

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	Cameo Digital Systems Pvt. Ltd.	6/8	6.2/8.1	Point 5- Can we provide the best available CVs from all 3 entities across the consortium partners?	Yes
2		8	8.2	Point 3.f. Can NFAI specify minimum/approx number of days the training is to be conducted for the 10 people team at NFAI? We suggest- for Sound Restoration the duration of the training should be 3 days.	Bidder has to suggest the same in their approach and methodology. NFAI expects that all the aspects related to Restoration of work like Auto + Manual and Pristine restoration, stabilization, deflicker, dust removal, Grain treatment, quality control mechanism, DCP creation etc. should be covered by during the said training and capacity building.  Duration of Picture Restoration to be 10 days and for Sound Restoration to be 3 days.
3		10	10.2	Sound Restoration. Point 2.1. The tender document says "Quality Sound Restoration 2,00,000 minutes" As such no differentiation has been made in 'auto+manual' and 'Pristine' sound restoration, more correctly called Advanced Sound Restoration. In sound restoration too, an advanced sound restoration for pristine restoration projects yield better results than 'auto+manual' sound restoration for Theatrical release. Query- Thus, Shall all the sound restoration (Approx 2,00,000 minutes) be considered of 'Pristine'/advanced sound restoration type? Our suggestion- All sound restoration should be considered of Pristine/advanced sound restoration type, since unlike in Picture restoration the setup/infrastructure does not change for Pristine/advanced restoration, and as a result- and unlike in Picture Restoration- the cost difference between 'Auto+manual' and 'Pristine' restoration is not significant.	Yes, Sound may be considered at Pristine restoration
4		10	10.2	2.2 The tender document says "Marriage of Picture and Sound Restoration". Query- Does this mean the quotation for the sync of Sound with Picture has to be quoted in this line item?	The Bidder undertaking the Audio Restoration needs to provide restored synced sound to the Bidder undertaking Picture Restoration, which will then carry out marriage of Picture and Sound and provide final projectionable output
5		5	5.1	Point 1- 'Auto + Manual Restoration'- The resolution for this activity is not specified either here or in the commercial bid format. It is important to note that the infrastructure AND the effort for 2K versus 4K resolution is vastly different. Thus without the resolution being specified, it would not be possible for bidders to come up with a commercial estimate. We suggest - what is scanned at 2K be restored at 2K. What is scanned at 4k be restored at 4k. NFAI should take quotations for both 2K and 4K from vendors	Please refer the corrigendum
6		5	5.1	Point 2-'Pristine Restoration'- The resolution for this activity is not specified either here of in the commercial bid format. We suggest a resolution of 4K for Pristine Restoration.	Please refer the corrigendum
7		5	5.1	What are the likely contents of the 'Prioritization Matrix' to be provided by NFAI?	It is expected that the every film be referred to the original material and it shall be responsibility of the Bidder to suggest the type of restoration required i.e. whether a Auto + Manual restoration or a Pristine Restoration is required
8		5	5.1	Incase of multiple vendors for Picture Restoration- who will decide which titles are performed by which vendor? Also, will the titles for restoration be decided before the project commences OR will this be decide as the work with each bidder progresses. Our suggestion- since the choice of the titles(their duration and level of defects) will have a material impact on the effort required for restoration- and an equitable or 'lottery' system would be ideal for allocating titles.	NFAI's technical committee shall decide on the same, whose decision would be binding on the Bidder

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9		5	5.1.3	The tender document says "The Bidder shall setup a dedicated Quality Control and Checking in Digital Intermediate(DI) suite at NFAI premises. Since 'DI suite' is a broad term with multiple technologies involved- can you specify the exact purpose of this setup at NFAI's premises. Is it for 'High Quality QC of Restored Films' OR 'DI setup for High Quality QC with Color Grading facility/grading-panel'?  Note- In case of High Quality QC- QC team members will be stationed at NFAI. In case of 'DI facility with Color Grading with Grading Panel' Colorists and QC team members will be stationed at NFAI.	The facility to be setup by NFAI for Quality Check purpose by NFAI team
10		5	5.1.3	We understand that the color grading is to be finalized with the consent of the DOP/Director of the film Is this "joint session" between bidder's colorist and the DOP/Director of the film, to be conducted at DI setup at NFAI, or will it be conducted at vendor's site?	As per industry practice
11		5		The tender document says "Bidder to undertake a "Knowledge Sharing Session" at the selected Bidders / Consortium members' site (international) and showcase / handhold the NFAI officials (constituting of max. 10 members) on the best practices, standards, procedures, site visits etc. that they have adopted. This session must be undertaken by the international experts who have spent atleast 10 years in undertaking the film restoration work." Query- Is it mandatory that the training is to be provided only at the international site of a consortium/knowledge partner? Our suggestion- For Picture Restoration It should be a 1 week training at the international site of the international partner.	For the benefit of the project, it is necessary that the team at NFAI is abreast with the latest technologies, standard procedures, quality check methodologies etc. followed at International Film Archive of repute. Therefore, it is envisaged that same best practices, methodologies etc. are made available to the NFAI's team.
12		6/8	6.1/8.1	Point 5. Can the best CVs from across the consortium members be provided? Or do the CVs have to be those of employees of a single member of the Consortium?	Already clarified
13		10.3	10.3.1	Point 4 and Point 5. What is the difference between DI review and Final QC review by NFAI?	Already clarified
14		10.3	10.3.1	Point 5. The tender document says "Note: This shall happen after all the films as prescribed in this RFP are scanned" Kindly explain the use of the word 'scanned' or Is this a typo?	Please read the note as:  "Note: This shall happen after all the films as prescribed in this RFP are restored"
15	<b>Shemaroo</b>	Section 8	8.1.5	Subtitles will be provided by NFAI. As stated that bidder needs to do the syncing. And NFAI's technical team will approve the same. What all check will be done by NFAI's team? Just the In case the subtitle file provided has any spelling or grammar mistakes, Is bidder expected to rectify the same or just do the spotting.	The final subtitle data shall be provided by NFAI and the Bidder shall embed the same in final restored digital data with sound. The position (spotting) of the subtitle should be quality checked by the Bidder and the final product will be checked by NFAI technical team.  Relevant SMPTE standards along with checks on (but not limited to) glitches, dropouts, sync problems, gamma color, etc. may be done by the Bidder.
16		Section 5	5.2.3	Since the final deliverable is the responsibility of Picture Restoration. In scenario where the audio restored files are received from other vendor. The final file are made with audio and video. Video is approved but the file is rejected due to error in audio. In this case there would be the re work. What about the re work cost?	Such case needs to be brought to the notice of NFAI by the Bidder undertaking Picture restoration before undertaking any marriage work.
17		Section 8	8.1 (Point 4)	Participation of International Knowledge Partner. Can the International Knowledge Partner be on board for two or more selected bidders?	International Knowledge Partner should be different for different Bidders
18		Section 5	5.1	We understand that NFAI is ok with not having complete restoration facility within PMRDA. DI system for checking of final version can be within PMRDA or NFAI and rest work can be carried out at the our existing facility.	Already clarified
19		Section 8	8.1 (Point 7)	Actual Work Output - Test. Will NFAI provide the footage for sample before the technical proposal submission. Or will it be after the submission of technical proposal.	After the submission of technical proposal

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20		Section 3	3.1	In the commercial format , there is no separate session for Grading - Should we include this cost in Restoration	Please refer the corrigendum
21		Section 3	3.1	In the commercial format , there is no separate session for Mastering- Should we include this cost in final deliverables	Please refer the corrigendum
22		Section 5	5.1.2	As per RFP, every film has to be restored in the presence of Director or DoP. In the prebid queries NFAI has clarified that this is required to get the buy in from the content originator and NFAI will provide the support for the same . Can we have a group of NFAI approved DoP's who can approve and we can proceed with the work .	It shall be the responsibility of the Bidder to arrange for the DoP / Original Director. It is expected that on an average, a DoP would be required to complete the Quality Check in 15 days. If DoP is not available, an alternative arrangements needs to be done in prior consultation with NFAI
23		Section 5	5.1.2	Who will bear the cost of DoP's time, travel and stay ?	The Bidder shall bear the expenses for the Travel, Lodging and Boarding expenses for the original DoP / Director / any member of the NFAI panel responsible for Restoration. The same shall be incurred first and reimbursed from NFAI later after producing the valid original bills and original supporting documents. To arrive at the expenses, following shall apply:  1. Travel: To and Fro in a train or flight. For train, Tier II AC shall be considered. For flight, lowest commercial flight options / Air India flights to be considered and restricted to economy class. 2. Lodging and Boarding: Restricted to 10 days @ upto Rs. 5,000 per day, meals @ upto Rs. 500 per day 3. Conveyance: Restricted to local travel @ upto 1,500 per day.  Note: The rates mentioned above are all inclusive rates.
24		Section 5	5.1.2	If there is a reference copy of the old content available can we go ahead and do the work as per the reference copy ? Delay in approval of content will result in accumulation of data in storage and planning will also be a problem	The best source material should be based on the prioritization matrix provided by NFAI and inputs from the Bidder's international specialist
25		Section 5	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 . Prebid answers say that the details are already mentioned in the RFP. But the explanation is not clear	
26		Section 5	5.1.1	The Bidder shall carry out a detailed check on the quality of the digitized file and present the recommendation to NFAI's technical committee for type of picture restoration proposed - Will NFAI provide a HD reference copy for analysis of defects	NFAI shall be providing the scanned (HD) quality copy
27		Section 5	5.1.1	In Consultation with NFAI's technical committee, the Bidder shall categorize the films based on the type of restoration to be undertaken and determine if it is pristine/ Auto + manual. The decision can be based on the importance of the film / nature and amount of defects present . What is the criteria NFAI is considering ? What will be the turn around time from the time of retrieval of content to the time , decision is taken on the type of restoration	The best source material should be based on the prioritization matrix provided by NFAI and inputs from the Bidder's international specialist
28		Section 5	5.1.1	In case of any eventuality of data theft, appropriate penalties shall be levied on the Bidder for breach of trust and the penalty shall be solely at the discretion of NFAI and Bidder shall accept the same - What will be the basis for penalty	The details of penalty are already mentioned in the RFP as per the Govt. rules
29		Section 5	5.1.2	As per the prebid query response - Color grading to be carried out after the restoration process in the presence of DOP - For better results it is better that we grade first ( to bring out the defects) and then restore. Final color fine tuning can be carried out during mastering if necessary. Is this approach acceptable to NFAI ?	Colour grading needs to be carried out pre and post restoration as per the industry practice
30		Section 5	5.1.4	Quality approval by NFAI - Since we have continuous inflow of back to back titles to be restored , request NFAI to give the feedback on the quality of the final output within 7 days of submitting the final content . This has an impact on storage and subsequent deliveries	An arrangement can be worked out for faster QC. The timelines cannot be committed

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31	Prasad Corporation	Section 5	5.1.5	Technical Information: Bidder is expected to provide the original condition of the film , framewise nature and detail of defects , restoration carried out - technique, framewise detail, software etc.. On an average there will be 250,000 frames / movie and it is an exhaustive time consuming job to provide a report on frame by frame defect. We follow a method of bringing out an analysis report , which will bring out glaring defects in frames and also overall defects in the shots. Can we provide a solution as per this	Suggestion accepted and to be as per the industry practice
32		Section 5	5.1.5	All aesthetic information including text and Audio - Visual cataloguing needs to be added into the software provided by NFAI .In case restoration is done offsite , how do we access the software or AV cataloguing	The access to the AV cataloguing shall be provided to the Bidder. If not, then the Bidder has to make the necessary arrangements to carry out the cataloguing at NFAI premises
33		Section 5	5.1.5	It is mentioned in the prebid query response that the entire restoration activity should be given in a video footage. Please elaborate . Is this apart from the IP Based access of the CCTV live feed to be made available to NFAI.	It should be covered in the IP Based CCTV live feeds which needs to be stored for a period of 30 days
34		Section 5	5.1.5	Will NFAI take care of the access and infrastructure required to get the feed of the IP based CCTV at NFAI ?	It shall be the responsibility of the Bidder and also make it available through mobile app as well.
35		Section 5	5.2.3	IF audio broadcast copy is required for Sound , then sound levelling / loudness control etc. should be done by sound restoration vendor as per general broadcast standard ? The standards for Theatrical and broadcast is different . for example DCP for Theatrical is 24 fps , broadcast master is 25 fps . Does NFAI require two different outputs?	Yes
36		Section 5	5.2.3	It shall be the responsibility of the Bidder undertaking Picture Restoration to make the necessary DCP's as well as Broadcast Audio Copy - Is this Broadcast audio copy or Broadcast copy . This session should come in Picture restoration in final DCP. If NFAI needs a broadcast copy , then there will be a degrading process / reframing process etc. as per broadcast standard for picture . The earlier scope was only Theatrical. DCP for Theatrical is 24 fps , broadcast master is 25 fps . Please clarify. Does NFAI require two different outputs in DCP - one for Theatrical and one for broadcast	Two different outputs are required
37		Section 5	5.3	5% of the total duration of the film as show reel - before and after - NFAI Watermark to be created . This leads to 166 hrs. of work. Shall we include this in the final deliverable in commercial . This is only for picture or with picture and sound.	This is for demonstration purpose as per the industry practice
38		Section 10	10.1	Final output on relevant storage devices including LTOs, DCP, BRD - DCP in this sentence is a digital file. Please clarify in which storage medium DCP's should be provided.	Please refer the corrigendum
39		Section 5.2	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.	In case Dolby or DTS 5.1 is available, NFAI will source original DTS / Dolby. In such cases no sound restoration is required. Report has to be in consultation with NFAI
40		Section 5	5.1	What will be the procedure followed by NFAI's technical team for assessment /review of each of the 5 phase.	Please refer the corrigendum
41				- Will it be done after the restoration of individual films or at the end of entire phase?	Please refer the corrigendum
42				- Will the review be done for entire film or random shots?	This may be reviewed by NFAI's technical team from time to time basis
43				- 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?	This may be reviewed by NFAI's technical team from time to time basis
44				- 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?	Simultaneous review will happen. 2 years time is for project execution which excluded review time by NFAI
45	- 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?			Please refer the corrigendum	
46	- What will be the parameters for QC review by NFAI technical team?			Already clarified	

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47				- 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?	Please refer the corrigendum
48				The above questions were asked in the first pre-bid queries. The response from NFAI is that the same has been clarified in section 5.2.3. However upon checking this clause, the details clarifies only the methodology, but the above queries are related the timelines, how each block / phase of restoration will be done and whether it will done for all films or at random. These details are not available in 5.2.3	The review shall be for each film and based on the quality of the output provided by the Bidder, NFAI's technical team shall take the appropriate decisions.
49		Section 7	7.1	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 same query was raised in the first prebid query also. Response from NFAI was " already clarified in the RFP". Upon checking the RFP, it clarifies the % of distribution, but the basis of how the films will be distributed (For example : Color Vs B&W, age of the films, award winning titles) is not clarified in the RFP	NFAI's decision on the same shall be binding on the Bidder and will be final