

Response to Queries of RFP for "Restoration of Film Content at NFAI"

Sr No	Prospective Bidders	Section	Sub Section	Query (In detail)	NFAI Response
1	Prasad Corporation Pvt Ltd.	General	General	In the RFP document there is no mention of date for response from NFAI for the pre-bid queries. By what date we can expect the responses to be uploaded in NFAI website?	The response to the Pre-Bid Queries shall be uploaded on the NFAI's website and eProcurement portal
2		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. What is the actual objective of NFAI in this requirement?	This was already clarified in the Pre-Bid meeting. The presence of DOP / Director is necessitated in order to get a buy in from the content originator during the restoration and it is inline with the practice with the one followed at international film archive of repute
3		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. Will NFAI coordinate with the Directors or DoP OR NFAI is expecting bidder to coordinate?	Bidder shall be required to undertake the necessary follow-up with the Director / DOP. However, NFAI shall provide the provide support in this regard, if required
4		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. Each Film will take multiple weeks for restoration. Is NFAI expecting the Directors or DoPs to sit through the entire period of Restoration?	Yes, Director / DoP is required to confirm the look of the restored film OR A technically qualified / capable person suggested by Director / DoP in consultation with the NFAI's technical committee to confirm the look of the restored film
5		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP or film historian. NFAI to clarify the role of film historian in this requirement.	The details are already mentioned in the RFP
6		Section 5	Section 5.1	As per RFP, the bidder & NFAI has to jointly decide whether a film has to be restored for Auto+Manual OR pristine. The decision of the same actually lies with NFAI based on for what purpose they would like to use the final output for and also importance of the film for NFAI. Technically any film can be restored for both standards. Hence NFAI need to clarify the role of bidder in this requirement.	The details are already mentioned in the RFP.
7		Section 5	Sub Section 5.1	What will be the procedure followed by NFAI's technical team for assessment /review of each of the 5 phase.	The details are already mentioned in the RFP. Section 5.2.3 covers the requisite details on Quality Control and Checking
8		1) Will it be done after the restoration of individual films or at the end of entire phase?			
9		2) Will the review be done for entire film or random shots?			
10		4) Since next phase is linked to successful review of the earlier phase, how will NFAI ensure that review of approximately 46 feature film & 41 short films is done every month in case its done on a monthly basis?			
11		5) In case review is done post restoration of all films at the end of the phase, how much time will be taken by NFAI technical team to review the entire phase? Also, will the review time taken by NFAI technical team be additional to the 2 years given for restoration?			
12		6) When will be the next phase be allotted? In other words what will be time gap between one phase ending and the next phase allotment?			
13		7) What will be the parameters for QC review by NFAI technical team?			
14		8) RFP states about allotting the work in 5 phases with approximately 20% each in every phase? If there are more than 1 successful bidder, will each bidder get 20% of the their respective share of the volume?			
15		Section 5	Section 5	As per Scope of Work, the bidder has to setup the restoration facility within PMRDA limits. If the bidder has an established facility in some other part of the country, is it acceptable to NFAI to carry out the work in bidder's existing facility? If not, then how will NFAI evaluate cost advantage of vendor already having setup in Pune with vendor from outside Pune?	The restoration facility setup by the Bidder may or may not be in the PMRDA region however for the DI suite, the details are already mentioned in the RFP. Section 5.1.3.
16		Section 4	Sub Section 4.28	As per RFP, work needs to commence within 30days from the date of receiving the award letter. It is too short a period to create an exclusive facility in Pune for NFAI to commence the work within 30 days. Bidder would like to have atleast 90 days for the same.	The Bidder needs to commence the work within 60 days from the date of receiving the award letter
17		Section 6	Sub section 6.1.6	As per RFP, bidder has to provide credentials only till FY 2015-16. Since FY 2016-17 is already over, can the bidder provide credentials of last FY also?	The tender condition remains unchanged.

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18		Section 6	Sub section 6.2.6	As per this clause, bidder has to provide credentials separately for sound restoration. If the bidder provides the credentials of overall restoration which includes both picture and sound, does it meet NFAI's requirement. As per industry practice most of the restoration jobs are with both picture and sound. The workorders by default include sound.	As already mentioned in the RFP, both the Picture and Sound restoration shall be evaluated separately and hence the documentation pertaining to the Picture and Sound should be submitted separately.
19		Section 6	Sub Section 6.1.2	As per this clause "Work orders from sister organization and/or parent organizations and/or group organizations/companies shall not be considered." If the workorders are placed with the bidder's 100% owned subsidiary companies outside the country will be considered is our understanding. Due to local laws, we are expected to have a registered companies in those countries to sign contract with the clients directly. NFAI to clarify whether the same is acceptable.	Please refer the corrigendum
20		Section 8	Sub Section 8.1.3	As per this requirement, the bidder will be evaluated on "Dedicated site setup at proposed newly created site premises". What are the details bidder expected provide during the RFP response stage?	The Bidder has to create/build a fully equipped (with latest technology) restoration facility (preferably within PMRDA limits) to carry out the said work and it shall be responsibility of the Bidder to Procure, Install, Commission, and Annually Maintain the necessary hardware, machines, and site preparation at this facility.
21		Section 8	Sub Section 8.1.5	As per this requirement, one of the profiles required is "Subtitling Team". As per RFP SoW, the subtitles will be provided by NFAI. In this case, the bidder is expected to do only adding the subtitling during output creation as part of mastering activity. Any specific reason why NFAI is expecting a separate subtitling team?	Subtitling to be provided by NFAI. However, the Bidder shall be required to ensure that the syncing is done appropriately and NFAI's technical team approves the Quality Check of the same
22		Section 5	Section 5	What is the difference in expectations of International specialists and Knowledge partner?	Knowledge partner may be a firm or an individual. A MoU needs to be submitted for the firm or individual where details of the roles and responsibilities needs to be mentioned
23		Section 5	Section 5	What are the Expectations from international specialists? Is NFAI expecting the International experts to be part of the entire work execution of 2 or 3 years?	It is expected that the International experts shall be able to provide the guidance on the processes and methodologies to be undertaken. It is expected that international experts spend min of 20% of project time onsite at NFAI premises; however additional weightage in marks will be given for higher(Time Period) onsite deployment. Minimum of two international experts would be required, (on rotation basis), for better execution of the project.

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24	Prasad Corporation Pvt Ltd.	Section 5	Section 5	As per RFP, bidder has to bring in International specialists with Restoration process knowledge. Our understanding is that NFAI is expecting the bidder to tie-up with an organization for this requirement and not bring in an individual.	Already clarified during the Pre-Bid meeting.
25		Section 5	Section 5	As per RFP, bidder has to bring in International specialists with Restoration process knowledge. If the bidder already has experience in handling both Indian & International film materials both in India and overseas location, does the bidder still requires International experts as part of their consortium ?	It is expected that the International experts shall be able to provide the guidance on the processes and methodologies to be undertaken. It is expected that international experts spend min of 20% of project time onsite at NFAI premises; however additional weightage in marks will be given for higher(Time Period) onsite deployment. Minimum of two international experts would be required, (on rotation basis), for better execution of the project.
26		Section 7	Section 7.1 (Step 1)	As per RFP, if more than one bidder technically qualifies, the entire work will be awarded to multiple bidders (2 or 3) in certain proportion mentioned in the RFP document. What is the basis on which the titles will be distributed among these winner bidders?	The details are already mentioned in the RFP
27		Section 10	Section 10	The commercial format for picture restoration captures both the options of Manual+Auto & Pristine for the entire 2,00,000 minutes of contents. Does this mean NFAI will do either manual+auto OR Pristine restoration for the entire lot of 2,00,000 minutes or will it be combination of both Manual+Auto & Pristine Restoration?	It is expected that the selected Bidder discusses this with the NFAI's Technical Committee and after due consultation undertake the work as advised by the committee. The decision of the NFAI's Technical Committee shall be binding on the Bidder
28		Section 10	Section 10	As per notes below the commercial bid format for calculation purpose, NFAI has indicated 70:30 ratio for Manual+Auto Vs Pristine. Will the ratio be exactly the same during execution? For example, for specific prices quoted by 2 bidders, if the ratio changes to 60:40 during execution, then the result will change. The winning bidder with 70:30 will be losing bidder in 60:40.	The numbers may vary. However, the numbers are provided for evaluation of the Commercial Bids and the payment shall be done using the unit price and actual work undertaken
29		Section 10	Section 10	What will be the required duration of the knowledge sharing session	It is expected to cover the details on the Restoration subject with live demonstrations, learning sessions etc. Bidder may consider the same for a weeks duration
30		5.1 Picture Restoration	5.1 Picture Restoration	How and when the quality check of the restored films will be carried out in NFAI and who will do it. Whether the Quality check would happen as and when we complete the restoration or after restoring phase 1 titles or after DCP	It is expected that the Bidder follows international best practices followed by the Film Archive of Repute and suggest the same in their <u>Approach and Methodology</u>
31		5.1 Picture Restoration	5.1 Picture Restoration	For very old content with lot of defects can we have an initial sign off from NFAI before restoration by providing a sample on the level of restoration	No
32		5.1 Picture Restoration	5.1.1: Assessment of films	Any format/template available for this report	The details are already mentioned in the RFP
33		5.1 Picture Restoration	a) Stabilization	Will Hand held Camera shake be out of scope. In case the negative is in very bad condition scanned output will result in weaving.	No
34		5.1 Picture Restoration	c) Dirt Removal	Will this cover Lens dirt and static dust ?	Both
35		5.1 Picture Restoration	d) Other issues:	Content which is heavily damaged may result in artifact beyond a particular level of restoration - Will NFAI sign off this level of restoration based on the scanned dpx	It shall be the responsibility of the Bidder to bring the content as close to original as possible, leveraging the technology interventions
36		5.1 Picture Restoration	e) Grain treatment:	Can the level of degrading set according to broadcast standard	No
37		5.1 Picture Restoration	5.1.2 Digital Picture Restoration	Colour grading to be carried out before restoration or after restoration?	DI should be carried out in presence of the DOP / Director after the restoration process
38		5.1 Picture Restoration	5.1.2 Digital Picture Restoration	Does the picture gets screened in theatres or Broadcasted? The restored quality of the film to be decided based on it. Also does the original Director of Photography / Director of the Film or relevant people involved in film production will provide their input for each titles before restoration?	It shall be considered that the picture shall get screened not only in India but also in international film festivals. Therefore, the quality of the work has to be in line with the same being screen any where in the world. DOP / Director should provide their inputs for each film
39		5.1 Picture Restoration	5.1.5 Digital Storage with indexing & cataloguing	Any format/template available for this report	The details are already mentioned in the RFP

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40		5.1 Picture Restoration	5.1.5 Digital Storage with indexing & cataloguing	Can the Defect analysis of the content be done shot wise @ 24 FPS	The details are already mentioned in the RFP
41		Section 5.2 Sound Restoration	5.2.2	If missing sound not available in any other source, What is the alternative. Alternative source not in good quality, who will take a call	The alternative sound shall be sourced from sources like existing film, similar dialogue delivery in a film, other available source if relevant. The quality of this missing sound shall be the responsibility of the Bidder and NFAI Technical Teams decision shall be binding on the Bidder. Bidder has to suggest the Approach and Methodology in their proposal to cater to such problems
42		Section 5.2 Sound Restoration	5.2.2	If received audio source is un restorable condition(Distortion), what is the procedure	Bidder has to suggest the Approach and Methodology in their proposal to cater to such problems
43		Section 5.2 Sound Restoration	5.2.2	Stereo or Mono / frame rate per second sound track will be based only as per the wave file Received from the audio scanning.	Query not clear
44		Section 5.2 Sound Restoration	5.2.2	If the title is Dolby or DTS 5.1, what we should do. Do we need to down mix 5.1 to stereo, if stereo track not available.	Bidder has to suggest the Approach and Methodology in their proposal to cater to such problems
45		Section 5.2 Sound Restoration	5.2.2 d	Who's responsibility to provide reference picture QT for audio sync And at which stage (Input or from restored output)	The details are already mentioned in the RFP
46		Section 5.2 Sound Restoration	5.2.2 d	If source audio is @ 24 fps and output required is 25 fps, Can we allow to do frame rate conversion	In the benefit of the project, the Bidder has to suggest a suitable approach and methodology to NFAI's Technical Team and their decision shall be binding on the Bidder

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47	Prasad Corporation Pvt Ltd.	Section 5.2 Sound Restoration	5.2.2 d	Audio Specification of restored output not provided (Bit depth, Sampling rate. Audio level)	Bid depth: 24 bit Sampling rate: 48 k or 96 k Which may vary and be in conjunction with the original sound quality. This needs to be undertaken in consultation with NFAI's technical team.
48		Section 5.2 Sound Restoration	5.2.3	under Quality control and checking : What is Broadcast Audio copy?	A Broadcast audio copy is the one which is used for telecast
49		Section 11.2 Sound Restoration/ Comprehensive report	11.2.2	Is it by Mistake, Image Bits 16 Bits /10Bits mentioned in the Sound restoration comprehensive report?	Please ignore the point in Sound restoration comprehensive report only. However, this is a sample report and it will be fine tuned with the selected Bidder after due deliberations with the team
50		Section 8 Sound Restoration	8.2	Evaluation criteria . Shall we get reference picture QT along with the sound for the sample restoration	Query not clear
51		Section 8 Sound Restoration	8.2	Audio Specification of restored output required (Bit depth, Sampling rate. Audio level) for evaluation	Query already clarified
52		Section 5	5.1.2	As per RFP, every film has to be Graded in the presence of Director or DoP. Will the Directors or DoPs comply to the timelines given by vendor and complete the grading in one sitting ? How many hours has to be considered for each film?	This was already clarified in the Pre-Bid meeting. The presence of DOP / Director is necessitated in order to get a buy in from the content originator during the restoration and it is inline with the practice in line with the one followed at international film archive of repute
53		Section 5		RFP mentions separate technical and commercial bids to be submitted for Picture & Sound Restoration. Does this mean there will be one technical cover with two dockets i.e. picture & sound restoration or does it mean that separate technical cover has to be made for each? Please specify similarly for Commercial cover too.	Separate technical covers for Picture and Sound in a single large cover. Same for commercial bids as well. However, as already mentioned in the RFP these bid shall be evaluated separately
54		Section 5	5.1	The resolution of the source is not specified? Will it be 2K or 4K? In case of 4K source, will restoration be done in 2K or 4K format ? How many films will be provided in 4K format?	This shall be discussed with the selected Bidder and NFAI Technical Team's decision shall be binding on the Bidder. However, for response, Bidder may consider the minutes already provided in the RFP for each type of restoration. Please note that these are indicative in nature and unit rate shall be used to arrive at the payments based on actual work undertaken.
55		section 5	5.1.2	Please specify clearly the scope of Manual Work in Auto+Manual work. How is manual work different from pristine work?	This was already clarified in the Pre-Bid meeting. The Auto + Manual may be considered as Real Time QC and Pristine may be considered as Frame by Frame QC, where QC stands for Quality Checks
56		section 5	5.1.3	Please specify the international standards to be adopted for Restoration	The Bidders are expected to follow relevant ISO, SMPTE, Academy of Motion Pictures, any other relevant guidelines followed by International Film Archive of Repute
57		section 5	5.2.3	We understand from the statement that only DCP will be checked for QC of restoration of picture & sound. Please confirm	The details are already mentioned in the RFP
58		section 5	5.2.3	Since it is the responsibility of the picture restoration vendor to prepare the DCP, who will bear the cost of remaking the DCP in case of QC rejection of audio, while picture is approved.	It shall be the responsibility of the Bidder to submit the final quality checked and approved material to NFAI
59		section 5	5.1.4	We understand that SRT files will be given for subtitles. Please confirm. Will it be properly timecoded and in sync with the digitized files provided by NFAI	NFAI shall only provide the ..SRT files and it shall be the responsibility of the Bidder to properly time code it and sync with the restored files
60		section 5	5.1.5	In case the storage is server based located at NFAI, how will the data be supplied by vendor to NFAI	Hypothetical question. This shall be discussed with the selected Bidder
61	section 5	5.1.5	Will all the 5 copies asked be stored in separate LTO tapes or can be combined?	Please refer the corrigendum	
62	section 5	5.1.5	Please elaborate on the frame wise nature & details of defects to be captured by vendor	The details are already mentioned in the RFP	
63	section 5	5.1.5	Please elaborate on the frame wise details of restoration work carried out by vendor	The details are already mentioned in the RFP	

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64		section 5	5.1.5	Please explain the Aesthetic information?	All aesthetic information including text and Audio - Visual cataloguing needs to be considered
65		section 5	5.1.5	How many video footage to be captured of the restoration processes per film to be used during cataloguing phase? What should be the duration of each footage?	Entire restoration work undertaken by the Bidder should be captured in a video footage. Other details already mentioned in the RFP
66		section 5	5.2	Will NFAI provide the time coded reference video for restoration and sync of audio.	No
67		Section 6	6.1.2 d	Due to Non disclosure , providing name of all films may be an issue	The tender condition remains unchanged. However, we are not asking the client details, its just the names of the films restored.
68		Section 7	7.1.(iii)	Since most of the calculation is based on assumptions, the median can sway in any direction. Also, wrong bidding by some vendors may turn out to be cause of disqualification of genuine vendors.	The numbers in commercial bid format are provided that are applicable to all Bidders in order to have a level playing field. Note: The unit price provided shall be used to make the payment based on actual work undertaken.
69		Section 5 & 10	5.1.5 & 10 note	While JPEG 2000 is mentioned in 5.1.5 as a deliverable, the same is missing in note of section 10. Please clarify if the same will be required?	Please refer the corrigendum

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70	Inspira Enterprise India Pvt Ltd	Pg no 39 Section 6	6.1 Picture Restoration: All members of the consortium should be jointly and severally liable for execution of the work	Members of the consortium shall be liable for their respective roles and responsibilities as detailed in the MOU.	The tender condition remains unchanged
71		Pg No 43 Section 6	6.2 Sound Restoration: All members of the consortium should be jointly and severally liable for execution of the work.	Members of the consortium shall be liable for their respective roles and responsibilities as detailed in the MOU.	The tender condition remains unchanged
72		Pg 72 Power of attorney	We also understand and accept that all members of the consortium shall be jointly and severally liable for the execution of the work.	Request you to amend the clause as "We also understand and accept that Members of the consortium shall be liable for their respective roles and responsibilities as detailed in the MO"	The tender condition remains unchanged
73		Pg 113 General Condition of contract	However, each member or constituent of Consortium of Agency shall be jointly and severally liable for all obligations of the Agency under the Contract.	Request you to amend the same to "Members of the consortium shall be liable for their respective roles and responsibilities as detailed in the MOU"	The tender condition remains unchanged
74		Pg 128 Obligation of employer	5.3 Services, Facilities and Property of the "Employer":	Request you to amend the sentence to "The Employer acknowledges that the output of the Services shall depend on the condition of the material/Equipments/input provided by the Employer"	The tender condition remains unchanged
75		General	General	In the RFP document there is no mention of date for response from NFAI for the pre-bid queries. By what date we can expect the responses to be uploaded in NFAI website?	Query already clarified
76		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. What is the actual objective of NFAI in this requirement?	Query already clarified
77		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. Will NFAI coordinate with the Directors or DoP OR NFAI is expecting bidder to coordinate?	Query already clarified
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79		Section 5	Section 5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP or film historian. NFAI to clarify the role of film historian in this requirement.	Query already clarified
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81		Section 5	Sub Section 5.1	What will be the procedure followed by NFAI's technical team for assessment /review of each of the 5 phase.	Query already clarified
82				1) Will it be done after the restoration of individual films or at the end of entire phase?	Query already clarified

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84				4) Since next phase is linked to successful review of the earlier phase, how will NFAI ensure that review of approximately 46 feature film & 41 short films is done every month in case its done on a monthly basis?	Query already clarified	
85				5) In case review is done post restoration of all films at the end of the phase, how much time will be taken by NFAI technical team to review the entire phase? Also, will the review time taken by NFAI technical team be additional to the 2 years given for restoration?	Query already clarified	
86				6) When will be the next phase be allotted? In other words what will be time gap between one phase ending and the next phase allotment?	Query already clarified	
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94			Section 8	Sub Section 8.1.3	As per this requirement, the bidder will be evaluated on "Dedicated site setup at proposed newly created site premises". What are the details bidder expected provide during the RFP response stage?	Query already clarified
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110		5.1 Picture Restoration	e) Grain treatment:	Can the level of degrading set according to broadcast standard	Query already clarified
111		5.1 Picture Restoration	5.1.2 Digital Picture Restoration	Colour grading to be carried out before restoration or after restoration?	Query already clarified
112		5.1 Picture Restoration	5.1.2 Digital Picture Restoration	Does the picture gets screened in theatres or Broadcasted? The restored quality of the film to be decided based on it. Also does the original Director of Photography / Director of the Film or relevant people involved in film production will provide their input for each titles before restoration?	Query already clarified
113		5.1 Picture Restoration	5.1.5 Digital Storage with indexing & cataloguing	Any format/template available for this report	Query already clarified
114		5.1 Picture Restoration	5.1.5 Digital Storage with indexing & cataloguing	Can the Defect analysis of the content be done shot wise @ 24 FPS	Query already clarified
115		Section 5.2 Sound Restoration	5.2.2	If missing sound not available in any other source, What is the alternative. Alternative source not in good quality, who will take a call	Query already clarified
116		Section 5.2 Sound Restoration	5.2.2	If received audio source is un restorable condition(Distortion), what is the procedure	Query already clarified

Response to Queries of RFP for "Restoration of Film Content at NFAI"

Sr No	Prospective Bidders	Section	Sub Section	Query (In detail)	NFAI Response
117	Inspira Enterprise India Pvt Ltd	Section 5.2 Sound Restoration	5.2.2	Stereo or Mono / frame rate per second sound track will be based only as per the wave file Received from the audio scanning.	Query already clarified
118		Section 5.2 Sound Restoration	5.2.2	If the title is Dolby or DTS 5.1, what we should do. Do we need to down mix 5.1 to stereo, if stereo track not available.	Query already clarified
119		Section 5.2 Sound Restoration	5.2.2 d	Who's responsibility to provide reference picture QT for audio sync And at which stage (Input or from restored output)	Query already clarified
120		Section 5.2 Sound Restoration	5.2.2 d	If source audio is @ 24 fps and output required is 25 fps, Can we allow to do frame rate conversion	Query already clarified
121		Section 5.2 Sound Restoration	5.2.2 d	Audio Specification of restored output not provided (Bit depth, Sampling rate. Audio level)	Query already clarified
122		Section 5.2 Sound Restoration	5.2.3	under Quality control and checking : What is Broadcast Audio copy?	Query already clarified
123		Section 11.2 Sound Restoration/ Comprehensive report	11.2.2	Is it by Mistake, Image Bits 16 Bits /10Bits mentioned in the Sound restoration comprehensive report?	Query already clarified
124		Section 8 Sound Restoration	8.2	Evaluation criteria . Shall we get reference picture QT along with the sound for the sample restoration	Query already clarified
125		Section 8 Sound Restoration	8.2	Audio Specification of restored output required (Bit depth, Sampling rate. Audio level) for evaluation	Query already clarified
126		Section 5	5.1.2	As per RFP, every film has to be Graded in the presence of Director or DoP. Will the Directors or DoPs comply to the timelines given by vendor and complete the grading in one sitting ? How many hours has to be considered for each film?	Query already clarified
127		Section 5		RFP mentions separate technical and commercial bids to be submitted for Picture & Sound Restoration. Does this mean there will be one technical cover with two dockets i.e. picture & sound restoration or does it mean that separate technical cover has to be made for each? Please specify similarly for Commercial cover too.	Query already clarified
128		Section 5	5.1	The resolution of the source is not specified? Will it be 2K or 4K? In case of 4K source, will restoration be done in 2K or 4K format ? How many films will be provided in 4K format?	Query already clarified
129		section 5	5.1.2	Please specify clearly the scope of Manual Work in Auto+Manual work. How is manual work different from pristine work?	Query already clarified
130		section 5	5.1.3	Please specify the international standards to be adopted for Restoration	Query already clarified
131		section 5	5.2.3	We understand from the statement that only DCP will be checked for QC of restoration of picture & sound. Please confirm	Query already clarified
132		section 5	5.2.3	Since it is the responsibility of the picture restoration vendor to prepare the DCP, who will bear the cost of remaking the DCP in case of QC rejection of audio, while picture is approved.	Query already clarified
133		section 5	5.1.4	We understand that SRT files will be given for subtitles. Please confirm. Will it be properly timecoded and in sync with the digitized files provided by NFAI	Query already clarified
134		section 5	5.1.5	In case the storage is server based located at NFAI, how will the data be supplied by vendor to NFAI	Query already clarified
135		section 5	5.1.5	Will all the 5 copies asked be stored in separate LTO tapes or can be combined?	Query already clarified
136		section 5	5.1.5	Please elaborate on the frame wise nature & details of defects to be captured by vendor	Query already clarified
137		section 5	5.1.5	Please elaborate on the frame wise details of restoration work carried out by vendor	Query already clarified
138		section 5	5.1.5	Please explain the Aesthetic information?	Query already clarified
139		section 5	5.1.5	How many video footage to be captured of the restoration processes per film to be used during cataloguing phase? What should be the duration of each footage?	Query already clarified
140		section 5	5.2	Will NFAI provide the time coded reference video for restoration and sync of audio.	Query already clarified
141		Section 6	6.1.2 d	Due to Non disclosure , providing name of all films may be an issue	Query already clarified
142		Section 7	7.1.(iii)	Since most of the calculation is based on assumptions, the median can sway in any direction. Also, wrong bidding by some vendors may turn out to be cause of disqualification of genuine vendors.	Query already clarified
143	Section 5 & 10	5.1.5 & 10 note	While JPEG 2000 is mentioned in 5.1.5 as a deliverable, the same is missing in note of section 10. Please clarify if the same will be required?	Query already clarified	

Sr No	Prospective Bidders	Section	Sub Section	Query (In detail)	NFAI Response
144	Media Guru Consultants Pvt Ltd	5 Scope of Work	5.1.2 Page 29	Our observation is that apart from mentioned restoration parameters in RFP document, Do Bidder need to clean up the damage, inflicted on the film element and original camera characteristics, from an archival I ethics point of view. The restoration should only return the film in it's original stage, not correct for errors in shooting like instability and over I under exposser. Need to confirm.	Film needs to be restored in close to original condition. DOP / Director needs to be consulted for this purpose at relevant instances. The Bidder shall be responsible for this
145		5 Scope of Work	5.1.2 b Page 30	Please elaborate Pristine restoration -is it the scope for only 40000 minutes frame by frame? Please explain	Query already clarified
146		5 Scope of Work	5.1.3 Page 30	We need more clarity on DI suite. Regarding the DI do bidder need to establish the acoustic, projections, different audio channel output setup	The DI suite shall be consisting of the upto 4K projections, colour grading software's and should be using a licensed colour grading software. However, a separate sound mixing console needs to be established to check the restored sound and capable of checking Mono, Dolby SR, Dolby digital, DTS, SDDS, etc. Note: The Bidder (Picture and Sound together or separately) shall be responsible to furnish the necessary equipment's and the full functioning of the suite
147		5 Scope of Work	5.1.3 Page 30, 31	To use the best quality reference print, we would like NFAI to give at least some primary guiding reference (Taking in to account, fading of colours, for instance.We would also like to know if NFAI will have the original film element available to the restores.	The Bidder shall assist NFAI in finding the best source material from various sources like archives, film enthusiasts, railway material, general public etc.
148		5 Scope of Work	5.1.4 Page 31	Please define DCP mastering and subtitling in scope of work	The details are already mentioned in the RFP
149		5 Scope of Work	5.1.5 Page 32	Why NFAf is asking for 720p? Any specific reason to have 720p resolution?	HD resolution
150		5 Scope of Work	5.2.2 Page 35	How many audio tracks in a single file?	Query not clear
151	Prime Focus Technologies Limited	6.1 Pre Qualification- Picture Restoration	Eligibility Criteria - 1	It is important to ensure that the company bidding for the said responsible work is established with their operations work in India. Hence, we suggest NFAI should include the condition "... In case of consortium, the prime bidder should be registered in India and should have completed at least 3 years of operations in India as on 1st April 2017."	The tender condition remains unchanged
152		6.1 Pre Qualification- Picture Restoration	Eligibility Criteria - 3	Low turnover will discourage serious Media vendors who are focusing in delivering quality Government solutions and have proven track record. The appropriate turnover guarantees healthy competition and cost benefits to government with quality work, hence the prime bidder should have a minimum turnover of Rs. 100 Crore in each of the last three financial years.	The tender condition remains unchanged
153		6.1 Pre Qualification- Picture Restoration	Eligibility Criteria - 5	Looking at the quantum of the work, it is imperative to have a large organization partner this kind of project for execution thereby we suggest to have a minimum strength of 1000 employees working in India on their payroll and a minimum of 100 employees of necessary technical manpower with relevant experience of carrying out similar work.	The tender condition remains unchanged
154		6.1 Pre Qualification- Picture Restoration	Eligibility Criteria - 6	Since it's an heritage project for India, NFAI should consider only those organizations who has worked for Indian Govt. for execution of similar projects in nature. Hence we recommend that organizations who has executed 1000 hours of Film Restoration work in last five years out of which atleast 500 hours of similar jobs exclusively for an Indian government body/ Organization	The tender condition remains unchanged
155		6.2 Pre Qualification- Sound Restoration	Eligibility Criteria - 1	It is important to ensure that the company bidding for the said responsible work is established with their operations work in India. Hence, we suggest NFAI should include the condition "... In case of consortium, the prime bidder should be registered in India and should have completed at least 3 years of operations in India as on 1st April 2017."	The tender condition remains unchanged
156		6.2 Pre Qualification- Sound Restoration	Eligibility Criteria - 3	Low turnover will discourage serious Media vendors who are focusing in delivering quality Government solutions and have proven track record. The appropriate turnover guarantees healthy competition and cost benefits to government with quality work, hence the prime bidder should have a minimum turnover of Rs. 100 Crore in each of the last three financial years.	The tender condition remains unchanged
157		6.2 Pre Qualification- Sound Restoration	Eligibility Criteria - 5	Looking at the quantum of the work, it is imperative to have a large organization partner this kind of project for execution thereby we suggest a minimum of 20 employees of necessary technical manpower with relevant experience of carrying out Sound Restoration work	The tender condition remains unchanged
158		5. Scope of Work	Pg. 29 5.1.2 - Digital Picture Restoration	Please clarify the term "Image vibrations" in context to Picture Restoration.	The distortion in the images caused due to vibration

Response to Queries of RFP for "Restoration of Film Content at NFAI"

Sr No	Prospective Bidders	Section	Sub Section	Query (In detail)	NFAI Response
159	Prime Focus Technologies Limited	5. Scope of Work	Pg. 29 5.1.2 - Digital Picture Restoration	Please clarify on the removal of captions & logos in the context of picture restoration.	Query self responsive
160		5. Scope of Work	Pg. 30 5.1.2 - Digital Picture Restoration	Bidder is expected to carry out restoration and color grading in the presence of original Director of Photography / Director of the Film or relevant people involved in film production who are aware of the Film look. If these persons are not available, then the restoration works need to be carried out in presence of film production expert and film historian, as per the international standards. - Since there is an external dependency in the execution of the project, how has NFAI planned to cater the mentioned requirements in case of non-availability / delayed availability of the personnel.	Query already clarified
161		5. Scope of Work	Pg. 30 5.1.2 - Digital Picture Restoration	A. (Auto + Manual) Restoration: Can NFAI suggest what is the distinctive factor of Auto + Manual Restoration so as to bench mark the process?	Query already clarified
162		5. Scope of Work	Pg. 31 5.1.4 DCP Mastering & Adding of Sub-Titles	The final subtitle data shall be provided by NFAI and the Bidder shall embed the same in final restored digital data with sound.- Will the subtitle files provided by NFAI in .srt format synced with audio and video?	Query already clarified
163		5. Scope of Work	5.1.3 Quality control and checking	The Bidder shall setup a dedicated Quality Control and Checking in Digital Intermediate (DI) suite at NFAI premises.- Can NFAI suggest what is the minimum requirements/expectations for setting up such quality control suites?	Query already clarified
164		5. Scope of Work	5.1.3 Quality control and checking	Can NFAI suggest what is the benchmark for quality control & checking standards for Restoration work (Audio & Video)	The details are already mentioned in the RFP
165		8.2 Sound Restoration	3.f.	Since it is a restoration RFP, please clarify on Training & capacity building processes to train NFAI staff on scanners?	There are multiple areas in restoration like Picture restoration, Sound restoration, DI, Color grading etc. where it is expected by the Bidder to carry out the training and capacity building
166		10	Sound Restoration 2	Document refers to 'theoretical' here and elsewhere, is it meant to be theatrical ?	Please read 'Theoretical' as 'Theatrical'
167		10.2	Note 2, sound i	Sound in .MOV file', is it meant to be .WAV?	For sound, please consider .WAV file
168		Clause I		The term should not be "Employer"? Since there is no employer employee relationship b/w NFAI and vendor	Employer is NFAI here. It's a draft agreement which may be fine tuned at the time of actual contract signing, as per standard practice
169		Clause II	Clause 1.6	Para 2 of this clause is not complete. Need clarity on this clause.	The tender condition remains unchanged
170		Clause II	clause 1.8 onwards	Number is wrong for clause 1.8 onwards. Needs correction	Please read the paragraph in the clause as: "The RFP along with all subsequently issued corrigendum, clarifications, Techno- Commercial proposal and clarifications as submitted by the bidder which were accepted by the Employer shall form part of this contract"
171		Clause II	Incorrect 1.9	To be deleted in view of clause 5.2. as both the clause are contradicting each other. Either caluse should remain.	It's a draft agreement which may be fine tuned at the time of actual contract signing, as per standard practice
172		Clause II	Clause 2.2	Need to understand the purpose of this Clause 2.2. Please clarify this.	The clause is self explanatory
173		Clause II	Clause 2.9.1.1	Clause numbering is wrong of the sub-clause e onwards. Please confirm	This shall be reviewed during the contract signing with the Selected Bidder
174		Clause II	Clause 2.9.1.1 (i)	Contract provides for without reason termination for NFAI. Please provide for termination fee, if we decide to.	It's a draft agreement which may be fine tuned at the time of actual contract signing, as per standard practice
175		Clause II	Clause 2.9.5	Clause numbering regarding clause nos. 2.9.1 is wrong. It should have been 2.9.1.1. Please confirm.	This shall be reviewed during the contract signing with the Selected Bidder
176		Clause II	Clause 4.2(b)	There is no clause GC 3.1.1. NFAI to check clause referencing.	This shall be reviewed during the contract signing with the Selected Bidder
177		Clause II	Para 2 Clause 6.3(g)	Need to understand the purpose of this paragraph. Please clarify.	The clause is self explanatory
178		Clause II	Clause 10	Numbering of sub-clauses of this clause need correction.	This shall be reviewed during the contract signing with the Selected Bidder
179	Clause II	Clause 10 incorrect Sub-clause (vii) to (xi)	Indemnity under each of the clauses needs to be capped.	The tender condition remains unchanged	