

**MINISTRY OF INFORMATION AND BROADCASTING
CENTRAL BUREAU OF COMMUNICATION
(AV PRODUCTION WING)**

Soochna Bhawan, CGO Complex
Lodhi Road, New Delhi - 110003
24th Oct 2024

ADVISORY

Subject: Pre-bid meeting on the RFP No 22201/DCID/RFP-MMA/2425 dated 1st Oct 2024 for Empanelment of Multimedia Agencies with Rate Card – regarding.

This is with reference to the above-mentioned subject wherein prospective bidders, that attended the pre-bid meeting as scheduled on 9th Oct 2024 at 1500 Hrs, had raised several queries on the provisions contained in the RFP 22201/DCID/RFP-MMA/2425 dated 1st Oct 2024.

2. The clarifications on the queries raised by the prospective bidders are enclosed as **Annexure – I.**
3. The corrigendum to the RFP 22201/DCID/RFP-MMA/2425 dated 1st Oct 2024 is enclosed as **Annexure – II.**
4. A checklist of documents to be submitted for the tender is enclosed as **Annexure – III.**
5. The revised RFP with updated provisions highlighted for easy reference is enclosed as **Annexure – IV.**
6. The following dates of the RFP have also been revised:
 - i. Last date and time for submitting the Technical and Financial Bids: 21st Nov 2024 at 1700 Hrs
 - ii. Date of Opening of Technical Bids: : To be announced via advisory on CBC website (<https://cbcindia.gov.in>)
7. All the bidders are requested to take the enclosed clarifications and corrigendum into consideration while submitting their bids.

This issues with the approval of competent authority.


(K Anurag Kumar)
Assistant Director (AV-P)

ANNEXURE – I

The details of queries/statement from the prospective bidders and the clarifications:

S. No	Queries/Statements of Prospective Bidders	Relevant Clause in the RFP	Answers/Clarifications
i.	A request was received for the relaxation of qualification criteria, specifically regarding turnover and experience, for the Executive Panel in accordance with the MSME Procurement Policy.	Page 10-11, Para (1), S No. (iii) to (v)	Please refer to the corrigendum.
ii.	Agencies have requested for allowing Proprietorship firms and Registered Societies to also to participate in the RFP	Page 10 Para (1) S No. (i)	Provision has been incorporated. Please refer to the corrigendum.
iii.	Agencies requested for permitting societies to participate in the RFP	Page 11 Para 2(a) S No (i)	
		Page 12 Para 2(b) S No (i)	
iv.	Agencies requested for permitting Consortiums and Joint Venture to participate in the RFP.	Page 10 Para (1) S No. (i) Page 11 Para 2(a) S No (i) Page 12 Para 2(b) S No (i)	The current provisions with regard to participation of Consortiums/Joint Ventures is retained as two separate panels have already been incorporated in the RFP with different turnover criteria.

v.	Request to re-name Base Panel	Page 15, Para (3)	The current scheme of naming is retained. The term signifies foundational set of deliverables and not capability.
vi.	Video deliverables under Base Panel may also be made to be produced in 4K Quality	Annexure – 2, Sub Matrix 1A	Criteria has been kept to optimise cost and quality.
vii.	An agency indicated that there is a dependency between social media deliverables and Social Media Management, as the latter requires the production of content such as reels and infographics. Hence, base panel also must have social media management.	Annexure – 1 and Annexure -2	No change in such RFP provisions.
viii.	Geographical Presence Criteria, GST certificate may be taken as proof for having a regional office	Page 11, Para (1) S. No (vi)	The current provisions shall be retained.
ix.	What would be the criteria for work allocation or distribution between Base and Executive Panel?	Page 28, Para (19)	Refer to the relevant clause on Page 28, Para (19)
x.	Do Startups have to submit Scratch Videos for Evaluation Purposes?	Page 31, S No. (v) of Evaluation Criteria Table	Yes.
xi.	Any Specific format for submission of non-disclosure?	Page 19, Para (7)	It is part of the standard terms and conditions of the contract. Please refer to Page 19, Para (7)

xii.	Five Years or Six Years in Annexure – E and Annexure – F	Pg 154	It should be read as six. Please refer to the Corrigendum enclosed.
xiii.	<p>Qualitative Evaluation:</p> <p>(i) Should agencies submit the showreel of past work along with the technical bid submission or at the time of presentation</p> <p>(ii) Should agencies submit the scratch videos at the time of presentations or along with technical bid?</p> <p>(iii) When will the topics for scratch video production be announced?</p>	Page 31, S No (iv) and (v) of the Evaluation Criteria Table	<p>(i). Agencies must submit the showreel with supporting documents at the time of presentations as specified in the RFP.</p> <p>(ii). Agencies must submit the scratch videos at the time of presentations as per specifications in the RFP.</p> <p>(iii). Adequate time shall be provided to agencies for creation of scratch videos.</p>
xiv.	In production of a TVC or other deliverables there are fixed and variable cost elements. How will agencies give a single rate for production of all such creatives?	Annexure – 1 and Annexure - 2	Agencies are required to propose a single rate for the production of television commercials (TVCs) and other deliverables while keeping both fixed and variable cost elements in consideration.
xv.	Request to make evaluation criteria on cumulative turnover basis of the past six years instead of average of turnover of past six years.	Page 29, S No (i) of the Evaluation Criteria Table	No change in such RFP provisions.
xvi.	What would be the volume of work that would be assigned to each agency.	Page 28, Para (19)	Please refer to the clause on Page 28, Para (19)

xvii.	Would work orders issued to third-party for which an agency has rendered work be considered especially in case of Startups?	Page 13, Para No 2(b) S. No (iv)	The evaluation criteria require that all qualifications and experience be directly attributable to the agency submitting the proposal.
xviii.	Outdoor Creatives Design only, or charges for hosting it at a site also included?	S. No 17 at Sub Matrix 3 on Page 55 and S. No 17 at Sub Matrix 3A on Page 142	The rates being sought are only for the design of outdoor creatives. Please refer to the concerned description column for details.
xix.	Which work order shall be considered under production work?	Definitions and Explanations Section of the RFP on Page 4	Please refer to the definition of “non-media buying sources” at Page 4.
xx.	Agencies requested to make Outreach Related Deliverables also optional in Executive Panel	Annexure – 1, Sub Matrix 5 on Page 63	The scope of work of Executive Panel is clearly defined.
xxi.	Can Agency apply for both the panels?	Page 17, Para (8)	Please refer to Para (8) on Page 17 for more details.
xxii.	What is the purpose of the EMD?	General Query	To safeguard against a bidder's withdrawing or altering its bid during the bid validity period, Earnest Money Deposit (EMD) is obtained from the bidders.
xxiii.	For Government Work Experience Work order may be considered as the only proof.	Page 12, S No (iv) of the Pre-Qualification for Base Panel (for Non-Startups)	Please refer to the corrigendum.
xxiv.	Is Exhibition work and Events counted part of production revenue definition?	General Query	Please refer to the definition of “non-media buying sources” at Page (4) of the RFP and corrigendum.
xxv.	Certain agencies have requested that On-tap Empanelment may be withdrawn from the RFP.	Para (21), Page 8	No change in such RFP provisions.
xxvi.	Can agencies with experience only in the private sector campaigns but not	Page 10, Para (1) S. No (iv)	The clause is mandatory. Please refer to Page 10, Para (1) S. No (iv).

	Government campaigns apply for the Executive Panel?		
xxvii.	Can Financial Bids be submitted online or only strictly to be hard copy?	General Query	Financial bids must be submitted ONLY offline through a sealed envelope as per instructions in the RFP. Please refer to Checklist enclosed along with the Corrigendum Advisory.
xxviii.	What weight does CBC give to creative samples compared to financial bids when determining the winning agency?	Page 31, S. No (v) of the Evaluation Criteria table.	This is an empanelment and not a tender to identify a single vendor for works. The weightage assigned to Creative samples is specified in the Evaluation Criteria table on Page 31, S. No (iv) and (v).
xxix.	How will CBC address predatory pricing and abnormally low bids?	Page (7), Para (11)	Please refer to Para (11) on Page 7
xxx.	Will there be any provisions for milestone-based payments?	General Query	Payment shall be made only after obtaining work completion from the client Department/Ministry.
xxxi.	Please explain non-buying media?	Definitions and Explanations Section Page (4)	Please refer to the definitions section on Page 4 of the RFP and corrigendum.
xxxii.	For Executive Panel, the pandemic significantly affected many businesses. Despite our efforts to maintain operations and meet our targets, the circumstances posed considerable challenges that impacted our turnover. Given these unprecedented times, it is requested	Page 10, Para (1), S. No (iii)	While calculating average turnover or multimedia production revenue, provision to choose three best years out of previous six years has already been provided in the RFP.

	to consider reducing the turnover requirement for business evaluation.		
xxxiii.	CA certificate should reflect the total business turnover or if it should be based specifically on the scope of work.	Annexure - E and Annexure - F	In case of Executive Panel relevant Certificate is to be given as per Annexure – E and in case of Base Panel it is to be given as per Annexure – F .
xxxiv.	It appears that the base panel is currently restricted to creative work. Would it be possible to shift some aspects of the executive tasks to the base panel as well?	Annexure – 2	The scope of work is clearly defined in the RFP.
xxxv.	Whether national-level events and exhibitions can be allocated to the base panel?	Annexure - 2	The scope of work is clearly defined in the RFP.
xxxvi.	For MSME exemption, do we need to submit only the MSME certificate, or are there additional documents needed?		MSME Certificate alone as proof is acceptable.
xxxvii.	Annexures – C, D, G, J, do they need to be given on Letter head?	Annexures C, D, G and J	Yes. They have to be on the letterhead of the organisation.
xxxviii.	We have already registered on website for this RFP, when we open the page, it shows – Are you registered as AV Producer with CBC? Do we need to say ‘Yes’?	General Query	In order to help agencies that are already empanelled with CBC as AV Producers to apply for the RFP, a provision has been made available for fetching basic Information such as Name, Address and Documents already available with CBC imported to the RFP application. However, agencies may carefully re-check all the information before finally submitting their application.
xxxix.	What are the relaxations to MSMEs in Minimum Turnover and Processing Fee	Para (18) on Page 8 Para (17) on Page 7	Processing Fee is mandatory for MSMEs/Startups. Please refer to Para (18) on Page 8. MSMEs and Startups are however exempted from EMD. Please refer to Para (17) on Page 7.

xl.	Difference between Executive and Base Panel	General Query	Scope of Work for Executive and Base Panel is clearly specified in the RFP. Please refer to Para (3), (4) and (5) on Page 15 to 17
xli.	Since MSME clause is applicable for executive panel too, then as per the MSME rule the turnover relaxation must be given to all the agencies if they have the experience of the work as per the eligibility criteria of executive panel		Please refer to the corrigendum.
xlii.	AR Production is not included in the Base panel empanelment scope of work, but it is mentioned in the selection criteria.	Page 31, Qualitative Evaluation, S. No (v), Sub-point (viii)	Please refer to the Corrigendum.
xliii.	Kindly allow to submit technical bid offline mode only.	Para (3), Page 5	It is mandatory to fill the application form online. Please refer to Part I of the RFP for detailed instructions on bid submission.
xliv.	Do we need to submit the presentation material along with the Technical Bid at the time of submission of tender or later at the time of presentation. Kindly specify.	General Query	The material may be submitted to CBC at the time of presentation. A suitable advisory will be issued at relevant time.
xlv.	Page 10 - Under Pre-Qualification Criteria for Executive Panel: Point iv: In Multimedia Campaign : Request you to please give an option to submit the Invoice and Payment proof if we are unable to get the Completion Certificate.	Page 10, Para (1), S. No (iv)	Related Work orders from Government body or work completion certificate from Government Body are to be submitted.

xlvi.	Addendum submitted by Acadian technologies Pvt Ltd.	Annexure - 2	The submission was considered by the committee. Existing provisions on Scope of Work retained.
xlvii.	Amendments Submitted by M/s Panchtatva Advertising, M/s Mode Advertising & Marketing Pvt Ltd, M/s Global Media, M/s MBT Creative Communication Pvt Ltd., M/s Grass Valley Films and others.	Multiple Provisions of the RFP	The submission was considered by the committee. In response to the detailed queries above, it has been answered suitably and refer to corrigendum.
xlviii.	As per CVC guidelines for tendering, annual turnover criteria should be 30% of the estimated cost. Kindly amend the turnover criteria accordingly.		RFP provisions have been framed keeping in mind extent rules and guidelines with respect to empanelment of agencies.
xlix.	An agency requested that the work order details and contract they submit may be treated confidentially.		Please refer to the corrigendum.

Corrigendum

S. No	Relevant Clause in the RFP	Current Clause	Corrigendum
a.	All Sub Matrices in Annexure – 1 and Annexure - 2	L-1 Rate (in INR) without GST	This should be read as: Rate (in INR) without GST
b.	Page 10 Para (1) S No. (i)	<p>The bidder should be one of the following registered entities:</p> <ul style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932 (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 <p>Note: Consortiums/Joint Ventures will not be allowed.</p>	<p>The bidder should be one of the following registered entities:</p> <ul style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932 (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 iv. Proprietorship Firms registered under relevant law v. Societies Registered under relevant law <p>Note: Consortiums/Joint Ventures will not be allowed.</p>
c.	Page 11 Para 2(a) S No (i)	<p>The bidder should be one of the following registered entities:</p> <ul style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932. (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 	<p>The bidder should be one of the following registered entities:</p> <ul style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932 (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013

		<p>Note: Consortiums/Joint Ventures will not be allowed.</p>	<p>iv. Proprietorship Firms registered under relevant law</p> <p>v. Societies Registered under relevant law</p> <p>Note: Consortiums/Joint Ventures will not be allowed.</p>
d.	Page 12 Para 2(b) S No (i)	<p>The bidder should be one of the following registered entities:</p> <ol style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932. (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 <p>Note: Consortiums/Joint Ventures will not be allowed.</p>	<p>The bidder should be one of the following registered entities:</p> <ol style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932 (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 iv. Proprietorship Firms registered under relevant law v. Societies Registered under relevant law <p>Note: Consortiums/Joint Ventures will not be allowed.</p>
e.	Page 10 Para (1) S No. (i) Column titled 'Documentary Evidence'	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. 	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. • Registration Certificate of Proprietorship firm • Certificate of Society Registration
f.	Page 11 Para 2(a) S No (i) Column titled 'Documentary Evidence'	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. 	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc.

			<ul style="list-style-type: none"> • Registration Certificate of Proprietorship firm • Certificate of Society Registration
g.	Page 12 Para 2(b) S No (i) Column titled 'Documentary Evidence'	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. 	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. • Registration Certificate of Proprietorship firm • Certificate of Society Registration
h.	Page 12, S No (iv) of the Pre-Qualification for Base Panel (for Non-Startups) – column titled 'Documentary Evidence'	Related Work Orders along with Work Completion Certificates.	Related Work Orders from Government Body or Work Completion Certificate by Government Body.
i.	Page 10, Para (1), S. No (iii)	<p>Turnover:</p> <ul style="list-style-type: none"> i. At least ₹ 50 Cr of Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19. (and) ii. Average Revenue of at least ₹ 10 Crore from non-media buying sources (creative/production revenue) in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, and 2018-19] 	<p>Turnover:</p> <ul style="list-style-type: none"> i. At least ₹ 50 Cr of Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19. Provided that, for MSMEs, it shall be at least ₹ 30 Cr of Average Turnover in any 3 FYs out of preceding 6 FYs. (and) ii. Average Revenue of at least ₹ 10 Crore from non-media buying sources (creative/production revenue) in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, and 2018-19] - is applicable to all applicants.

j.	Page 29, S. No (i) of Evaluation Criteria Table	<p>Evaluation Based on Turnover and Experience</p> <p>Turnover:</p> <p>Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20 and 2018-19:</p> <p><u>Executive Panel:</u></p> <ul style="list-style-type: none"> i. Rs.50 Crore to 100 Crore – 7 Marks ii. More than Rs.100 Crore and up to 150 Crore – 9 Marks iii. More than Rs.150 Crores – 10 Marks <p><u>Base Panel:</u></p> <p><u>For agencies other than Startups:</u></p> <ul style="list-style-type: none"> i. Rs.5 Crore to 10 Crore – 7 Marks ii. More than Rs.10 Crore and up to 15 Crore – 9 Marks iii. More than Rs.15 Crores – 10 Marks <p><u>For Startups:</u></p> <ul style="list-style-type: none"> i. Up to Rs 1 Crore – 7 Marks ii. More than Rs.1 Crore and up to Rs 2 Crore – 9 Marks iii. More than Rs. 2 Crores – 10 Marks 	<p>Evaluation Based on Turnover and Experience</p> <p>Turnover:</p> <p>Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20 and 2018-19:</p> <p><u>Executive Panel:</u></p> <ul style="list-style-type: none"> i. Rs.50 Crore to 75 Crore – 7 Marks ii. More than Rs.75 Crore and up to 100 Crore – 9 Marks iii. More than Rs.100 Crores – 10 Marks <p><u>For MSME's applying for Executive Panel:</u></p> <ul style="list-style-type: none"> i. Rs.30 Crore to 50 Crore – 7 Marks ii. More than Rs.50 Crore and up to 75 Crore – 9 Marks iii. More than Rs.75 Crores – 10 Marks <p><u>Base Panel:</u></p> <p><u>For agencies other than Startups:</u></p> <ul style="list-style-type: none"> i. Rs.5 Crore to 10 Crore – 7 Marks ii. More than Rs.10 Crore and up to 15 Crore – 9 Marks iii. More than Rs.15 Crores – 10 Marks <p><u>For Startups:</u></p>

			<ul style="list-style-type: none"> i. Up to Rs 1 Crore – 7 Marks ii. More than Rs.1 Crore and up to Rs 2 Crore – 9 Marks iii. More than Rs. 2 Crores – 10 Marks
k.	Page 22, New Para (16) Added	NEW CLAUSE	Documents, materials, and information submitted by the agencies to CBC in relation to contracts and work orders for the purposes of technical evaluation (hereinafter referred to as "Confidential Information") shall be deemed confidential. CBC will not be obliged to disclose, publish, or disseminate any third party Confidential Information without the prior consent of such agency.
l.	Page (4), Term ‘Non-Media Buying Sources’	Revenue generated in a given year of an entity through services rendered for generation of production of print and audio-visual creatives for TV/Radio/Animation/Digital Platforms and outreach/exhibitions but does not include revenue made through placing advertisements by the agency/firm earned through agency commission.	Revenue generated, for works defined within the scope of this RFP, in a given year of an entity, through services rendered for design/production of print and audio-visual creatives for TV/Radio/Animation/Digital Platforms and outreach/exhibitions. It does not include revenue made through releasing advertisements by an agency/firm in the form of agency commission.
m.	Page 153, Annexure – E	This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last five years, as given below:	This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last six years, as given below:
n.	Page 154, Annexure - F	This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last five years, as given below:	This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last six years, as given below:

o.	Page 31, Qualitative Evaluation, S. No (iv), Sub-point (vi)	One past showreel of Flash Mob or Nukkad Natak [Only applicable to Executive Panel]	One past showreel of Flash Mob or Nukkad Natak
p.	Page 31, Qualitative Evaluation, S. No (v), Sub-point (viii)	One AR Video Demonstration up to 30 seconds	One AR Video Demonstration up to 30 seconds [only applicable to Executive Panel]
q.	Page 159, Annexure – K	Amendments/Clarifications/Corrigenda/Errata/etc. ...	Prebid Advisory /Amendments /Clarifications/ Corrigenda/ Errata etc. issued in respect of the tender documents.
r.	Page 151, Annexure – C	New Addition	[To be submitted by bidder on Stamp Paper of Rs. 100/-] [Declaration shall be notarized]
s.	Page (5), Para (1)(a)	Last date and time for submitting the Technical and Financial Bids: 11 th Nov 2024 till 1700 Hrs as per format given in the online application form (Technical Bid) and applicable Annexure - I or Annexure - II (Financial Bid).	Last date and time for submitting the Technical and Financial Bids: 21 st Nov 2024 till 1700 Hrs as per format given in the online application form (Technical Bid) and applicable Annexure - I or Annexure - II (Financial Bid).
t.	Page (5), Para (1)(b)	Date of Opening of Technical Bids: 12 th Nov 2024 at 1100 Hrs	Date of Opening of Technical Bids: To be announced via advisory on CBC website (https://cbcindia.gov.in)

CHECKLIST OF DOCUMENTS

Stage of RFP	Executive Panel	Base Panel
Technical Bid Submission Stage	<p>1. Fill the online application form at https://cbcindia.gov.in</p> <p>ENVELOPE 1:</p> <p>2. Take a Print-out of the application form along with all the supporting documents and submit the same with proper indexing:</p> <ol style="list-style-type: none"> a. Legal Entity Status Documents such as Certificate of Incorporation, Copy of MoA, AoA, Partnership deed, Terms of Association as applicable to the legal entity as specified in the RFP b. Certified Copy of Profit & Loss Statements c. Statutory Auditor Certificate as per Annexure – E on the letterhead. d. MSME Certificate (if applicable) e. Copies of Work Orders/Work Completion Certificates as proof of Government Work Experience [signed and stamped by bidder] f. Copies of Work Orders and Work Completion Certificates as proof of Private Sector Work g. Rent/Lease Agreements in case as proof of National Presence h. Copy of PAN Card i. Copy of GST Registration Certificate j. Declaration as per Annexure – C as notarized affidavit on Rs 100 Stamp paper k. Forwarding letter as per Annexure – K 	<p>1. Fill the online application form at https://cbcindia.gov.in</p> <p>ENVELOPE 1:</p> <p>2. Take a Print-out of the application form along with all the supporting documents and submit the same with proper indexing:</p> <ol style="list-style-type: none"> a. Legal Entity Status Documents such as Certificate of Incorporation, Copy of MoA, AoA, Partnership deed, Terms of Association as applicable to the legal entity as specified in the RFP b. Certified Copy of Profit & Loss Statements c. Statutory Auditor Certificate as per Annexure – F on the letterhead. d. MSME Certificate or Startup Certificate if applicable e. Copies of Work Orders/Work Completion Certificates as proof of Government Work Experience [signed and stamped by bidder] – <i>not applicable to Startups</i> f. Copies of Work Orders and Work Completion Certificates as proof of Private Sector Work g. Copy of PAN Card h. Copy of GST Registration Certificate i. Declaration as per Annexure – C as notarized affidavit on Rs 100 Stamp paper j. Forwarding letter as per Annexure – K

	<p>l. Copy of the entire RFP duly signed and stamped on all pages</p> <p>3. Proof of Payment of Processing Fee (Payment Acknowledgement Receipt)</p> <p>ENVELOPE 2:</p> <p>4. Financial Bid (Annexure - 1) in a sealed envelope [HARD COPY ONLY], not to be submitted or uploaded anywhere online.</p> <p>5. Copy of the Microsoft Excel Document where the financial bid quotes are filled – to be submitted in a pen drive along with this envelope.</p> <p>ENVELOPE 3:</p> <p>6. Annexure - B: EMD Bank Guarantee Format OR Proof of EMD Exemption</p>	<p>k. Copy of the entire RFP duly signed and stamped on all pages</p> <p>3. Proof of Payment of Processing Fee (Payment Acknowledgement Receipt)</p> <p>ENVELOPE - 2:</p> <p>4. Financial Bid (Annexure - 2) in a sealed envelope [HARD COPY ONLY], not to be submitted or uploaded anywhere online.</p> <p>5. Copy of the Microsoft Excel Document where the financial bid quotes are filled – to be submitted in a pen drive along with this envelope.</p> <p>ENVELOPE -3:</p> <p>6. Annexure - B: EMD Bank Guarantee Format OR Proof of EMD Exemption</p>
Evaluation of Technically Qualified Bidders	<p>Qualitative Evaluation Documents to be submitted during technical presentations:</p> <ol style="list-style-type: none"> Showreel containing the creatives of past work as applicable to Executive Panel Work Order/Work Completion Certificates for all works presented to the Evaluation Committee in format as per Annexure – J Scratch Creatives produced on the topic/ theme assigned by CBC [Note: Thems shall be announced via an Advisory on CBC website (https://cbcindia.gov.in)] 	<p>Qualitative Evaluation Documents to be submitted during technical presentations:</p> <ol style="list-style-type: none"> Showreel containing the creatives of past work as applicable to Executive Panel Work Order/Work Completion Certificates for all works presented to the Evaluation Committee in format as per Annexure – J Scratch Creatives produced on the topic/ theme assigned by CBC [Note: Thems shall be announced via an Advisory on CBC website (https://cbcindia.gov.in)]
Contract Signing by Qualified Bidders	<ol style="list-style-type: none"> Performance Bank Guarantee as per Annexure – H Stamp Paper for execution of the contract 	<ol style="list-style-type: none"> Performance Bank Guarantee as per Annexure – H Stamp Paper for execution of the contract

NOTE: ENVELOPE 1, ENVELOPE 2 AND ENVELOPE 3 MUST BE SUBMITTED IN SEALED MASTER ENVELOPE.

ANNEXURE - IV

REQUEST FOR EMPANELMENT OF
MULTIMEDIA AGENCIES WITH RATE CARD FOR CAMPAIGNS OF
GOVERNMENT OF INDIA
(RFP No. 22201/DCID/RFP-MMA/2425)

ISSUED BY

CENTRAL BUREAU OF COMMUNICATION
MINISTRY OF INFORMATION AND BROADCASTING
SOOCHNA BHAWAN, CGO COMPLEX
LODHI ROAD, NEW DELHI – 110003

OCTOBER 2024

INTRODUCTION AND BACKGROUND

RFP No. 22201/DCID/RFP-MMA/2425

Central Bureau of Communication (CBC) is a unit of the Ministry of Information and Broadcasting, that has the mandate of providing 360-degree communication solutions to Ministries, Departments, Public Sector Undertakings (PSUs), and autonomous bodies. The Bureau undertakes various campaigns by using different vehicles of communication viz., Print Media advertising, Audio Visual (TV, Radio) Campaigns, dissemination through Multimedia Exhibitions, Outdoor Campaigns and Digital Media amongst others.

2. CBC seeks to engage multimedia agencies for creative work production related to the design of multimedia campaign creatives focused on Government schemes, programmes, and initiatives. Bids are invited from agencies fulfilling the eligibility criteria as mentioned in the RFP. Agencies would be empanelled in two categories viz., Executive Panel and Base Panel, and rates would be discovered separately for each panel. The details on the scheme of empanelment and the eligibility criteria are mentioned in Part I of the RFP.

- i. The printout of Technical Bid filled online duly signed and stamped on each page along with the soft copy in a Pen Drive to be submitted in an envelope [Envelope 1 superscribed as “Technical Bid”]
- ii. EMD (if not applicable relevant EMD exemption document for MSME/Startups need to be enclosed) and non-returnable processing fee receipt must be submitted in a separate envelope. [Envelope 2 superscribed as “EMD”]
- iii. All the pages of this RFP duly signed and stamped on each page should be separately submitted in an envelope. [Envelope 3 super scribed as “Signed RFP”]
- iv. The Financial Bid should be submitted in separate sealed envelopes clearly mentioning the Title of the RFP, RFP Number and Date of Opening of the Technical/Financial Bids as applicable. [Envelope 4 superscribed as “Financial Bid”]
- v. **All the above envelopes should be placed in a sealed master envelope superscribed with the Title of the RFP, RFP Number and Date of Opening of Technical Bid.**

3. The contact details for sending the bids or seeking any clarification on the RFP is as follows:

Bids/Queries to be addressed to:	Sh Satti Kishore Kumar, Joint Director, CBC
Postal Address for sending the Bids:	Room No. 270, Sochna Bhawan, CGO Complex, Lodhi Road, New Delhi-110003
Telephone Number	011-24369364
Email	avempanelment.cbc@gmail.com

4. The RFP is divided into the following **seven** parts in this document.

- i. **Part I:** Contains General Information and instructions for the Bidders about the RFP such as the time, place of submission and opening of tenders, validity period, etc.
- ii. **Part II:** Qualification Criteria
- iii. **Part III:** Contains essential details of the scope of work, services required, deliverables, etc.
- iv. **Part IV:** Contains Standard Conditions of RFP, which will form part of the contract with the successful bidder(s).
- v. **Part V:** Contains Special Conditions applicable to this RFP and which will also form part of the contract with the successful bidder(s).
- vi. **Part VI:** Contains Evaluation Criteria.
- vii. **Part VII:** Format for Submission of Bids (Details of Annexures)

5. This RFP is being issued with no financial commitment, and CBC reserves the right to change or vary any part thereof at any stage. CBC also reserves the right to withdraw the RFP at any stage.

DEFINITIONS AND EXPLANATIONS

Term	Explanation/Definition
Non-media buying sources	Revenue generated, for works defined within the scope of this RFP, in a given year of an entity, through services rendered for design/production of print and audio-visual creatives for TV/Radio/Animation/Digital Platforms and outreach/exhibitions. It does not include revenue made through releasing advertisements by an agency/firm in the form of agency commission.
Last Six Years or 6FYs in the document would be	2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19 unless specifically mentioned differently.
Last Ten Years	2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19, 2017-18, 2016-17, 2015-16, 2014-15 unless specifically mentioned differently.
Government means	Central Government, State Government, Central PSUs, State PSUs, Public Sector Banks, Autonomous Bodies, Regulatory Bodies, Statutory Bodies etc.
Installation Cost	Charges for setting up the experience or interactive station, including any necessary structural modifications, positioning, and initial calibration along with the necessary manpower.
Operation Cost	Costs associated with running the experience or interactive station, such as power consumption and any operational staff required to manage and oversee its use.
Maintenance Cost	Ongoing expenses for servicing, repairs, and regular upkeep to ensure the experience or interactive station remains in optimal working condition for the duration of the exhibition.
Software Cost	Cost for any software required to operate the experience or interactive station, including any licensing or subscription costs, costs of customisation of software for the campaign specific application.
Hardware Cost	Costs related to equipment needed for the setup of the experience or interactive station and any other additional hardware components or accessories needed for the experience or interactive station's operation and integration.
Content Production Cost	Costs for creating and customising content to be displayed in the experience or interactive station, which may include conceptualisation and designing of content, production of videos, animation, and programming needed if any. All other such costs related to content to be used on the experience or interactive stations.

PART I: GENERAL INFORMATION

1. Important Dates and Time:

a. **Last date and time for submitting the Technical and Financial Bids: 21st Nov 2024 till 1700 Hrs** as per format given in the online application form (Technical Bid) and applicable Annexure - I or Annexure - II (Financial Bid).

b. **Time and Date of opening of technical and financial bids:**

Date of Opening of Technical Bids	To be announced via advisory on CBC website (https://cbcindia.gov.in)
Date of Opening of Financial Bids	Will be notified through an advisory

- i. The financial bids of only technically qualified agencies/service providers will be opened.
- ii. If due to any exigency, the due date for opening of the proposals is declared a closed holiday, the proposals will be opened on the next working day at the same time or on any other day/time, as intimated by the CBC.

c. **Pre-bid Meeting:** The Pre-bid briefing will take place on 9th Oct 2024 at 1500 Hrs or as per the latest advisory from CBC on the matter.

2. The sealed bids should be deposited/submitted before the due date and time. The responsibility to ensure that bids are submitted successfully lies with the bidder. No exemptions shall be granted under any grounds whatsoever.

3. **Manner of depositing the Bids:** The technical bids have to be filled online by clicking at partner area on CBC website <https://cbcindia.gov.in>. A link “Application for Multimedia Agencies with Rate Card” can be seen. After clicking it the application can be filled by following the on-screen prompts. However, the financial bids should be submitted only physically.

4. Processing fees, technical bid [essential documents such as application form, undertaking by Agency, agency’s financial documents, work orders, registration certificate, annual profit and loss statements etc.] must be submitted online on the portal. The printout of the technical bid with these essential documents, EMD, and receipt of payment of non-returnable processing fee paid online must be submitted in an envelope as mentioned at para (2) in the Introduction and Background Chapter. The financial bid must be submitted **ONLY** in hard copy in the specified format of this RFP. Sealed Bids should be submitted at the address mentioned at Para (3) in the introduction and background chapter of this document by hand or by registered post/speed post so as to reach before the due date and time. Bids received after the due date and time will not be considered. No responsibility will be taken for postal delay or non-delivery/non-receipt of Bid documents. Bids sent by FAX or e-mail will not be considered. Only those bids

which are submitted to the mentioned address within the due date and time will qualify to be opened. The Financial Bid, to be submitted in a separate sealed envelope, should be duly stamped and signed by the authorized signatory on all the pages. ***The Financial Bids which are not submitted in a separate sealed envelope or are not stamped and signed by the authorized signatory on all the pages or incompletely filled shall be summarily rejected.***

5. Place of Opening of Technical/Financial Bids:

Main Conference Room, Second Floor,
Central Bureau of Communication, Soochna Bhawan,
Lodhi Road, New Delhi -110003

- 6. Representatives of Bidders:** The Bidders may depute their representatives, duly authorized in writing, to attend the opening of technical Bids on the due date and time. The eligible agencies will be decided based on the qualification documents and financial bids will be opened for all the technically qualified agencies/service providers to arrive at the rates.
- 7. Forwarding of Bids:** Bids should be forwarded by the Bidders under their original memo/letter head, inter alia, furnishing details like PAN, GST Number, and Bank Branch address with e-payment Account etc. with complete postal & e-mail address of their office and the mobile number on which the Agency can be contacted. [Forwarding Bid Format enclosed as **Annexure - K**]
- 8. Clarification regarding contents of the RFP:** A prospective bidder who requires clarification regarding the contents of the bidding documents may forward the queries vide e-mail to avempanelment.cbc@gmail.com referring to the RFP title, number and date, not later than 5 days prior to the last date of submission of the Bids. Copy of the queries and CBC's clarification will be posted on CBC's website – <https://cbcindia.gov.in> for information of all prospective bidders.
- 9. Modification or Withdrawal of Bids:** A bidder may modify or withdraw the bid after submission provided that the written notice of modification or withdrawal is received by CBC prior to the deadline prescribed for submission of bids. A withdrawal notice may be sent by e-mail but it should be followed by a signed confirmation copy to be sent by post and such signed confirmation should reach CBC no later than the deadline for submission of bids. **No bid shall be modified after the deadline for submission of bids. No bid may be withdrawn in the interval between the deadline for submission of bids and the expiration of the period of bid validity specified. Withdrawal of a bid during this period will result in the Bidder's forfeiture of bid security.**
- 10. Clarification on the contents of the Bid:** During the evaluation and comparison of bids, CBC may, at its discretion, ask the bidder for clarification of the bid. The request for clarification will be given in writing and no change in prices or

substance of the bid will be sought, offered, or permitted. No post-bid clarification on the initiative of the bidder will be entertained.

- 11. Predatory Pricing/Abnormally Low Bids:** If the financial bid appears so low that it raises material concerns as to the capability of the bidder to perform the contract at the offered price, CBC, may, in such cases seek written clarifications from the bidder, including detailed price analyses of its bid price in relation to scope, schedule, allocation of risks and responsibilities, and any other requirements of the bid document. If, after evaluating the price analyses, CBC determines that the bidder has substantially failed to demonstrate its capability to deliver the contract at the offered price, CBC may reject the bid/proposal.
- 12. Rejection of Bids:** Canvassing by the Bidder in any form, unsolicited letter and post-tender correction may invoke summary rejection with forfeiture of EMD. Conditional tenders will be rejected.
- 13. Unwillingness to Quote:** Bidders unwilling to quote should ensure that intimation to this effect reaches before the due date and time of opening of the Bid, failing which the defaulting Bidder may be delisted for the given range of items as mentioned in this RFP.
- 14. Validity of Bids:** The Bids should remain valid for a period of SIX months from the last date of submission of the Bids.
- 15. Earnest Money Deposit (EMD):** Bidders are required to submit Earnest Money Deposit (EMD) for an amount of Rs. 25,00,000/- (Twenty Five Lakh Rupees) along with their bids in the case of Executive Panel and Rs. 10,00,000/- (Ten Lakh Rupees) along with their bids in case of Base Panel. The EMD may be submitted in the form of an Account Payee Demand Draft in favor of Pay and Accounts Officer, CBC or Bank Guarantee from any of the Public Sector Banks or a Private Sector Bank authorised to conduct Government business in the format as mentioned at **Annexure-B**. EMD is to remain valid for a period of forty-five (45) days beyond the final bid validity period. EMD of the unsuccessful bidders will be returned at the earliest after expiry of the final bid validity and latest on or before the 30th day after the award of the contracts are executed with selected agencies.
- 16.** The EMD of the successful bidder would be returned, without any interest whatsoever, after the receipt of Performance bank guarantee from them as called for in the contract. **The EMD will be forfeited if the bidder withdraws, amends, impairs or derogates from the tender in any respect within the validity period of the tender.**
- 17. EMD Exemption:** Agencies that furnish an MSME certificate (Udyog Aadhaar Memorandum) and Startups (DPIIT Startup Recognition Certificate) with their bids

shall be exempted from the payment of EMD as per the Public Procurement Policy for Micro and Small Enterprises (MSEs), 2012

- 18. Processing Fee:** All agencies including MSMEs/Startups must pay a non-refundable processing fee of Rs 25,000/- in case of Executive Panel and Rs. 10,000/- in case of Base Panel at the time of submission of technical bids.
- 19. Two Bid System:** It is a two-bid system. The technical bids will be opened on date specified in Para (1) above and shall be evaluated based on the technical criteria and eligibility documents. Their proposals will be evaluated based on their technical documents. Date of opening of financial/price bid will be intimated after evaluation and acceptance of technical bids by CBC to technically qualified bidders. Financial/price bids of only those firms will be opened, whose technical bids are found compliant/suitable after technical evaluation is done by CBC.
- 20. Period of Empanelment:** The panel formed through this RFP will be **valid for two years and will be extendable for one additional year** with approval of Pr. DG: CBC/DG: CBC.
- 21. On-tap Empanelment:** CBC at its discretion can invite applications for technical empanelment from other agencies for the executive/base multimedia panel with rate card at the L-1 rates discovered under this RFP at periodic intervals under both Executive and Base Panel. The validity for which such agencies are empanelled will be coterminous with the validity of parent panel under this RFP. The decision of PrDG/DG, CBC in this regard shall be final. Agencies that did not qualify in the earlier round would also be eligible to re-apply, after a cooling-off period of one year.
- 22. Preparation of Proposal:** The Respondent shall comply with the following related information during the preparation of the proposal –
- a. The Proposal shall conform to the provisions of RFP. Any interlineations, erasures or over writings shall be valid only if they are initialed by the authorized person signing the Proposal.
 - b. The Proposal (technical and financial) shall be typed/printed or written in indelible ink (if required) and shall be signed and stamped by the Respondent or duly authorized person(s) all the pages of the tender documents to bind the Respondent to the contract. The letter of authorization shall be indicated by written Power of Attorney and shall accompany the proposal. Any proposal which is not duly signed and stamped by the authorized signatory on all the pages of the tender may be summarily rejected.
 - c. Proposals received by Fax shall be treated as defective, invalid and rejected. Only detailed complete proposals in the form indicated in this

RFP and received/submitted prior to the closing time and date of the proposal shall be taken as valid.

PART II: PRE - QUALIFICATION CRITERIA

CBC shall form two panels:

- i. Executive Multimedia Panel with Rate Card and
- ii. Base Multimedia Panel with Rate Card which includes Startups/MSMEs and other agencies as per the pre-qualification criteria specified below.

1. Pre-Qualification Criteria for Executive Panel:

S. No	Criteria	Description	Documentary Evidence
i.	Legal Entity	<p>The bidder should be one of the following registered entities:</p> <ol style="list-style-type: none"> i. A partnership firm registered under the Indian Partnership Act, of 1932 (or) ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) iii. A company registered under the Indian Companies Act, 1956/2013 iv. Proprietorship Firms registered under relevant law v. Societies Registered under relevant law <p>Note: Consortiums/Joint Ventures will not be allowed.</p>	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. • Registration Certificate of Proprietorship firm • Certificate of Society Registration
ii.	Industry Experience	Relevant Experience in the media and entertainment/marketing/advertising industry for a minimum period of 10 years.	Certificate of Incorporation/Registration of the company/LLP, Partnership deed and MoA
iii.	Turnover	<ol style="list-style-type: none"> i. At least ₹ 50 Cr of Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19. Provided that, for MSMEs, it shall be at least ₹ 30 Cr of Average Turnover in any 3 FYs out of preceding 6 FYs. (and) ii. Average Revenue of at least ₹ 10 Crore from non-media buying sources (creative/production revenue) in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, and 2018-19] - is applicable to all applicants. 	<ul style="list-style-type: none"> • Certified copy of Profit and Loss Statement for the 6 FYs (and) • A certificate [format as per Annexure - E] issued by the statutory auditor of the Agency/Company.
iv.	Government Experience	Any five multimedia production work orders with a cumulative value of ₹ 2 Crore (for jobs defined within the scope of this RFP) carried out for Central or State	Related Work Orders from Government Body or Work Completion Certificate by Government Body.

		Government Ministries/ Departments/ Autonomous Bodies or Central/State PSUs in the last six years. At least one such work order should be of ₹ 50 lakh or more.	
v.	Large Campaign Experience	At least ₹ 2 Crore of production related work [non-media buying source] executed for a single client for a campaign in any one financial year in the last six financial years from Government/Private organisation.	Related Work Orders from Government Body or Work Completion Certificates. In case agency is submitting work orders from Private sector, work completion certificate is also mandatory along with work order.
vi.	National Presence	Should have full-fledged offices in at least two zones from amongst the following five: (i) North (ii) South (iii) East (iv) West (v) North-East	Copy of lease/rent agreement in the name of the agency executed before August 2024 or ownership documents.
vii.	Statutory Registrations	The bidder must have a valid GST Number and PAN Card in India.	<ul style="list-style-type: none"> • Copy of PAN • Copy of GST Registration Certificate
viii	Blacklisting/Terminations	The agency should not have been blacklisted by any Central or State Government department or Corporation or Board/ PSU/ Semi-Government organization as on date of submission of the bid.	A signed undertaking to this effect should be submitted on bidder's letterhead by Authorised Representative in the format at Annexure - C

2(a). **Pre-qualification criteria for Base Panel (for Non-Startups):**

S. No	Criteria	Description	Documentary Evidence
i.	Legal Entity	<p>The bidder should be one of the following registered entities:</p> <ol style="list-style-type: none"> A partnership firm registered under the Indian Partnership Act, of 1932 (or) A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or) A company registered under the Indian Companies Act, 1956/2013 Proprietorship Firms registered under relevant law Societies Registered under relevant law 	<ul style="list-style-type: none"> • Certificates of Incorporation & Registration Certificates. • Copy of MOA, AOA, Partnership deed etc. • Registration Certificate of Proprietorship firm • Certificate of Society Registration

		Note: Consortiums/Joint Ventures will not be allowed.	
ii.	Industry Experience	Relevant Experience in the media and entertainment/marketing/advertising industry for a minimum period of 5 years.	Certificate of Incorporation/Registration of the company/LLP, Partnership deed and MoA
iii.	Turnover	₹ 5 Cr Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20, 2018-19	<ul style="list-style-type: none"> Profit and Loss Statement for the 6 FYs (and) A certificate [format in Annexure- F] issued by the statutory auditor of the Agency.
iv.	Government Experience	Any one multimedia production work orders with a minimum value of ₹ 15 lakh (with jobs defined within the scope of this RFP for Base Panel) carried out for Central or State Government Ministries/ Departments/ Autonomous Bodies or Central/State PSUs in the last six financial years.	Related Work Orders from Government Body or Work Completion Certificate by Government Body.
v.	General Experience	Any five multimedia production work orders with a cumulative value of ₹ 50 lakh (for jobs defined within the scope of this RFP for Base Panel) carried out Private/Government in the last six years.	<p>Related Work Orders from Government Body or Work Completion Certificates.</p> <p>In case agency is submitting work orders from Private sector, work completion certificate is also mandatory along with work order.</p>
vi.	Statutory Registrations	The bidder must have a valid GST Number and PAN Card in India.	<ul style="list-style-type: none"> Copy of PAN Copy of GST Registration Certificate
vii.	Blacklisting/Terminations	The agency should not have been blacklisted by any Central or State Government department or Corporation or Board/ PSU/ Semi-Government organization as on date of submission of the bid.	A signed undertaking to this effect should be submitted on bidder's letterhead by Authorised Representative in the format at Annexure - C

2(b). **Pre-qualification criteria for Base Panel (for Startups):**

S. No	Criteria	Description	Documentary Evidence
i.	Legal Entity	<p>The bidder should be one of the following registered entities:</p> <p>i. A partnership firm registered under the Indian Partnership Act, of 1932 (or)</p>	<ul style="list-style-type: none"> Certificates of Incorporation & Registration Certificates. Copy of MOA, AOA, Partnership deed etc.

		<p>ii. A Limited Liability Partnership registered under the Indian Limited Liability Partnership Act, 2008, (or)</p> <p>iii. A company registered under the Indian Companies Act, 1956/2013</p> <p>iv. Proprietorship Firms registered under relevant law</p> <p>v. Societies Registered under relevant law</p> <p>Note: Consortiums/Joint Ventures will not be allowed.</p>	<ul style="list-style-type: none"> • Registration Certificate of Proprietorship firm • Certificate of Society Registration
ii.	Startup Certificate	Recognition and Certification by DPIIT	The DPIIT Certificate of Recognition for Startups
iii.	Turnover	Exempt	For technical evaluation, all Startups must submit a certificate [format in Annexure-F] issued by the statutory auditor of the Agency.
iii.	Qualification of Key Managerial Personnel	Startup must be owned, managed or run by professionals who possess degree from an institute established by Central/State Government or affiliated with UGC or AICTE in fields such as Film Making, Direction, Filmography etc. or have demonstrative skills in production of video/audio.	<p>Certificate/Degree from institutes (or)</p> <p>a demonstrative video/audio submitted in a pen drive with the related work order along with technical bid.</p>
iv.	Experience	Any three video production jobs during the last 6FYs from any Government/Private Client.	<p>Related Work Orders from Government Body or Work Completion Certificates.</p> <p>In case agency is submitting work orders from Private sector, work completion certificate is also mandatory along with work order.</p>
v.	Statutory Registrations	The bidder must have a valid GST Number and PAN Card in India.	<ul style="list-style-type: none"> • Copy of PAN • Copy of GST Registration Certificate
vi	Blacklisting/Terminations	The agency should not have been blacklisted by any Central or State Government department or Corporation or Board/ PSU/ Semi-Government organization as on date of submission of the bid.	A signed undertaking to this effect should be submitted on bidder's letterhead by Authorised Representative in the format at Annexure - C

Part III: Essential Details of Services Required

1. **Brief Description of Services Required:** CBC seeks to empanel creative agencies to produce a comprehensive suite of publicity content. This content will support Government of India's communication strategy and enhance awareness about the schemes/initiatives/programmes/policies of Government launched from time to time, through print, radio, TV, social media, outdoor media, amongst others. The empanelled agencies will be responsible for the comprehensive management of the production process, which includes but not limited to conceptual development, design, execution, and final delivery of all creative assets to CBC as per the specific needs of a campaign.

2. **Schedule of Requirements:**
 - a. The Agency shall be responsible for developing comprehensive thematic campaign concepts, including but not limited to the creation of engaging slogans, distinctive logos, and multimedia messages. These elements are to be meticulously designed for integration into mass media creatives (TVCs/Radio Spots/Print Ads amongst other formats as specified in detail in this part) to ensure cohesive and impactful communication across various platforms.

 - b. The Agencies are required to submit detailed scripts, storyboards, and other draft designs of the creative materials for review and approval by CBC/Client. This submission process must include comprehensive documentation and visual representations to facilitate an informed evaluation and ensure alignment with Government's strategic communication/campaign objectives.

 - c. The Agency will be tasked with producing creative materials in both Hindi and English, along with their corresponding Language Adaptation/Versions in Tamil, Telugu, Kannada, Malayalam, Marathi, Punjabi, Urdu, Odiya, Assamese, Gujarati, Bengali, Sanskrit, Bodo, Mythili, Santhali, Kashmiri, Konkani, Manipuri, Nepali, Sindhi, Dogri or any other Indian or foreign languages as may be required. It will be the sole responsibility of the Agency to ensure the accuracy and quality of these Language Adaptation/Versions, including thorough proofreading and final vetting, to guarantee that all content meets the highest standards.

 - d. The Agency shall deliver the creative materials within the timeframe specified by CBC which may be even of very short notice nature. The delivery schedule set forth by the CBC shall be considered final and

binding, and the Agency is required to comply with this schedule promptly and without delay, irrespective of any notice duration.

3. **Type of Multimedia Panels with Rate Card:**

- a. **Executive Multimedia Panel with Rate Card:** CBC through the Executive Panel aims to identify and collaborate with agencies that possess a significant track record in managing large-scale campaigns. These agencies will be selected based on their financial stability, proven industry experience, and capacity to handle high-profile assignments effectively. This decision is driven by the need for specialised and capable partners who can deliver on complex and high-impact projects with the requisite expertise and resources. Under this panel,
- b. **Base Multimedia Panel with Rate Card:** A separate Base Multimedia Panel shall be formulated with relaxation in Turnover, Experience for catering to routine multimedia work with limited deliverables.
 - i. In order to facilitate smaller agencies and also for engaging Micro, Small and Medium Enterprises in the field of multimedia production, and
 - ii. In order to facilitate engagement of Startups in the field of multimedia production,

4. **Detailed Scope of Work and Services Required [For Executive Multimedia Panel with Rate Card]:**

Compulsory Categories

- a. **Video Related Deliverables:** Production of TVCs, short form videos, long form videos, documentary films, Tele films, web series, special videos [event videos, testimony videos, instructional videos], Anthem Video, Video Chat Show, Language Adaptation/Version and Dubbing of Videos, Celebrity Engagement in video production and addition of subtitles/sign language.
- b. **Audio Related Deliverables:** Production of Radio Spot, Radio Jingles, Signature Tune, Audio Chat Show or Podcast, Sponsored Radio Programme, Language Adaptation/Version of Audio Creatives, Celebrity Engagement for Audio production.
- c. **Print & Outdoor Related Deliverables:** Production of Coffee Table Books, Catalogues/Annual Reports, Booklets, Full-page/half-page/quarter-page/strip advertisements, print advertisements of various sizes, outdoor advertisement designs, leaflets, brochures, folders, calendars and the Language Adaptation/Version of such produced content.
- d. **Social Media Related Deliverables:** Production of infographics, their adaptation to different platform sizes, production of quickies/snackable

videos, static memes, Social Media Management, Design of interactive eBooks etc.

- e. **Outreach Related Deliverables:** Organising Flash Mobs, Nukkad Nataks, Photography services, installation of kiosks.
- f. **Animation Related Deliverables:** Production of 2D, 2.5D and 3D animation videos.
- g. **AR/VR/AI Related Deliverables:** Design, implementation, operation and maintenance of AR integration into Print [through single model, video and 3D animation], AR Filters for social media, AR Integration into Outdoor through Real-time CGI, AR integration into landmarks, AR Photo Booths, VR Walkthroughs [Basic, Intermediate and Advanced], 360 Degree Video and Photo Capture.

Optional Categories for Executive Panel

- h. **Exhibition Related Deliverables [OPTIONAL]:** Design, installation, operation and maintenance of exhibitions (Domestic and International).
- i. **Exhibition Elements [OPTIONAL]:** Equipment [LED TVs, Curved LEDs, Video Walls, Kinetic LED Walls, Seating etc.] and experience stations [Augmented Reality, Virtual Reality, Touch Screen, Immersive Video, Anamorphic Entrances, Sound Shower, Drone Shows, Projection Mapping, Robots, Holographic Technology etc.]. Setting up of specialised rooms such as VIP Lounge, Meeting Rooms, Media Aid Rooms etc.

5. Detailed Scope of Work and Services Required [For Base Multimedia Panel with Rate Card]:

- a. **Video Related Deliverables:** Production of TVCs, short form videos, long form videos, documentary films, Tele films, web series, special videos [event videos, testimony videos, instructional videos], Anthem Video, Video Chat Show, Language Adaptation/Version and Dubbing of Videos.
- b. **Audio Related Deliverables:** Production of Radio Spot, Radio Jingles, Signature Tune, Audio Chat Show or Podcast, Sponsored Radio Programme, Language Adaptation/Version of Audio Creatives.
- c. **Print & Outdoor Related Deliverables:** Production of Coffee Table Books, Catalogues/Annual Reports, Booklets, Full-page/half-page/quarter-page/strip advertisements, print advertisements of various sizes, outdoor advertisement designs, leaflets, brochures, folders, calendars and the Language Adaptation/Version of such produced content.
- d. **Social Media Related Deliverables:** Production of infographics, their adaptation to different platform sizes, production of quickies/snackable videos, static memes.
- e. **Outreach Related Deliverables:** Testimony Photography services etc.
- f. **Animation Related Deliverables:** Production of 2D Motion Graphics.

6. A comprehensive description of each individual deliverable is provided in detail for **Executive Panel [Annexure 1 read with Appendix - A]** and for **Base Panel [Annexure 2]** each delivery item.
7. **Optional Category for Executive Panel:** An agency applying for Executive Panel has to compulsorily give financial quote for categories 4(a) to 4(g) mentioned above viz., Video Related Deliverables, Audio Related Deliverables, Print & Outdoor Related Deliverables, Social Media Related Deliverables, Outreach Related Deliverables and Animation Related Deliverables.

However, an agency applying under Executive panel has an option not to quote financial bids for the Exhibition and Exhibition Elements Related Deliverables [mentioned in para 4(h) and 4(i) taken together]. If an agency quotes price bids for only one of the Exhibition deliverables viz., 4(h) or 4(i) in addition to 4(a) to (g), then it will be presumed that it has not applied for the “Exhibition Related Deliverables” and “Exhibition Elements” categories and bid will be treated for Executive Panel without Exhibition.

8. For agencies applying to both the panels, in the event of successfully qualifying for empanelment in both the categories CBC will offer empanelment only in one panel as per agency’s choice.

Part IV: Standard Conditions of the RFP

All the Terms and Conditions provided to the agencies/vendors at the time of their empanelment shall be valid and applicable. The details of the Terms and Conditions are available on the CBC website.

The Bidder is required to give confirmation of their acceptance of the Standard Conditions of the Request for Proposal mentioned below which will automatically be considered as part of the Contract concluded with the successful Bidder (i.e., Contractor/Supplier in the contract) as selected by CBC. Failure to do so may result in rejection of the Bid submitted by the Bidder.

1. **Law:** The Contract shall be considered and made in accordance with the laws of the Republic of India.
2. **Effective Date of Contract:** The contract shall come into effect on the date of signatures of both the parties on the contract (Effective Date) and shall remain valid until the completion of the obligations of the parties under the contract. The deliveries and supplies and performance of the services shall commence from the effective date of the contract.
3. **Arbitration:** All disputes or differences arising out of or in connection with the contract shall be settled by bilateral discussions. Any dispute, disagreement or question arising out of or relating to the Contract or relating to services or performance, which cannot be settled amicably, may be resolved by bilateral discussions/arbitration. The standard clause of arbitration is given in **Annexure-D**.
4. **Penalty for Use of Undue Influence:** The agency undertakes that it has not given, offered or promised to give, directly or indirectly, any gift, consideration, reward, commission, fees, brokerage or inducement to any person in service of CBC or otherwise in procuring the Contracts or for bearing to do or for having done or forborne to do any act in relation to the obtaining or execution of the present Contract or any other Contract with the Government of India for showing or forbearing to show favour or disfavor to any person in relation to the present Contract or any other Contract with the Government of India. Any breach of the aforesaid undertaking by the agency or anyone employed by it or acting on its behalf (whether with or without the knowledge of the agency) or the commission of any offers by the agency or anyone employed by it or acting on its behalf, as defined in the Bharatiya Nyaya Sanhita, 2023 or the Prevention of Corruption Act, 1986 or any other Act enacted for the prevention of corruption shall entitle CBC to cancel the contract and all or any other contracts with the agency and recover from the agency the amount of any loss arising from such cancellation. A decision

of CBC or its nominee to the effect that a breach of the undertaking had been committed shall be final and binding on the agency. Giving or offering of any gift, bribe or inducement or any attempt at any such act on behalf of the agency towards any officer/employee of CBC or to any other person in a position to influence any officer/employee of CBC for showing any favour in relation to this or any other contract shall render the agency to such liability/penalty as CBC may deem proper, including but not limited to termination of the contract, imposition of penal damages, forfeiture of the guarantee and refund the amounts paid by CBC.

5. **Agents/Agency Commission:** The agency confirms and declares to CBC that the agency is the original provider of the services referred to in this Contract and has not engaged any individual or firm, whether Indian or foreign whatsoever, to intercede, facilitate or in any way to recommend to the Government of India or any of its functionaries whether officially or unofficially, to the award of the contract to the contractor, nor has any amount been paid, promised or intended to be paid to any such individual or firm in respect of any such intercession, facilitation or recommendation. The agency agrees that if it is established at any time to the satisfaction of CBC that the present declaration is in any way incorrect or if at a later stage it is discovered by CBC that the contractor has engaged any such individual/firm, and paid or intended to pay any amount, gift, reward, fees, commission or consideration to such person, party, firm or institution, whether before or after the signing of this contract the agency will be liable to refund that amount to the CBC. The agency will also be debarred from entering into any supply Contract with the Government of India for a minimum period of five years. CBC will also have a right to consider cancellation of the Contract either wholly or in part, without any entitlement or compensation to the agency who shall in such an event be liable to refund all payments made by CBC in terms of the contract along with interest at the rate of 2% per annum above 18% penal interest rate. The CBC will also have the right to recover any such amount from any contracts concluded earlier by agency with the Government of India or with CBC.
6. **Access to Books of Accounts:** In case it is found to the satisfaction of CBC that the agency has engaged an Agent or paid commission or influenced any person to obtain the contract as described in clauses relating to Agents/Agency Commission and penalty for use of undue influence, the agency, on a specific request of CBC shall provide necessary information/inspection of the relevant financial documents/information.
7. **Non-Disclosure of Contract Documents:** Except with the written consent of CBC, the agency shall not disclose the contract, or any provision of the contract or information related to services thereof to any third party.

8. **Penalty and Liquidated Damages:** In the event the agency fails to submit the Bonds, Guarantees and Documents, provide the satisfactory services as specified in this contract, CBC may, at its discretion, withhold any payment until the completion of the contract. The agency must ensure compliance with the given schedule and sampling framework, failing which payment will be made to the agency after deducting the amount of penalty imposed due to delay. The assessment will be made as per given time schedule in the tender document/work order/Lol. Delay in achieving the milestones within stipulated time period as mentioned in Work Order or any unjustified and unacceptable delay in the deliverables beyond the time indicated in the order delivery will invite liquidated damages to the sum of 1% of the contract price of the delayed services mentioned above for each day subject to the maximum value of the Liquidated Damages being not higher than 20% of the contract value. CBC will impose the penalty as above and will have an option to cancel the order and award the work to any other agency and get the work done from any other source at the risk and cost of such defaulting agency. The EMD/Security Deposit and the Performance bank Guarantee submitted by the agency would be forfeited.
9. **Termination of Contract:** CBC shall have the right to terminate this Contract in part or in full in any of the following cases:
- a. The agency is declared bankrupt or becomes insolvent.
 - b. The provision of services is delayed due to the causes of Force Majeure by more than 1 month.
 - c. CBC has noticed that the agency has utilised the services of any agent in getting this contract and paid any commission to such individual/company etc.
 - d. As per the decision of the Arbitration Tribunal.
 - e. As per Para (8) and (9) of Part V of RFP.
10. **Notices:** Any notice required or permitted by the contract shall be written in the English language and may be delivered personally or may be sent by registered pre-paid mail/airmail, addressed to the last known address of the party to whom it is sent.
11. **Transfer and Sub-letting:** The agency has no right to give, bargain, sell, assign or sublet or otherwise dispose of the contract or any part thereof, as well as to give or to let a third party take benefit or advance of the present Contract or any part thereof.
12. **Patents and Other Intellectual Property Rights:** The prices stated in the present Contract shall be deemed to include all amounts payable for the use of patents, copyrights, registered charges, trademarks and payments for any other intellectual property rights. The Contractor shall indemnify CBC against all third-

party claims arising at any time due to the infringement of any rights including but not limited to any intellectual property, copyright, trademark rights etc., regardless of whether such claims pertain to the manufacture, production, use, or any other aspect of the work. This indemnification obligation includes covering all costs, damages, and liabilities resulting from such claims. The contractor shall be responsible for the completion of the services in a satisfactory manner during the currency of the contract. The content produced shall remain the exclusive copyrighted property of CBC.

13. Amendments: No provision of present contract shall be changed or modified in any way (including this provision) either in whole or in part except by an instrument in writing made after the date of this Contract and signed on behalf of both the parties and which expressly states to amend the present Contract.

14. Statutory Duties and Taxes:

- a. Any change in any duty/tax upward/downward as a result of any statutory variation taking place within contract terms shall be allowed to the extent of the actual quantum of such duty/tax paid by the agency. Similarly, in case of downward revision in any duty/tax, the actual quantum of reduction of such duty/tax shall be reimbursed to CBC by the agency. All such adjustments shall include all reliefs, exemptions, Rebates, concessions etc. if any obtained by the contractor.
- b. If it is desired by the Bidder to ask for the GST to be paid as extra, the same must be specifically stated. In the absence of any such stipulation in the bid, it will be presumed that the prices quoted by the Bidder are inclusive of GST and no liability will be developed upon CBC.
- c. On the Bids quoting GST, the rate and the nature of GST applicable at the time of supply should be shown separately. GST will be paid to the agency at the rate at which it is liable to be assessed or has actually been assessed provided the transaction of services is legally liable to GST and the same is payable as per the terms of the contract.

15. Pre-Integrity Pact Clause: An “Integrity Pact” would be signed between CBC & successful agency / bidder. This is a binding agreement between CBC and Agency for specific contracts in which CBC promises that it will not accept bribes during the procurement and services process and bidder promise that they will not offer bribes. Under this Pact, the Bidders for specific services or contracts agree with CBC to carry out the procurement and services in a specified manner. Elements of the Pact are as follows:

- a. A pact (contract) between the CBC (Principal) and successful Bidder for this specific activity (the successful Bidder);

- b. An undertaking by the principal (i.e. CBC) that its officials will not demand or accept any bribes, gifts etc., with appropriate disciplinary or criminal sanctions in case of violation.
 - c. A statement by successful Bidder that it has not paid, and will not pay, any bribes.
 - d. An undertaking by successful Bidder to disclose all payments made in connection with the contract in question to anybody (including agents and other middlemen as well as family members, etc. of officials); the disclosure would be made either at the time of signing of contract or upon demand of the principal, especially when a suspicion of a violation by that successful bidder/contractor emerges.
 - e. The explicit acceptance by the successful Bidder that the no-bribery commitment and the disclosure obligation as well as the attendant sanctions remain in force for the winning Bidder until the contract has been fully executed.
 - f. Undertaking on behalf of a successful Bidding agency will be made “in the name for and on behalf of the company’s Chief Executive Officer”. The following set of sanctions shall be enforced for any violation by a Bidder of its commitments or undertaking:
 - i. Denial or loss of contracts.
 - ii. Forfeiture of the bid security and performance bond.
 - iii. Liability for damages to the principal (i.e. CBC) and the competing Bidders; and
 - iv. Debarment of the violator by the principal (i.e. CBC) for an appropriate period of time.
 - g. Bidders are also advised to have a company code of conduct clearly rejecting the use of bribes and other unethical behaviors and compliance program for the implementation of the code of conduct throughout the company.
16. Documents, materials, and information submitted by the agencies to CBC in relation to contracts and work orders for the purposes of technical evaluation (hereinafter referred to as "Confidential Information") shall be deemed confidential. CBC will not be obliged to disclose, publish, or disseminate any third party Confidential Information without the prior consent of such agency.

Part V: Special Conditions of the RFP

The Bidder is required to give confirmation of their acceptance of Special conditions of the RFP mentioned below which will automatically be considered as part of the Contract concluded with the successful Bidder (i.e. the Agency in the contract) as selected by CBC. Failure to do may result in rejection of Bid submitted by the Bidder.

1. **Performance Bank Guarantee:** Empanelled agencies shall deposit Performance Bank Guarantee for an amount of Rs Twenty-Five Lakhs (₹ 25,00,000) in case of Executive Panel and Rs Ten Lakhs (₹ 10,00,000) in case of Base Panel applicants including MSMEs/Startups at the time of signing the contract. The selected bidder shall at her own expense deposit the Performance Guarantee (**Annexure - H**) with CBC, within fourteen (14) working days of the date of issuing notice of award of the contract or prior to signing of the contract, whichever is earlier. The performance guarantee may be discharged/returned by CBC upon being satisfied that there has been due performance of the obligations of the bidder under the contract. However, no interest shall be payable on Performance Guarantee. Performance guarantee should remain valid for a period of sixty days beyond the date of completion of all contractual obligations on the part of the successful bidders.
2. **Option Clause:** The contract will have an Option Clause, wherein CBC/Ministry/ Department concerned can exercise an option to hire service of the agency for additional number of deliverables as listed in the original contract in accordance with the same rate, terms & conditions of the present contract. This will be applicable within the currency of the contract. The Bidder is to confirm the acceptance of the same for inclusion in the contract. It will be entirely the discretion of CBC/ Ministries/ Departments to exercise this option or not.
3. **Repeat Order Clause:** The contract will have a Repeat Order Clause, wherein CBC can order up to the same number of deliverables numbered under the present contract within the currency of the contract at the same rate, terms and conditions of the contract. The Bidder is to confirm acceptance of this clause. It will be entirely the discretion of CBC to place the Repeat Order or not.
4. **Payment Terms:** It will be mandatory for the Bidders to indicate their bank account numbers and other relevant e-payment details so that e-payments could be made through instead of payment through cheques. The payment will be made upon satisfactory performance of work and no advance payment would be made at any cost.
5. **Paying Authority:** The payment would be made by CBC/Ministry/Department concerned on submission of following documents:
 - a. Ink signed copy of the Agency's bills.

- b. Satisfactory Performance report submitted by supervising officer (wherever applicable as per the contract).
- c. Details for electronic payment viz. Account holder's name, Bank name, Branch name and address, Account type, Account Number, IFSC code, MICR code (if these details are not incorporated in supply order/contract).
- d. Any other document /certificate that may be provided for in the Job Order / Contract.
- e. Copy of PBG.

6. **Fall Clause:** The following Fall clause will form part of the contract placed on successful Bidder:

- a. The price charged for the services supplied under the contract by the Agency shall in no event exceed the lowest price at which the Agency provides the services of identical description to any persons/organization including CBC or any department of the Central Government or any department of state government or any statutory undertaking of the central or state government as the case may be during the period till performance of all services placed during the currency of the contract is completed.
- b. If at any time, during the said period the Agency reduces the service price or offer to provide services to any person/organization including CBC or any department of the Central Government or any Department of the State Government or any Statutory undertaking of the Central or State Government as the case may be at a price lower than the price chargeable under the contract. Such reduction of services offer of the price shall stand correspondingly reduced.
- c. The Agency shall furnish the following certificate to CBC along with each bill for payment for services made against the contract – “We certify that there has been no reduction in service price of the services provided to the Government under the contract herein and such services have not been offered/sold by me/us to any person/organization including CBC or any department of Central Government or any department of a state Government or and Statutory Undertaking of the Central or state Government as the case may be up to the date of bill/the date of completion of services against all job orders/contract placed during the currency of the Contract at price lower than the price charged to the government under the contract.”

7. Risk and Expense Clause:

- a. Should the services thereof not be delivered within the time or times specified in the contract documents, or if defective services is made in respect of the services thereof, CBC shall after granting the Agency seven days to cure the breach, be at liberty, without prejudice to the right to recover liquidated damages as a remedy for breach of contract, to declare the contract as cancelled either wholly or to the extent of such default.
- b. Should the services thereof not perform in accordance with the specifications/parameters provided by CBC during the check proof tests to be done by CBC, CBC shall be at liberty, without prejudice to any other remedies for breach of contract, to cancel the contract wholly or to the extent of such default.
- c. In case of a contractual breach that was not remedied within 07 days, CBC shall, having given the right of first refusal to the contractor be at liberty to provide services from any other source as he thinks fit, of the same or similar description to services.
- d. Any excess of the services price cost of services or value of any services procured from any other contract as the case may be, over the contract price appropriate to such default or balance shall be recoverable from the Agency by CBC.

8. Force Majeure Clause:

- a. Neither party shall bear responsibility for the complete or partial nonperformance of any of its obligations (except for failure to pay any sum which has become due on account of receipt of services under the provisions of the present contract), if the non-performance results from such Force Majeure circumstances as Flood, Fire, Earth Quake and other acts of God as well as War, Military operation, blockade, Acts or Actions of State Authorities or any other circumstances beyond the parties control that have arisen after the conclusion of the present contract.
- b. In such circumstances the time stipulated for the performance of an obligation under the present contract may be extended correspondingly for the period of time of action of these circumstances and their consequences.
- c. The party for which it becomes impossible to meet obligations under this contract due to Force Majeure conditions, is to notify in written form the other party of the beginning and cessation of the above circumstances immediately, but in any case not later than 10 (Ten) days from the moment of their beginning.

- d. Certificate of a Chamber of Commerce (Commerce and Industry) or other competent authority or organization of the respective country shall be a sufficient proof of commencement and cessation of the above circumstances.
- e. If the impossibility of complete or partial performance of an obligation lasts for more than one month either party hereto reserves the right to terminate the contract totally or partially upon giving prior written notice of 15 days to the other party of the intention to terminate without any liability other than reimbursement on the terms provided in the agreement for the goods received.

9. Miscellaneous Terms and Conditions of the Contract:

- a. The agency shall provide the required services as and when demanded by the CBC. The personnel engaged for the services in the CBC shall be the employees of the Agency and will take their remuneration/wages from the Agency. They will have no claim of whatsoever nature including monetary claim or any other claim or benefits from the CBC. The Agency shall make its own arrangement for commuting the personnel requisitioned, to the CBC offices wherever located in the areas of New Delhi/Delhi and back.
- b. The agency will be responsible for compliance of all the applicable laws and obligations arising out from the action of providing the services. Any liability arising under Municipal, State or Central Govt. laws and regulations will be the sole responsibility of the Agency and the CBC shall not be responsible for any such liability. The Agency shall undertake to indemnify the CBC for any liability under any law arising out providing the services as per the contract.
- c. During the subsistence of the contract, the CBC shall not undertake any monetary liability other than the amount payable to the Agency for the services as per the contract. Other liabilities, if any, shall be solely rest on the Agency. Even if the CBC has to bear such liabilities on unforeseen circumstances/occasions, the CBC will recover such amount from the Agency by adjusting the amount payable to them.
- d. The Agency shall comply with all acts, laws and other statutory rules, regulations, bye-laws, etc., as applicable or which might become applicable to the N.C.T. of Delhi with regard to performance of the work included herein or touching upon this contract.
- e. If the Agency fails to provide satisfactory performance, the CBC shall be at liberty to terminate the contract and withhold the Security Deposit or the balance payment of the contractor etc. The CBC reserves the right to

abandon or terminate the contract at any time without assigning any reason and it can stipulate any additional term & condition at any time during the currency of the contract.

10. **New Sub-Deliverable(s):** In case, while the panel is in force, CBC may, based on needs of the campaign desires to discover rates for any new sub-deliverable(s) within broad specific category of deliverables as defined in Para (4) and Para (5) of Part III of this RFP, the price would be discovered through a limited financial bid only from amongst the empanelled agencies of the relevant panel viz., Executive or Base Panel with approval of Pr. DG, CBC/DG:CBC.

11. Indemnity:

- a. **Mutual Indemnification** - Each party shall defend and indemnify the other, its officers and employees from and against any damages to real or tangible personal property and / or bodily injury to persons, including death, resulting from its or its employees' negligence or willful misconduct.
- b. **Intellectual Property Indemnities** - Bidder shall defend and indemnify CBC from and against any suit, proceeding, or assertion of a third party against CBC based upon a claim that any of the system or part of the system supplied by the Bidder including third party components, infringes any valid patent, copy right, trade secret, or other intellectual property right under any country's national or international laws. If a claim pursuant to above occurs, Bidder shall take all necessary remedial actions at its own cost. Bidders shall safe guard CBC operations and protect CBC against any penalty and / or liability arising out of such claim.

12. The Bidder shall bear all the costs associated with the preparation and submission of its bid, and CBC will in no case be responsible or liable for these costs, regardless of conduct or outcome of bidding process.

13. The Bidder has to examine all instructions, forms, terms, conditions and specifications in the bidding documents. Failure to furnish all information required by the bidding documents or submission of a bid not substantially responsive to the bidding documents in every respect will be at the Bidder's risk and may result in rejection of its bid.

14. Amendment of Bidding Documents (Corrigendum)

- a. At any time prior to the deadline for submission of bids, CBC may, for any reason, whether at its own initiative or in response to the clarification request by a prospective bidder, modify the bidding documents.

- b. In order to allow prospective bidders reasonable time to take into consideration the amendments while preparing their bids CBC, at its discretion, may extend the deadline for the submission of bids.
15. For smooth coordination, the agency shall appoint at least two (2) professional manpower with relevant experience as nodal contact points in Delhi to closely coordinate with CBC as and when such directions are issued by CBC.
- 16. Confidentiality Clause:**
- a. The agencies/service providers shall maintain the highest level of secrecy, confidentiality and privacy with regard to highly confidential public records.
 - b. Additionally, the agencies/service providers shall keep confidential all the details and information with regard to the Project, including systems, facilities, operations, management and maintenance of the systems/facilities.
 - c. For the avoidance of doubt, it is expressly clarified that the aforesaid provisions shall not apply to the following information:
 - i. information already available in the public domain;
 - ii. information which has been developed independently by the Implementation Agency;
 - iii. the information which has been received from a third party who had the right to disclose the aforesaid information;
 - iv. Information which has been disclosed to the public pursuant to a court order.
17. The empanelment under this RFP is for specific production activities mentioned herein and it does not include rights to release advertisements on media platforms like newspaper, TV, Radio, Digital etc.
18. **No obligation to Notify:** CBC reserves the exclusive right to determine, at its sole discretion, whether to accept and notify the rate discovered for any category or individual deliverable or sub-deliverable under this Request for Proposal (RFP). CBC shall not be obligated to provide information or notification of the discovered rate for any such category or individual deliverable or sub-deliverable. The decision of the PrDG/DG of CBC in this respect shall be final.
19. **Allocation of Work:** The job would be awarded on the basis of acceptance of the arrived L1 rate matrix. Empanelment doesn't entitle any legal right to work. Award of work to entities is at the discretion of CBC based on the nature of the campaign, needs and other exigencies. The performance of the agency and feedback of the client in execution of a given campaign shall be taken into consideration while awarding job in subsequent campaigns. The work allocation criteria for job(s) between Executive and Base Panel shall be determined by CBC based on the nature of the campaign, needs and other exigencies.

Part VI: Evaluation Criteria

1. **Evaluation Criteria:** The empanelment of multimedia agency with rate card will be done through a two-bid system i.e. 'Technical' and 'Financial'. Scrutiny and evaluations (Technical & Financial) would be done by a Committee duly constituted by the Competent Authority in CBC. During evaluation of the proposals, CBC, may, at its discretion, ask the respondents for clarification of their Proposals. The process for Evaluation/Selection is as given below:

- a. **Preliminary Scrutiny:** Preliminary scrutiny of the technical bids for eligibility will be done to determine whether the Proposal is complete, whether the documents have been properly signed and whether the bid is generally in order and given by due date. Bids not conforming to such preliminary requirements as specified in Part II of this RFP will be prima facie rejected.
- b. **Technical Evaluation:** Technical Bids would be opened only for those agencies who are qualified and short-listed based on the documents submitted/presentation. If a Technical Bid is determined as not substantially responsive, the committee will reject it. The parameters to be used for technical evaluation of Executive/Base panel applications will be as following:

S. No.	Parameter	Maximum Score	Evaluation Mechanism
EVALUATION BASED ON TURNOVER AND EXPERIENCE			
i.	<p>Turnover: Average Turnover in any 3 FYs out of preceding 6 FYs viz., 2023-24, 2022-23, 2021-22, 2020-21, 2019-20 and 2018-19:</p> <p>Executive Panel:</p> <ol style="list-style-type: none"> i. Rs.50 Crore to 75 Crore – 7 Marks ii. More than Rs.75 Crore and up to 100 Crore – 9 Marks iii. More than Rs.100 Crores – 10 Marks <p>For MSME's applying for Executive Panel:</p> <ol style="list-style-type: none"> i. Rs.30 Crore to 50 Crore – 7 Marks ii. More than Rs.50 Crore and up to 75 Crore – 9 Marks iii. More than Rs.75 Crores – 10 Marks <p>Base Panel: For agencies other than Startups:</p> <ol style="list-style-type: none"> i. Rs.5 Crore to 10 Crore – 7 Marks ii. More than Rs.10 Crore and up to 15 Crore – 9 Marks iii. More than Rs.15 Crores – 10 Marks <p>For Startups:</p> <ol style="list-style-type: none"> i. Up to Rs 1 Crore – 7 Marks ii. More than Rs.1 Crore and up to Rs 2 Crore – 9 Marks iii. More than Rs. 2 Crores – 10 Marks 	10 Marks	<p>Based on documents provided by agency as part of Pre-Qualification documentation viz.,</p> <ul style="list-style-type: none"> • Profit and Loss Statement for the 6 FYs (and) • A certificate [Annexure - E and Annexure - F as applicable].

ii.	<p>Industry Experience:</p> <p><u>Executive Panel:</u></p> <ul style="list-style-type: none"> i. 10 Years and up to 15 Years – 7 Marks ii. More than 15 and up to 20 Years – 9 Marks iii. More than 20 Years – 10 Marks <p><u>Base Panel:</u></p> <p><u>For agencies other than Startups:</u></p> <ul style="list-style-type: none"> i. 5 Years and up to 7 Years – 7 Marks ii. More than 7 and up to 10 Years – 9 Marks iii. More than 10 Years – 10 Marks <p><u>For Startups:</u></p> <ul style="list-style-type: none"> i. Up to 2 Years – 7 Marks ii. More than 2 and up to 4 Years – 9 Marks iii. More than 4 Years – 10 Marks 	10 Marks	Based on documents provided by agency as part of Pre-Qualification documentation viz., such as incorporation Certificate and MoA
iii.	<p>Government/Private Sector Experience:</p> <p><u>For Executive Panel:</u> Cumulative value of Five Government Multimedia Production Work Orders submitted:</p> <ul style="list-style-type: none"> i. Rs 2 Crore to 4 Crore - 7 Marks ii. More than Rs 4 Crore to Rs. 6 Crore – 9 Marks iii. More than Rs. 6 Crore Projects- 10 Marks <p><u>Base Panel:</u></p> <p><u>For agencies other than Startups:</u> Value of one Government Multimedia Production Work Order submitted:</p> <ul style="list-style-type: none"> i. Rs. 15 lakhs to Rs 20 lakhs - 7 Marks ii. More than Rs 20 lakhs to Rs 30 lakhs– 9 Marks iii. More than 30 lakhs - 10 Marks <p><u>For Startups:</u> Value of three Multimedia Production Work Orders submitted:</p> <ul style="list-style-type: none"> i. Up to Rs 5 lakhs - 7 Marks ii. More than Rs 5 lakhs to Rs 10 lakhs– 9 Marks iii. More than 10 lakhs - 10 Marks 	10 Marks	Based on documents provided by agency as part of Pre-Qualification documentation viz., Work Orders and/or Work Completion Certificates

QUALITATIVE EVALUATION			
iv.	<p>Evaluation of Past Work:</p> <ul style="list-style-type: none"> i. One Showreel of TVCs (up to 2 minutes duration) ii. One Full-page Print Creative or Outdoor Creative or Infographics iii. One reel or shorts of up to 30 seconds iv. One documentary of more than 5 minutes v. <i>One animation video work</i> vi. One past showreel of Flash Mob or Nukkad Natak vii. <i>One Exhibition design organised by the agency [Only applicable to Executive panel]</i> <p><u>Evaluation Parameters:</u></p> <ul style="list-style-type: none"> i. Campaign/Creative Idea ii. Medium specific conceptualization iii. Overall Production Quality 	30 Marks	<p>Agencies must mandatorily submit a work order/work completion certificate for all the works presented before the committee. The document/multimedia creatives be submitted in a pen drive with proper indexing as per format at Annexure – J at the time of presentation.</p>
v.	<p>Evaluation of Campaign Design and Scratch Creatives on a given theme:</p> <p>Presentation of:</p> <ul style="list-style-type: none"> i. Campaign Logo and Tag Line ii. One video of up to 60 seconds iii. One radio jingle of up to 60 seconds iv. One Full-page Print Creative, v. One Outdoor Creative, vi. Two Social Media Infographics vii. Production of two reels or shorts of up to 30 seconds viii. One AR Video Demonstration up to 30 seconds [Only applicable to Executive panel] ix. <i>One animation video of up to 60 seconds [Only applicable to Executive panel]</i> x. <i>CAD Exhibition design [Only applicable to Executive panel]</i> <p><u>Evaluation Parameters:</u></p> <ul style="list-style-type: none"> i. Campaign/Creative Idea ii. Medium specific conceptualisation iii. Overall Production Quality 	40 Marks	<p>Based on the campaign themes given by CBC (before being invited for technical evaluation) and the related scratch creatives presented before the committee. The agency shall submit all the scratch creatives/concept in a pen drive with proper indexing during the technical evaluation.</p>
TOTAL		100	

2. **Technically qualified Respondents:** All Agencies securing more than 70 % marks in Technical Evaluation will be shortlisted by CBC. Financial Bids will be considered only of those respondents who secure a qualifying Technical Score of 70%.
3. **Financial Bids:** The Agencies are required to provide one financial proposal (in INR) (along with Technical Bids in separate envelopes) for each of the deliverables listed and, in the format, given in this RFP. Financial Proposal should quote one final price (excluding GST) for specified deliverables in a separate envelope. Financial Proposals of only technically qualified agencies will be opened in the presence of the respondents who choose to be present. All concerned will be informed through an advisory on CBC's website <https://cbcindia.gov.in>
4. **L-1 Rate Methodology:**
 - a. **Executive Multimedia Panel with Rate Card:**
 - i. Lowest rate sub-matrix will be arrived for each of the specified category of deliverables as mentioned in Annexure - 1 [separately for Video related Deliverables, Audio related Deliverables, Print and Outdoor related Deliverables, Social Media Deliverables, Outreach related Deliverables, Animation related Deliverables, AR/VR/AI Related Deliverables; Exhibition related Deliverables and Exhibition Elements (if applicable)]. This will be arrived through category-wise Sigma L-1 approach, from the financial proposals submitted by technically qualified agencies under Executive Panel. Under category-wise sigma L-1 approach, in the first step, all the quotes under a specific category (sub-matrix) for an agency will be added up to arrive at a consolidated quote for that particular category. Once, such exercise is done for all the technically qualified agencies in a particular category, the lowest consolidated quote offered by a particular agency will be treated as Sigma L-1 for that category; and all its individual item-wise quotes in that category of such agency will be treated as L-1 sub-matrix for that category's deliverables.

Example: Rates for each of the 39 individual deliverables under "Video Related Deliverables Category" for Executive Panel shall be added to arrive at one consolidated figure. The price bid for each of the technically qualified agency shall be calculated in this manner for this category. The agency 'X' whose sum of the 39 individual deliverables' quotes of Video related Deliverables category comes as the lowest shall be set as the L-1 for this category. The agency X's quotations for all the 39 deliverables under Video related Deliverables category would be treated as L-1 irrespective of the deliverable-wise rate quoted by other agencies. The Agency X's quote for all 39 deliverables under Video related Deliverables category thus will be the L-1 sub-matrix under this category for Executive Panel.
 - ii. Similarly, category-wise L-1 rate sub-matrix shall be identified for all the remaining categories viz., Audio related Deliverables, Print and Outdoor related Deliverables, Social Media Deliverables, Outreach related

Deliverables, Animation related Deliverables, AR/VR/AI Related Deliverables, Exhibition related Deliverables & Exhibition Elements, and a master L-1 rate matrix shall be drawn up to form a rate contract. A Rate contract will be signed with all technically qualified agencies, subject to acceptance of the lowest Master L-1 rate matrix as aforementioned. The job will be awarded based on rate contracts so executed, to such agencies (who have accepted the rate contract) depending upon the campaign requirements from time to time.

b. **Base and Startup Multimedia Panel with Rate Card:**

- i. Lowest rate sub-matrix will be arrived for each of the specified category of deliverables as mentioned in Annexure - 2 [separately for Video related Deliverables, Audio related Deliverables, Print and Outdoor related Deliverables, Social Media Deliverables, Outreach related Deliverables, Animation related Deliverables]. This will be arrived through category-wise Sigma L-1 approach, from the financial proposals submitted by technically qualified agencies under Base Panel. Under category-wise sigma L-1 approach, in the first step, all the quotes under a specific category (sub-matrix) for an agency will be added up to arrive at a consolidated quote for that particular category. Once, such exercise is done for all the technically qualified agencies in a particular category, the lowest consolidated quote offered by a particular agency will be treated as Sigma L-1 for that category; and all its individual item-wise quotes in that category of such agency will be treated as L-1 sub-matrix for that category's deliverables.

Example: Rates for each of the 32 individual deliverables under "Video Related Deliverables Category" for Base Panel shall be added to arrive at one consolidated figure. The price bid for each of the technically qualified agency under Base Panel shall be calculated in this manner for this category. The agency 'Y' whose sum of the 32 individual deliverables' quotes of Video related Deliverables category comes as the lowest shall be set as the L-1 for this category. The agency Y's quotations for all the 32 deliverables under Video related Deliverables category would be treated as L-1 irrespective of the deliverable-wise rate quoted by other agencies. The Agency Y's quote for all 32 deliverables under Video related Deliverables category thus will be the L-1 sub-matrix under this category for Base Panel.

- ii. Similarly, category-wise L-1 rate sub-matrix shall be identified for all the remaining categories viz., Audio related Deliverables, Print and Outdoor related Deliverables, Social Media Deliverables, Outreach related Deliverables, Animation related Deliverables, and a master L-1 rate matrix shall be drawn up to form a rate contract for Base Panel. A Rate contract will be signed with all technically qualified agencies, subject to acceptance of the lowest Master L-1 rate matrix for Base Panel as aforementioned. The job will be awarded based on rate contracts so

executed, to such agencies (who have accepted the rate contract) depending upon the campaign requirements from time to time.

5. The decision of the committee formed by CBC will be final and binding. CBC reserves the right to accept or reject a proposal without assigning any reason thereof.
6. While drawing up the L-1 Master Rate Matrix for Base Panel, CBC at its discretion may replace the rates of any of the common deliverables of the Base Panel from the L-1 Master Rate Matrix of Executive Panel in case the Base Panel rate for that particular common deliverable is higher.
7. The Bidders are required to spell out the rates of GST in an unambiguous term. In the absence of any such stipulation it will be presumed that the prices quoted are firm and no claim on account of such taxes & duties will be entertained after the opening of tenders. If a Bidder is exempted from payment of GST up to any value of services from them, they should clearly state that no GST will be charged by them up to the limit of exemption by Government which they may have the documentary evidence for exemption of any statutory duties and taxes has to be produced along with price bid. If any concession is available in regard to rate/quantum of GST with the approval of Government, it should be brought out clearly. Stipulation like, GST is presently not applicable but the same will be charged if it becomes leviable later on, will not be accepted unless in such cases it is clearly stated by a Bidder that GST will not be charged by him/her even if the same becomes applicable later on. In respect of the Bidders who fail to comply with this requirement, their quoted prices shall be loaded with the quantum of GST which is normally applicable on the item in question for the purpose of comparing their prices with other Bidders.
8. If there is a discrepancy between the unit price and the total price that is obtained by multiplying the unit price and quantity, the unit price will prevail and the total price will be corrected. If there is a discrepancy between words and figures, the amount in words will prevail for calculation of price.
9. The Lowest Acceptable Bid will be considered further for placement of contract/supply order after complete clarification to empanelled agencies. CBC also reserves the right to do Apportionment of Quantity, if it is convinced that Lowest Bidder is not in a position to provide the services within stipulated time and the same will be placed at Lowest-1 rate.
10. **Award of Contract:** After final evaluation of the technical & financial proposal, CBC will notify the agencies in writing that their Proposal has been accepted and rate contract will be signed on acceptance of the L1 master rate matrix by the Agency for the concerned Executive/Base Panel. CBC may award any job to selected agencies based on the requirements of the campaign and the client ministry. The selected agency will be awarded the job on the basis of acceptance of the job on the arrived L1 rate master rate matrix of Executive/Base Panel. This is an empanelment only.

Part VII: Format of Financial/Price Bids

Financial/Price Bid Format: The Financial/Price Bid format is given in **Annexure 1 (read with Appendix – A) for Executive Multimedia Panel** and for **in Annexure – 2 for Base Multimedia Panel**. Bidders are required to fill this up correctly with full details on their letterheads indicating cost in figure along with sign and seal of the organisation on each page. The financial bid duly filled in Microsoft Excel must also be submitted in a pen drive along with the financial bid envelope.

The details of the Annexures are as under:

1. **Annexure 1 [APPLICABLE FOR EXECUTIVE PANEL ONLY]**
 - a. Video related Deliverables [Sub Matrix 1]
 - b. Audio related Deliverables [Sub Matrix 2]
 - c. Print and Outdoor related Deliverables [Sub Matrix 3]
 - d. Social Media Related Deliverables [Sub Matrix 4]
 - **Appendix – A: Social Media Management (Large Team) Scope of Work**
 - e. Outreach related Deliverables [Sub Matrix 5]
 - f. Animation related Deliverables [Sub Matrix 6]
 - g. AR/VR/AI related Deliverables – [Sub Matrix 7]
 - h. Exhibition related Deliverables [optional] – [Sub Matrix 8]
 - i. Exhibition Elements [optional] – [Sub Matrix 9]
2. **Annexure 2 [APPLICABLE FOR BASE PANEL ONLY]**
 - a. Video related Deliverables [Sub Matrix 1A]
 - b. Audio related Deliverables [Sub Matrix 2A]
 - c. Print and Outdoor related Deliverables [Sub Matrix 3A]
 - d. Social Media Related Deliverables [Sub Matrix 4A]
 - e. Outreach related Deliverables [Sub Matrix 5A]
 - f. Animation related Deliverables [Sub Matrix 6A]
3. **Annexure - B:** EMD Bank Guarantee Format
4. **Annexure - C:** Declaration
5. **Annexure - D:** Arbitration Clause
6. **Annexure - E:** Certificate of Turnover and Non-media buying Revenue of Agency for Executive Panel
7. **Annexure - F:** Certificate of Turnover of Agency for Base Panel
8. **Annexure - G:** Celebrity Definition
9. **Annexure - H:** Performance Bank Guarantee Format
10. **Annexure - J:** Details of Works Presented During Evaluation
11. **Annexure - K:** Tender Forwarding/Submission Letter

ANNEXURE 1

a) **VIDEO RELATED DELIVERABLES [SUB MATRIX 1]**

S. No	Deliverable	Description	Rate (in INR without GST)
	TELEVISION COMMERCIALS (Shot in 4K using latest technology and delivered in hard drive both mixed and unmixed)		
1	TVC up to 60 seconds [cost per TVC]	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. Note: This rate would be used for pro-rata calculation of production cost of a video up to 120 seconds video based on cost per second basis i.e., [Cost per second = L-1 Rate divided by 60].	
2	Language Adaptation/Version of TVCs up to 60 seconds [cost of Language Adaptation/Version of one TVC into one language]	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. Note: This rate would be used for pro-rata calculation of production cost for Language Adaptation/Version of a	

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		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 [cost of dubbing of one TVC into one language]	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. [cost of per edit of one TVC]	Editing the video into the given timeframe while retaining the meaning.	
SHORT VIDEOS (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 [cost per video]	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 [cost of Language Adaptation/Version of one	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	

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	such video into one language]	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 [cost of dubbing of one such video into one language]	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. [cost of per edit]	Editing the video into the given timeframe while retaining the meaning.	
LONG VIDEOS/DOCUMENTARY (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 [cost per video]	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 [cost per video]	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. Note: This rate would be used for pro-	

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		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 [cost of dubbing of one such video into one language]	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. [cost of dubbing of one such video into one language]	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 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 [cost of Language Adaptation/Version of one such video into one language]	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.	

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<p align="center">14</p>	<p align="center">Language Adaptation/Version of video more than 15 minutes and up to 30 minutes</p> <p align="center">[cost of Language Adaptation/Version of one such video into one language]</p>	<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>Note: 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>	
<p align="center">15</p>	<p>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.</p> <p align="center">[cost of per edit]</p>	<p>Editing the video into the given timeframe while retaining the meaning.</p>	
<p align="center">16</p>	<p>Additional Lumpsum travel cost of the Cast and Crew beyond the L-1 rate for shooting of long videos/documentary in 5 to 7 States.</p> <p align="center">[Lumpsum Cost]</p>	<p>In cases where production of Long Videos/Documentary films involves shooting at multiple locations spread across at least 5 to 7 states/UTs then a lumpsum cost may be quoted to cover the cost of travel related to cast and crew involved in the production. In cases where multiple videos are being produced as part of a single campaign/project, payment would be restricted to one video only. Such payment can be claimed only with prior approval of CBC.</p>	

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17	<p>Additional Lumpsum travel cost of the Cast and Crew beyond the L-1 rate for shooting a long videos/documentary in 8 to 10 States.</p> <p align="center">[Lumpsum Cost]</p>	<p>In cases where production of Long Videos/Documentary films involves shooting at multiple locations spread across at least 8 to 10 states/UTs then a lumpsum cost may be quoted to cover the cost of travel related to cast and crew involved in the production. In cases where multiple videos are being produced as part of a single campaign/project, payment would be restricted to one video only. Such payment can be claimed only with prior approval of CBC.</p>	
<p>TV OR WEB SERIES (Shot in 4K using latest technology and delivered in hard drive both mixed and unmixed)</p>			
18	<p>TV or Web Series up to 15 minutes (minimum 5 Episodes)</p> <p align="center">[cost per episode]</p>	<p>This includes cost of concept, script development, story board presentation for a series of episodes, 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.</p>	
19	<p>TV or Web Series above 15 minutes and up to 30 minutes (minimum 5 episodes)</p> <p align="center">[cost per episode]</p>	<p>This includes cost of concept, script development, story board presentation for a series of episodes, 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.</p> <p>Note: 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>	

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SPECIAL VIDEOS (Shot in 4K using latest technology and delivered in Hard Drive)		
20	Event/Scheme/Programme video up to 2 minutes [cost per video]	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.
21	Event/Scheme/Programme video above 2 minutes and up to 5 minutes [cost per video]	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.
22	Instructional Videos of up to 2 minutes [cost per video]	<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 & 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>Examples: Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p>

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<p align="center">23</p>	<p align="center">Instructional Videos of above 2 minutes and up to 5 minutes</p> <p align="center">[cost per video]</p>	<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 & 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>Examples: Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p> <p>Note: 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>	
<p align="center">24</p>	<p align="center">Testimony Videos of up to 2 minutes</p> <p align="center">[cost per video]</p>	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel & logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>	
<p align="center">25</p>	<p align="center">Testimony Videos of above 2 minutes and up to 5 minutes</p> <p align="center">[cost per video]</p>	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel & logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>	

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26	<p align="center">Video Anthem/Video Theme Song of up to 2 minutes</p> <p align="center">[cost per video]</p>	<p>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.</p>	
27	<p align="center">Video Anthem/ Video Theme Song of above 2 minutes and up to 5 minutes</p> <p align="center">[cost per video]</p>	<p>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.</p>	
28	<p align="center">Video Chat Show of up to 30 minutes</p> <p align="center">[cost per show]</p>	<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>Note: 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>	
29	<p align="center">Stitching of Footage into a Video of up to 5 minutes</p>	<p>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.</p>	

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30	<p>Stitching of Footage into a Video of more than 5 minutes to 15 minutes</p>	<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>Note: 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			
31	<p>Additional charges (per original video) for use of celebrities in production of video of up to 120 seconds over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p> <p>[Cost per one video]</p>	<p>Indian Celebrities of International Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
32	<p>Additional charges (per original video) for use of celebrities in production of video of up to 120 seconds over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p> <p>[Cost per one video]</p>	<p>Indian Celebrities of National Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
33	<p>Additional charges (per original video) for use of celebrities in production of more than 2 mins to 5 mins over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p> <p>[cost per one video]</p>	<p>Indian Celebrities of International Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	

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34	<p>Additional charges (per original video) for use of celebrities in production of more than 2 mins to 5 mins over and above the L-1 rate for a video of such duration.</p> <p>(irrespective of number of celebrities)</p> <p>[cost per one video]</p>	<p>Indian Celebrities of National Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
35	<p>Additional Charges for celebrity entourage [per original video] where a celebrity has provided pro-bono services.</p> <p>[lumpsum cost per video]</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			
36	<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>[cost per day of shooting]</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>	
37	<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>[cost per day of shooting]</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 cost of special equipment and special crew.</p>	

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ACCESSIBILITY FEATURES		
38	<p align="center">Subtitling of video content/Adding of subtitles (in language other than the master)</p> <p align="center">[cost to be quoted for adding subtitle 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>Note: This rate shall be used for pro-rata calculation of cost for larger videos.</p>
39	<p align="center">Sign Language Addition</p> <p align="center">[cost to be quoted 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>Note: This rate shall be used for pro-rata calculation of cost for larger videos.</p>
<p align="center">TOTAL COST OF ALL INDIVIDUAL “VIDEO RELATED DELIVERABLES”</p>		

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b) AUDIO RELATED DELIVERABLES [SUB MATRIX 2]

S. No	Deliverable	Description	Rate (in INR without GST)
RADIO SPOT AND JINGLE			
1	Radio Spot up to 60 seconds [cost per spot]	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 per spot]	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. Note: 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 [cost per one Radio Jingle/Audio Anthem/Theme song/ Signature Tune]	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	

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	[cost per one Radio Jingle/Audio Anthem/Theme song/ Signature Tune]	enhancements and production processes where necessary. Note: 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)	
SPECIAL AUDIO PRODUCTIONS			
5	Audio Chat Show or Podcast of up to 30 minutes [cost per show]	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 Note: 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)	
6	Audio Books of up to 60 mins [cost per audio book per language]	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. Note: 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)	
SPONSORED RADIO PROGRAMME			
7	Sponsored Radio Programme up to 15 minutes [cost per episode]	Cost must include concept & 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.	

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8	<p align="center">Sponsored Radio Programme above 15 minutes to 30 minutes</p> <p align="center">[cost per episode]</p>	<p>Cost must include concept & 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>Note: 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	<p>Re-edit or Re-voiceover of a Sponsored Radio Programme of up to 30 minutes duration</p> <p align="center">[cost per episode]</p>	<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	<p>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.</p> <p align="center">[cost per edit]</p>	<p>Editing an audio deliverable into the given timeframe while retaining the meaning.</p>	
DUBBING OF AUDIO DELIVERABLES			
11	<p align="center">Dubbing of Radio Spot/ Jingle of up to 60 seconds</p> <p align="center">[Cost per dubbing into one language]</p>	<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>	

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12	<p align="center">Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. up to 15 minutes</p> <p align="center">[Cost per dubbing into one language]</p>	<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>	
13	<p align="center">Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. of more than 15 minutes to 30 minutes.</p> <p align="center">[Cost per dubbing into one language]</p>	<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	<p>Additional charges (per original audio) for use of celebrities in radio jingle/spot/audio anthem/theme song/signature tune up to 120 seconds over and above the L-1 rate for an audio of such duration.</p>	<p>Indian Celebrities of International Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
15	<p>(irrespective of number of celebrities)</p> <p>[cost per one radio jingle/spot/audio anthem/theme song/signature tune]</p>	<p>Indian Celebrities of National Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	

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16	<p>Additional charges (per original audio) for use of celebrities in radio jingle/spot/audio anthem/theme</p>	<p>Indian Celebrities of International Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
	<p>song/signature tune more than 2 mins and up to 5 minutes over and above the L-1 rate for an audio of such duration. (irrespective of number of celebrities)</p> <p>[cost per one radio jingle/spot/audio anthem/theme song/signature tune]</p>	<p>Indian Celebrities of National Recognition</p> <p>[Refer to Annexure – G for categorisation of celebrity]</p>	
<p align="center">TOTAL COST OF ALL INDIVIDUAL “AUDIO RELATED DELIVERABLES”</p>			

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c) PRINT AND OUTDOOR RELATED DELIVERABLES [SUB MATRIX 3]

S. No	Deliverable	Description	Rate (in INR without GST)
COFFEE TABLE BOOK			
1	<p>Coffee Table Book with exclusive photography (at least 50 exclusive photographs)</p> <p>[cost to be quoted for a coffee table book of up to 200 pages]</p>	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc. 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>Note: 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	<p>Coffee Table Book without exclusive photography</p> <p>[cost to be quoted for a coffee table book of up to 200 pages]</p>	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc. 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>Note: 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	<p>Language Adaptation/Version of Coffee Table Book of up to 200 Pages [cost per coffee table into one language]</p>	<p>Language Adaptation/Version of a coffee table book including e-Book.</p>	
SPECIAL PUBLICATIONS			
4	<p>Design of Catalogues/Annual Reports of up to 300 pages including cover design.</p>	<p>Content would be provided by the Department/Ministries. Designing of Catalogue/Annual Report involves identification of a visual style, layout structuring, page composition, adding data visualisation</p>	

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		<p>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>Note: 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	<p>Design of Booklets of up to 100 pages including the cover.</p>	<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>Note: Beyond 100 Pages, pro rata cost would be given based on cost per page = L-1 Rate of this deliverable divided by 100]</p>	
PRINT ADVERTISEMENTS			
6	<p>Design of Full-Page Advertisement in colour for newspaper</p> <p>[cost per advertisement]</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	
7	<p>Language Translation and typesetting of a full-page advertisement</p> <p>[cost per advertisement into one language]</p>	<p>All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.</p>	
8	<p>Design of Half Page Advertisement in colour</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	
9	<p>Language Translation and typesetting of a half-page advertisement</p> <p>[cost per advertisement into one language]</p>	<p>All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.</p>	
10	<p>Design of Quarter Page and Smaller Sized Advertisement</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	

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	in colour [cost per advertisement]		
11	Language Translation and typesetting of a Quarter Page and Smaller Sized advertisement [cost per advertisement into one language]	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 [cost per advertisement]	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 [cost per advertisement into one language]	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 [cost per square cm basis]	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 [cost per sq. cm basis]	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 [cost per advertisement]	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.	
	OUTDOOR CREATIVES		
17	Design of Routine Outdoor Creatives of varying sizes and properties. [cost per advertisement]	Designing outdoor creatives for various properties such as hoardings/unipoles, gantries, bus shelters etc. and other identical deliverables.	

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18	Design of Outdoor Creative for Rail/Metro Wraps [including adaptation] [cost per advertisement]	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 per advertisement]	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 per creative into one language]	Cost includes adaptation, translation and changing photographs of an outdoor creatives	
DESIGN OF LEAFLETS/BROCHURES/CALENDARS			
21	Design of Leaflets/Brochures of 6 Pages (2 Folds) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
22	Design of Leaflets/Brochures 4 Pages (Single Fold) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
23	Design of Leaflets/Brochures of 10 Pages (4 Folds) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc. Note: 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 per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
25	Design of Print Posters (Single Page) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
26	Design of Single (1) Sheet Wall Calendar [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	

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27	Design of Seven (7) Sheet Wall Calendar [cost per unit]	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.	
28	Design of Twelve (12) Sheet or more Wall Calendar [cost per unit]	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.	
29	Design of a Banner [cost per banner]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
30	Design of Standees [cost per standee]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
TOTAL COST OF ALL INDIVIDUAL "PRINT AND OUTDOOR RELATED DELIVERABLES"			

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d) SOCIAL MEDIA RELATED DELIVERABLES [SUB MATRIX 4]

S. No	Deliverable	Description	Rate (in INR without GST)
SOCIAL MEDIA CONTENT			
1	Design of Infographic for use on internet and social media platforms. [cost per infographic]	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 [cost per infographic]	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 [cost per video]	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 [cost per video]	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 [cost per meme]	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.	

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SOCIAL MEDIA MANAGEMENT			
6	<p>Social Media Management (Large Team) [Please refer to Appendix - A for detailed scope of work and deliverables.]</p> <p>Cost to be quoted on quarterly retainer basis.</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 Appendix – A.</p> <p>Note: 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) [Please refer to Appendix - A for detailed scope of work and deliverables.]</p> <p>Cost to be quoted on six months retainer basis.</p>	<p>[Deliverables Description same as in the above row]</p> <p>Note: 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) [Please refer to Appendix - A for detailed scope of work and deliverables.]</p>	<p>[Deliverables Description same as in the above row]</p>	

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	Cost to be quoted on one year retainership basis.		
	SOCIAL MEDIA RESOURCE PERSONNEL FOR SPECIAL PURPOSES		
9.	Cost of Social Media Executive on monthly retainership basis [consolidated one month cost]	<p>Social Media Executive: (Deployment On-Site) Develop engaging text posts, articles, and content for social media platforms; Create and manage content calendars.; Post Content on Social Media platforms; and Monitor Social Media Activities 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>Qualification and Experience: 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 on quarterly retainership basis [consolidated three month cost]	[Deliverables Description same as in the above row]	
11.	Cost of Social Media Executive on six months retainership basis [consolidated six month cost]	[Deliverables Description same as in the above row]	
12.	Cost of Graphic/Video Editor on monthly retainership [consolidated one month cost]	<p>One Graphics/Video Editor (Deployment On-site with laptop equipped with necessary software): Create and edit video content, including promotional videos, animated short videos, and other multimedia content.</p> <p>Qualification and Experience: Degree or Diploma in Graphic Design, Film Making,</p>	

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		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.	
13	Cost of Graphic/Video Editor on quarterly retainership [consolidated three month cost]	[Deliverables Description same as in the above row]	
14	Cost of Graphic/Video Editor on six months retainership [for consolidated six month cost]	[Deliverables Description same as in the above row]	
15	Cost of Copy Writer on monthly retainership [cost per month]	Copywriter (Deployment On-Site): Develop engaging text posts, articles, and content for social media platforms; Align content with strategy; Create and manage content calendars. Qualification and Experience: Bachelor's or Master's degree/PG Diploma in mass communication/Journalism/Advertising/PR or Graduate with minimum one year of experience in social media management.	
16	Cost of Copy Writer on quarterly retainership [consolidated three month cost]	[Deliverables Description same as in the above row]	
17	Cost of Copy Writer on six months retainership [consolidated six month cost]	[Deliverables Description same as in the above row]	

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		INTERACTIVE E-BOOKS	
18	<p>Adaptation of a document/PDF/eBook of any size into a Flip Book</p> <p>[cost per Flip Book]</p>	<p>Cost must include adapting the content in the document (already designed/available) into a Flip Book format.</p>	
19	<p>Interactive eBooks</p> <p>[cost to be quoted for an eBook of up to 100 pages]</p>	<p>eBooks with interactive elements that incorporate multimedia features, interactive components, or enhanced functionalities beyond traditional text and images such as, Embedded Audio and Video, images, Hyperlinks, Animations and Graphics, Navigation Features, Text-to-speech functionality etc.</p> <p>EPUB, Desktop App, Mobile App and Web App compatible formats should be provided.</p>	
20	<p>Additional charges for every extra 10 pages for Interactive eBooks</p> <p>[cost to be quoted per 10 pages]</p>	<p>[all elements as per the original description of the deliverable above]</p>	
21	<p>AI Generated Infographics [cost per infographic]</p>	<p>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.</p>	
TOTAL COST OF ALL INDIVIDUAL “SOCIAL MEDIA RELATED DELIVERABLES”			

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e) OUTREACH RELATED DELIVERABLES [SUB MATRIX 5]

S. No	Deliverable	Description	Rate (in INR without GST)
1	<p align="center">Small Flash Mobs [cost of two shows in a city/town per day]</p>	<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 minimum 25 performers 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	<p align="center">Large Flash Mobs [cost of two shows in a city/town per day]</p>	<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 minimum 50 performers 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>Note: 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</p>	

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		cost per 10 performers. [Cost per 10 performers = L-1 Rate divided by 5]	
3	Nukkad Natak or Street Play [cost of two shows in a city/town per day]	<p>Organising a street play of up to 30 minutes.</p> <p>The rate must include concept and script development, direction & choreography, logistics, hiring of minimum eleven artists (three musicians/instrument players and 8 actors) along with their costumes/props/training, sound-system, creation of song medley & 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>	
PHOTOGRAPHY			
4	Interior Photography of Events/Launch Programme/Conferences etc. [Cost to be quoted on per person per day basis]	Cost should include hiring charges of photographer, equipment & accessories and ensuring at least 100 photographs of at least 64 Megapixel quality or higher. (Anywhere in the India)	
5	Interior Videography of Events/Launch Programme/Conferences etc. [Cost to be quoted on per person per day basis]	Cost should include hiring charges of videographer, 4K Camera equipment & 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)	
6	Specialised and Professional Field Photography for Campaigns [Cost to be quoted on per person per day basis]	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	

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		in the India) and any other incidental 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	<p>Capturing Bulk Testimonial Photographs (500 photographs spread over five states)</p> <p>[cost per project]</p>	<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 & 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 testimony photograph 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>	
INSTALLATION OF KIOSKS			
8	<p>Design and Setup of a Small General Kiosk [up to 10 Ft Height x 6 Ft. Width x 6 Ft Depth]</p>	<p>Cost of the kiosk should include sturdy base or platform with following components: (i). Enclosure: The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.) (ii). Signage and Branding: 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. (iii). At least three tables and four Chairs</p>	
9	<p>Design and Setup of a Small Modern and Advanced Kiosk [up to 10 Ft Height x 6 Ft. Width x 6 Ft Depth]</p>	<p>Cost of the kiosk should include sturdy base or platform with following components: (i). Enclosure: The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.) (ii). Signage and Branding: External signage and 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. (iii). Touchscreen & LED Display: At least one</p>	

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		<p>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). Input Devices: 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). Power supply 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>	
	UNIQUE OUTREACH		
10	<p>Small Balloon [of minimum 10 feet diameter/width x height when inflated] Advertising [cost per advertisement]</p>	<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 & 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 7 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>	
11	<p>Large Balloon [of minimum 20 feet diameter/width x height when inflated] Advertising</p>	<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</p>	

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	[cost per advertisement]	<p>sturdy, printing the logos, branding messages, or special designs; customisation & 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>	
CAMPAIGN OUTREACH			
	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.	
	Logo Designing	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 ensure it can be used effectively across all campaign materials and social media.	
	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.	

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OUTREACH MERCHANDISE		
12	Notebooks/Diaries [lumpsum cost for 50 units]	Notebooks branded with campaign theme and to be made of durable materials like high-quality cardstock. Paper should be of minimum 100 GSM.
13	Metal Roller Ball Pens [lumpsum cost for 50 units]	Good-quality roller ball pens branded with logo, tagline, or other elements.
14	Reusable Tote Bags [lumpsum cost for 50 units]	Reusable cotton tote bags branded with logo, tagline, or other elements, designed to carry promotional materials and essentials [minimum size – 15w x 15h inch]
15	Jute Office Bags [lumpsum cost for 50 units]	Reusable jute bags branded with logo, tagline, or other elements, designed to carry promotional materials and essentials [minimum size – 15w x 15h inch]
16	Mugs [lumpsum cost for 50 units]	Reusable mugs featuring branded with logo, tagline, or other elements. [Minimum size: 4-inch height and 3.5-inch diameter]
17	T-shirts [lumpsum cost for 50 units]	High-quality cotton T-shirts made up of soft, breathable garments with durable prints for branding. (S, M, L, XL, XXL)
18	Caps [lumpsum cost for 50 units]	Caps designed for exhibition use as promotional headwear featuring adjustable straps and ample space for branding.
19	USB Drives [cost per one unit]	Good-quality USB Drives of 64GB branded with logo, tagline, or other elements.
20	Keychains (polished metal) [lumpsum cost for 50 units]	Good-quality keychains with rectangular charm made of metal [2w x 1h inch] branded with logo, tagline, or other elements.
21	Insulated Stainless Steel Water Bottle [cost per one unit]	Reusable stainless steel water bottles featuring branded with logo, tagline, or other elements. [Size: 750 ml]
TOTAL COST OF ALL INDIVIDUAL “OUTREACH RELATED DELIVERABLES”		

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f) ANIMATION RELATED DELIVERABLES [SUB MATRIX 6]

S. No	Deliverable	Description	Rate (in INR without GST)
1	2D Motion Graphics [cost 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 cost for every additional 10 seconds beyond initial 60 seconds]	[same as in the deliverables specified above for 2D Motion Graphics]	
3	2D Character Animation [cost 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 designing up to 3 characters with multiple backgrounds , 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. Key Features: All elements exist on a flat plane with Simple Shading and Flat Textures.	

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4	2D Character Animation [pro rata cost 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 [cost 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 designing of up to 3 characters with multiple backgrounds and following:</p> <ul style="list-style-type: none"> (i). Concept Development and Storyboard Designing wherein story, characters, settings etc. is presented (ii). Script Writing and Dialogues Development (iii). Voice over, music development, recording and such related processes. (iv). Character Designing and Model Sheets Design (v). Detailed background art and environment <p>Key Features:</p> <ul style="list-style-type: none"> (i). Detailed/Stylized Shading, Textures, Hair, Cloth etc. (ii). Environmental Interactions (iii). Crowd, group of people, jungle other such complex detailing 	
6	Complex 2D Character Animation or 2.5D Character Animation [pro rata cost for every additional 10 seconds beyond initial 60 seconds]	[All elements as in the original description above]	

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7	3D Character Animation [cost 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 designing of up to 3 characters with multiple backgrounds and following:</p> <p>(i). Concept Development and Storyboard Designing wherein story, characters, settings etc. is presented (ii). Script Writing and Dialogues Development (iii). Voice over, music development, recording and such related processes. (iv). Minimum 4 Character Designing with multiple backgrounds and Model Sheets Design (v). Design of detailed background art, objects and environment</p> <p>Key Features:</p> <p>(i). Detailed/Realistic Character Features, Lighting, Textures, Rigging and Movements (ii). Realistic Effects (iv). Detailed Environment (v). Dynamic Camera Angles, Unique Composition, Original Design Elements</p>	
8	3D Character Animation [pro rata cost for every additional 10 seconds beyond initial 60 seconds]	[All elements as in the original description above]	
TOTAL COST OF ALL INDIVIDUAL “ANIMATION RELATED DELIVERABLES”			

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g) AR/VR/AI RELATED DELIVERABLES [SUB MATRIX 7]

S. N o	Deliverable	Description	Rate (in INR without GST)
Print - Augmented Reality (AR) Deliverables			
1	<p align="center">AR Integration into Print Advertisement/Calendar/Flyer/Coffee Table Book and other such print material or hoarding etc. through a 3D Model of Logo, Mascot, statue, bridge, roads, buildings, landmarks, product or similar single element etc</p> <p align="center">[cost per instance of AR implementation]</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> <p>1) The print publicity material 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 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.</p> <p>3) This should include the cost of 3D rendering of the 3D model for this specific implementation.</p> <p>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.</p> <p>5) Server, software and other ancillary costs involved in the implementation of this interaction.</p> <p>6) The response time generally should</p>	

		<p>be quick and not with a delay of more than 10 seconds.</p>	
<p>2</p>	<p>AR Integration into Print Advertisement/Calendar/Flyer/Coffee Table Book and other such print material or hoarding etc. through a Video/3D Animation Video</p> <p>[cost 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> <p>1) The print publicity material 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 printed publicity material using a camera, digital content such as a pre-produced video/3D Animation video with related interactive elements are overlaid onto the visual frame.</p> <p>3) This should include the cost of adapting the video to work with this specific implementation.</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>	

Social Media Augmented Reality Deliverables		
3	<p>AR Filter [Facial Effects] with native background and a static digital element within the frame</p> <p>[cost 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"> 1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform. 2) Up to Three Facial Effects where users can add virtual makeup, masks, or accessories (like hats or glasses) and such similar effects to the user's face. 3) Coding and deployment of the feature on the platform for use by the audience. 4) 3D modelling of the elements/accessories that would be used to enhance user interaction. 5) Server, software and other ancillary costs involved in the implementation of this interaction.
4	<p>AR Filter [Background Effects] with native background and a static digital element within the frame</p> <p>[cost 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"> 1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform. 2) Up to Three Background Effects where users can change or enhance their background with virtual elements or scenery.

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		<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>	
5	<p>AR Filter [Special Effects] with native background and a static digital element within the frame</p> <p>[cost 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> <p>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</p> <p>2) Up to Three Special Effects where users can include animations, visual effects like sparkles or flames, and other such interactive elements that respond to gestures or 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>AR Filter [Quiz] with native background and a static digital element within the frame</p> <p>[cost 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>	

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		<p>1) Conceptualisation, design and development that may be needed to deploy this interaction on the platform.</p> <p>2) Up to Ten Questions 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>	
	Outdoor/Exhibition - Augmented Reality Deliverables		
7	<p>AR integration into Outdoor Canters/Exhibition through Realtime CGI experience</p> <p>[cumulative cost 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 include the cost of design and production of 3D Computer Generated Image (CGI) Experience up to 15 seconds specific</p>	

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		<p>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 cost 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>	
Virtual Reality Deliverables			
9	<p align="center">Production of Virtual Reality Video Content</p> <p align="center">[cost of the VR Content Creation up to 60 seconds]</p>	<p>Production of Virtual Reality (VR) video content including walkthrough /Storytelling/ Product Demonstration / Gamification/ Presentations up to 60 seconds duration 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> <p>1) Cost of conceptualisation and design</p> <p>2) Immersive Environment: Design of the 3D environment, which can range from a detailed architectural model to a completely imaginative world.</p> <p>2) Interactive Navigation: Design interactivity, this must involve walking through rooms, opening doors, or examining objects up close amongst</p>	

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		others. 3) Integration of the content with virtual systems in VR Stations.	
10	Production of Virtual Reality Video Content [Additional cost of the VR Content Creation for every 10 seconds]	Additional Cost of production of Virtual Reality Video Content per 10 seconds beyond 60 seconds duration.	
360 Degree Video/Photo Capture			
11	360 Degree Video Capture for Virtual Tour [cost of the Content Creation up to 5 minutes]	<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> <p>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.</p> <p>2) The video should include 360-degree imagery of at least six rooms/galleries/halls/lobby/library/building etc.</p> <p>3) The video can be segmented into individual room/gallery/hall/lobby experience.</p>	
	TOTAL COST OF ALL INDIVIDUAL “AR/VR/AI RELATED DELIVERABLES”		

h) **EXHIBITION RELATED DELIVERABLES [SUB MATRIX 8]**

S. No	Description	Cost (in INR exclusive of GST) to be quoted for first day (cost per sq. feet per day)	Cost (in INR exclusive of GST) to be quoted for Second Day onwards (cost per sq. feet per day)
1.	<p>Domestic exhibition of up to 1500 square feet without Hangar [space would be provided by the Department]</p> <p>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:</p> <ul style="list-style-type: none"> • 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. <p>The cost should include the following but not limited to:</p> <ul style="list-style-type: none"> • 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. 		

	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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. 		
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	<ul style="list-style-type: none"> • Branding, Signage and Markings: <ul style="list-style-type: none"> ○ 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: <i>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.</i> • Display Systems: <ul style="list-style-type: none"> ○ 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: 		
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	<ul style="list-style-type: none"> ○ One AR Station ○ One VR Station ○ Two touch screen (minimum of 55 inches in 4K) station <ul style="list-style-type: none"> ● Entrance and Exit Elements: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ▪ <u>One self-contained Visitor Registration cum Interactive Information kiosks offering details of exhibition, directions etc.</u> ▪ 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: <ul style="list-style-type: none"> ○ 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: 		
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	<ul style="list-style-type: none"> ○ 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. 		
2.	<p style="text-align: center;"><u>International exhibition of up to 1500 square feet without Hangar</u></p> <p style="text-align: center;"><u>[ALL DELIVERABLES/ELEMENTS AS IN THE DESCRIPTION AS OF THE DOMESTIC EXHIBITION ABOVE OF SIMILAR SIZE]</u></p> <p style="text-align: center;"><u>COST TO BE QUOTED ON PER SQUARE FEET BASIS</u></p>		
3.	<p><u>Cost for designing, production and setting up of a domestic exhibition from 1500 up to 3000 square feet without Hangar</u> [space would be provided by the Department]</p> <p>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:</p> <ul style="list-style-type: none"> ● 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. <p>The cost should include the following but not limited to:</p> <ul style="list-style-type: none"> ● Structural Support: Use plyboard/sunboard or other such high-quality material for creating sturdy and lightweight structures such as 		

	<p>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.</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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 		
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	<p>acoustics of the venue to ensure optimal sound quality.</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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: <i>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.</i> • Display Systems: <ul style="list-style-type: none"> ○ 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. 		
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	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ▪ 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. 		
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	<ul style="list-style-type: none"> • Photography and Videography: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> 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 		
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	<p>with coffee tables, side tables with lamps, and cushions.</p> <p>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.</p> <p>iv. Refreshments and beverages [tea, coffee, snacks, water dispenser] in VIP Room for at least 30 persons per day.</p>		
4.	<p><u>Cost for designing, production and setting up of an international exhibition of above 1500 and up to 3000 square feet without Hangar</u> <u>[ALL DELIVERABLES IN DESCRIPTION AS IN THE DOMESTIC EXHIBITION ABOVE OF SIMILAR SIZE]</u> <u>COST TO BE QUOTED ON PER SQUARE FEET BASIS</u></p>		
5.	<p><u>Cost for designing, production and setting up of a domestic exhibition from 3000 and up to 5000 square feet without Hangar</u> [space would be provided by the Department]</p> <p>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:</p> <ul style="list-style-type: none"> • 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. <p>The cost should include the following but not limited to:</p> <ul style="list-style-type: none"> • 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. 		

	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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, 		
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	<p>housekeeping staff, electricians, carpenters, usherers, security personnel etc. to assist Department in running the exhibition successfully.</p> <ul style="list-style-type: none"> • <u>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.</u> • Branding, Signage and Markings: <ul style="list-style-type: none"> ○ 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: <i>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.</i> • Display Systems: <ul style="list-style-type: none"> ○ 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. 		
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	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ▪ 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 		
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	<p>given by the Department] related to the exhibition.</p> <ul style="list-style-type: none"> ▪ Large Decorative ribbon along with decorative scissors, large lamps (diya). <ul style="list-style-type: none"> • First Aid Kit adequate for at least 25 persons. • Photography and Videography: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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. <p>Special Rooms:</p> <ul style="list-style-type: none"> • 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 		
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	<p>including personalized hospitality services to enhance their overall experience. It should include the following but not limited to:</p> <ul style="list-style-type: none"> 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. 		
<p>6.</p>	<p><u>Cost for designing, production and setting up of an international exhibition of above 3000 and up to 5000 square feet without Hangar</u></p> <p><u>[ALL DELIVERABLES IN DESCRIPTION AS IN THE DOMESTIC EXHIBITION ABOVE OF SIMILAR SIZE]</u></p> <p><u>COST TO BE QUOTED ON PER SQUARE FEET BASIS</u></p>		
<p>7.</p>	<p><u>Cost for designing, production and setting up of a domestic exhibition from 5000 and up to 10000 square feet without Hangar</u></p> <p><u>COST TO BE QUOTED ON PER SQUARE FEET BASIS</u> [space would be provided by the Department]</p> <p>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:</p>		

	<ul style="list-style-type: none"> • 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. <p>The cost should include the following but not limited to:</p> <ul style="list-style-type: none"> • 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: 		
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	<ul style="list-style-type: none"> ○ 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: <u>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.</u> ● Branding, Signage and Markings: <ul style="list-style-type: none"> ○ 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. 		
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	<ul style="list-style-type: none"> ○ 10 Standaees of 3w x 6h feet across the venue and important locations identified by the Department. ○ NOTE: <i>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.</i> ● Display Systems: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ Entrance Arches and Gateways: Decorative structures that create a welcoming entrance to the exhibition to be placed at the entrance/exits and 		
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	<p>thematic zone entrances (if any). This may include but not limited to inflatable arches, illuminated gateways, custom-built entrances.</p> <ul style="list-style-type: none"> ○ Entrance Lobby: This should include the following but not be limited to: <ul style="list-style-type: none"> ▪ <u>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.</u> ▪ <u>Three self-contained Visitor Registration cum Interactive Information kiosks offering details of exhibition, directions etc.</u> ▪ 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: <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> ○ 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, 		
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	<p>presentations, programmes, along with supporting photographs and videos.</p> <ul style="list-style-type: none"> ○ Up to ten minutes video capturing the essence of the exhibition which includes introduction, key moments and highlights of the exhibition, Visitor experiences etc. <p>Special Rooms:</p> <ul style="list-style-type: none"> ● 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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 		
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	<p>monitors, mic and speaker system, high-definition camera/mic system to facilitate remote participation.</p> <p>iii. High speed Wi-Fi along with sufficient electrical outlets for laptops/device, connection cables such as HDMI/VGA cables and other such components.</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> 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. <p>Note: L-1 rate of this deliverable shall be used for pro-rata cost of any exhibition setup beyond 10000 sq. feet.</p>		
8.	<p><u>Cost for designing, production and setting up of an international exhibition of above 5000 and up to 10000 square feet without Hangar</u></p> <p><u>[ALL DELIVERABLES IN DESCRIPTION AS IN THE DOMESTIC EXHIBITION ABOVE OF SIMILAR SIZE]</u></p> <p><u>COST TO BE QUOTED ON PER SQUARE FEET BASIS</u></p> <p>Note: L-1 rate of this deliverable shall be used for pro-rata cost of any exhibition setup beyond 10000 sq. feet.</p>		

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EXHIBITION HANGAR		
9.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
10.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
11.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
12.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
13.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
14.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
15.	Cost of 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 (Cost To Be Quoted on Per Square Feet Basis)	
16.	Cost of setting up a Truss Structure for exhibitions with appropriate and good quality flooring, carpeting, lighting, which is weather-proof and has proper entry	

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	and exit gates for an exhibition of size above 5000 and up to 10000 sq. feet (Cost To Be Quoted on Per Square Feet Basis)		
TOTAL COST OF ALL INDIVIDUAL “EXHIBITION RELATED DELIVERABLES”			

i) EXHIBITION ELEMENTS [SUB MATRIX 9]

LED TV’S AND VIDEO WALLS

S. No	Description	Cost in INR exclusive of GST (per day)
LED TVs and LED VIDEO WALLS		
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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST PER UNIT PER DAY]	

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10.	Outdoor LED Wall of Size [12x6 feet] and of P3 quality including its installation, operation and maintenance for the duration of the exhibition. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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. [COST 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 [COST 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 [COST 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 [COST 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 [COST 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 [COST 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	

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	immersive visual experience with size of 10w x 10h ft [COST 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 [COST 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 [COST 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 [COST PER UNIT PER DAY]	

KINETIC LED WALLS

S. No	Description	Cost in INR exclusive of GST (per day)
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 (<i>up-down, left-right or front-back</i>) 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 [COST PER UNIT PER DAY]	
28.	Kinetic LED Wall of Size [20x6 feet] including its installation, operation and maintenance for the duration of the exhibition [COST PER UNIT PER DAY]	
29.	Kinetic LED Wall of Large Size [30x6 feet] including its installation, operation and maintenance for the duration of the exhibition [COST PER UNIT PER DAY]	
30.	Kinetic LED Wall of Size [10x10 feet] including its installation, operation and maintenance for the duration of the exhibition [COST PER UNIT PER DAY]	
31.	Kinetic LED Wall of Size [20x10 feet] including its installation, operation and maintenance for the duration of the exhibition [COST PER UNIT PER DAY]	
32.	Kinetic LED Wall of Large Size [30x10 feet] including its installation, operation and maintenance for the duration of the exhibition [COST PER UNIT PER DAY]	

INTERACTIVE EXPERIENCE STATIONS

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INTERACTIVE STATIONS [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 touchscreens or other input methods that provide information, entertainment, or interactive features]		
S. No	Description	Cost in INR exclusive of GST (per day)
33.	<p>Touchscreen Stations: These stations may feature large touchscreens 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.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
34.	<p>Virtual Reality Stations: 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 all other such components like concept design, development and production of content needed to make the experience.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
35.	<p>Augmented Reality Stations: 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.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
36.	<p>Interactive Projection Wall: 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</p>	

	<p>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. <u>Example:</u> A floor projection that changes based on where visitors step, such as creating ripples or animations that react to their movements.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
37.	<p>Digital Touch Tables: This may include large, horizontal touch-sensitive tables that allow multiple users to interact with digital content simultaneously. They often may support collaborative interactions and are used for exploring complex data or content. 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.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
38.	<p>Sound and Music Stations: 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.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
39.	<p>AR Photo Booth Screens:</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 just clicking a photograph in a booth with prefabricated backgrounds/elements. Cost shall include the following:</p> <p>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,</p>	

	<p>locations, 3D Characters etc.</p> <p>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.</p> <p>3) Chroma footage recording, 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.</p> <p>4) Users should be able to collect electronic copy of the photograph via email/WhatsApp etc.</p> <p>5) Server, software, content design costs.</p> <p>6) The response time generally should be quick and not with a delay of more than 10 seconds.</p> <p style="text-align: center;">[COST OF ONE STATION PER DAY]</p>	
40.	<p>AV Immersive Experience:</p> <p>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.</p> <p>Its key features include:</p> <ul style="list-style-type: none"> • 360-Degree Visuals: <ul style="list-style-type: none"> ○ Projection Technology: Often uses panoramic or dome-shaped projections, large screens, or multiple screens arranged around the room to create a seamless visual experience. • Displays high-definition or ultra-high-definition content for clarity and impact. • Spatial Audio/Surround Sound: Employs a surround sound system or spatial audio technology to deliver a rich, immersive auditory experience that complements the visuals. • Touchscreens and Sensors: May include interactive touchscreens, motion sensors, or gesture-controlled elements allowing visitors to interact with the content. • Responsive Design: Content may change or adapt based on visitor input or movement. • Lighting: Utilizes dynamic lighting to enhance the mood and complement the visual content. 	

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	<ul style="list-style-type: none"> • Additional Sensory Inputs: May incorporate elements such as scent, temperature changes, or tactile surfaces to further immerse visitors. • Thematic Design: <ul style="list-style-type: none"> ○ Customizable Layout: Designed to match the theme or purpose of the exhibition, with layout and décor tailored to enhance the overall experience. ○ Engaging Atmosphere: The room is crafted to capture attention and engage visitors in a way that traditional display methods may not. ○ Seating: Provides comfortable seating or standing areas designed to accommodate various visitor needs and preferences. ○ Accessibility Features: Ensures that the space is accessible to individuals with different abilities, including those with mobility challenges. <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>	
[COST OF ONE UNIT PER DAY]		

ROBOTICS

<p>ROBOTICS: 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>		
S. No	Description	Cost in INR exclusive of GST (per day)
41.	<p>Information and Concierge Robots: These robots are designed to assist visitors by providing information, directions, and answering questions. They often have conversational abilities and can interact with people in a natural, friendly manner. They may include the following:</p> <ul style="list-style-type: none"> • Touchscreens or voice interfaces for user interaction. • Sensors and cameras for detecting and responding to visitors. • Pre-programmed content and dynamic responses based on visitor inquiries. • 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. 	
[COST PER UNIT PER DAY]		

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42.	<p>Entertainment Robots: 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"> • Entertainment programming such as games, performances, or interactive displays. • Motion and gesture capabilities to perform dynamic actions or responses. • User interaction interfaces like touch panels, voice recognition, or gesture sensors. • 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. <p style="text-align: center;">[COST PER UNIT PER DAY]</p>	
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HOLOGRAPHIC TECHNOLOGY		
S. No	Description	Cost in INR exclusive of GST (per day)
43.	<p>Holographic projection: It involves projecting three-dimensional images into the air or onto a special surface using light and lasers. This may include but not limited to Holograms that appear to float in mid-air, often used to display dynamic content or create immersive environments. Cost should include the setup and hardware/software needed including but not limited to holographic display systems, audio video capture devices and all other such components like concept design, development and production of content needed to make the experience.</p> <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> <p style="text-align: center;">[COST PER UNIT PER DAY]</p>	
44.	<p>Holographic Telepresence: Holographic telepresence is an advanced technology that enables real-time communication and interaction with a holographic representation of a person or object. This technology combines elements of holography, telecommunication, and real-time data transmission to create an immersive experience where users feel as though they are interacting with a lifelike 3D projection. Cost should include the setup and hardware/software needed including but not limited to</p>	

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	<p>holographic display systems, real time audio video capture devices, data transmission and processing units all other such components like concept design, development and production of content needed to make the experience.</p> <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> <p style="text-align: center;">[COST PER UNIT PER DAY]</p>	
45.	<p>Holocube: A Holocube is a type of advanced visual display technology used to create 3D holographic effects. It is designed to project three-dimensional images or videos into a physical space, creating the illusion of floating or interactive hologram elements.</p> <p>It should include the following:</p> <ul style="list-style-type: none"> • Typically has a cubic shape, which houses the display technology and often includes transparent or semi-transparent sides to allow viewing from multiple angles. • The images appear to float within the cube or be suspended in mid-air, providing a striking visual effect. • May incorporate touch-sensitive surfaces or motion sensors, allowing users to interact with the holographic content. Oat within the cube or be suspended in mid-air, providing a striking visual effect. <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.[COST PER UNIT PER DAY]</p>	

DRONE SHOWS		
S. No	Description	Cost in INR exclusive of GST (per day)
46.	<p>Small Scale Drone show (up to 20 mins) is a visually captivating performance that uses multiple drones equipped with LED lights or other illumination technologies to create synchronized light displays and dynamic aerial choreography. These shows are designed to entertain and engage audiences through a combination of high-tech visuals and precise drone movements.</p> <p>The cost should also include the following:</p> <ul style="list-style-type: none"> • Fleet of minimum 1000 drones equipped with high intensity RGB LEDs with large colour options and effects, flight control systems with high formation accuracy, other control sensors for safety such as collision avoidance, return to home, geo-fencing etc. 	

	<ul style="list-style-type: none"> • Communication Systems used to ensure that all drones in the show can communicate with each other and with the central control system. • Sensors and navigation systems that provide data for precise control and positioning of the drones. • Control Station • Choreography and programming tools involved in putting a show relevant to the theme of the campaign and software customisation if any needed. • On site setup and execution including the manpower needed • Logistics, permissions and co-ordination costs. • All other such components needed to design, production, operation and maintenance of the drone show. • This may include multiple shows in the evening. <p style="text-align: center;">[COST PER DAY]</p>	
47.	<p>Large Scale Drone show (up to 20 mins) is a visually captivating performance that uses multiple drones equipped with LED lights or other illumination technologies to create synchronized light displays and dynamic aerial choreography. These shows are designed to entertain and engage audiences through a combination of high-tech visuals and precise drone movements.</p> <p>The cost should also include the following:</p> <ul style="list-style-type: none"> • Fleet of minimum 2000 drones equipped with high intensity RGB LEDs with large colour options and effects, flight control systems with high formation accuracy, other control sensors for safety such as collision avoidance, return to home, geo-fencing etc. • Communication Systems used to ensure that all drones in the show can communicate with each other and with the central control system. • Sensors and navigation systems that provide data for precise control and positioning of the drones. • Control Station • Choreography and programming tools involved in putting a show relevant to the theme of the campaign and software customisation if any needed. • On site setup and execution including the manpower needed • Logistics, permissions and co-ordination costs. • It may include multiple shows in evening. <p>All other such components needed to design, production, operation and maintenance of the drone show.</p> <p>Note: This L-1 rate would be used as pro-rata to calculate cost for larger drone shows on the basis of per 100 drones i.e., [Cost of per 100 drones = L-1 Rate divided by 10]</p> <p style="text-align: center;">[COST PER DAY]</p>	

PROJECTION TECHNOLOGY		
S. No	Description	Cost in INR exclusive of GST (per day)
48.	<p>PROJECTION MAPPING ON MONUMENTS AND LARGE BUILDINGS: 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> <ul style="list-style-type: none"> • Projection Setup: 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. • Synchronization: The projection is to be synchronized with music or other audio elements, enhancing the overall experience. The visuals 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. • 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. • Content Creation: Visual content such as animations, graphics, or video is 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. • All other such components needed to design, production, operation and maintenance of the show. • Projection Setup: <ul style="list-style-type: none"> ○ High-Powered Projectors: Installation of high-lumens projectors capable of delivering bright, high-quality images on large surfaces. <ul style="list-style-type: none"> ▪ Brightness: Minimum of 10,000 lumens, with higher lumens recommended for larger or well-lit areas. ▪ Resolution: 4K resolution or higher for detailed and clear imagery. ▪ Projection Type: DLP (Digital Light Processing) or laser projectors or other such system with high-quality, high reliability and high image quality. ○ Projector Placement and Rigging: Strategic placement and installation of projectors, including the necessary 	

	<p align="center">rigging or mounting equipment to ensure optimal alignment with the 3D mapping.</p> <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> <p align="center">[COST PER LOCATION PER DAY]</p>	
<p>49.</p>	<p><u>Interactive Projection Wall:</u></p> <p>A projection wall is a large, flat, or curved surface used in an exhibition to project images, videos, or animations, creating an impactful visual display that enhances the thematic or informational elements of the exhibition.</p> <p>This should also include the following but not be limited to:</p> <ul style="list-style-type: none"> • Typically, large in scale [at least 15w x10h feet] to accommodate extensive visual content; can be flat or curved depending on the desired effect. • Use projection-friendly materials such as matte or semi-gloss screens, fabric, or specialized projection surfaces to ensure high-quality image clarity. • Use high-resolution projectors, which may be single or multiple units, to cast images onto the wall. The type of projectors used can vary based on the required brightness [minimum 10000 lumens], resolution [minimum Full-HD], and aspect ratio. • In cases of multiple projectors, edge blending technology may be used to seamlessly integrate the images from each projector into a continuous visual display. • May incorporate interactive elements such as touchscreens or motion sensors to allow visitor interaction with the projected content. • Synchronized with ambient lighting and other environmental effects to create a cohesive and immersive experience. <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> <p align="center">[COST OF ONE PROJECTION WALL PER DAY]</p>	

INFRASTRUCTURE AND SPECIAL SETUPS		
S. No	Description	
50.	<p>Setup and Fabrication of VIP Lounge [300 Sq Ft.]: 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:</p> <ul style="list-style-type: none"> 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 and water dispenser] up to 30 persons per day. <p style="text-align: center;">[COST PER DAY]</p>	
51.	<p>Setup and fabrication of Meeting/Conference Room [300 Sq Ft.]: 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:</p> <ul style="list-style-type: none"> 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. [COST PER DAY] 	
52.	<p>Media or Press Room: 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> <ul style="list-style-type: none"> 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. ii. Workstations (at least 25): Tables and chairs equipped with high-speed internet connections, power outlets, and sometimes dedicated computers or laptops for journalists to write, file stories, and conduct research. 	

	<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> <p style="text-align: center;">[COST PER DAY]</p>	
53.	<p>Medical and First Aid Room [250 Sq Ft.]: 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:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p style="text-align: center;">[COST PER DAY]</p>	
54.	<p>Seating: Cost of one Lounge Chair with good design, cushioning and ergonomics. [COST PER DAY]</p>	
55.	<p>Seating: Cost of one Single seater sofa with good design, cushioning and ergonomics. [COST PER DAY]</p>	
56.	<p>Seating: Cost of one Double seater sofa with good design, cushioning and ergonomics. [COST PER DAY]</p>	
57.	<p>Seating: Cost of one coffee table [COST PER DAY]</p>	
58.	<p>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. [COST PER DAY]</p>	
59.	<p>One Walk-in Metal Detector along with one security guard [COST PER DAY]</p>	
60.	<p>Anamorphic Entrance Gateway: A digital anamorphic entrance gateway is a sophisticated visual and interactive installation that leverages advanced digital technology and creative design techniques to transform an entrance into a dynamic and engaging focal point.</p> <p>The cost should include the concept design and conceptualisation, production of content for the installation’s desired experience, its</p>	

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	<p>installation/setup, operation and maintenance. It should include the following but not be limited to:</p> <ul style="list-style-type: none"> • Entryway Feature: Positioned at the entrance of a venue, exhibition, or event, serving as a visually striking installation. • Immersive Experience: Aims to captivate and engage visitors as they enter, often setting the tone for the experience to follow. • Utilizes digital technology, often involving screens, projectors, and computer software, to create and manage the visual effects and interactions. • Capable of displaying animated graphics, videos, and interactive elements. • Employs anamorphic techniques to create images that appear distorted or stretched from certain angles but appear correctly from a specific viewpoint. This should create a 3D effect on a 2D surface. <p align="center">[COST OF ONE ENTRANCE PER DAY]</p>	
61.	<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> <p align="center">[COST PER ONE DAY]</p>	
TOTAL COST OF ALL “EXHIBITION ELEMENTS”		

APPENDIX - A

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.

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- 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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ANNEXURE 2

a) VIDEO RELATED DELIVERABLES [SUB MATRIX 1A]

S. No	Deliverable	Description	Rate (in INR without GST)
	TELEVISION COMMERCIALS (Shot in Full-HD using latest technology and delivered in hard drive both mixed and unmixed)		
1	TVC up to 60 seconds [cost per TVC]	<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>Note: This rate would be used for pro-rata calculation of production cost of a video up to 120 seconds video based on cost per second basis i.e., [Cost per second = L-1 Rate divided by 60].</p>	
2	Language Adaptation/Version of TVCs up to 60 seconds [cost of Language Adaptation/Version of one TVC into one language]	<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>Note: 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</p>	

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		second basis. [Cost per second = L-1 Rate divided by 60 seconds]	
3	Dubbing of TVCs up to 60 seconds [cost of dubbing of one TVC into one language]	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. [cost of per edit of one TVC]	Editing the video into the given timeframe while retaining the meaning.	
SHORT VIDEOS (Shot in Full-HD using latest technology and delivered in hard drive both mixed and unmixed)			
5	Videos more than 2 minutes and up to 5 minutes [cost per video]	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 [cost of Language Adaptation/Version of one	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	

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	such video into one language]	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 [cost of dubbing of one such video into one language]	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. [cost of per edit]	Editing the video into the given timeframe while retaining the meaning.	
	LONG VIDEOS/DOCUMENTARY (Shot in Full-HD using latest technology and delivered in hard drive both mixed and unmixed)		
9	Videos more than 5 minutes and up to 15 minutes [cost per video]	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 [cost per video]	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. Note: This rate would be used for pro-	

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		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 [cost of dubbing of one such video into one language]	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. [cost of dubbing of one such video into one language]	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 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 [cost of Language Adaptation/Version of one such video into one language]	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.	

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<p align="center">14</p>	<p align="center">Language Adaptation/Version of video more than 15 minutes and up to 30 minutes</p> <p align="center">[cost of Language Adaptation/Version of one such video into one language]</p>	<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>Note: 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>	
<p align="center">15</p>	<p>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.</p> <p align="center">[cost of per edit]</p>	<p>Editing the video into the given timeframe while retaining the meaning.</p>	
<p align="center">16</p>	<p>Additional Lumpsum travel cost of the Cast and Crew beyond the L-1 rate for shooting of long videos/documentary in 5 to 7 States/UTs</p> <p align="center">[Lumpsum Cost]</p>	<p>In cases where production of Long Videos/Documentary films involves shooting at multiple locations spread across at least 5 to 7 states/UTs then a lumpsum cost may be quoted to cover the cost of travel related to cast and crew involved in the production. In cases where multiple videos are being produced as part of a single campaign/project, payment would be restricted to one video only. Such payment can be claimed only with prior approval of CBC.</p>	

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17	<p>Additional Lumpsum travel cost of the Cast and Crew beyond the L-1 rate for shooting a long videos/documentary in 8 to 10 States.</p> <p style="text-align: center;">[Lumpsum Cost]</p>	<p>In cases where production of Long Videos/Documentary films involves shooting at multiple locations spread across at least 8 to 10 states/UTs then a lumpsum cost may be quoted to cover the cost of travel related to cast and crew involved in the production. In cases where multiple videos are being produced as part of a single campaign/project, payment would be restricted to one video only. Such payment can be claimed only with prior approval of CBC.</p>	
TV OR WEB SERIES (Shot in Full-HD using latest technology and delivered in hard drive both mixed and unmixed)			
18	<p>TV or Web Series up to 15 minutes (minimum 5 Episodes)</p> <p style="text-align: center;">[cost per episode]</p>	<p>This includes cost of concept, script development, story board presentation for a series of episodes, 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.</p>	
19	<p>TV or Web Series above 15 minutes and up to 30 minutes (minimum 5 episodes)</p> <p style="text-align: center;">[cost per episode]</p>	<p>This includes cost of concept, script development, story board presentation for a series of episodes, 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.</p> <p>Note: 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>	

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SPECIAL VIDEOS (Shot in Full-HD using latest technology and delivered in Hard Drive)		
20	Event/Scheme/Programme video up to 2 minutes [cost per video]	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.
21	Event/Scheme/Programme video above 2 minutes and up to 5 minutes [cost per video]	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.
22	Instructional Videos of up to 2 minutes [cost per video]	<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 & 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>Examples: Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p>

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<p align="center">23</p>	<p align="center">Instructional Videos of above 2 minutes and up to 5 minutes</p> <p align="center">[cost per video]</p>	<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 & 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>Examples: Tax filing instructions, voting procedures, guides on applying for permits or licenses, detailing required documents, procedures, and fees etc.</p> <p>Note: 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>	
<p align="center">24</p>	<p align="center">Testimony Videos of up to 2 minutes</p> <p align="center">[cost per video]</p>	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel & logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>	
<p align="center">25</p>	<p align="center">Testimony Videos of above 2 minutes and up to 5 minutes</p> <p align="center">[cost per video]</p>	<p>Testimony videos on Government Scheme beneficiaries. Include cost of concept development, filming/shooting, editing, equipment, crew, travel & logistics, music and voice over, adding visual/sound effects, subtitles in same language or other enhancements or graphics where necessary.</p>	

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26	<p>Video Anthem/Video Theme Song of up to 2 minutes</p> <p>[cost per video]</p>	<p>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.</p>	
27	<p>Video Anthem/Video Theme Song of above 2 minutes and up to 5 minutes</p> <p>[cost per video]</p>	<p>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.</p>	
28	<p>Video Chat Show of up to 30 minutes</p> <p>[cost per show]</p>	<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>Note: 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>	
29	<p>Stitching of Footage into a Video of up to 5 minutes</p>	<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>	

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30	<p>Stitching of Footage into a Video of more than 5 minutes to 15 minutes</p>	<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>Note: 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>	
ACCESSIBILITY FEATURES			
31	<p>Subtitling of video content/Adding of subtitles (in language other than the master)</p> <p>[cost to be quoted for adding subtitle 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>Note: This rate shall be used for pro-rata calculation of cost for larger videos.</p>	
32	<p>Sign Language Addition</p> <p>[cost to be quoted 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>Note: This rate shall be used for pro-rata calculation of cost for larger videos.</p>	
<p align="center">TOTAL COST OF ALL INDIVIDUAL “VIDEO RELATED DELIVERABLES”</p>			

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b) AUDIO RELATED DELIVERABLES [SUB MATRIX 2A]

S. No	Deliverable	Description	Rate (in INR without GST)
RADIO SPOT AND JINGLE			
1	Radio Spot up to 60 seconds [cost per spot]	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 per spot]	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. Note: 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 [cost per one Radio Jingle/Audio Anthem/Theme song/ Signature Tune]	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	

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	[cost per one Radio Jingle/Audio Anthem/Theme song/ Signature Tune]	enhancements and production processes where necessary. Note: 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)	
SPECIAL AUDIO PRODUCTIONS			
5	Audio Chat Show or Podcast of up to 30 minutes [cost per show]	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 Note: 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)	
6	Audio Books of up to 60 mins [cost per audio book per language]	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. Note: 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)	
SPONSORED RADIO PROGRAMME			
7	Sponsored Radio Programme up to 15 minutes [cost per episode]	Cost must include concept & 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.	

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8	<p align="center">Sponsored Radio Programme above 15 minutes to 30 minutes</p> <p align="center">[cost per episode]</p>	<p>Cost must include concept & 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>Note: 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	<p>Re-edit or Re-voiceover of a Sponsored Radio Programme of up to 30 minutes duration</p> <p align="center">[cost per episode]</p>	<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	<p>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.</p> <p align="center">[cost per edit]</p>	<p>Editing an audio deliverable into the given timeframe while retaining the meaning.</p>	
DUBBING OF AUDIO DELIVERABLES			
11	<p align="center">Dubbing of Radio Spot/ Jingle of up to 60 seconds</p> <p align="center">[Cost per dubbing into one language]</p>	<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>	

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12	<p align="center">Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. up to 15 minutes</p> <p align="center">[Cost per dubbing into one language]</p>	<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>	
13	<p align="center">Dubbing of Chat Show/Podcast/Sponsored Radio Programme etc. of more than 15 minutes to 30 minutes.</p> <p align="center">[Cost per dubbing into one language]</p>	<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>	
<p align="center">TOTAL COST OF ALL INDIVIDUAL “AUDIO RELATED DELIVERABLES”</p>			

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c) **PRINT AND OUTDOOR RELATED DELIVERABLES [SUB MATRIX 3A]**

S. No	Deliverable	Description	Rate (in INR without GST)
COFFEE TABLE BOOK			
1	<p>Coffee Table Book with exclusive photography (at least 100 exclusive photographs)</p> <p>[cost to be quoted for a coffee table book of up to 200 pages]</p>	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc. 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>Note: 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	<p>Coffee Table Book without exclusive photography</p> <p>[cost to be quoted for a coffee table book of up to 200 pages]</p>	<p>Designing includes the creation of high-quality, visually compelling books designed for conveying inspiring stories, achievements etc. 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>Note: 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	<p>Language Adaptation/Version of Coffee Table Book of up to 200 Pages [cost per coffee table into one language]</p>	<p>Language Adaptation/Version of a coffee table book including e-Book.</p>	
SPECIAL PUBLICATIONS			
4	<p>Design of Catalogues/Annual Reports of up to 300 pages including cover design.</p>	<p>Content would be provided by the Department/Ministries. Designing of Catalogue/Annual Report involves identification of a visual style, layout structuring, page composition, adding data visualisation</p>	

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		<p>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>Note: 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	<p>Design of Booklets of up to 100 pages including the cover.</p>	<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>Note: Beyond 100 Pages, pro rata cost would be given based on cost per page = L-1 Rate of this deliverable divided by 100]</p>	
PRINT ADVERTISEMENTS			
6	<p>Design of Full-Page Advertisement in colour for newspaper</p> <p>[cost per advertisement]</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	
7	<p>Language Translation and typesetting of a full-page advertisement</p> <p>[cost per advertisement into one language]</p>	<p>All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.</p>	
8	<p>Design of Half Page Advertisement in colour</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	
9	<p>Language Translation and typesetting of a half-page advertisement</p> <p>[cost per advertisement into one language]</p>	<p>All costs involved in translation and typesetting to share a final output file that can be shared with publishers for printing.</p>	
10	<p>Design of Quarter Page and Smaller Sized Advertisement in colour</p>	<p>All costs involved in designing process to share a final output file that can be shared with publishers for printing.</p>	

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11	Language Translation and typesetting of a Quarter Page and Smaller Sized advertisement [cost per advertisement into one language]	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 [cost per advertisement into one language]	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 [cost per square cm basis]	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 [cost per sq. cm basis]	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 [cost per advertisement]	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.	
OUTDOOR CREATIVES			
17	Design of Routine Outdoor Creatives of varying sizes and properties. [cost per advertisement]	Designing outdoor creatives for various properties such as hoardings/unipoles, gantries, bus shelters etc. and other identical deliverables.	

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18	Design of Outdoor Creative for Rail/Metro Wraps [including adaptation] [cost per advertisement]	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 per advertisement]	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 per creative into one language]	Cost includes adaptation, translation and changing photographs of an outdoor creatives	
DESIGN OF LEAFLETS/BROCHURES/CALENDARS			
21	Design of Leaflets/Brochures of 6 Pages (2 Folds) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
22	Design of Leaflets/Brochures 4 Pages (Single Fold) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
23	Design of Leaflets/Brochures of 10 Pages (4 Folds) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc. Note: 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 per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
25	Design of Print Posters (Single Page) [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
26	Design of Single (1) Sheet Wall Calendar [cost per unit]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	

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27	Design of Seven (7) Sheet Wall Calendar [cost per unit]	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.	
28	Design of Twelve (12) Sheet or more Wall Calendar [cost per unit]	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.	
29	Design of a Banner [cost per banner]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
30	Design of Standees [cost per standee]	Cost includes designing, typesetting, inclusion of photographs, graphical designs etc.	
TOTAL COST OF ALL INDIVIDUAL "PRINT AND OUTDOOR RELATED DELIVERABLES"			

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d) SOCIAL MEDIA RELATED DELIVERABLES [SUB MATRIX 4A]

S. No	Deliverable	Description	Rate (in INR without GST)
SOCIAL MEDIA CONTENT			
1	Design of Infographic for use on internet and social media platforms. [cost per infographic]	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 [cost per infographic]	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 [cost per video]	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 [cost per video]	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 [cost per meme]	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.	
TOTAL COST OF ALL INDIVIDUAL “SOCIAL MEDIA RELATED DELIVERABLES”			

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e) OUTREACH RELATED DELIVERABLES [SUB MATRIX 5A]

S. No	Deliverable	Description	Rate (in INR without GST)
1	Small Flash Mobs [cost of two shows in a city/town per day]	<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 minimum 25 performers 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 [cost of two shows in a city/town per day]	<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 minimum 50 performers 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>Note: 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</p>	

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		cost per 10 performers. [Cost per 10 performers = L-1 Rate divided by 5]	
3	Nukkad Natak or Street Play [cost of two shows in a city/town per day]	Organising a street play of up to 30 minutes . The rate must include concept and script development, direction & choreography, logistics, hiring of minimum eleven artists (three musicians/instrument players and 8 actors) along with their costumes/props/training, sound-system, creation of song medley & 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. All other incidental costs, permissions from concerned authorities shall be responsibility of the agency.	
PHOTOGRAPHY			
4	Interior Photography of Events/Launch Programme/Conferences etc. [Cost to be quoted on per person per day basis]	Cost should include hiring charges of photographer, equipment & accessories and ensuring at least 100 photographs of at least 48 Megapixel quality. (Anywhere in the India)	
5	Interior Videography of Events/Launch Programme/Conferences etc. [Cost to be quoted on per person per day basis]	Cost should include hiring charges of videographer, HD Camera equipment & 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)	
6	Capturing Bulk Testimonial Photographs (500 photographs spread over five states) [cost per project]	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 & accessories, travel expenses, accommodation, and other incidental expenses, ensuring at least 100 photographs of at least 48 Megapixel quality with informed consent of the beneficiary. (A testimony photograph of is of beneficiary of a government scheme. The consent has to be	

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		obtained from the beneficiary as per the format provided by client which will include beneficiary name, address, name of the scheme etc.)	
INSTALLATION OF KIOSKS			
7	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). Enclosure: The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.)</p> <p>(ii). Signage and Branding: 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>	
8	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). Enclosure: The main body of the kiosk is enclosed in panels made of durable materials (steel, aluminium etc.)</p> <p>(ii). Signage and Branding: External signage and 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). Touchscreen & LED Display: 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). Input Devices: 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). Power supply 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>	
TOTAL COST OF ALL INDIVIDUAL “OUTREACH RELATED DELIVERABLES”			

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f) ANIMATION RELATED DELIVERABLES [SUB MATRIX 6A]

S. No	Deliverable	Description	Rate (in INR without GST)
1	2D Motion Graphics [cost 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 cost for every additional 10 seconds beyond initial 60 seconds]	[same as in the deliverables specified above for 2D Motion Graphics]	
TOTAL COST OF ALL INDIVIDUAL “ANIMATION RELATED DELIVERABLES”			

EMD Bank Guarantee Format

Whereas..... (hereinafter called the “Bidder”) has submitted their offer dated..... for the services and supply of

(hereinafter called the “Bid”) against the customer’s request for proposal No.....

KNOW ALL MEN by these presents that WE..... of..... having our registered office at..... are bound unto..... (hereinafter called the “Customer”) in the sum of.....for which payment will and truly to be made to the said Customer, the bank binds itself, its successors and assigns by these presents.

Sealed with the Common Seal of the said Bank this..... day of..... month of the year 20.....

The conditions of obligation are:

- (i) If the Bidder withdraws or amends, impairs or derogates from the Bid in any respect within the period of validity of this tender.
- (ii) If the Bidder having been notified of the acceptance of his tender by the Buyer during the period of its validity.
 - a) If the Bidder fails to furnish the Performance guarantee for the due performance of the contract.
 - b) Fails or refuses to accept/execute the contract.

WE undertake to pay the Customer up to the above amount upon receipt of its first written demand, without the customer having to substantiate its demand, provided that in its demand the customer will note that the amount claimed by it is due to it owing to the occurrence of one or both the two conditions, specifying the occurred condition or conditions.

This guarantee will remain in force up to and including 45 days after the period of tender validity and any demand in respect thereof should reach the Bank not later than the above date.

(Signature of the authorized officer of the Bank)

[Name and Designation of the Officer]

[Seal, Name & Address of the Bank and Address of the Branch]

[To be submitted by bidder on Stamp Paper of Rs. 100/-]

[Declaration shall be notarized]

DECLARATION

I [insert name of individual] working as [insert designation] in [insert name of agency] authorized by the competent authority [insert name in capital letter and designation of owner/proprietor, Director etc.] to certify and undertake that all the information/documents furnished by me/ us/ our firm is true & correct and in the event that the information is found to be incorrect/untrue or found violated, then your organization shall without giving any notice or reason therefor, summarily reject the bid, without prejudice to any other rights or remedy including the forfeiture of the full said earnest money deposit absolutely. We shall not have any claim/ right against organization in satisfaction of this condition. I understand that in case any deviation is found in the above statement at any stage. I/We will be blacklisted and will not have any dealing with the Central Bureau of Communication in future.

1. I/We do hereby declare that our Company/ Firm has not been blacklisted/ debarred by any Government Department/Public sector undertaking.
2. I/We do hereby declare that our Company/firm has not been part of cartel with other vendors and will quote competitive rates in the bids.
3. I/We hereby confirm that we have read and agreed to all the standard and special conditions of this RFP.

Date:

Place:

(Signature)

(Name & Designation of Authorised Signatory)

SEAL OF THE ORGANISATION

Format of Arbitration Clause – Indigenous Private Bidders

- a. All disputes of differences arising out of or in connection with the present contract including the one connected with the validity of the present contract or any part thereof, should be settled by bilateral discussions.
- b. Any dispute, disagreement or question arising out of or relating to this contract or relating to construction or performance (except as to any matter the decision or determination whereof is provided for by these conditions), which cannot be settled amicably, shall within sixty (60) days or such longer period as may be mutually agreed upon, from the date on which either party informs the other in writing by a notice that such dispute, disagreement or question exists, will be referred to a sole Arbitrator.
- c. Within (60) days of the receipt of the said notice, an arbitrator shall be nominated in writing by the authority agreed upon by the parties.
- d. The sole Arbitrator shall have its seat in New Delhi or such other place in India as may be mutually agreed to between the parties.
- e. The arbitration proceedings shall be conducted under the Indian Arbitration and Conciliation Act, 1996 and the award of such Arbitration Tribunal shall be enforceable in Indian Courts only.
- f. Each party shall bear its own cost of preparing and presenting its case. The cost of arbitration including the fees and expenses shall be shared equally by the parties, unless otherwise awarded by the sole arbitrator.
- g. The parties shall continue to perform their respective obligations under this contract during the pendency of the arbitration proceedings except in so far as such obligations are the subject matter of the said arbitration proceedings.

Note: In the event of the parties deciding to refer the dispute(s) for adjudication to an Arbitral Tribunal then one arbitrator each will be appointed by each party and the case will be referred to the Delhi International Arbitration Centre for nomination of the third arbitrator. The fees of the arbitrator appointed by the parties shall be borne by each party and the fees of the third arbitrator, if appointed, shall be equally shared by the Customer and Contractor.

**CERTIFICATE OF TURNOVER AND NON-MEDIA BUYING REVENUE OF AGENCY FOR
EXECUTIVE PANEL****(BY STATUTORY AUDITOR ON LETTERHEAD)**

DATE: [INSERT DATE]

This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last **six** years, as given below:

S. No	Financial Year	Turnover (in INR Crore)	Revenue from Non-Media Buying Sources [Creative/Production Revenue] (in INR Crore)
1.	2018-19		
2.	2019-20		
3.	2020-21		
4.	2021-22		
5.	2022-23		
6.	2023-24		

We further certify that the above figures have been verified from the books of accounts and other records furnished by [INSERT AGENCY NAME AS PER OFFICIAL RECORD] to us.

(Signature)

Name of the Statutory Auditor

Designation

(Seal and Stamp)

UDIN: [INSERT NUMBER]

Firm Registration No. [INSERT NUMBER]

CERTIFICATE OF TURNOVER OF AGENCY FOR BASE PANEL

(BY AUDITOR OF THE AGENCY ON LETTERHEAD)

DATE: [INSERT DATE]

This is to certify that [INSERT AGENCY NAME AS PER OFFICIAL RECORDS] having office at [INSERT ADDRESS], having PAN [INSERT PAN], has a total turnover and average turnover during the last **six** years, as given below:

S. No	Financial Year	Turnover (in INR Crore)
1.	2018-19	
2.	2019-20	
3.	2020-21	
4.	2021-22	
5.	2022-23	
6.	2023-24	

We further certify that the above figures have been verified from the books of accounts and other records furnished by [INSERT AGENCY NAME AS PER OFFICIAL RECORD] to us.

(Signature)

Name of the Statutory Auditor

Designation

(Seal and Stamp)

UDIN: [INSERT NUMBER]

Firm Registration No. [INSERT NUMBER]

ANNEXURE - G

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

Parameter	Indian Celebrity of International Recognition	Indian Celebrity of National Recognition
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.
OR		
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:

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

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.

Performance Bank Guarantee Format

From:

Bank _____

To

The President of India through Central Bureau of Communication, Ministry of Information & Broadcasting Government of India New Delhi.

Dear Sir,

Whereas you have entered into a contract No. Dt.....(hereinafter referred to as the said Contract with M/s....., hereinafter referred to as the “Contractor/Supplier” for supply of services as per Part-III of the said contract to the said contractor and whereas the contractor/supplier has undertaken to produce a bank guarantee for 10% of total Contract value amounting to Rs 25,00,000/- in case of Executive Panel and Rs 10,00,000/- in case of Base Panel (including MSMEs/Startups) to secure its obligations to the President of India. We the..... Bank hereby expressly, irrevocably and unreservedly undertake and guarantee as principal obligors on behalf of the contractor/supplier that, in the event that the President of India declares to us that the goods have not been supplied according to the Contractual obligations under the aforementioned contract, we will pay you, on demand and without demur, all the any sum up to a maximum of Rupees.....only. Your written demand shall be conclusive evidence to us that such repayment is due under the terms of the said contract. We undertake to effect payment upon receipt of such written demand.

2. We shall not be discharged or released from this undertaking and guarantee by any arrangements, variations made between you and the Contractor/supplier indulgence to the Contractor/Supplier by you, or by any alterations in the obligations of the Contractor/Supplier or by any forbearance whether as to payment, time performance or otherwise.

3. In no case shall the amount of this guarantee be increased.

4. This guarantee shall remain valid for 26 months from the effective date of contract according to the contractual obligations under the said contract.

5. Unless a demand or claim under this guarantee is made on us in writing or on before the aforesaid expiry date as provided in the above referred contract or unless this guarantee is extended by us, all your rights under this guarantee shall be forfeited and we shall be discharged from the liabilities hereunder.

6. This guarantee shall be a continuing guarantee and shall not be discharged by any change in the constitution of the bank or in the constitution of M/s.....

DETAILS OF WORKS PRESENTED DURING EVALUTATION

S. No	Type of Creative	Name of the Creative Film/Audio etc.	Year of Production	Work Order No.	Work Order Date	Work Completion Certificate No.

Offer Forwarding Letter /Tender Submission Letter

(To be typed & submitted in the Letter Head of the Company/Firm of Bidder)

Tender No:

Dated:

To,
Director General
Central Bureau of Communication (CBC)
Soochna Bhawan, CGO Complex
Lodhi Road, New Delhi – 110001

Dear Sir,

Subject: Submission of Offer against Tender No:

I/We hereby offer to carry out the assignment detailed in the Tender issued by CBC, in accordance with the terms and conditions thereof.

I/We have carefully perused the following listed documents connected with the tender document and shall abide by the same.

- i. Prebid Advisory /Amendments /Clarifications/ Corrigenda/ Errata etc. issued in respect of the tender documents.
- ii. Notice Inviting Tender (NIT)/ (Technical Bid)
- iii. Financial Bid
- iv. Documents referred to in tender document
- v. Forms and Procedures

Should our Offer be accepted by CBC for Award, I/we further agree to furnish 'Performance Guarantee' for the work as provided for in the Tender Conditions within the stipulated time.

I/We further agree to execute all the works referred to in the said Tender documents upon the terms and conditions contained or referred to therein and as detailed in the Annexures annexed thereto.

I/We have deposited herewith the requisite Earnest Money Deposit (EMD)/is exempted from depositing EMD as per details furnished in the tender document.

Date:
Place:

Signature of authorized person
Full Name & Designation:
Company's Seal Date:
