement goals.

**Question 69:** What is OSOS's expected turnaround time or preferred process when new rumors or disinformation spikes occur? Is there an internal escalation workflow the Contractor should be prepared to align with to rapidly develop reactive or adaptive messaging?

**Answer 69:** As part of a collaborative process, turnaround time and expected responsiveness will depend upon the urgency and priority OSOS assigns to the issue at hand. While we do expect flexibility from the vendor in the event of emerging needs, we do not anticipate frequent or significant shifts in direction. Most campaign messaging will follow a planned and proactive strategy, with only occasional adjustments based on real-time developments.

**Question 70:** Regarding the public-facing outreach toolkit, will OSOS provide any content templates or require specific formats for deliverables? Additionally, is there a desire for hyperlocal customization—e.g., by county, demographic, or language—or should most assets remain uniform statewide?

**Answer 70:** OSOS does not have templates, and the desired file formats will vary depending on the intended audience. For public-facing and community partners, simple formats such as PNG, JPG, or MP4 are typically sufficient for use in print, social, or digital channels. For county elections offices and other official partners, we anticipate providing editable files, such as Adobe Illustrator or EPS. This allows them to make localized modifications while maintaining brand consistency.

**Question 71:** Will the Contractor be responsible for negotiating media buys and placement logistics directly, or will OSOS handle media contracts and partnerships separately? Is there an existing preferred vendor list or strategic media plan we would be expected to follow or coordinate with?

**Answer 71:** Sourcing, negotiating, and placing media buys are the sole responsibility of the Contractor. OSOS reserves the right to conduct separate media contracts and partnerships

outside this RFP scope. There is not an existing preferred vendor list or media plan to coordinate with.