

No. 22201/DCID/RFP-MMA/2425  
**MINISTRY OF INFORMATION AND BROADCASTING**  
**CENTRAL BUREAU OF COMMUNICATION**  
(AV PRODUCTION WING)

Soochna Bhawan, CGO Complex  
Lodhi Road, New Delhi – 110003  
15<sup>th</sup> June 2025

**ADVISORY**

**Subject:** Notification - Empanelment of **Multimedia Agencies with Rate Card (Executive Panel)** with Central Bureau of Communication (CBC) - regarding.

This is with reference to the RFP No 22201/DCID/RFP-MMA/2425 floated for Empanelment with Central Bureau of Communication (CBC) of Multimedia Agencies with Rate Card. The financial bids of technically qualified agencies under Executive Panel were opened on 9<sup>th</sup> April 2025. Subsequently, the L-1 rates were offered for acceptance by such agencies on 6<sup>th</sup> June 2025.

2. Pursuant to the acceptance of L-1 rates and signing of contract with CBC, 36 agencies stand empanelled **with effect from 16<sup>th</sup> June 2025 to 15<sup>th</sup> June 2027**. The list of agencies is enclosed at **Annexure – I** as under:

- i. List of thirty-one (31) agencies empanelled as **Multimedia Agencies with rate Card (Executive Panel with Exhibitions)**: It comprises agencies that are qualified to provide services for all deliverables as enumerated in Annexure -II (Table 'A' to 'J') including those related to Exhibition Deliverables and Exhibition Elements.
- ii. List of five (05) agencies empanelled as **Multimedia Agencies with Rate Card (Executive Panel without Exhibition)**: It comprises agencies that are qualified to provide the services as enumerated in Annexure – II (only Table 'A' to 'H') i.e., excluding Exhibition Deliverables and Exhibition Elements.

3. The detailed list of deliverables for production of creative assets for campaigns is enclosed at **Annexure – II**.

4. It is to state that multimedia agencies are empanelled with CBC solely to produce creative assets and provide services enumerated in the list of deliverables referred above. **Multimedia Agencies with Rate Card (Executive Panel) are not empanelled by CBC for the release or placement of advertisements on any media platforms, whether digital (online), television, radio, or print etc.**

5. The validity of the panel of twenty-one (21) multimedia agencies empanelled vide RFP No. 22201/DCID/Creative Prod/2122 dated 29.11.2021 **expires on 15<sup>th</sup> June 2025 and will not remain in effect thereafter.**

This issues with the approval of competent authority.

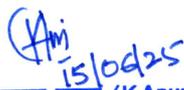
  
15/06/25

(K Anurag Kumar)

Assistant Director  
के अनुराग कुमार / K Anurag Kumar  
सहायक निदेशक / Assistant Director  
केन्द्रीय संचार ब्यूरो / Central Bureau of Communication  
सूचना एवं प्रसारण मंत्रालय / Ministry of Information & Broadcasting  
भारत सरकार / Government of India  
नई दिल्ली-110003 / New Delhi-110003

**ANNEXURE – I****List of Multimedia Agencies with Rate Card (Executive Panel) with Central Bureau of Communication (CBC)**

<b>Multimedia Agencies with rate Card (Executive Panel with Exhibitions)</b>			
<b>S. No</b>	<b>Agency Name</b>	<b>Name of the Representative</b>	<b>Email</b>
1	AdFactors Advertising LLP	Sh Prakhar Kumar	<a href="mailto:prakhar@adfactorsadvertising.com">prakhar@adfactorsadvertising.com</a>
2	Airads Limited	Sh Ashish Jain	<a href="mailto:airads2013@gmail.com">airads2013@gmail.com</a>
3	Angle Advertising	Sh Navnath Sonba Maral	<a href="mailto:print@angleadv.com">print@angleadv.com</a>
4	ANJ Creations Private Limited	Sh Dheeraj Singh	<a href="mailto:dheeraj.singh@anj.xyz">dheeraj.singh@anj.xyz</a>
5	Ankur Media Pvt Ltd	Sh Ankur Malhotra	<a href="mailto:ankur@ankurmedia.com">ankur@ankurmedia.com</a>
6	Bubna Advertising	Sh Ratnesh Barsaiyan	<a href="mailto:ratnesh@bubnaadvertising.com">ratnesh@bubnaadvertising.com</a>
7	Collective Artists Network India Pvt Ltd	Ms Sanjana Jain Ms Avni Ajmera	<a href="mailto:sanjana.j@collectiveartists.com">sanjana.j@collectiveartists.com</a> <a href="mailto:avni@collectiveartists.com">avni@collectiveartists.com</a>
8	Concept Communication Limited	Sh Aimad Ahmad Sh Aarti Arora	<a href="mailto:aimad@conceptindia.com">aimad@conceptindia.com</a> <a href="mailto:aarti@conceptindia.com">aarti@conceptindia.com</a>
9	Crayons Advertising Limited	Sh Sidharth Suman	<a href="mailto:sidharth.suman@thecrayonsnetwork.com">sidharth.suman@thecrayonsnetwork.com</a>
10	Creativeland Asia Pvt Ltd	Sh Harshad Lad Ms Rupal Sheth	<a href="mailto:harshad.lad@creativelandasia.com">harshad.lad@creativelandasia.com</a> <a href="mailto:rupal.sheth@creativelandasia.com">rupal.sheth@creativelandasia.com</a>
11	Degree 360 Solutions Pvt Ltd	Sh Kapil	<a href="mailto:360solution@gmail.com">360solution@gmail.com</a>
12	Dot Communications	Sh Nagender Tiwari	<a href="mailto:dotcommunication01@gmail.com">dotcommunication01@gmail.com</a>
13	Expression 360 Services India Limited	Sh Raj Singh	<a href="mailto:connect@expression360.in">connect@expression360.in</a> <a href="mailto:raj@expression360.in">raj@expression360.in</a>
14	Graphisads Limited	Sh Madan Sachdeva	<a href="mailto:madan@graphisads.com">madan@graphisads.com</a>
15	Invicta Media Private Limited	Ms Aditi Gautam	<a href="mailto:invictamediadelhi@gmail.com">invictamediadelhi@gmail.com</a>
16	Kautilya Multicreation Pvt Ltd	Ms Kanchan Chaudhari	<a href="mailto:kautilyAMPL@gmail.com">kautilyAMPL@gmail.com</a>
17	Laqshya Media Limited	Sh Rajesh Mendiratta	<a href="mailto:rajesh.m@laqshyagroup.com">rajesh.m@laqshyagroup.com</a>
18	Mode Adverting and Marketing Pvt Ltd	Ms Nidhi Kapoor	<a href="mailto:nidhi@modeindia.com">nidhi@modeindia.com</a>
19	Moving Pixels Private Limited	Sh Rishabh Sh Abhishek	<a href="mailto:rishabh@movingpixels.in">rishabh@movingpixels.in</a> <a href="mailto:abhishek.s@movingpixels.in">abhishek.s@movingpixels.in</a>
20	Network18 Media and Investments Limited	Sh Prashant Sharma Sh Suman Singh	<a href="mailto:prashant.sharma@nw18.com">prashant.sharma@nw18.com</a> <a href="mailto:suman.singh@nw18.com">suman.singh@nw18.com</a>

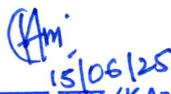
  
के अनुराग कुमार / **K Anurag Kumar**  
सहायक निदेशक / Assistant Director  
केन्द्रीय संचार ब्यूरो / Central Bureau of Communication  
सूचना एवं प्रसारण मंत्रालय / Ministry of Information & Broadcasting  
भारत सरकार / Government of India  
नई दिल्ली-110003 / New Delhi-110003

21	Panchtatva Advertising	Ms Ruchika Puri Sh Sanjay Narayan	<a href="mailto:panchtatvaadvt@gmail.com">panchtatvaadvt@gmail.com</a>
22	PG Advertising P Ltd	Ms Neelam Khanna Ms Sanchita Sen	<a href="mailto:neelam@prabhatamgroup.com">neelam@prabhatamgroup.com</a> <a href="mailto:sanchita@prabhatamgroup.com">sanchita@prabhatamgroup.com</a>
23	R K Swamy Ltd	Ms Manisha Singh Ms Shweta Vasudev	<a href="mailto:manisha.singh@rkswamy.com">manisha.singh@rkswamy.com</a> <a href="mailto:shweta.vasudev@rkswamy.com">shweta.vasudev@rkswamy.com</a>
24	Sharad Advertising Pvt Ltd	Sh Amit Dwivedi	<a href="mailto:marketing@sharadadvertising.com">marketing@sharadadvertising.com</a>
25	Span Communications	Sh Rajesh Naidu	<a href="mailto:delhispan@gmail.com">delhispan@gmail.com</a>
26	Square Communications Pvt. Ltd.	Ms Garima Diwan Sawhney	<a href="mailto:garima@squaregroup.info">garima@squaregroup.info</a>
27	Sreshta Communications	Ms Swati Priya	<a href="mailto:delhi@sreshta.us">delhi@sreshta.us</a>
28	Stark Communications Private Limited	Sh Prem Mathew	<a href="mailto:prem.mathew@stark.in">prem.mathew@stark.in</a>
29	SuperAaditya Ventures	Sh Dinesh Bhutani	<a href="mailto:superaaditya.media@gmail.com">superaaditya.media@gmail.com</a>
30	ThinkingCap Creatives Pvt Ltd	Ms Chitra Sharma	<a href="mailto:chitra@thinkingcap.co.in">chitra@thinkingcap.co.in</a>
31	Vermillion Communication Pvt. Ltd	Sh Vikas	<a href="mailto:vikas@vermillion.net.in">vikas@vermillion.net.in</a>

**Multimedia Agencies with Rate Card (Executive Panel without Exhibition)**

S. No	Agency Name	Name of the Representative	Email
32	Bennett Coleman And Company Limited	Ms Neeru Malhotra	<a href="mailto:neeru.malhotra@timesgroup.com">neeru.malhotra@timesgroup.com</a>
33	Ogilvy And Mather Private Limited	Sh Pawan Bhatt Sh Dinesh Kaushik	<a href="mailto:pawan.bhatt@ogilvy.com">pawan.bhatt@ogilvy.com</a> <a href="mailto:dinesh.kaushik@ogilvy.com">dinesh.kaushik@ogilvy.com</a>
34	Prachar Communications Private Limited	Sh Faraz Ahmad Sh Rajesh Jain	<a href="mailto:faraz@prachar.in">faraz@prachar.in</a> <a href="mailto:rajesh@prachar.in">rajesh@prachar.in</a>
35	Promodome Communications Pvt Ltd	Ms Shabnam Walter Sh Sandiip Kapur Sh Mayank Kapur	<a href="mailto:info@promodomegroup.com">info@promodomegroup.com</a> <a href="mailto:shabnam@promodomegroup.com">shabnam@promodomegroup.com</a> <a href="mailto:sandiip@promodomegroup.com">sandiip@promodomegroup.com</a> <a href="mailto:mayank@promodomegroup.com">mayank@promodomegroup.com</a>
36	Zee Entertainment Enterprises Ltd	Sh Vikram Neb	<a href="mailto:vikram.neb@zee.com">vikram.neb@zee.com</a>

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 के अनुराग कुमार / K Anurag Kumar  
 सहायक निदेशक / Assistant Director  
 केन्द्रीय संचार ब्यूरो / Central Bureau of Communication  
 सूचना एवं प्रसारण मंत्रालय / Ministry of Information & Broadcasting  
 भारत सरकार / Government of India  
 नई दिल्ली-110003 / New Delhi-110003

**Index of Deliverables**

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- B. Video Deliverables
- C. Audio Deliverables
- D. Print & Outdoor Deliverables
- E. Social Media Deliverables
- F. Outreach Deliverables
- G. Animation Deliverables
- H. AR/VR/AI Deliverables
- I. Exhibition
- J. Exhibition Elements

Note: Detailed list below.

**List of deliverables under the RFP No 22201/DCID/RFP-MMA/2425 Dated 1<sup>st</sup> Oct 2024**

**A. CAMPAIGN CONCEPTUALISATION**

<b>S. No</b>	<b>Deliverable</b>	<b>Description</b>
1	Campaign Conceptualisation	Campaign conceptualisation cost includes developing cohesive idea or theme that aligns with campaign objectives and resonates with target audience, including design of a tag line and logo etc.

**B. VIDEO DELIVERABLES**

<b>S. No</b>	<b>Deliverable</b>	<b>Description</b>
<b>TELEVISION COMMERCIALS</b> (Shot in 4K using latest technology and delivered in hard drive both mixed and unmixed)		
1	TVC up to 60 seconds with subtitles	<p>This includes cost of concept, script development, story board presentation, filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics/2D or 3D Character Animation where necessary including cost of travel, logistics and other incidentals.</p> <p>Along with the above, the video (only master) shall be subtitled. Subtitling must be made into a language other than the language of the audio. The cost includes translation and superimposition on to the video.</p>
1A.	Production of TVC of more than 60 seconds and up to 120 seconds with subtitles	The deliverables shall be the same as specified above at Serial No. (1). It is further clarified that this cost shall be payable on a per-second basis, in addition to the amount of ₹5,76,000/-
2	Language Adaptation/Version of TVCs up to 60 seconds	<p>Language Adaptation/Version of a video with reshooting involves the process of modifying or recreating a video content originally produced in one language to suit a different linguistic and cultural context.</p> <p>It includes all the deliverables described in the original video's production, and recreating or reshooting, selecting local film locations, local actors, local costumes, cultural adaptation and cost of travel and logistics.</p>

		<b>Note:</b> This rate would be used for pro-rata calculation of production cost for Language Adaptation/Version of a video up to 120 second based on per second basis. [Cost per second = L-1 Rate divided by 60 seconds]
3	Dubbing of TVCs up to 60 seconds	This includes replacing the original dialogue, narration, or other audio elements in a video with a translated version in a different language. This includes cost of script translation, use of professional voice-over artists, ensuring lip-sync.  Note: This rate would be used for pro-rata calculation of production cost for dubbing of a TVC up to 120 second based on per second basis. [Cost per second = L-1 Rate divided by 60 seconds]
4	Edits of TVC of up to 120 seconds into shorter versions such as 10/15/30/45 seconds etc.	Editing the video into the given timeframe while retaining the meaning.
<b>SHORT VIDEOS</b> (Shot in 4K using latest technology and delivered in hard drive both mixed and unmixed)		
5	Videos more than 2 minutes and up to 5 minutes	This includes cost of concept, script development, story board presentation, filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics/2D or 3D Character Animation where necessary including cost of travel, logistics and other incidentals.
6	Language Adaptation/Version of videos of more than 2 minutes and up to 5 minutes	Language Adaptation/Version of a video with reshooting involves the process of modifying or recreating a video content originally produced in one language to suit a different linguistic and cultural context.  It includes all the deliverables described in the original video's production, and recreating or reshooting, selecting local film locations, local actors, local costumes, cultural adaptation and cost of travel and logistics.
7	Dubbing of videos of more than 2 minutes to 5 minutes	This includes replacing the original dialogue, narration, or other audio elements in a video with a translated version in a different language. This includes cost of script translation, use of professional voice-over artists, ensuring lip-sync.

8	Edits of Short Video above 2 minutes and up to 5 minutes into shorter versions such as 10/15/30/45 seconds etc.	Editing the video into the given timeframe while retaining the meaning.
<b>LONG VIDEOS/DOCUMENTARY</b> (Shot in 4K using latest technology and delivered in hard drive both mixed and unmixed)		
9	Videos more than 5 minutes and up to 15 minutes	This includes cost of concept, script development, story board presentation, filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics/2D or 3D Character Animation (up to 120 seconds) where necessary including cost of travel, logistics and other incidentals.
10	Videos more than 15 minutes up to 30 minutes	This includes cost of concept, script development, story board presentation, filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics/2D or 3D Character Animation (up to 180 seconds) where necessary including cost of travel, logistics and other incidentals.  <b>Note:</b> This rate would be used for pro-rata calculation of production cost of a video of more than 30 minutes based on cost per minute basis i.e., [Cost per minute = L-1 Rate divided by 30]
11	Dubbing of videos above 5 minutes to 15 minutes	This includes replacing the original dialogue, narration, or other audio elements in a video with a translated version in a different language. This includes cost of script translation, use of professional voice-over artists, ensuring lip-sync.
12	Dubbing of videos above 15 minutes to 30 minutes.	This includes replacing the original dialogue, narration, or other audio elements in a video with a translated version in a different language. This includes cost of script translation, use of professional voice-over artists, ensuring lip-sync.  <b>Note:</b> This rate would be used for pro-rata calculation of production cost for dubbing of long form videos more than 30 minutes based on per minute basis. [Cost of per minute of dubbing = L-1 Rate divided by 30]

13	Language Adaptation/Version of video more than 5 minutes and up to 15 minutes	<p>Language Adaptation/Version of a video with reshooting involves the process of modifying or recreating a video content originally produced in one language to suit a different linguistic and cultural context.</p> <p>It includes all the deliverables described in the original video's production, and recreating or reshooting, selecting local film locations, local actors, local costumes, cultural adaptation and cost of travel and logistics.</p>
14	Language Adaptation/Version of video more than 15 minutes and up to 30 minutes	<p>Language Adaptation/Version of a video with reshooting involves the process of modifying or recreating a video content originally produced in one language to suit a different linguistic and cultural context.</p> <p>It includes all the deliverables described in the original video's production, and recreating or reshooting, selecting local film locations, local actors, local costumes, cultural adaptation and cost of travel and logistics.</p> <p><b>Note:</b> This rate would be used for pro rata calculation of production cost of a video above 30 minutes based on per minute basis [Cost per minute = L-1 Rate of this deliverable divided by 30 minutes]</p>
15	Edits of Videos above 5 minutes and up to 30 minutes into shorter versions such as 10/15/30/45 seconds or 1/2/3/4/5 minutes etc.	Editing the video into the given timeframe while retaining the meaning.
<b>SPECIAL VIDEOS</b> (Shot in 4K using latest technology and delivered in Hard Drive)		
16	Event/Scheme/Programme video up to 2 minutes	Video or Capsule to showcase an event/scheme/programme or its launch. Such videos typically are used for promotional or informational purposes. Adding visual/sound effects, subtitles in same language or other enhancements or graphics or voiceover where necessary.
17	Event/Scheme/Programme video above 2 minutes and up to 5 minutes	Video or Capsule to showcase an event/scheme/programme or its launch. Such videos typically are used for promotional or informational purposes. Adding visual/sound effects, subtitles in same language or other enhancements or graphics or voiceover where necessary.

18	Instructional Videos of up to 2 minutes	<p>Video designed to teach viewers how to perform a specific task, use a particular service, or learn a particular skill. Cost should include concept &amp; script development, story board presentation, limited filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics or 2D/3D animation where necessary.</p> <p><b>Examples:</b> Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p>
19	Instructional Videos of above 2 minutes and up to 5 minutes	<p>Video designed to teach viewers how to perform a specific task, use a particular service, or learn a particular skill. Cost should include concept &amp; script development, story board presentation, limited filming/shooting, art direction, casting actors, editing, equipment cost, cost of crew, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics or 2D/3D animation where necessary.</p> <p><b>Examples:</b> Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p> <p><b>Note:</b> This rate would be used for pro rata calculation of production cost for production of such videos of more than 5 minutes based on per minute basis. [Cost of per minute = L-1 Rate divided by 5]</p>
20	Testimony Videos of up to 2 minutes	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel &amp; logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>
21	Testimony Videos of above 2 minutes and up to 5 minutes	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel &amp; logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>

22	Video Anthem/Video Theme Song of up to 2 minutes	Original composition of a piece of music along with lyrics. Cost includes music composition, lyrics, casting musicians, well-known singer, choreography, equipment, studio, filming/shooting, art direction, casting actors, editing, crew, visual/sound effects, subtitles in same language or other enhancements or graphics where necessary. Agency shall also provide audio version of the same if needed at no additional cost.
23	Video Anthem/ Video Theme Song of above 2 minutes and up to 5 minutes	Original composition of a piece of music along with lyrics. Cost includes music composition, lyrics, casting musicians, well-known singer, choreography, equipment, studio, filming/shooting, art direction, casting actors, editing, crew, visual/sound effects, subtitles in same language or other enhancements or graphics where necessary. Agency shall also provide audio version of the same if needed at no additional cost.
24	Video Chat Show of up to 30 minutes	<p>Conversation with guests by a well-known host/anchor. Cost includes studio setup, professional lighting, equipment, backdrops, visual/sound effects, subtitles in same language or other enhancements or graphics where necessary. Agency shall also provide audio version of the same if needed at no additional cost.</p> <p><b>Note:</b> This rate would be used for pro rata calculation of production cost of a chat show above 30 minutes based on per minute basis [Cost per minute = L-1 Rate of this deliverable divided by 30]</p>
25	Stitching of Footage into a Video of up to 5 minutes	Video created from footage provided/approved by the client. Cost includes script writing, voice-over/re-voiceover, editing, sequencing, transitions, visual/sound effects, subtitles in same language or graphics or 2D/3D animation where necessary.
26	Stitching of Footage into a Video of more than 5 minutes to 15 minutes	<p>Video created from footage provided by the client. Cost includes script writing, voice-over, editing, sequencing, transitions, visual/sound effects, subtitles in same language or graphics or 2D/3D animation where necessary.</p> <p><b>Note:</b> This rate would be used for pro rata calculation of production cost of a chat show above 15 minutes based on per minute basis [Cost per minute = L-1 Rate of this deliverable divided by 15]</p>

**CELEBRITY ENGAGEMENT FOR VIDEO**

27	<p>Additional charges (per original video) for use of celebrities in production of <b>video of up to 120 seconds</b> over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p>	<p>Indian Celebrities of <b>International</b> Recognition</p> <p>[Refer to Appendix – A for categorisation of celebrity]</p>
28	<p>Additional charges (per original video) for use of celebrities in production of <b>video of up to 120 seconds</b> over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p>	<p>Indian Celebrities of <b>National</b> Recognition</p> <p>[Refer to Appendix – A for categorisation of celebrity]</p>
29	<p>Additional charges (per original video) for use of celebrities in production of <b>more than 2 mins to 5 mins</b> over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p>	<p>Indian Celebrities of <b>International</b> Recognition</p> <p>[Refer to Appendix – A for categorisation of celebrity]</p>
30	<p>Additional charges (per original video) for use of celebrities in production of <b>more than 2 mins to 5 mins</b> over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p>	<p>Indian Celebrities of <b>National</b> Recognition</p> <p>[Refer to Appendix – A for categorisation of celebrity]</p>
31	<p>Additional Charges for celebrity entourage [per original video] where a celebrity has provided pro-bono services.</p>	<p>Where an Indian celebrity [international/national recognition] is providing their services free of cost, the expenses involved in ensuring celebrity attendance such as travel and accommodation, food and beverages, makeup and costume, security, and all other such expenses related to the celebrity entourage [manager, makeup artist and support staff] must be included.</p>

### SPECIALISED SHOOTING CHARGES

32	<p>Additional charges for capturing of complex and sophisticated aerial footage over and above the L-1 rate for such a video. Simple drone footage excluded from this head.</p>	<p>Aerial shooting that includes capturing footage or filming from an aerial perspective, utilising helicopters, planes or other aerial platforms to capture sweeping views, dynamic movements, and expansive landscapes from the sky. It should include cost of special equipment and special crew.</p>
33	<p>Additional charges for capturing of complex and sophisticated underwater footage over and above the L-1 rate for such a video. Simple submersible footage excluded from this head.</p>	<p>Underwater shooting includes capturing footage or filming scenes or sequences in underwater aquatic environments such as oceans, lakes, pools, or underwater tanks. It should include the cost of special equipment and special crew.</p>

### ACCESSIBILITY FEATURES

34	<p>Subtitling of video content/Adding of subtitles (in language other than the master)</p> <p>[cost for adding subtitles to a video of up to 30 minutes in one language]</p>	<p>Subtitling into a language other than the language of the audio. The cost includes translation and superimposition on to the video.</p> <p><b>Note:</b> This rate shall be used for pro-rata calculation of cost for larger videos of more than 30 minutes duration. Further it is clarified that this rate is applicable only to TVCs and long videos of more than 5 minutes.</p>
35	<p>Sign Language Addition</p> <p>[cost for adding sign language to a video of up to 30 minutes]</p>	<p>Showing the video in picture-in-picture mode by using experienced sign language expert. Cost includes hiring of expert, shooting of video and editing for synchronisation with the video.</p> <p><b>Note:</b> This rate shall be used for pro-rata calculation of cost for larger videos. Further it is clarified that this rate is applicable only to TVCs and long videos of more than 5 minutes.</p>

## **C. AUDIO DELIVERABLES**

S. No	Deliverable	Description
<b>RADIO SPOT AND JINGLE</b>		
1	Radio Spot up to 60 seconds	Cost must include concept & script development, recording, direction, casting musicians/singers/instrument players, editing, equipment, crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.
2	Radio Spot of 60 to 120 seconds	Cost must include concept & script development, recording, direction, casting musicians/singers/instrument players, editing, equipment, crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.  <b>Note:</b> This rate would be used for pro-rata cost calculation for production of radio spot above 120 seconds duration (Cost per second = L-1 Rate for this deliverable divided by 120)
3	Radio Jingle/Audio Anthem/Theme song or Signature Tune up to 60 seconds	A radio jingle/signature tune/audio anthem/theme song refers to short musical piece or song produced with original music featuring catchy lyrics (if applicable), a memorable melody.  Cost must include original composition of music, engagement of recognisable and well-known artists/musicians/instrument players along with concept & script/lyrics development, recording, direction, editing, equipment cost, cost of crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.
4	Radio Jingle/Audio Anthem/Theme song or Signature Tune more than 60 seconds and up to 180 seconds	Cost must include original composition of music, engagement of recognisable and well-known artists/musicians/instrument players along with concept & script/lyrics development, recording, direction, editing, equipment cost, cost of crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.  <b>Note:</b> This rate would be used for pro-rata cost calculation for production of radio jingle/signature tune above 180 seconds duration (Cost per second = L-1 Rate for this deliverable divided by 180)

<b>SPECIAL AUDIO PRODUCTIONS</b>		
5	Audio Chat Show or Podcast of up to 30 minutes	<p>Cost includes field interviews, hiring of recognisable host, crew, travel, logistics, studio setup, sound equipment, music, sound effects, or other enhancements and production processes as necessary</p> <p><b>Note:</b> This rate would be used for pro-rata cost calculation for production of Chat Show/Podcast above 30 minutes duration (Cost per minute = L-1 Rate for this deliverable divided by 30)</p>
6	Audio Books of up to 60 mins	<p>Audiobook refers to a spoken-word version of a book or other written material that is intended for listening rather than reading. Cost includes hiring professional narrator, music, sound effects, editing, and other enhancements and production processes where necessary.</p> <p><b>Note:</b> This rate would be used for pro-rata cost calculation for production of Audio Book above 60 minutes duration (Cost per minute = L-1 Rate for this deliverable divided by 60)</p>
<b>SPONSORED RADIO PROGRAMME</b>		
7	Sponsored Radio Programme up to 15 minutes	<p>Cost must include concept &amp; script development, recording, direction, casting musicians/singers/instrument players, editing, equipment, studio, crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.</p>
8	Sponsored Radio Programme above 15 minutes to 30 minutes	<p>Cost must include concept &amp; script development, recording, direction, casting musicians/singers/instrument players, editing, equipment, studio, crew, music and voice over, adding sound effects, or other enhancements and production processes where necessary.</p> <p><b>Note:</b> This rate would be used for pro-rata cost calculation for production of Sponsored Radio Programme above 30 minutes duration (Cost per minute = L-1 Rate for this deliverable divided by 30)</p>
9	Re-edit or Re-voiceover of a Sponsored Radio Programme of up to 30 minutes duration	<p>In cases where a Sponsored Programme that is already produced in the past but certain figures, part of a message, scheme details or other such information are to be updated, and it involves only re-editing and/or re-voiceover.</p>

10	Edits of less than 1 minute, 1-2 minutes and other such shorter durations from Radio Jingle/Spots/Chat Show/Podcast/Sponsored Radio Programme of any duration.	Editing an audio deliverable into the given timeframe while retaining the meaning.
<b>DUBBING OF AUDIO DELIVERABLES</b>		
11	Dubbing of Radio Spot/ Jingle of up to 60 seconds	<p>This includes cost of replacing the original dialogue, script translation, narration, or other audio elements with translated version in a different language while retaining message and rhyming scheme, and hiring professional artists/singers/musicians and ensuring synchronisation of dialogues with music.</p> <p>Note: This rate would be used for pro-rata cost calculation for dubbing of a radio spot/jingle above 60 seconds duration (Cost per second = L-1 Rate for this deliverable divided by 60)</p>
12	Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. up to 15 minutes	This includes cost of replacing the original dialogues, narration, or other audio elements with translated version in a different language while retaining message and hiring professional artists.
13	Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. of more than 15 minutes to 30 minutes.	<p>This includes cost of replacing the original dialogues, narration, or other audio elements with translated version in a different language while retaining message and hiring professional artists.</p> <p>Note: This rate would be used for pro-rata cost calculation for dubbing Chat Show/Podcast/Sponsored Radio Programme etc. above 30 minutes duration (Cost per minute = L-1 Rate for this deliverable divided by 30).</p>

## CELEBRITY ENGAGEMENT FOR AUDIO

14	Additional charges (per original audio) for use of celebrities in radio jingle/spot/audio anthem/theme song/signature tune <b>up to 120 seconds</b> over and above the L-1 rate for an audio of such duration.	Indian Celebrities of International Recognition  [Refer to Appendix – A for categorisation of celebrity]
15	(irrespective of number of celebrities)	Indian Celebrities of National Recognition  [Refer to Appendix – A for categorisation of celebrity]
16	Additional charges (per original audio) for use of celebrities in radio jingle/spot/audio anthem/theme song/signature tune <b>more than 2 mins and up to 5 minutes</b> over and above the L-1 rate for an audio of such duration.	Indian Celebrities of International Recognition  [Refer to Appendix – A for categorisation of celebrity]
	(irrespective of number of celebrities)	Indian Celebrities of National Recognition  [Refer to Appendix – A for categorisation of celebrity]

## **D. PRINT AND OUTDOOR DELIVERABLES**

S. No	Deliverable	Description
<b>COFFEE TABLE BOOK</b>		
1	Coffee Table Book with exclusive photography (at least 50 exclusive photographs)	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc.</p> <p>Cost includes research, concept development, front/back page cover design, chapter/index layout, creative layout design elements for the pages, content adaptation based on brief, acquisition of high-quality stock photographs and capture of exclusive photographs, editing, proof-reading etc.</p> <p>Must provide e-Book version of the coffee table book.</p> <p><b>Note:</b> This rate would be used for pro-rata cost calculation for design of a Coffee Table Book beyond 200 pages. [Cost per page = L-1 Rate of this deliverable divided by 200]</p>
2	Coffee Table Book without exclusive photography	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc.</p> <p>Cost includes research, concept development, front/back page cover design, chapter/index layout, creative layout design elements for the pages, content adaptation based on brief, editing, proof-reading etc.</p> <p>Must provide e-Book version of the coffee table book.</p> <p><b>Note:</b> This rate would be used for pro-rata cost calculation for design of a Coffee Table Book beyond 200 pages. [Cost per page = L-1 Rate of this deliverable divided by 200]</p>
3	Language Adaptation/Version of Coffee Table Book of up to 200 Pages	Language Adaptation/Version of a coffee table book including e-Book.
<b>SPECIAL PUBLICATIONS</b>		
4	Design of Catalogues/Annual Reports of up to 300 pages including cover design.	<p>Content would be provided by the Department/Ministries.</p> <p>Designing of Catalogue/Annual Report involves identification of a visual style, layout structuring, page composition, adding data visualisation elements like charts and graphs etc., adding photographs and illustrations, type-setting content in easy to read manner, editing and proof-reading.</p>

		<p>Must provide e-Book version of the report.</p> <p><b>Note:</b> Beyond 300 Pages, pro rata cost would be given based on cost per page = L-1 Rate of this deliverable divided by 300]</p>
5	Design of Booklets of up to 100 pages including the cover.	<p>Content would be provided by the Department/Ministries. Designing of booklets involves identification of a visual style, layout structuring, page composition, adding data visualisation elements like charts and graphs etc., adding photographs and illustrations, type-setting content in easy to read manner, editing and proof-reading.</p> <p><b>Note:</b> Beyond 100 Pages, pro rata cost would be given based on cost per page = L-1 Rate of this deliverable divided by 100]</p>
<b>PRINT ADVERTISEMENTS</b>		
6	Design of Full-Page Advertisement in colour for newspaper	All costs involved in designing process to share a final output file that can be shared with publishers for printing.
7	Language Translation and typesetting of a full-page advertisement	All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.
8	Design of Half Page Advertisement in colour	All costs involved in designing process to share a final output file that can be shared with publishers for printing.
9	Language Translation and typesetting of a half-page advertisement	All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.
10	Design of Quarter Page and Smaller Sized Advertisement in colour	All costs involved in designing process to share a final output file that can be shared with publishers for printing.
11	Language Translation and typesetting of a Quarter Page and Smaller Sized advertisement	All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.
12	Design of Strip/Sky-bus Advertisement in colour	All costs involved in designing process to share a final output file that can be shared with publishers for printing.
13	Language Translation and typesetting of a strip-page advertisement	All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.
14	Design and typesetting of a custom sized black and white advertisement for classified advertisement	All costs involved in designing process to share a final output file that can be shared with publishers for printing.
15	Design of Innovative Print Advertisements	Innovative newspaper print advertisement refers to advertisements featuring unique and visually striking layouts that deviate from traditional ad formats with creative shapes, such as foldouts, pop-ups, or multi-page spreads.

16	Artificial Intelligence based Print Advertisement Design	Print advertisements where visuals are generated through AI along with data and information represented in an organised manner for quick and attractive output with limited manual intervention.
<b>OUTDOOR CREATIVES</b>		
17	Design of Routine Outdoor Creatives of varying sizes and properties.	Designing outdoor creatives for various properties such as hoardings/unipoles, gantries, bus shelters etc. and other identical deliverables.
18	Design of Outdoor Creative for Rail/Metro Wraps [including adaptation]	Cost includes design for metro/rail wrap which requires the adaptation of the creative for various sizes/types of coach of trains/metro (all sides).
19	Design of Outdoor Creative for Bus Wraps	Cost includes design for bus wrap which requires the adaptation of the creative for various sizes/types of bus coaches (all sides).
20	Language Adaptation/Version of outdoor creatives	Cost includes adaptation, translation and changing photographs of an outdoor creatives
<b>DESIGN OF LEAFLETS/BROCHURES/CALENDARS</b>		
21	Design of Leaflets/Brochures of 6 Pages (2 Folds)	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.
22	Design of Leaflets/Brochures 4 Pages (Single Fold)	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.
23	Design of Leaflets/Brochures of 10 Pages (4 Folds)	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc. <b>Note:</b> Beyond 10 Pages, pro rata cost would be given based on cost per page = L-1 Rate of this deliverable divided by 10]
24	Design of Folders [4 Pages]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.
25	Design of Print Posters (Single Page)	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.
26	Design of Single (1) Sheet Wall Calendar	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.

27	Design of Twelve (12) Sheet/Designs or more Wall Calendar	Cost includes calendar concept development, content writeup, designing, typesetting, inclusion of photographs, acquisition of high-quality stock photographs and capture of exclusive photographs, graphical designs etc. Further, it is clarified that design of a Twelve (12) Sheet Wall Calendar, comprises one design for each month, along with the cover page (if applicable)
28	Design of a Banner	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.
29	Design of Standees	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.

## **E. SOCIAL MEDIA DELIVERABLES**

S. No	Deliverable	Description
<b>SOCIAL MEDIA CONTENT</b>		
1	Design of Infographic for use on internet and social media platforms.	Design of static visual content with a mix of photographs, illustrations, graphics and memes. Design cost for any of the base property such as infographics for social media post or standard advertisement banners (300x250 pixel) or such other property as specified in the work order.
2	Adaptation of Infographics into various sizes	Adaptation of infographic into various sizes viz., display banner of 720x90 pixel, 300x600 pixel or Facebook Cover or Twitter Header or Thumbnail for YouTube video etc.
3	Quickies/Snackable Video Content up to 60 seconds	Snackable video production involves creation of short-form videos with graphics, animations, live action footage for YouTube shorts, Instagram reels, YouTube Bumper advts etc. The cost includes submitting adaptations for use on different social media platforms with different aspect ratios, orientation/alignment and size.
4	Quickies/Snackable Video Content above 60 seconds to up to 120 seconds	Snackable video production involves creation of short-form videos with graphics, animations, live action footage for YouTube shorts, Instagram reels, YouTube Bumper advts etc. The cost includes submitting adaptations for use on different social media platforms with different aspect ratios, orientation/alignment and size.
5	Static Memes	Infographics with humorous or satirical images, videos, or text snippets that convey a particular idea, theme, or event in a concise and widely relatable format for posting on social media platforms.

SOCIAL MEDIA MANAGEMENT		
6	<p>Social Media Management (Large Team) [Please refer to Appendix - A for detailed scope of work and deliverables.]</p> <p><b>Quarterly</b> retainership.</p>	<p>Scope would include Production of Social Media Creatives, Communication of Initiatives, Perception Analysis, Stakeholder Feedback, Grievance Redressal with a team comprising of six (on-site) personnels viz., one social media manager, one copy writer, one graphic/visual content creator, one video editor/ animator, two social media executives. Only one social media analyst may be deployed on-site or off-site depending on Department directions.</p> <p>Detailed provision of social media management services and deployment of resources is as per <b>Appendix – B.</b></p> <p><b>Note:</b> In case client Department/Ministry requires services for a longer (up to 5 months)/shorter (less than 3 months) period, the corresponding rate based on pro-rata [Cost per month = L-1 Rate divided three] will be applicable with minimum unit of one month.</p>
7	<p>Social Media Management (Large Team)</p> <p>[Please refer to Appendix - A for detailed scope of work and deliverables.]</p> <p><b>Six months</b> retainership.</p>	<p>[Deliverables Description same as in the above row] Detailed provision of social media management services and deployment of resources is as per <b>Appendix – B.</b></p> <p><b>Note:</b> In case client Department/Ministry requires services for a longer (more than 6 and up to 11 months) period, the corresponding rate based on pro-rata [Cost per month = L-1 Rate divided three] will be applicable with minimum unit of one month.</p>
8	<p>Social Media Management (Large Team)</p> <p>[Please refer to Appendix - A for detailed scope of work and deliverables.]</p> <p><b>One-year</b> retainership.</p>	<p>[Deliverables Description same as in the above row]</p>
SOCIAL MEDIA RESOURCE PERSONNEL FOR SPECIAL PURPOSES		
9.	<p>Cost of Social Media Executive <b>on monthly</b> retainership basis</p>	<p><b>Social Media Executive: (Deployment On-Site)</b></p> <p>Develop engaging text posts, articles, and content for social media platforms; Create and manage</p>

		<p>content calendars.; Post Content on Social Media platforms; and <b>Monitor Social Media Activities</b> such as track and respond to comments, messages, and interactions on social media handles to maintain active engagement with the audience as per approved protocols of client Ministry/Department.</p> <p><b>Qualification and Experience:</b> Any bachelor's or master's degree, preferably in English or Hindi Literature with minimum one year of relevant experience.</p>
10.	Cost of Social Media Executive <b>on quarterly</b> retainership basis	[Deliverables Description same as in the above row]
11.	Cost of Social Media Executive <b>on six months</b> retainership basis	[Deliverables Description same as in the above row]
12.	Cost of Graphic/Video Editor <b>on monthly</b> retainership	<p><b>One Graphics/Video Editor (Deployment On-site with laptop equipped with necessary software):</b> Create and edit video content, including promotional videos, animated short videos, and other multimedia content.</p> <p><b>Qualification and Experience:</b> Degree or Diploma in Graphic Design, Film Making, Editing or a related area with minimum one year of relevant experience; skills in video editing software such as Adobe Premier Pro, Corel, After Effects, and other software/tools used in video editing and animation.</p>
13	Cost of Graphic/Video Editor <b>on quarterly</b> retainership	[Deliverables Description same as in the above row]
14	Cost of Graphic/Video Editor <b>on six months</b> retainership	[Deliverables Description same as in the above row]
15	Cost of Copy Writer <b>on monthly</b> retainership	<p><b>Copywriter (Deployment On-Site):</b> Develop engaging text posts, articles, and content for social media platforms; Align content with strategy; Create and manage content calendars.</p> <p><b>Qualification and Experience:</b> Bachelor's or master's degree/PG Diploma in mass communication/Journalism/Advertising/PR or</p>

		Graduate with minimum one year of experience in social media management.
16	Cost of Copy Writer on <b>quarterly</b> retainership	[Deliverables Description same as in the above row]
17	Cost of Copy Writer on <b>six months</b> retainership	[Deliverables Description same as in the above row]
<b>INTERACTIVE E-BOOKS</b>		
18	Interactive eBooks [eBook of up to 100 pages]	eBooks with interactive elements that incorporate multimedia features, interactive components, or enhanced functionalities beyond traditional text and images such as, <b>Embedded Audio and Video, images, Hyperlinks, Animations and Graphics, Navigation Features</b> , Text-to-speech functionality etc.  EPUB, Desktop App, Mobile App and Web App compatible formats should be provided.
19	Additional charges for every extra 10 pages for Interactive eBooks	[all elements as per the original description of the deliverable above]
20	AI Generated Infographics	Infographics advertisements where visuals are generated through AI along with data and information represented in an organised manner for quick and attractive output with limited manual intervention.

## F. OUTREACH DELIVERABLES

S. No	Deliverable	Description
<b>FLASH MOB AND NUKKAD NATAK</b>		
1	Small Flash Mobs	<p>Flash mobs are spontaneous, choreographed performances or gatherings that appear suddenly in public spaces for a performance of minimum 30 minutes.</p> <p>The rate must include concept development, choreography, logistics, hiring of <b>minimum 25 performers</b> along with costumes/props/training, sound-system, creation of song medley and content. In addition, three edited short videos for social media, ten geo-tagged photos, three reaction videos of crowd/by-standers to be submitted the same day along with the full-shooting of the show.</p> <p>All other incidental costs, permissions from concerned authorities shall be responsibility of the agency.</p>
2	Large Flash Mobs	<p>Flash mobs are spontaneous, choreographed performances or gatherings that appear suddenly in public spaces for a performance of minimum 30 minutes.</p> <p>The rate must include concept development, choreography, logistics, hiring of <b>minimum 50 performers</b> along with costumes/props/training, sound-system, creation of song medley and content. In addition, three edited short videos for social media, ten geo-tagged photos, three reaction videos of crowd/by-standers to be submitted the same day along with the full-shooting of the show.</p> <p>All other incidental costs, permissions from concerned authorities shall be responsibility of the agency.</p> <p><b>Note:</b> In case of a need for additional performers beyond the 50, then this rate shall be used for pro-rata calculation on the basis of cost per 10 performers. [Cost per 10 performers = L-1 Rate divided by 5]</p>

3	<p>Nukkad Natak or Street Play</p> <p>[two shows in a city/town per day]</p>	<p>Organising a street play of up to <b>30 minutes</b>.</p> <p>The rate must include concept and script development, direction &amp; choreography, logistics, hiring of minimum <b>eleven artists (three musicians/instrument players and 8 actors)</b> along with their costumes/props/training, sound-system, creation of song medley &amp; content, background banner and travel. In addition, three edited short videos for social media, ten geo-tagged photos, three reaction videos of crowd/by-standers to be submitted the same day along with the full-shooting of the show.</p> <p>All other incidental costs, permissions from concerned authorities shall be responsibility of the agency.</p>
<b>PHOTOGRAPHY</b>		
4	<p>Interior Photography of Events/Launch Programme/Conferences etc. (per person per day basis)</p>	<p>Cost should include hiring charges of photographer, equipment &amp; accessories and ensuring at least 100 photographs of at least 64 Megapixel quality or higher. (Anywhere in the India)</p> <p>Note: The set of 100 photographs shall be identified by the Department/Ministry from the pool of photographs captured by the agency. Agency shall be responsible for processing, enhancement, and necessary polishing of the identified photographs to make them suitable for publication and similar purposes.</p>
5	<p>Interior Videography of Events/Launch Programme/Conferences etc.</p> <p>[per person per day basis]</p>	<p>Cost should include hiring charges for a videographer, 4K Camera equipment &amp; accessories ensuring comprehensive coverage of the event through single camera setup. Must submit a five-minute edited video along with full version. (Anywhere in the India)</p>
6	<p>Specialised and Professional Field Photography for Campaigns</p> <p>[per person per day basis]</p>	<p>Specialized photography through a highly accomplished and reputed photographer (with prior concurrence of the client Department/Ministry), tailored for any context [monuments/architectural landmarks, wildlife, tourism, industrial environment and other niche sector], must include a focused and meticulous approach to capturing subjects with precision, artistic finesse and high quality. Cost must include equipment costs [use of full-frame sensor equipment with wide ISO and suitable lens based on campaign needs], photographers fee, travel/logistics (anywhere in the India) and any other incidental</p>

		expenses related to the execution of the photography services. Images should be delivered in very-high quality using advance photography equipment and techniques for use in photography exhibitions, interactive websites, niche publications etc.
7	Capturing Bulk Testimonial Photographs (500 photographs spread over five states)	<p>Cost of capturing at least 500 beneficiary/testimonial photographs covering five states with at least 100 photographs from each state covering multiple districts in each state. Cost should include hiring charges of photographer, equipment &amp; accessories, travel expenses, accommodation, and other incidental expenses, ensuring at least 100 photographs of at least 64 Megapixel quality with informed consent of the beneficiary.</p> <p>(A <b>testimony photograph</b> of is of beneficiary of a government scheme. The consent has to be obtained from the beneficiary as per the format provided by client which will include beneficiary name, address, name of the scheme etc.)</p> <p>Note: The set of 100 photographs shall be identified by the Department/Ministry from the pool of photographs captured by the agency. Agency shall be responsible for processing, enhancement, and necessary polishing of the identified photographs to make them suitable for publication and similar purposes.</p>
<b>INSTALLATION OF KIOSKS</b>		
8	Design and Setup of a Small General Kiosk [up to 10 Ft Height x 6 Ft. Width x 6 Ft Depth]	<p>Cost of the kiosk should include sturdy base or platform with following components: (i). <b>Enclosure:</b> The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.) (ii). <b>Signage and Branding:</b> External signage and branding elements, including logos, information panels etc. At least three panels on all sides, at least one headboard panel on the front along with at least two standees.</p> <p>(iii). At least three tables and four Chairs</p>
9	Design and Setup of a Small Modern and Advanced Kiosk [up to 10 Ft Height x 6 Ft. Width x 6 Ft Depth]	<p>Cost of the kiosk should include sturdy base or platform with following components:</p> <p>(i). <b>Enclosure:</b> The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.)</p> <p>(ii). <b>Signage and Branding:</b> External signage and</p>

		<p>branding elements, including logos, information panels etc. At least three panels on all sides, at least one head board panel on the front along with at least two standees.</p> <p>(iii). <b>Touchscreen &amp; LED Display:</b> At least one touchscreen display and two LED TVs of minimum 65 inches. The display may be protected by tempered glass or acrylic to prevent damage and ensure clarity.</p> <p>(iv). <b>Input Devices:</b> Depending on its purpose, a kiosk may include at least one of each input devices such as a keyboard/mouse, barcode scanner, card reader, or biometric scanner and computers.</p> <p>(v). <b>Power supply</b> mechanism to run the components installed at the kiosk.</p> <p>(vi). At least one skilled executive who can interact with the kiosk visitors on the theme of the campaign.</p>
<b>UNIQUE OUTREACH</b>		
11	Balloon [of minimum 20 feet diameter/width x height when inflated] Advertising	<p>Small Balloon of minimum 10 feet diameter or 10ft(W)x10ft(H)x10ft(depth) for advertising/promotion which will be in air at a reasonable height for good visibility and tethered to the ground. The cost should include procurement of balloon that is durable and sturdy, printing the logos, branding messages, or special designs; customisation &amp; production in various shapes as per campaign, cost of helium or other gas, transport, installation and setup, equipment rentals (if any), and de-installation etc.</p> <p>Balloon should be of high-quality nylon/polyester/other durable non-inflammable material of minimum 1mm thickness, resistant to weather conditions and withstand extended exposure to sunlight and winds for up to 10 days from day of installation.</p> <p>It shall be the agency's responsibility to get all permits or approvals required by local authorities for placing such advertisement balloon.</p>
<b>CAMPAIGN OUTREACH</b>		
12	Logo Designing	<p>Logo designing cost must include creating a visual symbol or emblem that effectively represents the campaign's message, goals, and identity, and preparing final files in various formats (e.g., vector files, PNGs) to</p>

		ensure it can be used effectively across all campaign materials and social media.
13	Mascot Designing	Mascot designing cost includes creating a character or figure that represents an idea, organisation, or campaign; and preparing final designs of mascot in various formats for both digital and physical use. This may include vector files for printing, animated versions for digital media, and 3D models for events or merchandise. This character often embodies the values, personality, and goals of the entity it represents.

## G. ANIMATION DELIVERABLES

S. No	Deliverable	Description
1	2D Motion Graphics [up to 60 seconds]	2D motion graphics involve creating animated visuals in a two-dimensional space. This form of animation combines graphic design elements—such as shapes, text, and images—with movement to convey information, tell a story, or enhance visual appeal. The cost should include Story or Narrative Development, voiceover, music, sound effects, development and motion of shapes, colours, models, vectors, text animation, graphic illustrations, icons, images, transitions and effects etc.
2	2D Motion Graphics [pro rata for every additional 10 seconds beyond initial 60 seconds]	[same as in the deliverables specified above for 2D Motion Graphics]
3	2D Character Animation [up to 60 seconds]	2D character animation is the process of creating moving images in a two-dimensional space. It involves design of characters, creatures, FX, and backgrounds and generating a sequence of images, or frames, that in rapid succession create the illusion of movement and bring characters, objects, and scenes to life. The cost includes <b>designing up to 3 characters with multiple backgrounds</b> , concept development and storyboard designing, script writing and dialogues, voice over, music, character designing and model sheets design, designing backgrounds/environment where the characters will interact, editing, etc.  <b>Key Features:</b> All elements exist on a flat plane with Simple Shading and Flat Textures.
4	2D Character Animation [pro rata for every additional 10 seconds beyond initial 60 seconds]	[All elements as in the original description above]

5	Complex 2D Character Animation or 2.5D Character Animation [up to 60 seconds]	<p>Complex 2D Character Animation or 2.5D involves creating animations that appear to have depth and perspective while still maintaining a fundamentally 2D framework. Although the animation is based on 2D graphics, it incorporates techniques to give the illusion of three-dimensional depth and movement i.e., pseudo 3D Effect. The cost includes of <b>designing of up to 3 characters with multiple backgrounds</b> and following:</p> <ul style="list-style-type: none"> <li>(i). Concept Development and Storyboard Designing wherein story, characters, settings etc. is presented</li> <li>(ii). Script Writing and Dialogues Development</li> <li>(iii). Voice over, music development, recording and such related processes.</li> <li>(iv). Character Designing and Model Sheets Design</li> <li>(v). Detailed background art and environment</li> </ul> <p><b>Key Features:</b></p> <ul style="list-style-type: none"> <li>(i). Detailed/Stylized Shading, Textures, Hair, Cloth etc.</li> <li>(ii). Environmental Interactions</li> <li>(iii). Crowd, group of people, jungle other such complex detailing</li> </ul>
6	Complex 2D Character Animation or 2.5D Character Animation [pro rata for every additional 10 seconds beyond initial 60 seconds]	[All elements as in the original description above]
7	3D Character Animation [up to 60 seconds]	<p>3D Character Animation involves creating and manipulating three-dimensional models to produce moving images with depth and realism. 3D animation involves creating objects, characters, and environments that have depth and volume, making them appear more lifelike and dynamic. The cost includes of <b>designing of up to 3 characters with multiple backgrounds</b> and following:</p> <ul style="list-style-type: none"> <li>(i). Concept Development and Storyboard Designing wherein story, characters, settings etc. is presented</li> <li>(ii). Script Writing and Dialogues Development</li> <li>(iii). Voice over, music development, recording and such related processes.</li> <li>(iv). Minimum 4 Character Designing with multiple backgrounds and Model Sheets Design</li> <li>(v). Design of detailed background art, objects and environment</li> </ul> <p><b>Key Features:</b></p> <ul style="list-style-type: none"> <li>(i). Detailed/Realistic Character Features, Lighting, Textures, Rigging and Movements</li> <li>(ii). Realistic Effects</li> </ul>

		(iv). Detailed Environment (v). Dynamic Camera Angles, Unique Composition, Original Design Elements
8	3D Character Animation [pro rata for every additional 10 seconds beyond initial 60 seconds]	[All elements as in the original description above]

## H. AR/VR/AI DELIVERABLES

S. No	Deliverable	Description
<b>Print - Augmented Reality (AR) Deliverables</b>		
1	AR Integration into Print Advertisement/Calendar/Flyer/Coffee Table Book and other such print material or hoarding etc. <b>through a 3D Model</b> of Logo, Mascot, statue, bridge, roads, buildings, landmarks, product or similar single element etc  [per instance of AR implementation]	<p>This integration must provide a more immersive and engaging way for audience to interact with the products or services, AR elements should help in offering additional information or entertainment beyond what the printed publicity material alone could provide. This includes but is not limited to the following:</p> <ol style="list-style-type: none"> <li>1) The print publicity material must include specific markers, codes, or images that can be recognized by a smart device's camera.</li> <li>2) Digital Overlay: When a user points their device at the print publicity material using a camera, digital content such as 3D Model of a Logo, Mascot, statue, bridge, roads, buildings, landmarks, product or similar single element etc. with related interactive elements are overlaid onto the visual frame.</li> <li>3) This should include the cost of 3D rendering of the 3D model for this specific implementation.</li> <li>4) Users should be able to interact with these digital elements, such as rotating a 3D Model of Logo, Mascot, Project, Product etc. or redirect to additional information or call to action at a specified website already in operation.</li> <li>5) Server, software and other ancillary costs involved in the implementation of this interaction.</li> <li>6) The response time generally should be quick and not with a delay of more than 10 seconds.</li> </ol>

2	<p>AR Integration into Print Advertisement/Calendar/Flyer/Coffee Table Book and other such print material or hoarding etc. <b>through a Video/3D Animation Video</b></p> <p>[per instance of AR integration]</p>	<p>This integration must provide a more immersive and engaging way for audience to interact with the products or services, AR elements should help in offering additional information or entertainment beyond what the printed publicity material alone could provide. This includes but is not limited to the following:</p> <ol style="list-style-type: none"> <li>1) The print publicity material must include specific markers, codes, or images that can be recognized by a smart device's camera.</li> <li>2) Digital Overlay: When a user points their device at the printed publicity material using a camera, digital content such as a <b>pre-produced video/3D Animation video</b> with related interactive elements are overlaid onto the visual frame.</li> <li>3) This should include the cost of adapting the video to work with this specific implementation.</li> <li>4) Users should be able to interact with these digital elements, or redirect to additional information or call to action at a specified website already in operation.</li> <li>5) Server, software and other ancillary costs involved in the implementation of this interaction.</li> <li>6) The response time generally should be quick and not with a delay of more than 10 seconds.</li> </ol>
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### Social Media Augmented Reality Deliverables

3	<p style="text-align: center;"><b>AR Filter [Facial Effects]</b> with native background and a static digital element within the frame</p> <p style="text-align: center;">[per such AR filters]</p>	<p>AR filters are interactive digital effects that users can apply to their photos and videos for implementation on digital platforms such as Facebook/Instagram or web. These filters use AR technology to overlay or modify visual elements in real-time, creating engaging and often entertaining experiences. Cost includes the following:</p> <ol style="list-style-type: none"> <li>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</li> <li>2) <b>Up to Three Facial Effects</b> where users can add virtual makeup, masks, or accessories (like hats or glasses) and such similar effects to the user's face.</li> <li>3) Coding and deployment of the feature on the platform for use by the audience.</li> <li>4) 3D modelling of the elements/accessories that would be used to enhance user interaction.</li> <li>5) Server, software and other ancillary costs involved in the implementation of this interaction.</li> </ol>
4	<p style="text-align: center;"><b>AR Filter [Background Effects]</b> with native background and a static digital element within the frame</p> <p style="text-align: center;">[per such AR filters]</p>	<p>AR filters are interactive digital effects that users can apply to their photos and videos for implementation on digital platforms such as Facebook/Instagram or web. These filters use AR technology to overlay or modify visual elements in real-time, creating engaging and often entertaining experiences. Cost includes the following:</p> <ol style="list-style-type: none"> <li>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</li> <li>2) <b>Up to Three Background Effects</b> where users can change or enhance their background with virtual elements or scenery.</li> <li>3) Coding and deployment of the feature on the platform for use by the audience.</li> <li>4) 3D modelling of the elements/accessories that would be used to enhance user interaction.</li> <li>5) Server, software and other ancillary costs involved in the implementation of this interaction.</li> </ol>
5	<p style="text-align: center;"><b>AR Filter [Special Effects]</b> with native background and a static digital element within the frame</p> <p style="text-align: center;">[per such AR filters]</p>	<p>AR filters are interactive digital effects that users can apply to their photos and videos for implementation on digital platforms such as Facebook/Instagram or web. These filters use AR technology to overlay or modify visual elements in real-time, creating engaging and often entertaining experiences. Cost includes the following:</p> <ol style="list-style-type: none"> <li>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</li> <li>2) <b>Up to Three Special Effects</b> where users can include animations, visual effects like sparkles or flames, and other such interactive elements that respond to gestures or</li> </ol>

		<p>movements.</p> <p>3) Coding and deployment of the feature on the platform for use by the audience.</p> <p>4) 3D modelling of the elements/accessories that would be used to enhance user interaction.</p> <p>5) Server, software and other ancillary costs involved in the implementation of this interaction.</p>
6	<p><b>AR Filter [Quiz]</b> with native background and a static digital element within the frame</p> <p>[per such AR filters]</p>	<p>AR filters are interactive digital effects that users can apply to their photos and videos for implementation on digital platforms such as Facebook/Instagram or web. These filters use AR technology to overlay or modify visual elements in real-time, creating engaging and often entertaining experiences. This includes but is not limited to the following:</p> <p>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</p> <p>2) <b>Up to Ten Questions</b> where users can interact with question pop ups on the screen using facial gestures to enhance user interaction.</p> <p>3) Content for the quiz to be provided by the Department/Ministry.</p> <p>4) Users must be able to record their scores/interaction and share the video in the form of a post on social media platforms.</p> <p>5) Server, software and other ancillary costs involved in the implementation of this interaction.</p>
<b>Outdoor/Exhibition - Augmented Reality Deliverables</b>		
7	<p>AR integration into Outdoor Canters/Exhibition through Realtime CGI experience</p> <p>[cumulative per instance of CGI AR experience]</p>	<p>This integration must provide a more immersive and engaging way for audience to interact with the products or services, AR elements should help in offering additional information or entertainment beyond what the outdoor design/exhibition panel/elements alone could provide. This includes but is not limited to the following:</p> <p>1) The outdoor design/exhibition panel/elements must include specific markers, codes, or images that can be recognized by a smart device's camera.</p> <p>2) Digital Overlay: When a user points their device at the outdoor design/exhibition panel/elements using a camera, digital content such as 3D CGI Experience with related interactive elements are overlaid onto the visual frame.</p> <p>3) This should <b>include the cost of design and production of 3D Computer Generated Image (CGI) Experience up to 15 seconds</b> specific to the theme of the campaign and its adaptation for this specific implementation. This should include the cost of sound recording, music composition (if any), cost of voice over etc.</p>

		<p>4) Users should be able to interact with these digital elements, or redirect to additional information or call to action at a specified website already in operation.</p> <p>5) Server, software and other ancillary costs involved in the implementation of this interaction.</p> <p>6) The response time generally should be quick and not with a delay of more than 10 seconds.</p>
8	<p>AR integration into landmarks through Realtime CGI experience</p> <p>[cumulative per instance of CGI AR experience]</p>	<p>This integration must provide a more immersive and engaging way for audience to interact with the products or services, AR elements should help in offering additional information or entertainment beyond what viewing a landmark alone could provide. This includes but is not limited to the following:</p> <p>1) The landmark must be recognised by a smart device's camera and should project a logo, mascot, animation and other imagery specific to the theme of the campaign with related interactive elements and blend them into the visual frame.</p> <p>2) This should include the cost of design and production of 3D Models/Animation/3D CGI Experience up to 15 seconds specific to the theme of the campaign and its adaptation for this specific implementation. This should include the cost of sound recording, music composition (if any), cost of voice over etc.</p> <p>4) Users should be able to interact with these digital elements, or redirect to additional information or call to action at a specified website already in operation.</p> <p>5) Users should be able to record the experience on the devices and share the video as a post on social media platforms.</p> <p>6) Server, software and other ancillary costs involved in the implementation of this interaction.</p> <p>7) The response time generally should be quick and not with a delay of more than 10 seconds.</p>

<b>Virtual Reality Deliverables</b>		
9	<p><b>Production of Virtual Reality Video Content</b></p> <p>[VR Content Creation up to 60 seconds]</p>	<p>Production of Virtual Reality (VR) video content including walkthrough /Storytelling/ Product Demonstration / Gamification/ Presentations <b>up to 60 seconds duration</b> is an immersive experience that allows users to explore a digital environment as if they were physically present. Such VR content must allow users to navigate through a virtual space, often designed to replicate real-world locations or fictional environment which can be experienced through VR headsets, motion controllers etc.</p> <p>Cost should include the following:</p> <ol style="list-style-type: none"> <li>1) Cost of conceptualisation and design</li> <li>2) Immersive Environment: Design of the 3D environment, which can range from a detailed architectural model to a completely imaginative world.</li> <li>2) Interactive Navigation: Design interactivity, this must involve walking through rooms, opening doors, or examining objects up close amongst others.</li> <li>3) Integration of the content with virtual systems in VR Stations.</li> </ol>
10	<p><b>Production of Virtual Reality Video Content</b></p> <p>[Additional VR Content Creation for every 10 seconds]</p>	<p>Additional Cost of production of Virtual Reality Video Content per 10 seconds beyond 60 seconds duration.</p>
<b>360 Degree Video/Photo Capture</b>		
11	<p><b>360 Degree Video Capture for Virtual Tour</b></p> <p>[Content Creation up to 5 minutes]</p>	<p>A 360-degree virtual tour of up to 5 minutes in aggregate through an immersive experience that allows users to explore a location or environment as if they were physically present there. This should include the following but not be limited to:</p> <ol style="list-style-type: none"> <li>1) 360-Degree Imagery: The tour should be composed of panoramic videos captured in 360 degrees, providing a complete view of the surroundings. Users should be able to look in any direction—up, down, left, right, and behind them—as though they are actually there.</li> <li>2) The video should include 360-degree imagery of at least six rooms/galleries/halls/lobby/library/building etc.</li> <li>3) The video can be segmented into individual room/gallery/hall/lobby experience.</li> </ol>

## I. EXHIBITION

S. No	Description
1	Domestic exhibition of up to 1500 square feet without Hangar [space would be provided by the Department]  Detailed Deliverables at <b>Appendix - C</b>
2	International exhibition of up to 1500 square feet without Hangar [all deliverables/elements as in the description as of the domestic exhibition above of similar size]  Detailed Deliverables at <b>Appendix - C</b>
3	Designing, production and setting up of a domestic exhibition from 1500 up to 3000 square feet without Hangar [space would be provided by the Department]  Detailed Deliverables at <b>Appendix - C</b>
4	Designing, production and setting up of an international exhibition of above 1500 and up to 3000 square feet without Hangar [all deliverables/elements as in the description as of the domestic exhibition above of similar size]  Detailed Deliverables at <b>Appendix - C</b>
5	Designing, production and setting up of a domestic exhibition from 3000 and up to 5000 square feet without Hangar [space would be provided by the Department]  Detailed Deliverables at <b>Appendix - C</b>
6	Designing, production and setting up of an international exhibition of above 3000 and up to 5000 square feet without Hangar  [all deliverables/elements as in the description as of the domestic exhibition above of similar size]  Detailed Deliverables at <b>Appendix - C</b>
7	Designing, production and setting up of a domestic exhibition from 5000 and up to 10000 square feet without Hangar  Detailed Deliverables at <b>Appendix - C</b>
8	Designing, production and setting up of an international exhibition of above 5000 and up to 10000 square feet without Hangar [all deliverables/elements as in the description as of the domestic exhibition above of similar size]  Detailed Deliverables at <b>Appendix - C</b>
9	Setting up a German hangar with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size up to 1500 sq. feet (applicable for domestic and international exhibitions)

10	Setting up a German hangar with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 1500 and up to 3000 sq. feet (applicable for domestic and international exhibitions)
11	Setting up a German hangar with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 3000 and up to 5000 sq. feet (applicable for domestic and international exhibitions)
12	Setting up a German hangar with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 5000 and up to 10000 sq. feet (applicable for domestic and international exhibitions)
13	Setting up a Truss Structure for exhibitions with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size up to 1500 sq. feet (applicable for domestic and international exhibitions)
14	Setting up a Truss Structure for exhibitions with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 1500 and up to 3000 sq. feet (applicable for domestic and international exhibitions)
15	Setting up a Truss Structure for exhibitions with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 3000 and up to 5000 sq. feet (applicable for domestic and international exhibitions)
16	Setting up a Truss Structure for exhibitions with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry and exit gates for an exhibition of size above 5000 and up to 10000 sq. feet (applicable for domestic and international exhibitions)

## **J. EXHIBITION ELEMENTS**

<b>S. No</b>	<b>Description</b>
<b>LED TVs and LED VIDEO WALLS</b>	
1.	Indoor LED Wall of Size [8x6 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
2.	Indoor LED Wall of Size [12x6 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
3.	Indoor LED Wall of Size [20x6 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
4.	Indoor LED Wall of Size [30x6 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
5.	Indoor LED Wall of Size [8x10 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
6.	Indoor LED Wall of Size [12x10 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
7.	Indoor LED Wall of Size [20x10 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
8.	Indoor LED Wall of Size [30x10 feet] and of P1.5 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
9.	Outdoor LED Wall of Size [8x6 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
10.	Outdoor LED Wall of Size [12x6 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
11.	Outdoor LED Wall of Size [20x6 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
12.	Outdoor LED Wall of Size [30x6 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]

13.	Outdoor LED Wall of Size [8x10 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
14.	Outdoor LED Wall of Size [12x10 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
15.	Outdoor LED Wall of Size [20x10 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
16.	Outdoor LED Wall of Size [30x10 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [per unit per day]
17.	LED TV of 55 inches in Full-HD resolution including its installation, operation and maintenance for the duration of the exhibition [per unit per day]
18.	LED TV of 55 inches in 4K resolution including its installation, operation and maintenance for the duration of the exhibition [per unit per day]
19.	LED TV of 65 inches in Full-HD resolution including its installation, operation and maintenance for the duration of the exhibition [per unit per day]
20.	LED TV of 65 inches in 4K resolution including its installation, operation and maintenance for the duration of the exhibition [Cost per unit per day]
21.	LED TV of 75 inches in Full-HD resolution including its installation, operation and maintenance for the duration of the exhibition [per unit per day]
22.	LED TV of 75 inches in 4K resolution including its installation, operation and maintenance for the duration of the exhibition [per unit per day]
23.	Curved LED Video Wall [P1.5] made up of multiple LED panels arranged in a curved configuration to provide a seamless and immersive visual experience with size of 10w x 10h ft [per unit per day]
24.	Curved LED Video Wall [P1.5]made up of multiple LED panels arranged in a curved configuration to provide a seamless and immersive visual experience with size of 20w x 10h ft [per unit per day]
25.	Curved LED Video Wall [P1.5]made up of multiple LED panels arranged in a curved configuration to provide a seamless and immersive visual experience with size of 30w x 10h ft [per unit per day]

26.	Curved LED Video Wall [P1.5]made up of multiple LED panels arranged in a curved configuration to provide a seamless and immersive visual experience with size of 40w x 10h ft [per unit per day]
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<b>KINETIC LED WALLS</b>
KINETIC LED WALLS [Kinetic LED walls are an advanced and visually striking display technology that combines LED panels with X, Y and Z axis mechanical movements (up-down, left-right or front-back) to create dynamic, changing visuals.

27.	Kinetic LED Wall of Size [10x6 feet] including its installation, operation and maintenance for the duration of the exhibition
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28.	Kinetic LED Wall of Size [20x6 feet] including its installation, operation and maintenance for the duration of the exhibition
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29.	Kinetic LED Wall of Large Size [30x6 feet] including its installation, operation and maintenance for the duration of the exhibition
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30.	Kinetic LED Wall of Size [10x10 feet] including its installation, operation and maintenance for the duration of the exhibition
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31.	Kinetic LED Wall of Size [20x10 feet] including its installation, operation and maintenance for the duration of the exhibition
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32.	Kinetic LED Wall of Large Size [30x10 feet] including its installation, operation and maintenance for the duration of the exhibition
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<b>INTERACTIVE EXPERIENCE STATIONS</b>
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Interactive kiosks in exhibitions are self-contained, user-friendly units designed to engage visitors through digital interfaces. They may offer a range of functionalities, from providing interactive information to enabling interactive experiences based on latest technology. They may be equipped with touch screens or other input methods that provide information, entertainment, or interactive features
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33.	<b>Touch screen Stations:</b> These stations may feature large touch screens that allow visitors to navigate through interactive content by touching or tapping the screen. They may be used for exploring digital maps, accessing information about exhibits, or engaging with interactive games or quizzes and such similar experiences. Cost should include all the components needed such as hardware, sensors, input devices, software, audio equipment and such other components needed to for installation, operation and maintenance of the station. It should also include cost of all other such components like concept design, development and production of content needed to make the experience.
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34.	<b>Virtual Reality Stations:</b> These may use headsets to immerse visitors in a computer-generated virtual environment. Users can interact with the virtual world using controllers, offering an immersive experience related to the exhibition’s theme. Cost should include all the components needed such as hardware, sensors, input devices, software, audio equipment and such other components needed to for installation, operation and maintenance of the station. It should also include cost of
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	all other such components like concept design, development and production of content needed to make the experience.
35.	<b>Augmented Reality Stations:</b> These stations use devices like tablets or smartphones to overlay digital information or animations onto the real-world view through the camera. This technology enhances physical exhibits with interactive digital elements. Cost should include all the components needed such as hardware, sensors, input devices, software, audio equipment and such other components needed to for installation, operation and maintenance of the station. It should also include cost of all other such components like concept design, development and production of content needed to make the experience.
36.	<b>Interactive Projection Wall:</b> These stations may use projectors to cast interactive content onto surfaces such as floors or walls. Visitors can interact with the projections by moving or touching the projected images, creating a dynamic and engaging experience. Cost should include all the components needed such as hardware, sensors, input devices, software, audio equipment and such other components needed to for installation, operation and maintenance of the station. It should also include cost of all other such components like concept design, development and production of content needed to make the experience. Example: A floor projection that changes based on where visitors step, such as creating ripples or animations that react to their movements.
37.	<b>Sound and Music Stations:</b> Stations that may use sound or music as an interactive element, allowing visitors to compose, modify, or experience audio in real time. These may include soundboards, sound showers, interactive musical instruments, or audio-based games. Cost should include all the components needed such as hardware, sensors, input devices, software, audio equipment and such other components needed to for installation, operation and maintenance of the station. It should also include cost of all other such components like concept design, development and production of content needed to make the experience.
38.	<b>AR Photo Booth Screens:</b> This integration must provide a more immersive and engaging way for audience to interact with the products or services, AR elements should help in offering additional information or entertainment beyond just clicking a photograph in a booth with prefabricated backgrounds/elements. Cost shall include the following: 1) The user must be able to stand within a predefined location which enables them to take a photograph with AR elements that may include a mascot or group of characters, real people, locations, 3D Characters etc. 2) Digital Overlay: When a user stands at the pre-defined location, the screen should show the timer and give a visual confirmation of the photo frame of reference and successful capture of the photograph as per the AR theme. 3) Chroma footage recording,

	<p>conceptualisation, design and development of the AR photo capture implementation, 3D sensors, computing hardware, other hardware such as screen, kiosk fabrication for the photo booth. 4) Users should be able to collect electronic copy of the photograph via email/WhatsApp etc. 5) Server, software, content design costs. 6) The response time generally should be quick and not with a delay of more than 10 seconds.</p>
39.	<p>AV Immersive Experience: An AV immersive room is a dedicated area within an exhibition where advanced audio-visual technologies are utilised to envelop visitors in a multi-sensory environment, enhancing their engagement with the displayed content. Its key features include:</p> <ol style="list-style-type: none"> <li>i. 360 Degree Visuals: <ol style="list-style-type: none"> <li>a. Projection Technology: Often uses panoramic or dome-shaped projections, large screens, or multiple screens arranged around the room to create a seamless visual experience.</li> <li>b. Displays high-definition or ultra-high-definition content for clarity and impact.</li> </ol> </li> <li>ii. Spatial Audio/Surround Sound: Employs a surround sound system or spatial audio technology to deliver a rich, immersive auditory experience that complements the visuals.</li> <li>iii. Touch screens and Sensors: May include interactive touch screens, motion sensors, or gesture-controlled elements allowing visitors to interact with the content.</li> <li>iv. Responsive Design: Content may change or adapt based on visitor input or movement.</li> <li>v. Lighting: Utilizes dynamic lighting to enhance the mood and complement the visual content.</li> <li>vi. Additional Sensory Inputs: May incorporate elements such as scent, temperature changes, or tactile surfaces to further immerse visitors.</li> <li>vii. Thematic Design: <ol style="list-style-type: none"> <li>a. Customizable Layout: Designed to match the theme or purpose of the exhibition, with layout and décor tailored to enhance the overall experience.</li> </ol> </li> <li>viii. Engaging Atmosphere: The room is crafted to capture attention and engage visitors in a way that traditional display methods may not.</li> <li>ix. Seating: Provides comfortable seating or standing areas designed to accommodate various visitor needs and preferences.</li> <li>x. Accessibility Features: Ensures that the space is accessible to individuals with different abilities, including those with mobility challenges.</li> </ol>

	Cost should include the installation, operation and maintenance charges plus cost of software/hardware needed for the station's operation and the cost of production of customised content including designing, animation and programming if any and all other such components for the given experience.
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<b>ROBOTICS</b>	
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<p><b>ROBOTICS:</b> Exhibition robots are sophisticated devices designed to interact with visitors and enhance the overall experience at events and exhibitions. They come in various forms and serve different purposes, from providing information and entertainment to performing tasks and demonstrations. They should be having autonomous navigation, interactive technology/interfaces, adaptable to the exhibition needs, customisable to exhibition needs.</p>	
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40.	<p><b>Entertainment Robots:</b> These robots engage visitors with interactive activities, games, or entertainment, enhancing the overall experience and drawing attention. They may include the following:</p> <ul style="list-style-type: none"> <li>• Entertainment programming such as games, performances, or interactive displays.</li> <li>• Motion and gesture capabilities to perform dynamic actions or responses.</li> <li>• User interaction interfaces like touch panels, voice recognition, or gesture sensors.</li> <li>• Cost should include the setup and hardware/software needed and all other such components like concept design, development and production of content needed to make the experience.</li> </ul>
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<b>PROJECTION TECHNOLOGY</b>	
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41.	<p><b>Projection Mapping on Monuments and Large Buildings:</b> Projection mapping is often used for cultural events, artistic displays, or commemorative shows, offering a way to celebrate or reinterpret historical sites with modern technology.</p> <p>Projection mapping on monuments or such large buildings involves using advanced projection technology to project images, animations, or videos onto the surfaces of large, often historical, structures. This technique transforms the monument into a dynamic canvas, creating the illusion of depth and movement by mapping visuals onto the complex shapes and textures of the structure.</p> <p>The cost should also include the following:</p> <ol style="list-style-type: none"> <li>i. <b>Projection Setup:</b> High-powered projectors are to be strategically placed around the monument. These projectors display the content onto the monument's surface, aligning perfectly with the 3D mapping to ensure the visuals appear seamless.</li> <li>ii. <b>Synchronization:</b> The projection is to be synchronized with music or other audio elements, enhancing the overall experience. The visuals</li> </ol>
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	<p>must change in real-time, creating a dynamic, engaging show. Advanced control systems may be incorporate for managing projection settings and synchronization with audio and other interactive elements.</p> <ul style="list-style-type: none"> <li>iii. 3D Mapping: Using specialized software, a 3D model of the monument is to be created. This model should account for the contours, textures, and details of the monument’s surface.</li> <li>iv. Content Creation: Visual content such as animations, graphics, or videos to be designed to fit the 3D model. This content is tailored to interact with the monument’s architecture in a visually coherent and attractive way.</li> <li>v. All other such components needed to design, production, operation and maintenance of the show.</li> <li>vi. Projection Setup: <ul style="list-style-type: none"> <li>a) High-Powered Projectors: Installation of high-lumens projectors capable of delivering bright, high-quality images on large surfaces.</li> <li>b) Brightness: Minimum of 10,000 lumens, with higher lumens recommended for larger or well-lit areas.</li> <li>c) Resolution: 4K resolution or higher for detailed and clear imagery.</li> <li>d) Projection Type: DLP (Digital Light Processing) or laser projectors or other such system with high-quality, high reliability and high image quality.</li> <li>e) Projector Placement and Rigging: Strategic placement and installation of projectors, including the necessary rigging or mounting equipment to ensure optimal alignment with the 3D mapping.</li> </ul> </li> </ul> <p>Cost should include the installation, operation and maintenance charges plus cost of software/hardware needed for the station’s operation and the cost of production of customised content including designing, animation and programming if any and all other such components for the given experience.</p>
42.	<p>Sound and Laser Show: A Sound and Laser Show is an audio-visual performance that combines music, sound effects, and laser light displays to create an immersive experience for the audience. Cost must include music tracks, sound effects, laser projector systems, safety equipment, software and hardware control systems and all other ancillary costs involved to create a captivating experience.</p>

## INFRASTRUCTURE AND SPECIAL SETUPS

43.	<p><b>Setup and Fabrication of VIP Lounge [300 Sq Ft.]:</b> Climate controlled specialised area in an exhibition designed to offer an exclusive and elevated experience for distinguished guests, and important stakeholders. It should provide a high level of comfort, privacy, and security including personalized hospitality services to enhance their overall experience.</p> <p>It should include the following but not limited to:</p> <ol style="list-style-type: none"> <li>i. A separate, discreet entrance to ensure privacy and exclusivity.</li> <li>ii. Plush seating, elegant tables, and high-end materials such as leather or fine fabrics. Equipped with lounge chairs, sofas, private booths, or sectional seating arrangements along with coffee tables, side tables with lamps, and cushions.</li> <li>iii. High-speed Wi-Fi, charging stations, and computer/multimedia equipment along with large screens or monitors for presentations, audio systems, and video conferencing facilities.</li> <li>iv. Refreshments and beverages [tea, coffee, snacks and water dispenser] up to 30 persons per day.</li> </ol>
44.	<p><b>Setup and fabrication of Meeting/Conference Room [300 Sq Ft.]:</b> A Meeting or Conference Room in an exhibition space is a dedicated area designed to facilitate professional discussions, presentations, and collaborative activities.</p> <p>It should include the following but not limited to:</p> <ol style="list-style-type: none"> <li>i. Tables arranged in a U-shape for discussions and interactive sessions along with ergonomic chairs for at least 12 persons.</li> <li>ii. Essential technology for presentations, video conferencing, such as Projector and screen, TV monitors, mic and speaker system, high-definition camera/mic system to facilitate remote participation.</li> <li>iii. High speed Wi-Fi along with sufficient electrical outlets for laptops/device, connection cables such as HDMI/VGA cables and other such components.</li> </ol>
45.	<p><b>Media or Press Room:</b> A Press Room at an exhibition is a space specifically designed to support media professionals in their coverage and reporting activities. It should include the following but not limited to:</p> <ol style="list-style-type: none"> <li>i. Interview Station: Designated areas equipped with microphones, cameras, and good lighting to facilitate interviews between media personnel and exhibitors, speakers, or other important figures.</li> <li>ii. Workstations (at least 25): Tables and chairs equipped with high-speed internet connections, power outlets, and sometimes dedicated</li> </ol>

	<p>computers or laptops for journalists to write, file stories, and conduct research.</p> <p>iii. Printers and Scanners: Essential for printing press releases, photographs, and other documents. Scanners should also be available for digitising physical documents.</p> <p>iv. Photographic Backdrops: A professionally designed backdrop for press photography, usually featuring the exhibition’s branding, logos, or relevant imagery. This backdrop helps ensure a polished and consistent look for media coverage.</p> <p>v. Technical Support: On-site technical support for any issues that arise with the equipment or connectivity. This ensures that media professionals can focus on their work without interruptions.</p>
46.	Seating: Cost of one Lounge Chair with good design, cushioning and ergonomics.
47.	Seating: Cost of one Single seater sofa with good design, cushioning and ergonomics.
48.	Seating: Cost of one Double seater sofa with good design, cushioning and ergonomics.
49.	Seating: Cost of one coffee table
50.	On-site Restroom: Temporary restroom facilities designed for use at the exhibition [one male, one female, one gender neutral or accessible]. The toilets must be maintained during the event and equipped with all essentials including self-contained waste disposal system, water, sink, hand wash etc. These may be setup through mobile restroom trailers or through pop-up restrooms.
51.	One Walk-in Metal Detector along with one security guard

## **Appendix – A**

**Definition:** A celebrity is a person who may be a writer/author, actor, sportsperson, musician, dancer, social worker, or anyone who captures public attention and has a remarkable public image, voice, subject expertise, or other traits that make their identity unique.

### **Actors/Directors/Music Directors/Playback Singers/Lyricists**

<b>Parameter</b>	<b>Indian Celebrity of International Recognition</b>	<b>Indian Celebrity of National Recognition</b>
Based on following on social media	Actors/Directors/Music Directors/Playback Singers/Lyricists with minimum 15 million followers on platforms such as Instagram/YouTube/Twitter with at least 15% of followers from outside the country.	Actors/Directors/Music Directors/Playback Singers/Lyricists with minimum 5 million followers on platforms such as Instagram/Twitter/YouTube.
<b>OR</b>		
Based on Awards	Actors/Directors/Music Directors/Playback Singers/Lyricists who are recipients of awards such as the Academy Awards, Golden Globe Awards, Cannes Film Festival Awards, Berlin Film Festival Awards, India National Film Awards, Dadasaheb Phalke Award or awards of equivalent nature.	Actors/Directors/Music Directors/Playback Singers/Lyricists who are recipients of awards such as the State Governments Awards, Filmfare Awards, International Indian Film Academy Awards (IIFA), Screen Awards, South Indian International Movie Awards (SIIMA) in the field or awards of equivalent nature.

### **Sport Celebrities:**

<b>Parameter</b>	<b>Indian Celebrity of International Recognition</b>	<b>Indian Celebrity of National Recognition</b>
Based on Awards	Recipients of awards/medals in the following: <ul style="list-style-type: none"><li>• Olympics and Para Olympics</li><li>• World Championships, World Cup trophies, Grand Slam titles, World record holders, Continental Competitions such as Asian Games, European Championship, Commonwealth Games etc.</li><li>• Grandmasters in Chess</li><li>• Major Dhyan Chand Khel Ratna</li></ul>	Recipients of awards/medals in the following: <ul style="list-style-type: none"><li>• Indian National Games</li><li>• National championships in various sports such as Badminton, Table Tennis, Chess, Hockey etc.</li><li>• Winners of Ranji Trophy, Santosh Trophy, Durand Cup and other such</li></ul>

	And other awards/medals of equivalent nature.	important national level tournaments. <ul style="list-style-type: none"> <li>• Arjuna Awardees</li> </ul> And other awards/medals of equivalent nature.
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**Other Categories:**

Parameter	Indian Celebrity of International Recognition	Indian Celebrity of International Recognition
Awards/ Recognition	Bharat Ratna, Nobel Prize, Gandhi Peace Prize, Highest Civilian Awards from Countries and such awards of equivalent nature or popular personalities with more than 10 million followers such as Instagram/YouTube/Twitter.	Recipients of Padma Awards, Jnanpith Awards, Sahitya Academy Awards, Shanti Swarup Bhatnagar Prize, Raja Ram Mohan Roy Award, Gallantry Awards for acts of bravery in military, police and fire services, National Bravery Awards, Pradhan Mantri Rashtriya Bal Puraskar, PM Awards for Excellence in Public Service etc; or popular personalities with more than 3 million followers on platform such as Instagram/YouTube/Twitter.

**Note:** The categorisation provided is indicative for the sole purpose of rate discovery and does not in any way constitute a reflection on the assessment/gradation of the talent, reputation other such personal or professional attributes, or an individual's overall merit or status.

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# Social Media Management (Large Team)

## GENERAL SCOPE OF WORK

Agency shall render following professional services for:

- i. **Communication of Initiatives:** The dissemination of various initiatives of the client Ministry/Department via social media channels.
- ii. **Feedback Analysis:** Conducting proactive perception analysis using analytical tools to enhance general opinions about the client Ministry/Department through digital media monitoring.
- iii. **Stakeholder Feedback:** Analysing feedback from stakeholders received through various platforms to facilitate system improvements.
- iv. **Grievance Redressal:** Addressing grievances received through social media platforms and assisting in their resolution.
- v. **Production of Social Media Creatives**

## 2. Scope of Work

### 2.1 Social Media

a) The Agency shall develop a result-oriented, comprehensive communication strategy for social media platforms, including but not limited to Facebook, Twitter, Instagram, YouTube, LinkedIn, and any other platforms as designated by the client Ministry/Department.

#### b) **Content Strategies:**

- **Engagement:** Content must be engaging, current, and relevant to the client Ministry/Department's target audience, as assessed in weekly reports. The Social Media Strategy requires prior approval from the client Ministry/Department.
- **Channel-Specific Content:** Content should be tailored to each platform, with weekly creation of text, images, videos, GIFs, infographics, and animations to enhance user engagement.
- **Information Sourcing:** Content will be based on approved strategies, with the Agency responsible for sourcing public domain information and the client Ministry/Department providing DOPT-specific information.
- **Creative Development:** The Agency will produce content in various formats as needed, per campaign requirements or client Ministry/Department directives.

c) The Agency shall post content on social media only with prior approval from an authorized officer of the client Ministry/Department and shall tag relevant individuals or organizations as approved.

d) The Agency shall use relevant hashtags on platforms such as Facebook, Twitter, and Instagram, with a list of approved hashtags to be provided in advance.

e) The Agency will collect grievances from various social media platforms and share them with the designated officials responsible for grievance redressal at the department level.

## 2.2 Digital Media Analysis & Response Management

- i. All content and posts on the client Ministry/Department's social media handles shall be analysed for suitability, engagement rates, likes, comments, and overall interaction.
- ii. The Agency shall submit a concise weekly report to the client Ministry/Department, including insights and recommendations for improvements in upcoming posts.
- iii. The Agency shall establish a mechanism to track and monitor comments on the client Ministry/Department's social media handles. Comments shall be reported to the client Ministry/Department's nodal officer or PIB Officer on the day of posting, with comments requiring immediate attention communicated within two hours.
- iv. The Agency shall provide sentiment analysis of the client Ministry/Department's social media presence in its reports, including suggestions for improving negative sentiment through enhanced social media content.
- v. The Agency shall monitor the client Ministry/Department's social media platforms to address spam, unauthorized advertisements, inappropriate content, misinformation, and disinformation, and report such issues to PIB FactCheck through appropriate channels.
- vi. The Agency shall utilize social media analytics to provide audience insights, sentiment analysis using listening/tracking Tools like Talkwalker and Meltwater etc., engagement metrics, conversion funnels, trend analysis, and data visualization (charts, graphs, and tables). These insights shall be leveraged to refine the overall communication strategy.

## 2.3 Media Content Management

The agency shall be responsible for:

- i. **Copyright and Monitoring:**
  - a. All digital content (text, photos, videos, etc.) will be marked as copyrighted and monitored accordingly.
- ii. **Storage and Archival:**
  - a. The Team will store content both online and offline, ensuring regular availability to the client Ministry/Department.
  - b. Archived content will be retained for 12 months.

## 2.4 Reporting

The agency shall prepare and submit to the designated officer the following in timely manner:

- i. **Daily Reports:**
  - a. A daily report will include a summary of post-performance, key interactions, and any significant changes in follower metrics.
- ii. **Weekly Social Media Reports:**
  - a. Reports will include performance metrics, major conversations, channel-wise post totals, sentiment analysis, and changes in follower base and user responses.
- iii. **Quarterly Social Media Reports:**
  - a. Comprehensive reports will cover changes in follower base, content engagement, social media presence, traffic analysis, growth, and content analysis.

## 3. Infrastructure Requirement

The client Ministry/Department shall provide the on-site resource appointed by the Agency with office space, furniture, and electricity at no cost for operational purposes. However, the Agency shall be responsible for providing its own resources, including but not limited to laptops, computers, software, and any other necessary equipment and tools required for the execution of its obligations.

## 4. Resource Deployment:

The agency shall ensure that following resources are made available to the Ministry/Department for effective social media communication within seven days of issue of work order:

- i. **One Social Media Manager (On-Site):**
  - a. **Primary Responsibilities:**
    - i. Oversee overall social media operations and maintenance.
    - ii. Develop and implement social media strategies.
    - iii. Coordinate with the backend team and client Ministry/Department
    - iv. Manage user queries and interactions.
    - v. Generate Management Information System (MIS) reports.
    - vi. Analyse social media performance and provide insights.
  - b. **Deployment:**
    - i. On-site within seven days of work order.
    - ii. Serve as the primary contact with the client Ministry/Department and backend teams (if any).
  - c. **Qualification and Experience:**

- i. Bachelor's or master's degree in mass communication, Journalism or Marketing
    - ii. Minimum 3 years of experience in social media management. Preferably in a Central/State Government entity.
  - ii. **One Copywriter (On-Site):**
    - a. **Primary Responsibilities:**
      - i. Develop engaging text posts, articles, and content for social media platforms.
      - ii. Collaborate with the Social Media Manager to align content with strategy.
      - iii. Create and manage content calendars.
    - b. **Deployment:**
      - i. Dedicated role, on-site within seven days of issue of work order.
    - c. **Qualification and Experience:**
      - i. Bachelor's or Master's degree in mass communication, Journalism, English or Hindi Literature
      - ii. Minimum 3 years of experience in social media management.
- iii. **One Graphic Designer/Visual Content Creator (On-site):**
  - a. **Primary Responsibilities:**
    - i. Design and produce infographics, posters, memes, and other visual content.
    - ii. Ensure all visual content aligns with social media strategies and branding guidelines.
  - b. **Deployment:**
    - i. Dedicated role, on-site, with access to necessary design software and tools and needs of the social media strategy and team structure.
  - c. **Qualification and Experience:**
    - i. Degree or Certificate course in Graphic Design, Visual Communication or a related area.
    - ii. Minimum 2 years of experience in graphic design or a similar role, with a focus on creating visual content for social media or digital platforms.
    - iii. Advanced skills in graphic design software such as Adobe Creative Suite (Photoshop, Illustrator, InDesign), or other design tools.
- iv. **One Video Editor/Animator (On-site):**
  - a. **Primary Responsibilities:**
    - i. Create and edit video content, including promotional videos, animated short videos, and other multimedia content.
    - ii. Work closely with the Social Media Manager to ensure videos support the social media strategy.
  - b. **Deployment:**
    - i. Dedicated role, on-site, with access to necessary design software and tools and needs of the social media strategy and team structure.
  - c. **Qualification and Experience:**

- i. Degree or Certificate course in Graphic Design, Film Making, Editing or a related area.
    - ii. Minimum 2 years of experience in video edition and re-packaging or a similar role, with a focus on creating video content for social media or digital platforms.
    - iii. Advanced skills in video editing software such as Adobe Premier Pro, After Effects, and other software/tools used in video editing and animation.
  
- v. **Two Social Media Executive: (On-Site)**
  - a. **Primary Responsibilities:**
    - i. **Post Content:** Create, schedule, and publish engaging content across various social media platforms according to the content calendar and approved plans.
    - ii. **Monitor Social Media Activity:** Track and respond to comments, messages, and interactions on social media handles to maintain active engagement with the audience as per approved protocols of client Ministry/Department.
  - b. **Deployment:**
    - i. Dedicated role, either on-site or remote, with access to analytics tools and platforms as decided by the Ministry/Department.
  - c. **Qualification and Experience:**
    - i. Any Diploma or bachelor's degree
    - ii. Minimum 2 years of relevant experience.
  
- vi. **One Social Media Analyst:**
  - a. **Primary Responsibilities:**
    - i. Monitor and analyse social media performance metrics.
    - ii. Generate insights and reports based on social media data.
    - iii. Provide recommendations for strategy adjustments based on performance analysis.
  - b. **Deployment:**
    - i. Dedicated or Shared role, either on-site or remote, with access to analytics tools and platforms as decided by the Ministry/Department.
  - c. **Qualification and Experience:**
    - i. Degree in Marketing or Certificate Courses in Digital Marketing
    - ii. Minimum 2 years of experience in social media management or analysis role.
    - iii. Advanced skills in use of tools such as Hootsuite, Brandwatch, Buffer, Talkwater etc.

**4.1 Educational Background Verification:** The Ministry shall have the right, at its sole discretion, to verify the educational background, qualifications, and professional credentials of all personnel assigned by the agency to perform social media management services. The

agency shall, upon request, promptly provide to the Ministry all relevant documentation and evidence necessary to substantiate the educational and professional qualifications of its social media team members.

## 5. Minimum Social Media Content Production Mandate

### i. **Regular Content Requirements:**

- a. **Text Posts:** The Agency shall produce and publish a on an average of **ten (10) text posts per day**. These posts should include updates, news, announcements, and interactive content relevant to the client Ministry/Department's objectives and audience. On average, the Agency shall ensure the publication of at least fifty (50) text posts per week.
- b. **Infographics:** The Agency shall create and share on average **five (5) infographics with texts per day**. These should be designed to present complex information, statistics, or updates in a visually engaging manner. On average, the Agency shall deliver at least twenty-five (25) infographics per week.
- c. **Videos:** The Agency shall produce and post on average **two (2) social media videos per day of up to 60 seconds**. These videos should cover key topics, updates, or educational content related to the client Ministry/Department's activities. On average, the Agency shall post at least ten (10) videos per week.
- d. **Memes:** The Agency shall create and post on average **five (5) memes per week** as per Ministry/Department's directions. These memes should be designed to engage the audience through humour or relevant commentary, while aligning with the Ministry/Department's messaging. On average, the Agency shall produce at least twenty (20) memes per week.
- e. The agency shall create on average **three** other social media content formats as decided by the client Ministry/Department. On average, the Agency shall deliver at least fifteen (15) pieces of these additional content formats per week.

### ii. **Special Occasions Content Requirements:** On special occasions or significant events as decided by the client Ministry/Department, the Agency shall enhance content production to meet the following requirements:

- a) **Text Posts:** On special occasions, the Agency may be required to generate and publish **twenty (20) text posts per day**. These posts should provide comprehensive coverage of the event, key messages, and related information.
- b) **Infographics:** The Agency may be required to create and disseminate **twenty (20) infographics per day**. These should include detailed, visually appealing information relevant to the event or special announcement.
- c) **Videos:** The Agency may be required to produce and upload **five (5) social media videos per day of up to 60 seconds duration** during special occasions. These should include live coverage, interviews, highlights, and other relevant content.

- d) **Memes:** The Agency may be required to create and post **two to five memes per occasion** on special occasions to engage the audience through humor or relevant commentary about the event.
  - e) **Posters:** The Agency may be required to produce and share **five (5) posters per day**. These should highlight key aspects of the event or special announcement in a visually impactful manner.
  - f) The agency may be required to create at least **three** other social media content formats as decided by the client Ministry/Department.
- iii. Such similar comprehensive content production plan as decided by client Ministry/Department which ensures a diverse and engaging presence on social media, effectively reaching and interacting with the audience while accommodating increased activity during significant events.
  - iv. The Client Department/Ministry retains the discretion to determine and amend the content requirements within the broad framework outlined above, as deemed necessary to meet its needs. The Agency shall not have the right to refuse or deny any such amendments, which shall be made at the Client Department/Ministry's sole discretion.

## 6. Other Conditions

- i. The Agency agrees, both during the term and following the completion or termination of the contract, that it shall not engage in any work or project that may adversely affect the reputation or image of the client Ministry/Department.
- ii. Upon completion or termination of the contract, the Agency shall deliver all relevant credentials, source code, and any related materials to the client Ministry/Department, subject to the satisfaction of the designated official from the client Ministry/Department.

## 7. Minimum Wages Compliance:

- i. **Compliance with Wage Laws:** The Agency agrees to comply with all applicable minimum wage laws and regulations as stipulated by national and local authorities. This includes, but is not limited to, adherence to the minimum wage rates, overtime pay, and other compensation requirements as per the applicable laws.
- ii. **Payment of Wages:** The Agency shall ensure that all employees, contractors, and subcontractors engaged in the performance of work under this contract are compensated in accordance with the minimum wage laws. The Agency shall maintain accurate records of wages paid and make such records available for inspection upon request by the client Ministry/Department or relevant authorities.
- iii. **Indemnification:** The Agency shall indemnify and hold harmless the Central Bureau of Communication/client Ministry/Department from any claims, liabilities, or penalties arising from the Agency's failure to comply with minimum wage laws and regulations. This includes any claims by employees, contractors, or subcontractors for unpaid wages or other compensation.

- iv. **Notification of Changes:** The Agency shall promptly notify the client Ministry/Department of any changes in wage laws or regulations that may affect the performance of this contract. The Agency shall make necessary adjustments to ensure continued compliance.
- v. **Verification:** The client Ministry/Department reserves the right to verify the Agency's compliance with minimum wage laws through audits or inspections, and the Agency shall fully cooperate with such verification efforts.

## 8. Confidentiality:

- i. **Obligations of Confidentiality:** The Agency agrees to maintain the confidentiality of all proprietary, sensitive, and confidential information related to the client Ministry/Department and its operations (hereinafter referred to as "Confidential Information"). Confidential Information includes, but is not limited to, policy plans, financial data, strategies, social media content, user data, and any other information designated as confidential by the client Ministry/Department.
- ii. **Non-Disclosure:** The Agency shall not disclose Confidential Information to any third party without the prior written consent of the client Ministry/Department, except as required by law. This obligation of non-disclosure extends to the Agency's employees, contractors, and subcontractors who may have access to such information.
- iii. **Use of Confidential Information:** Confidential Information shall only be used for the purposes of fulfilling the Agency's obligations under this contract and shall not be used for any other purpose.
- iv. **Return or Destruction of Confidential Information:** Upon completion or termination of this contract, or upon request by the client Ministry/Department, the Agency shall promptly return or destroy all Confidential Information and any copies thereof in its possession, and provide written confirmation of such return or destruction.
- v. **Duration:** The confidentiality obligations set forth herein shall survive the termination or expiration of this contract for a period of [specify duration, e.g., five (5) years].

## 9. Deliverables in Brief:

- i. **Resource Deployment Confirmation:** The Agency shall confirm the deployment of its resources to the client Ministry/Department within seven (7) days from the date of the Work Order or Letter of Acceptance.
- ii. **Strategy Formulation:** The Agency shall submit a detailed strategy for all regular posts on the client Ministry/Department's social media handles at least one (1) week in advance. This strategy must be presented to and receive prior approval from the designated officials of the client Ministry/Department.
- iii. **Plan of Action Submission:** The Agency shall present a comprehensive Plan of Action for the Social Media Strategy of the client Ministry/Department. This plan must be submitted for review and approval as specified.

- iv. **Content Management:** The Agency shall continuously update, maintain, and create new content based on the approved strategy for various social media handles of the client Ministry/Department.
- v. **Reporting:** The Agency shall submit weekly and monthly reports detailing social media performance, including but not limited to engagement metrics, content analysis, and other relevant data.
- vi. **Compliance with Requirements:** All social media posts shall be executed in accordance with the client Ministry/Department's requirements and/or the approved social media strategy.
- vii. **Social Media Monitoring:** The Agency shall perform ongoing monitoring of the client Ministry/Department's social media handles to ensure compliance with the established strategy and to address any issues that may arise.

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**DETAILED DELIVERABLES FOR EXHIBITION (DOMESTIC OR INTERNATIONAL) OF UP TO 1500 SQ FEET**

**Domestic exhibition of up to 1500 square feet without Hangar**

[space would be provided by the Department]

**Exhibition Concept Development and Design:** Produce 3D models to visualize the exhibition in a more realistic manner through CAD design and blueprint. The CAD design for the exhibition space includes a meticulously detailed floor plan and 3D model that outline the layout of up to 1500 sq. feet area, emphasising the placement of exhibit displays, interactive stations, and visitor amenities. The design should incorporate precise dimensions, structural elements. It should include the following but not limited to:

- **Floor Plan:** Scale drawing showing the layout and dimensions.
- **Elevation Views:** Views from different angles to represent the design's vertical aspects.
- **Section Views:** Detailed cross-sections of the exhibition space to show construction elements and layout specifics.
- **Construction Details:** Brief on materials, finishes, and assembly mechanism etc.

The cost should include the following but not limited to:

- **Structural Support:** Use plyboard/sunboard or other such high-quality material for creating sturdy and lightweight structures such as partitions, display stands, and backdrops. Ensure that the plyboard/sunboard or other such high-quality material is properly reinforced to support the intended weight and usage.
- **Plenary Session Arena/Engagement Arena** with dais equipped with speakers, mic, monitor, seating arrangements for multiple panel members.
- **Finishing:** Apply appropriate finishes to plyboard/sunboard surfaces.
- **Flooring:** Wooden base with vinyl/carpet covering or other such high-quality practical flooring solution in a manner that is consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Power Supply:** Plan for adequate electrical outlets/power points and power sources for lighting, interactive exhibits, and other equipment. Include contingency plans for silent power backup.
- **Climate Control/Air-Conditioning:** Implement effective climate control systems to maintain a comfortable temperature of at least 24 degrees centigrade within the exhibition space.
- **Safety:** Incorporate safety features such as fire exits, emergency lighting, fire extinguishers. Agency shall be responsible to ensure safe operations.
- **Accessibility:** Design the space to be fully accessible, including ramps, wide aisles, and easily reachable displays.

- **Lighting:** Employ a combination of ambient, decorative and accent lighting to highlight key areas and exhibits consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Elevated Platforms and Stages:**
  - Setup any raised platforms or stages/dais' with sturdy, level flooring as per need.
  - Design, production and installation of backdrop for the stage/dais, at least four standees [3w x 6h or 4w x 8h] consistent to the theme of the campaign and design aesthetics.
- **CCTVs and Basic Public Announcement System**
- **AV System across the exhibition:** Latest and high-quality AV system/speakers for immersive audio experience and ancillary hardware such as mics, mixers, amplifiers, sound filters etc. to output clear high-quality sound. Manage acoustics of the venue to ensure optimal sound quality.
- **Manpower:** Adequate uniformed manpower with accred cards and lanyards as volunteers, housekeeping staff, electricians, carpenters, usherers, security personnel etc. to assist Department in running the exhibition successfully.
- **Branding, Signage and Markings:**
  - **Custom Cutouts:** Incorporate **5 custom-cut plyboard** elements or such material in unique shapes and designs that align with the exhibition's theme. The cutouts may be wall mounted or have self-standing mechanisms as per need of the design.
  - Design, production and installation of **5 printed translite [3w x 6h]** like display panels.
  - Visual representation of the theme of the campaign at strategic locations to communicate about the exhibition objective/theme with objects (logos, murals, sculptures etc.)
  - Aesthetic **floral arrangements [at least 10]** and **planters [at least 10]** at strategic locations in the exhibition space consistent with the campaign needs.
  - **5 banners of 12w x 8h feet** size to be placed at key locations identified by Department in the city where the exhibition is being held.
  - **5 Standees of 3w x 6h feet** across the venue and important locations identified by the Department.
  - **NOTE:** *Branding material design shall be designed by agency and finalised by the Department in English or Hindi only. Translation into regional languages where necessary shall be responsibility of the agency.*
- **Display Systems:**
  - **4 smart LED TVs of minimum 55 inches** screen size in minimum Full-HD.
  - **2 large LED TVs/LED Wall of minimum 75 inches** in minimum Full-HD at the venue to ensure primary proceedings of the exhibition can be watched by visitors from far or other purposes.
- **Interactive Stations:** Following campaign relevant interactive elements/stations is to be placed in the exhibition to promote visitor engagement based on theme of the campaign. Cost must include the concept development, theme specific customised

content production/design, customisation of software and hardware costs, the installation, operation and maintenance of the interactive stations/elements:

- **One AR Station**
- **One VR Station**
- **Two touch screen (minimum of 55 inches in 4K) station**
  
- **Entrance and Exit Elements:**
  - **Fascia, Entrance Arches and Gateways:** Decorative structures that create a welcoming entrance to the exhibition to be placed at the entrance/exits and thematic zone entrances (if any). This may include but not limited to inflatable arches, illuminated gateways, custom-built entrances.
  - **Entrance Lobby:** This should include the following but not be limited to:
    - **One self-contained Visitor Registration cum Interactive Information kiosks** offering details of exhibition, directions etc.
    - **Three Brochure Rack** to access print publicity material [to be given by the Department] related to the exhibition.
    - Large Decorative ribbon along with decorative scissors, large lamps (diya).
  
- First Aid Kit adequate for at least 25 persons.
  
- **Photography and Videography:**
  - Event to be photographed and video graphed to document key moments, emotions, and activities of the event while providing Departments/Ministries with lasting memories and visual records. This should include drone photography/videography as part of the package.
  - Submit a copy of 5 to 10 minutes showreel of everyday proceedings, as well as 5 edited 30 second videos for posting on social media on daily basis. At least 50 high-quality photographs per day spread across the opening and closing days including the intermediary days.
  
- **Report on the Exhibition** must contain the following:
  - Compilation of a standard report on the exhibition comprising Executive Summary, Background on the exhibition, Exhibition layout & Design, Visitor Information (Total number, Demographic information collected through Visitor Registration Information), features of key exhibits, presentations, programmes, along with supporting photographs and videos.
  - Up to ten minutes video capturing the essence of the exhibition which includes introduction, key moments and highlights of the exhibition, Visitor experiences etc.

## **DETAILED DELIVERABLES FOR EXHIBITION (DOMESTIC OR INTERNATIONAL) MORE THAN 1500 SQ FEET AND UP TO 3000 SQ FEET**

[space would be provided by the Department]

**Exhibition Concept Development and Design:** Produce 3D models to visualize the exhibition in a more realistic manner through CAD design and blueprint. The CAD design for the exhibition space includes a meticulously detailed floor plan and 3D model that outline the layout of more than 1500 sq. feet and up to 3000 sq. feet area, emphasising the placement of exhibit displays, interactive stations, and visitor amenities. The design should incorporate precise dimensions, structural elements. It should include the following but not limited to:

- **Floor Plan:** Scale drawing showing the layout and dimensions.
- **Elevation Views:** Views from different angles to represent the design's vertical aspects.
- **Section Views:** Detailed cross-sections of the exhibition space to show construction elements and layout specifics.
- **Construction Details:** Brief on materials, finishes, and assembly mechanism etc.

The cost should include the following but not limited to:

- **Structural Support:** Use plyboard/sunboard or other such high-quality material for creating sturdy and lightweight structures such as partitions, display stands, and backdrops. Ensure that the plyboard/sunboard or other such high-quality material is properly reinforced to support the intended weight and usage.
- **Plenary Session Arena/Engagement Arena** with dais equipped with speakers, mic, monitor, seating arrangements for multiple panel members.
- **Finishing:** Apply appropriate finishes to plyboard/sunboard surfaces.
- **Flooring:** Wooden base with vinyl/carpet covering or other such high-quality practical flooring solution in a manner that is consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Power Supply:** Plan for adequate electrical outlets/power points and power sources for lighting, interactive exhibits, and other equipment. Include contingency plans for power backup.
- **Climate Control/Air-Conditioning:** Implement effective climate control systems to maintain a comfortable temperature of at least 24 degrees centigrade within the exhibition space.
- **Safety:** Incorporate safety features such as fire exits, emergency lighting, fire extinguishers. Agency shall be responsible to ensure safe operations.
- **Accessibility:** Design the space to be fully accessible, including ramps, wide aisles, and easily reachable displays.
- **Lighting:** Employ a combination of ambient, decorative and accent lighting to highlight key areas and exhibits consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.

- **Elevated Platforms and Stages:**
  - Setup any raised platforms or stages/dais' with sturdy, level flooring as per need.
  - Design, production and installation of backdrop for the stage/dais, at least four standees [3w x 6h or 4w x 8h] consistent to the theme of the campaign and design aesthetics.
- **CCTVs, CCTV Monitoring Hub and Basic Public Announcement System**
- **AV System across the exhibition:** Latest and high-quality AV system/speakers for immersive audio experience and ancillary hardware such as mics, mixers, amplifiers, sound filters etc. to output clear high-quality sound. Manage acoustics of the venue to ensure optimal sound quality.
- **Manpower:** Adequate uniformed manpower with accred cards and lanyards as volunteers, housekeeping staff, electricians, carpenters, usherers, security personnel etc. to assist Department in running the exhibition successfully.
  
- **Branding, Signage and Markings:**
  - **Custom Cutouts:** Incorporate at least **10 custom-cut plyboard** elements or such material in unique shapes and designs that align with the exhibition's theme. The cutouts may be wall mounted or have self-standing mechanisms as per need of the design.
  - Design, production and installation of at least **10 printed translite [3w x 6h]** like display panels.
  - Visual representation of the theme of the campaign at strategic locations to communicate about the exhibition objective/theme with objects (logos, murals, sculptures etc.)
  - Aesthetic **floral arrangements [at least 15]** and **planters [at least 15]** at strategic locations in the exhibition space consistent with the campaign needs.
  - At least **10 banners of 12w x 8h feet** size to be placed at key locations identified by Department in the city where the exhibition is being held.
  - At least **10 Standees of 3w x 6h feet** across the venue and important locations identified by the Department.
  - **NOTE:** *Branding material design shall be designed by agency and shall be finalised by the Department in English or Hindi only. Translation into regional languages where necessary shall be responsibility of the agency.*
- **Display Systems:**
  - **6 smart LED TVs of minimum 55 inches** screen size in minimum Full-HD.
  - **3 large LED TVs/LED Video Wall of minimum 75 inches** in minimum Full-HD at the venue to ensure primary proceedings of the exhibition can be watched by visitors from far or other purposes.
  
- **Interactive Stations:** Following campaign relevant interactive elements/stations is to be placed in the exhibition to promote visitor engagement based on theme of the campaign. Cost must include the concept development, theme specific customised content production/design, customisation of software and hardware costs, the installation, operation and maintenance of the interactive stations/elements:
  - **One AR Station**
  - **One VR Station**
  - **One interactive projection wall of 10w x10h feet**

- **One holographic projection/telepresence and**
- **Two touch screen stations (minimum of 55 inches in 4K)**
- **Entrance and Exit Elements:**
  - **Entrance Arches and Gateways:** Decorative structures that create a welcoming entrance to the exhibition to be placed at the entrance/exits and thematic zone entrances (if any). This may include but not limited to inflatable arches, illuminated gateways, custom-built entrances.
  - **Entrance Lobby:** This should include the following but not be limited to:
    - **Reception Desk with four usherer, one receptionist and four multitasking staff** to verify tickets (if any), check-in visitor information, provide information or directions etc.
    - **Two self-contained Visitor Registration cum Interactive Information kiosks** offering details of exhibition, directions etc.
    - **Four Brochure Racks** to access print publicity material [to be given by the Department] related to the exhibition.
    - Large Decorative ribbon along with decorative scissors, large lamps (diya).
- First Aid Kit adequate for at least 25 persons.
- **Photography and Videography:**
  - Event to be photographed and video graphed to document key moments, emotions, and activities of the event while providing Departments/Ministries with lasting memories and visual records. This should include drone photography/videography as part of the package.
  - Submit a copy of 5 to 10 minutes showreel of everyday proceedings, as well as 5 edited 30 second videos for posting on social media on daily basis. At least 50 high-quality photographs per day spread across the opening and closing days including the intermediary days.
- **Report on the Exhibition** must contain the following:
  - Compilation of a standard report on the exhibition comprising Executive Summary, Background on the exhibition, Exhibition layout & Design, Visitor Information (Total number, Demographic information collected through Visitor Registration Information), features of key exhibits, presentations, programmes, along with supporting photographs and videos.
  - Up to ten minutes video capturing the essence of the exhibition which includes introduction, key moments and highlights of the exhibition, Visitor experiences etc.

### **Special Rooms:**

- **Setup and Fabrication of VIP Lounge [250 sq. feet]:** Climate controlled specialised area in an exhibition designed to offer an exclusive and elevated experience for distinguished guests, and important stakeholders. It should provide a high level of

comfort, privacy, and security including personalized hospitality services to enhance their overall experience. It should include the following but not limited to:

- i. A separate, discreet entrance to ensure privacy and exclusivity.
- ii. Plush seating, elegant tables, and high-end materials such as leather or fine fabrics. Equipped with lounge chairs, sofas, private booths, or sectional seating arrangements along with coffee tables, side tables with lamps, and cushions.
- iii. High-speed Wi-Fi, charging stations, and computer/multimedia equipment along with large screens or monitors for presentations, audio systems, and video conferencing facilities.
- iv. Refreshments and beverages [tea, coffee, snacks, water dispenser] in VIP Room **for at least 30 persons per day.**

## **DETAILED DELIVERABLES FOR EXHIBITION (DOMESTIC OR INTERNATIONAL) MORE THAN 3000 SQ FEET AND UP TO 5000 SQ FEET**

[space would be provided by the Department]

**Exhibition Concept Development and Design:** Produce 3D models to visualize the exhibition in a more realistic manner through CAD design and blueprint. The CAD design for the exhibition space includes a meticulously detailed floor plan and 3D model that outline the layout of more than 3000 sq. feet and up to 5000 sq. feet area, emphasising the placement of exhibit displays, interactive stations, and visitor amenities. The design should incorporate precise dimensions, structural elements. It should include the following but not limited to:

- **Floor Plan:** Scale drawing showing the layout and dimensions.
- **Elevation Views:** Views from different angles to represent the design's vertical aspects.
- **Section Views:** Detailed cross-sections of the exhibition space to show construction elements and layout specifics.
- **Construction Details:** Brief on materials, finishes, and assembly mechanism etc.

The cost should include the following but not limited to:

- **Structural Support:** Use plyboard/sunboard or other such high-quality material for creating sturdy and lightweight structures such as partitions, display stands, and backdrops. Ensure that the plyboard/sunboard or other such high-quality material is properly reinforced to support the intended weight and usage.
- **Plenary Session Arena/Engagement Arena** with dais equipped with speakers, mic, monitor, seating arrangements for multiple panel members.
- **Finishing:** Apply appropriate finishes to plyboard/sunboard surfaces.
- **Flooring:** Wooden base with vinyl/carpet covering or other such high-quality practical flooring solution in a manner that is consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Power Supply:** Plan for adequate electrical outlets/power points and power sources for lighting, interactive exhibits, and other equipment. Include contingency plans for power backup.

- **Climate Control/Air-Conditioning:** Implement effective climate control systems to maintain a comfortable temperature of at least 24 degrees centigrade within the exhibition space.
- **Safety:** Incorporate safety features such as fire exits, emergency lighting, fire extinguishers. Agency shall be responsible to ensure safe operations.
- **Accessibility:** Design the space to be fully accessible, including ramps, wide aisles, and easily reachable displays.
- **Lighting:** Employ a combination of ambient, decorative and accent lighting to highlight key areas and exhibits consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Elevated Platforms and Stages:**
  - Setup any raised platforms or stages/dais' with sturdy, level flooring as per need.
  - Design, production and installation of backdrop for the stage/dais, at least four standees [3w x 6h or 4w x 8h] consistent to the theme of the campaign and design aesthetics.
- **CCTVs, CCTV Monitoring Hub and Basic Public Announcement System**
- **AV System across the exhibition:** Latest and high-quality AV system/speakers for immersive audio experience and ancillary hardware such as mics, mixers, amplifiers, sound filters etc. to output clear high-quality sound. Manage acoustics of the venue to ensure optimal sound quality.
- **Manpower:** Adequate uniformed manpower with accred cards and lanyards as volunteers, housekeeping staff, electricians, carpenters, usherers, security personnel etc. to assist Department in running the exhibition successfully.
- **Seating: At least 50 Executive Visitor Chairs, 8 Single seater sofa, 4 Double seater sofa, 6 Coffee Tables in the general access area of the exhibition.**
- **Branding, Signage and Markings:**
  - **Custom Cutouts:** Incorporate **10 custom-cut plyboard** elements or such material in unique shapes and designs that align with the exhibition's theme. The cutouts may be wall mounted or have self-standing mechanisms as per need of the design.
  - Design, production and installation of **15 printed translite [3w x 6h]** like display panels.
  - Visual representation of the theme of the campaign at strategic locations to communicate about the exhibition objective/theme with objects (logos, murals, sculptures etc.)
  - Aesthetic **floral arrangements [at least 20]** and **planters [at least 30]** at strategic locations in the exhibition space consistent with the campaign needs.
  - **10 banners of 12w x 8h feet** size to be placed at key locations identified by Department in the city where the exhibition is being held.
  - **10 Standees of 3w x 6h feet** across the venue and important locations identified by the Department.
  - **NOTE:** *Branding material design shall be designed by the agency and shall be finalised by the Department in English or Hindi only. Translation into regional languages where necessary shall be responsibility of the agency.*
- **Display Systems:**
  - **8 smart LED TVs of minimum 55 inches** screen size in minimum Full-HD.

- **5 large LED TVs/LED Video Wall of minimum 75 inches** in minimum Full-HD at the venue to ensure primary proceedings of the exhibition can be watched by visitors from far or other purposes.
- **Interactive Stations:** Following campaign relevant interactive elements/stations is to be placed in the exhibition to promote visitor engagement based on theme of the campaign. Cost must include the concept development, theme specific customised content production/design, customisation of software and hardware costs, the installation, operation and maintenance of the interactive stations/elements:
  - **Two AR,**
  - **Two VR,**
  - **One interactive projection wall of 10w x10h,**
  - **Four touch screens (minimum of 55 inches in 4K)**
  - **One Kinetic LED Wall of Medium Size [20w x12h feet] including its installation, operation and maintenance for the duration of the exhibition.**
  - **One holographic projection/telepresence elements**
  - **One sound shower element**
- **Entrance and Exit Elements:**
  - **Entrance Arches and Gateways:** Decorative structures that create a welcoming entrance to the exhibition to be placed at the entrance/exits and thematic zone entrances (if any). This may include but not limited to inflatable arches, illuminated gateways, custom-built entrances.
  - **Entrance Lobby:** This should include the following but not be limited to:
    - **Reception Desk with six usherer, two receptionist and five multitasking staff** to verify tickets (if any), check-in visitor information, provide information or directions etc.
    - **Two self-contained Visitor Registration cum Interactive Information kiosks** offering details of exhibition, directions etc.
    - **Six Brochure Racks** to access print publicity material [to be given by the Department] related to the exhibition.
    - Large Decorative ribbon along with decorative scissors, large lamps (diya).
- First Aid Kit adequate for at least 25 persons.
- **Photography and Videography:**
  - Event to be photographed and video graphed to document key moments, emotions, and activities of the event while providing Departments/Ministries with lasting memories and visual records. This should include drone photography/videography as part of the package.
  - Submit a copy of 5 to 10 minutes showreel of everyday proceedings, as well as 5 edited 30 second videos for posting on social media on daily basis. At least 50

high-quality photographs per day spread across the opening and closing days including the intermediary days.

- **Report on the Exhibition** must contain the following:
  - Compilation of a standard report on the exhibition comprising Executive Summary, Background on the exhibition, Exhibition layout & Design, Visitor Information (Total number, Demographic information collected through Visitor Registration Information), features of key exhibits, presentations, programmes, along with supporting photographs and videos.
  - Up to ten minutes video capturing the essence of the exhibition which includes introduction, key moments and highlights of the exhibition, Visitor experiences etc.

### **Special Rooms:**

- **Setup and Fabrication of VIP Lounge [250 sq feet]:** Climate controlled specialised area in an exhibition designed to offer an exclusive and elevated experience for distinguished guests, and important stakeholders. It should provide a high level of comfort, privacy, and security including personalized hospitality services to enhance their overall experience. It should include the following but not limited to:
  - v. a separate, discreet entrance to ensure privacy and exclusivity.
  - vi. Plush seating, elegant tables, and high-end materials such as leather or fine fabrics. Equipped with lounge chairs, sofas, private booths, or sectional seating arrangements along with coffee tables, side tables with lamps, and cushions.
  - vii. High-speed Wi-Fi, charging stations, and computer/multimedia equipment along with large screens or monitors for presentations, audio systems, and video conferencing facilities.
  - viii. Refreshments and beverages [tea, coffee, snacks and water dispenser] in VIP Room for at least 30 persons.

## **DETAILED DELIVERABLES FOR EXHIBITION (DOMESTIC OR INTERNATIONAL) MORE THAN 5000 SQ FEET AND UP TO 10000 SQ FEET**

[space would be provided by the Department]

**Exhibition Concept Development and Design:** Produce 3D models to visualize the exhibition in a more realistic manner through CAD design and blueprint. The CAD design for the exhibition space includes a meticulously detailed floor plan and 3D model that outline the layout of more than 5000 sq. feet and up to 10000 sq. feet area, emphasising the placement of exhibit displays, interactive stations, and visitor amenities. The design should incorporate precise dimensions, structural elements. It should include the following but not limited to:

- **Floor Plan:** Scale drawing showing the layout and dimensions.
- **Elevation Views:** Views from different angles to represent the design's vertical aspects.

- **Section Views:** Detailed cross-sections of the exhibition space to show construction elements and layout specifics.
- **Construction Details:** Brief on materials, finishes, and assembly mechanism etc.

The cost should include the following but not limited to:

- **Structural Support:** Use plyboard/sunboard or other such high-quality material for creating sturdy and lightweight structures such as partitions, display stands, and backdrops. Ensure that the plyboard/sunboard or other such high-quality material is properly reinforced to support the intended weight and usage.
- **Plenary Session Arena/Engagement Arena** with dais equipped with speakers, mic, monitor, seating arrangements for multiple panel members.
- **Finishing:** Apply appropriate finishes to plyboard/sunboard surfaces.
- **Flooring:** Wooden base with vinyl/carpet covering or other such high-quality practical flooring solution in a manner that is consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Power Supply:** Plan for adequate electrical outlets/power points and power sources for lighting, interactive exhibits, and other equipment. Include contingency plans for power backup.
- **Climate Control/Air-Conditioning:** Implement effective climate control systems to maintain a comfortable temperature of at least 24 degrees centigrade within the exhibition space.
- **Safety:** Incorporate safety features such as fire exits, emergency lighting, fire extinguishers. Agency shall be responsible to ensure safe operations.
- **Accessibility:** Design the space to be fully accessible, including ramps, wide aisles, and easily reachable displays.
- **Lighting:** Employ a combination of ambient, decorative and accent lighting to highlight key areas and exhibits consistent with campaign theme, aesthetic appeal, comfort, safety and durability considerations.
- **Elevated Platforms and Stages:**
  - Setup any raised platforms or stages/dais' with sturdy, level flooring as per need.
  - Design, production and installation of backdrop for the stage/dais, at least four standees [3w x 6h or 4w x 8h] consistent to the theme of the campaign and design aesthetics.
- **CCTVs, CCTV Monitoring Hub and Basic Public Announcement System**
- **AV System across the exhibition:** Latest and high-quality AV system/speakers for immersive audio experience and ancillary hardware such as mics, mixers, amplifiers, sound filters etc. to output clear high-quality sound. Manage acoustics of the venue to ensure optimal sound quality.
- **Manpower:** Adequate uniformed manpower with accred cards and lanyards as volunteers, housekeeping staff, electricians, carpenters, usherers, security personnel etc. to assist Department in running the exhibition successfully.
- **Seating:** At least 75 Executive Visitor Chairs, 10 Single seater sofa, 10 Double seater sofa, 10 Coffee Tables in the general access area of the exhibition.
- **Branding, Signage and Markings:**
  - **Custom Cutouts:** Incorporate **15 custom-cut plyboard** elements or such material in unique shapes and designs that align with the exhibition's theme. The

cutouts may be wall mounted or have self-standing mechanisms as per need of the design.

- Design, production and installation of **20 printed translite [3w x 6h]** like display panels.
  - Visual representation of the theme of the campaign at strategic locations to communicate about the exhibition objective/theme with objects (logos, murals, sculptures etc.)
  - Aesthetic **floral arrangements [at least 30]** and **planters [at least 40]** at strategic locations in the exhibition space consistent with the campaign needs.
  - **10 banners of 12w x 8h feet** size to be placed at key locations identified by Department in the city where the exhibition is being held.
  - **10 Standees of 3w x 6h feet** across the venue and important locations identified by the Department.
  - **NOTE:** *Branding material design shall be designed by the agency and shall be finalised by the Department in English or Hindi only. Translation into regional languages where necessary shall be responsibility of the agency.*
- **Display Systems:**
    - **15 smart LED TVs of minimum 55 inches** screen size in minimum Full-HD.
    - **10 large LED TVs/LED Video Wall of minimum 75 inches** in minimum Full-HD at the venue to ensure primary proceedings of the exhibition can be watched by visitors from far or other purposes.
  - **Interactive Stations:** Following campaign relevant interactive elements/stations is to be placed in the exhibition to promote visitor engagement based on theme of the campaign. Cost must include the concept development, theme specific customised content production/design, customisation of software and hardware costs, the installation, operation and maintenance of the interactive stations/elements:
    - **Three AR Station**
    - **Three VR Station**
    - **One interactive projection wall of 10w x10h,**
    - **Five touch screens (minimum of 55 inches in 4K)**
    - **One Kinetic LED Wall of Medium Size [20w x 12h feet] including its installation, operation and maintenance for the duration of the exhibition.**
    - **One holographic projection/telepresence elements**
    - **One sound shower element**
    - **One gesture or motion sensor based station**
  - **Entrance and Exit Elements:**
    - **Entrance Arches and Gateways:** Decorative structures that create a welcoming entrance to the exhibition to be placed at the entrance/exits and thematic zone entrances (if any). This may include but not limited to inflatable arches, illuminated gateways, custom-built entrances.
    - **Entrance Lobby:** This should include the following but not be limited to:
      - **Reception Desk with ten usherer, three receptionist and ten multitasking staff** to verify tickets (if any), check-in visitor information, provide information or directions etc.

- **Three self-contained Visitor Registration cum Interactive Information kiosks** offering details of exhibition, directions etc.
  - **Six Brochure Racks** to access print publicity material [to be given by the Department] related to the exhibition.
  - Large Decorative ribbon along with decorative scissors, large lamps (diya).
- **Photography and Videography:**
    - Event to be photographed and video graphed to document key moments, emotions, and activities of the event while providing Departments/Ministries with lasting memories and visual records. This should include drone photography/videography as part of the package.
    - Submit a copy of 5 to 10 minutes showreel of everyday proceedings, as well as 5 edited 30 second videos for posting on social media on daily basis. At least 50 high-quality photographs per day spread across the opening and closing days including the intermediary days.
  - **Report on the Exhibition** must contain the following:
    - Compilation of a standard report on the exhibition comprising Executive Summary, Background on the exhibition, Exhibition layout & Design, Visitor Information (Total number, Demographic information collected through Visitor Registration Information), features of key exhibits, presentations, programmes, along with supporting photographs and videos.
    - Up to ten minutes video capturing the essence of the exhibition which includes introduction, key moments and highlights of the exhibition, Visitor experiences etc.

### **Special Rooms:**

- **Setup and Fabrication of VIP Lounge [300 sq feet]:** Climate controlled specialised area in an exhibition designed to offer an exclusive and elevated experience for distinguished guests, and important stakeholders. It should provide a high level of comfort, privacy, and security including personalized hospitality services to enhance their overall experience. It should include the following but not limited to:
  - ix. a separate, discreet entrance to ensure privacy and exclusivity.
  - x. Plush seating, elegant tables, and high-end materials such as leather or fine fabrics. Equipped with lounge chairs, sofas, private booths, or sectional seating arrangements along with coffee tables, side tables with lamps, and cushions.
  - xi. High-speed Wi-Fi, charging stations, and computer/multimedia equipment along with large screens or monitors for presentations, audio systems, and video conferencing facilities.
  - xii. Refreshments and beverages [tea, coffee, soft drinks, snacks, water dispenser] in VIP Room for at least 50 persons.
- **Setup and fabrication of Meeting/Conference Room [300 sq feet]:** A Meeting or Conference Room in an exhibition space is a dedicated area designed to facilitate professional discussions, presentations, and collaborative activities. It should include the following but not limited to:

- i. Tables arranged in a U-shape for discussions and interactive sessions along with ergonomic chairs for at least 12 persons.
  - ii. Essential technology for presentations, video conferencing, such as Projector and screen, TV monitors, mic and speaker system, high-definition camera/mic system to facilitate remote participation.
  - iii. High speed Wi-Fi along with sufficient electrical outlets for laptops/device, connection cables such as HDMI/VGA cables and other such components.
- **Medical and First Aid Room [250 sq feet]:** This room at an exhibition is designed to provide attendees with an environment where privacy is ensured and where they can receive medical attention and take care of their well-being in case of emergencies. It should include the following but not limited to:
  - i. **First-Aid Supplies:** Essential items for treating minor injuries or health issues. This typically includes bandages, antiseptics, pain relievers, adhesive tapes, and other basic first-aid materials.
  - ii. **Nursing Station:** A designated area where a nurse or medical professional can attend to attendees. This station is equipped with medical supplies, a desk for documentation.
  - iii. **Examination Area:** A private space with a bed or examination table where medical professionals can conduct assessments or provide care. It may also include basic diagnostic tools such as a thermometer, blood pressure monitor, and stethoscope.

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