

1. Is there a preferred format for submission of our Relevant Case Studies (Section VII, Appendix B)?

There is no preferred format for submission. Please feel free to resubmit case studies provided in the RFI (if you were a respondent). These were re-requested for any vendors that may have not participated in the RFI.

2. For the relevant case studies requested as part of the company information survey, if we've already submitted examples as part of the RFI, are you asking for those to be resubmitted, or are you asking for a new set of examples that address the ask?

See response above

3. The RFP mentions that Camelot invests between \$18m and \$20m in media across all channels – can you clarify if this budget is annual and includes media spend as well as creative agency fee and production costs?

This is our annual media budget and is exclusive of creative agency fees and production costs.

4. Is there a specific annual production budget?

Our production budget is not consistent year over year as it varies with creative needs. For FY23, we have earmarked ~\$3.5M for video and radio production, although this can change based on business needs.

5. How many agencies are you considering down-selecting for the presentation round?

We don't have a set number, but will ideally keep it to no more than 3-4 agencies.

6. Can you clarify in "Creative Concepting: Creative development of an omni-channel campaign platform to support iLottery (digital) growth and acquisition"
  - a. What deliverables do you assume are included as part of this?

We expect to see how a creative concept could come to life across all channels (i.e. video, audio, OOH, display and social media).

- b. Are there requirements around the number of concepts created?

There is no requirement around the number of concepts created

- c. Should this be strictly tied to iLottery or inclusive of the other platform (Anyone could win an Instant, Dream Ranger, etc

Creative concepts should be strictly tied to iLottery. For this exercise, there is no need to incorporate the other platforms.

7. In section 8.1 Pricing and the subsequent Table 3, please clarify the deliverables and responsibilities you're assuming are included as part of the "Interaction" with the internal design team in UX/UI Support.

Our parent company (Camelot Lottery Solutions) has a development team based in Athens, Greece that will be leading any UX/UI updates to our website and app. We would anticipate that our creative agency would be part of a working group that advises on this design work and user experience. This will be limited to creative review and input.

8. In section 8.1 Pricing and the subsequent Table 3 please clarify the roles, responsibilities, and deliverables you are assuming are included as "Oversight" of the Microsite Development. Can you clarify who is responsible for the development and build of the microsite?

Development and build of a microsite, if needed, would be the responsibility of the creative agency or a subcontractor. We would anticipate that microsite development, if needed, would be a production cost. Oversight of this development would be managed by our team in conjunction with an account team representative from the creative agency and this time should be reflected in the agency fee.

9. Can you provide insight into your internal organization setup and how many day to day clients will be responsible for the work?

Our internal organization is lean and the agency will interact with a maximum of 3-4 members of the marketing team along with our Chief Commercial Officer for larger presentations. On a day-to-basis, the account team will work closely with our Senior Marketing Manager, but will also have regular contact with our VP of Marketing and our Senior Creative manager who heads up our internal design studio. Finalists will meet this team during the live pitch assignment on June 8th.

10. What is the lead time for media buys/planning?

We plan media on a bi-annual basis and brief our media agency twice per year. For the

most part, our asset needs/specs remain consistent from one buy to the next, so our creative needs are somewhat predictable. Approximately 10-20% of our media plan consists of pivots to existing tactics or net new tactics.

11. What is the process for media + creative working today? Is there an established IAT collaboration?

There is an established IAT collaboration today, but as with any process, there is room for improvement. Moving forward, we anticipate our media agency will lead the IAT team given they have been instrumental in helping to develop our consumer roadmap and we want to ensure that moving forward, media strategy is driving creative decision-making instead of vice-versa.

12. What is the remit of the internal Camelot design team?

The internal Camelot Creative Studio - our internal design team - consists of 6 full time employees (4 designers, 1 copywriter and one multimedia producer). From time to time, his team is supplemented by contract designers and copywriters. The remit of the studio is to take the creative concepts/platforms ideated by our creative agency and build out lower funnel tactics. The studio is responsible for the output of all printed retail/point of sale materials, digital display ads and social media ads. The studio is also responsible for smaller video projects that are typically animated or lower budget and used for social media, gas station TV, etc. On occasion, the studio has also managed larger projects with outsourced production companies where we don't have the capabilities in house. All of the video and radio assets that you have seen under our platforms have been conceived and produced by our creative agency. The agency will also typically build out examples of how the concept can come to life across channels and that will be used by the studio to build out assets.

13. What is your current approval process including legal and its duration?

We leverage a review software called Robohead where we have a staged review process for most creative assets. Above the line assets typically have check-in reviews with legal and our responsible gaming team prior to production (script/storyboard phase) in order to avoid any watch-outs during filming. While we like to build in two weeks for legal review, the process is typically much quicker. We also share assets with the Department of the Lottery from an oversight and compliance perspective prior to production.

14. Will the media channel mix for the future iLottery campaign likely be similar to the mix outlined in the brief?

- a. Social
- b. Display ads
- c. Digital OOH
- d. Video: streaming, online, social
- e. Streaming audio

- f. Linear TV
- g. Retailer OOH / POS

The only potential shift to our media mix may come in the addition of static OOH as things continue to open up. We may also see more dynamic assets online as we continue to push iLottery.

15. For purposes of cost estimation, what, if any, guidelines exist from the media agency regarding the number of creative executions or assets across the channel mix?

The assets with numerous different specs and sizing are typically built out in-house. For the work done by our creative agency, the number of creative executions/assets will vary depending upon the campaign.

16. The brief mentions that the marketing approach for the Lottery shifted from being campaign based to focusing on the consumer journey and touch points along that journey. Can you share more about your understanding of the consumer journey and the key points? How many current touch points are there in the journey?

We will share our consumer journey and need states at the live pitch meeting on June 8th.

17. Is the CRM approach for retaining iLottery players part of the assignment?

We have an internal team that manages our CRM funnel for the purposes of retention and increased play, so the assignment is focused on acquisition and filling the funnel by driving app downloads and registrations (whether mobile or desktop).

18. Of the 500k registered iLottery players, how many play via the web site, the app, and/or in retail?

We typically see 80-85% players playing mobile (primarily via the app, although 15-20% are using the mobile version of the website) and 15-20% via desktop/tablet.

- a. What is the current rate of app downloads and the conversion rate from download to active play?

In recent months, we have been seeing an average of 50K-60K downloads a month with big spikes when Mega Millions or Powerball jackpots exceed \$500 million. We don't have a conversion rate for app downloads specifically but we average about a 40% conversion rate

from registration to active play for weekly registrants.

b. Who is currently playing via the Scan-n-Play feature?

Currently, we're seeing Retail players play these games. These players may also play online, but our data is limited thus far due to newness of the product (just launched earlier this month) and the fact players don't need to register or login to play.

19. Can you specify the desired deliverables for a typical omni-channel campaign?

For a typical omnichannel campaign, we expect our creative agency to deliver completed video and audio assets (in all specs and formats) and creative concepting around lower funnel tactics (e.g. static and carousel social, digital display). Our internal studio can deliver final assets for lower funnel tactics.

20. And can you also specify the creative needs for an iteration of existing platforms?

We anticipate that we will need to be concepting for new video assets for our creative platforms in FY23 for production/delivery in early FY24 as we will start to see wear out on our existing assets.

21. Are there any mandatory existing brand guidelines to adhere to on iLottery or Fast Play you can provide us with?

We will provide the Fast Play brand guidelines to Finalists at or after the live pitch meeting.

22. Can we get more detail on the size and capability of the internal design/creative team and what the ideal partnership with your selected Creative Agency looks like?

Please see the response above to a previously asked question..

23. Is the briefed assignment a real assignment or a speculative example?

The briefed assignment is an actual business objective and a real assignment in that our intent is to launch an omnichannel campaign to drive iLottery acquisition and play.

24. What does the Creative Approval process look like and who are your decision makers?

The VP of marketing, along with input from the Senior Marketing Manager and Chief Commercial Officer, makes the final decisions on creative. We do have an internal legal and responsible gaming review that needs to be conducted as well. Finally, the Department of Lottery has oversight and compliance of everything we do, so while we don't ask for their creative input or approval, per se, we do bring them along for the journey so that they are aligned with our output.

25. You mentioned you took a nod from the insurance segment. Was there a specific insurance company you liked best or is it just that category as a whole?

We often referenced State Farm as an example of a brand that has done a good job with platform development.