**TENDER**

**FOR**

**PRODUCTION OF A FILM ON THE JOURNEY OF CSMVS**

**AND ITS DIVERSE COLLECTION**

**FOR**

**CHHATRAPATI SHIVAJI MAHARAJ VASTU SANGRAHALAYA**



**Chhatrapati Shivaji Maharaj Vastu Sangrahalaya**159-161 Mahatma Gandhi Road,  
Fort, Mumbai - 400023  
Maharashtra, India.

Tender No.CSMVS/**E126**/2021-22 February 10, 2022

**NOTICE INVITING 2- BID TENDER NUMBER E126**

**Production of a Film on The Journey of CSMVS and Its Diverse Collection**

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya will be observing its Centenary in 2022. To celebrate this milestone, it has decided to create a 10-minute-long film on the 100 years’ journey of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya and its diverse collection. In this connection, CSMVS intends to invite applications from experienced filmmakers.

Tenders are invited for production of a film on the Journey of CSMVS and its Diverse Collection as per the Museum’s Scope of Work. Agencies having proven experience and capability of executing the order at a time may download this document from the Museum’s Website [www.csmvs.in/tenders](http://www.csmvs.in/tenders) as per the following schedule:

|  |  |
| --- | --- |
| Bid Document Published Date | 10 February 2022, 10 am |
| Bid document download start date | 10 February 2022, 10 am |
| Bid Clarification start date | 10 February 2022, 10 am |
| Bid submission start date | 10 February 2022, 10 am |
| Bid Clarification end date | 15 February 2022, 3 pm |
| Bid submission end date | 20 February 2022, 3 pm |
| Technical Bid Opening date | 26 February 2022, 3 pm |
| Technical Presentation date | 28 February 2022, 11 am |
| Technical Evaluation will be completed by | 5 March 2022, 3 pm |
| Estimated Cost of Work | Rs. 114 Lakh |
| Earnest Money Deposit | Rs. 2,00,000/- as Demand Draft in the name of ‘Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai’ |
| Period of Completion of Work | 90 days |

The bid both Technical Bid – Envelope 1 and Financial Bid Envelope 2 (Annexure B), should be sealed and sent to the CSMVS by the due date and time as per the above schedule. The responsibility to ensure the same lies with the bidders. **Technical Bid will be opened at the first instance in CSMVS at 3:00 P.M. on 26th Feb 2022 for technical evaluation as well as selection of technically acceptable offers.** In the second stage, the Financial Bids of only the selected and techno-commercially acceptable offers will be opened. Decision of the Museum, regarding selection of eligible and qualified vendors / firms for opening the Financial Bid shall be final and binding on the bidders.

All queries regarding the Tender may be addressed to CSMVS via email sent to [csmvsmumbai@gmail.com](mailto:csmvsmumbai@gmail.com)

**1. SCOPE OF WORK:**

The museum wishes to release a film on the journey of the Museum celebrating its centenary and its diverse collection 2022. The film will be created with the intention of bringing awareness about the importance of museums for the public.There will be a special screening event and the film will be published on various online platforms. Applicants will need to present the core creative thought for the proposed film, a script, a detailed storyboard and the quote for the film as per the creative brief in Annexure A.

**2. ELIGIBILITY CRITERIA FOR APPLYING:**

1. The Filmmaker should be an Indian partnership firm/company/proprietorship.
2. The applicant should have experience in the field of film making/creative services and should have conceptualized and executed similar kind of projects in the past, which are of international quality.
3. Applicants based in Mumbai will be preferred.
4. The principal applicant should have a valid degree in mass media or animation design. The team should have a creative head, director, qualified animator and illustrator, editor with requisite knowledge and experience of relevant software and technologies.
5. Annual Turnover of the applicant should be at least Rs. 5 Crores in previous financial year (2020-21).

**3. EVALUATION METHODOLOGY**

1. **Step 1:** All applicants will be checked for eligibility as per criteria above.

2. **Step 2:** Only eligible applicants will be invited for a presentation to the CSMVS/online to demonstrate the skills, experience, and strengths of their team.The presentation should demonstrate the creative of the film based on the brief attached in the annexure A.

3. **Step 3:** Presentations will be scored based on the following parameters

a. Experience, b. Creative Ideas, c. Skills of the team, e. Scale of films made earlier, f. Capacity to deliver on time, g. Understanding of the concept.

**4. GENERAL CUM TECHNICAL BID EVALUATION CRITERIA-**

|  |  |  |
| --- | --- | --- |
| **Sl. No.** | **Criteria** | **Max Marks** |
|  | Experience of Agency in undertaking similar scaleprojects:   * 3 or more assignments – 3 marks * 5 or more assignments - 5 marks | **5** |
|  | Relevant experience of the following Agency Personnel in managing similar projects:   |  |  | | --- | --- | | **Personnel** | **Max Marks** | | **Creative Head** |  | | 5- 10 years’ experience | 2 | | Over 10 years’ experience | 5 | | **Director** |  | | 5- 10 years’ experience | 2 | | Over 10 years experience | 5 | | **Animator** |  | | 5- 10 years’ experience | 2 | | Over 10 year’s experience | 5 | | **15** |
|  | **Technical Presentation:**   * + Evaluation of Creative Theme, concept and story plot – 50 marks   + Understanding of the project – 10 marks   + Methodology, Logistics, project planning & management plan –20 marks | **80** |
|  | **Total** | **100** |
|  | **Qualifying Marks** | **70** |

4. **Step 4:** Applicants with the highest technical competence will be asked to submit a quotation.

5. **Step 5:** Appointment of the firm and signing of contract, after due negotiation of prices.

6. Any advance above 50% of the project cost will be payable against a Bank Guarantee.

**5. EVALUATION OF FINANCIAL BID**

a) The financial bid will be opened for only those bidders who will score minimum of 65% in the technical bid evaluation and the scoring will be binding on the bidder.

b) The bidder with the individual lowest financial bid (L1) will be awarded 100% score.

c) Financial Scores for other than L1 bidders will be evaluated using the following formula: Financial Score of a Bidder = {(Financial Bid of L1/Financial Bid of the Bidder) X 100} % (Adjusted to two decimal places)

d) Only fixed price financial bids indicating total price for all the work/services specified in this bid document will be considered.

e) Details of any taxes should be clearly mentioned in the bid

f) The financial bids of Only those agencies who are shortlisted (agencies scoring 70 or higher marks) will be opened on a date that will be announced. EMD of unsuccessful bidders will be returned to the agencies within 7 days or so,

**Combined Evaluation of Technical & Financial Bids**

a) The technical and financial scores secured by each bidder will be added using weightage of 70% and 30% respectively to compute a Composite Bid Score.

b) The bidder securing the highest Composite Bid Score will be declared as the Best Value Bidder for award of the Project.

In the event, composite bid scores are “tied”, the bidder securing the highest technical score will be declared as the Best Value Bidder for award of the Project.

The acceptance and declaration of best value bidder will rest solely with the CSMVS, who is not bound to accept the lowest bid and reserves the right to reject any or all tenders without assigning any reasons whatsoever.

**LIST OF DOCUMENTS REQUIRED:**

1. Application to be printed on company’s letterhead.
2. Covering letter with details of Company Registration or proprietorship as applicable, Contact person name, number, and e-mail id along with bank details on Company letterhead.
3. Qualification of the principal applicant with the team.
4. List of technical & administrative staff to carry out the work.
5. PAN card of the principal applicant and company
6. GST Registration Certificate
7. Full Company profile
8. Income Tax returns of previous three years
9. Any 3 best samples of works done earlier (either in a pen drive or as links)
10. Awards if any for previous films made
11. A list of past clients and projects completed including recommendation letter if any
12. Qualifications of the principal applicant and details of the production team, such as animator, editor, etc.
13. EMD Demand Draft

Interested parties may submit their application for the above specifications. Superscribe the envelope with **“EOI NOTICE E126 - Production of A Film On The Journey of CSMVS and Its Diverse Collection”** to the Assistant Director (Administration) at the above-mentioned address on or before

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya reserves all the rights in the selection process.

**ANNEXURE A**

**CREATIVE BRIEF**

**CSMVS – Centenary Celebrations (Commemorating 100 years of the Museum) \**

**PROJECT: FILM ON 100 YEARS OF MUSEUM**

**Key Messages in the Film**

* CSMVS was conceived as a **people’s museum** set up in the city for its citizens by **public action**.
* There were key people involved in the setting up of the museum who enabled the establishment of this unique public-private **collaborative museum**.
* The museum’s collections were built gradually through other organizations and major bequests — today housing a **mixed collection** of 70,000 artifacts, chronicling our 40,000 year-old history — a **unique cultural opportunity in the city**.
* The museum building has an older history — it’s **architectural style and heritage status** is of immense historic value to the city’s architectural facade.
* The museum continues to be **supported by the peopletoday** — donors, friends, private organizations and foundations.
* The museum has carved for itself a space in the **international museum community** by way of its advanced work in **various areas of specialization** — art conservation, collection care, curation, education, and rural outreach.
* The museum has been **transformative and changing over the century**, continuing to collect, preserve and expand the scope of its specializations in keeping with the present.
* The museum holds an important position of public trust **—** housing the **past**, relevant in the **present**, looking to the **future**.

**BRIEF OVERVIEW OF THE MUSEUM**

**Some broad ideas —**

A museum is a cultural, as well as a social space. It is a meeting place for culture and communities to engage in dialogue and exchange of ideas. It plays a direct role in preserving and enriching the community in which it is sustained. The museum is seen as an agent of change and development. Museums are public-facing collection-based entities that preserve and transmit knowledge, culture and history for the past, present and future generations. This places museums in an important position of trust in relation to their audiences, local communities, donors, partners, organisations, sponsors and funders.

**CSMVS within these broad ideas —**

Over the 100 years, the Chhatrapati Shivaji Maharaj Vastu Sanghralaya (CSMVS) has achieved several of its goals with a combination of indigenous skills and foreign expertise and emerged as not merely a showcase of antiquities. Today, the museum is moving towards becoming a high impact, audience-centered institution, valued by the community, artists, other institutions and the Government.

**A. INTRODUCTION TO CSMVS**

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (CSMVS) is one of the premier cultural institutions of the country. Being one of the finest landmark buildings and one of the best expositions of the unique Indo-Saracenic architectural style evolved by British architects in the late 19th century, drawing elements from native Indo-Islamic and Indian architecture, the Museum was built in 1909–1914. It was used as a hospital in its infant years during World War I, and finally opened as a museum for the public in 1922.

CSMVS began its modernization programme nearly a decade ago to keep pace with the changing needs and trends of a 21st century museum. This implied upgrading the Museum to international standards, also keeping with its core mandate of being a public-serving and public-facing institution, and making it as inviting and enjoyable as any of the major museums of the world.

Ever since, the Museum has been showcasing the rich cultural heritage of the city it belongs to and the subcontinent it is positioned within through its collections and programmes. In 2022, the institution will have completed a hundred years of service to the public, a proud feat for an organization conceived from the people’s will. In the 1950s, 1970s and subsequently in 2008, selective repair and renovation work was done on the building, and recently a complete restoration of the entire building has been undertaken. Today the Museum is a Grade I Heritage building declared by the Heritage Committee of Mumbai and has also been inscribed by UNESCO as a World Heritage Site as part of the Victorian and Art Deco Ensemble of Mumbai. It is also proud to own a Platinum Certification for its Green practices accorded to it from the Indian Green Building Council (IGBC).

**B. HISTORY AND ESTABLISHMENT OF CSMVS**

Founded in the early 1900s, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya has journeyed to become one of the premier cultural institutions of the country. On 14th August 1905, a number of prominent people of Bombay (now Mumbai) gathered at the Town Hall and resolved to erect a memorial to the visit of the Prince of Wales (later King George V) in the form of a public museum which would be named after him. The meeting was attended by several stalwarts of the city, Sir Pherozeshah Mehta, Justice Badrudin Tyabji, Narotamdas Gokuldas, Justice Chandavarkar, Sassoon J. David and many other dignitaries known for their outstanding contribution in their respective fields and also in the development of the island of Bombay. The Foundation Stone of the Museum was laid by the Prince of Wales on 11th November 1905 and the Museum was named Prince of Wales Museum of Western India. For a long time, people had felt the need for a good museum in the city and finally the Museum was established through public contribution aided by the then Government of the Bombay Presidency.

This memorial in the form of a museum was to be erected on the plot of land known as the Crescent Site on the southern tip of the island. The building was completed in 1914 but it opened to the public much later on 10th January 1922. Until then it was used by the military as a hospital during World War I, and also for Children’s Welfare Exhibitions.

Eventually the Prince of Wales Museum of Western India was renamed to Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Set against a well laid out garden which retains its original plan even today, the Museum is an important heritage building of the city. Even with the long transformative history of the building and the Museum itself, the Museum remains an autonomous institution created ‘By the people, For the people’.

**C. ARCHITECTURAL FEATURES OF CSMVS**

The building has been designed by George Wittet, a Scottish architect who was selected after an open competition in 1909. The Museum is considered as one of the best examples of Indo-Saracenic style of architecture. The interior of the building also conforms to this unique style — the Indian pillared hall, the arched pavilion and the dome rising above the huge intersecting arches form a beautiful geometrical pattern. Small *jalis* for light and wind add to the grandeur of the building and add detail.

George Wittet skilfully incorporated the original wooden arched pavilion purchased from a royal house (*wada*) at Nasik in Maharashtra, as a circular balustrade on the first floor of the building which can be seen as soon as one enters the Key Gallery of the Museum. The dome of this building is designed after the Gol Gumbaz of Bijapur.

Overall, the building has two sections — the Main Building and the Annexe Building. While the Main Building is the historic structure, the Annexe is connected to the Main Building and houses various galleries and service areas.

**D. THE CSMVS COLLECTION**

CSMVS has a representative collection of various forms of art from the Indian subcontinent, as well as works of art from China, Japan and European countries. In addition to these, the Museum houses a vast collection of natural history specimens. The Museum’s collections come from a variety of sources such as archaeological artefacts from excavated sites, through purchases and gifts. A large number of excavated antiquities from the Buddhist monasteries of Gandhara (now in Pakistan) were received by the Museum in 1909. Two renowned archaeologists, Mr. R.D. Banerjee and Sir Henry Cousens, were instrumental in bringing the pottery and terracotta figurines from Harappa and Mohenjodaro (about 5000 BCE) and the Buddhist terracotta antiquities from the early Gupta period (4th–5th century CE) to the Museum.

The Museum also acquired a well-known collection of Indian miniatures and other important antiquities, more particularly the Maratha textiles, arms, and armour from the collection of Seth Purshottam Mavji. The collection was once a part of the treasures of Nana Phadnis (1741–1800 CE), the most influential minister of the Peshwas, who is believed to have collected these antiquities from the distress sales of the disintegrating Mughal Empire. A part of this collection, particularly Maratha textile and costumes, was later handed over to the Chhatrapati Shivaji Maharaj Museum, Satara for its new Maratha Gallery.

The significant art collections of Sir Ratan Tata and Sir Dorabji Tata, sons of Jamshetji Tata (pioneer industrialist who founded the Tata Group) were bequeathed to the Museum in 1922 and 1933 respectively. This bequest, gratefully accepted by the Trustees of the Museum, constitutes the bulk of its Art Section. Judging by the total of 5161 objects that eloquently point towards the quality and variety of this priceless collection, the Tata brothers clearly possessed eclectic tastes and an immense love for art. Various documents, notes and other archival material in the Museum show that both brothers were guided by an expert when acquiring the European and Asian art collections. Today, even after 90 years of the Museum’s existence, the Tata collection still stands as its largest bequest. In recognition of the generosity of the Tata brothers in building the Museum’s collection, the management named the two European paintings galleries on the second floor after Sir Ratan Tata and Sir Dorab Tata. The Museum was further enriched by Sir Akbar Hydari’s collection in 1934, Sir Cowasji Jehangir’s collection in 1972, Karl Khandalavala’s collection, prints and drawings from Pheroza Godrej and Pauline Rohatgi’s collections, and paintings from Jehangir and Shirin Sabavala’s collections, among numerous others.

**D. CSMVS TODAY**

Today the Museum projects itself as a dynamic cultural institution which presents its rich and expansive collections across 17 well-designed galleries on three floors and the gardens. Collections spanning nearly 5000 years of Indian art and archaeology are represented here alongside world collections from China, Japan and Europe. Regular exhibitions and partnerships with Indian and foreign museums present new ideas for the public to learn and enjoy. Most recently it opened three new galleries – the Money Gallery, the Jewellery Gallery and a Temporary Exhibitions Gallery which have been supported by the Hemendra Kothari Foundation. Active work on collection management also continues and in 2018 the object storage facility in the museum was upgraded to a completely climate controlled and monitored facility for its delicate objects.

Education is at the heart of the Museum’s pursuit. In 2019, the Museum added another feather on its cap by opening Mumbai’s first Children’s museum. Nestled amidst a grove of trees on the same campus, the Children’s museum is a contemporary structure designed by architect Rahul Mehrotra and offers a wide range of activities and programmes for children including exhibitions, workshops and festivals. It aims at helping children think critically about their world around. The initiative has been supported by Bank of America.

The Museum’s flagship programme – *Museum on Wheels*, supported by Citi, takes exhibitions across Maharashtra and Gujarat to schools and educational institutions in a bus. In 2019, a second bus has been added to the fleet ensuring that the initiative reaches out to nearly 1 million children across India. In an endeavour to provide a wholesome experience for its visitors, the Museum also organizes a range of cultural programmes – music concerts, dance performances and theatre featuring stalwart artists of the country.

The Museum Art Conservation Centre, set up in 2008 is a state-of-the-art facility that protects and conserves the precious collections of the Museum. It also assists other museums in India, Asia and Europe, Kuwait and Oman, to name a few, in conserving their objects.

CSMVS became the first museum to receive the Platinum Certification from the IGBC (Indian Green Building Council) in 2019 for being a Green Building that efficiently incorporates solar energy, water harvesting and waste management.

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| **ANNEXURE – B**  Financial Bid | | | | |
| **Production of A film on the Journey of CSMVS and Its Collection** | | | | |
| **S.No** | **Specification** | **Per Unit Rate (INR)** | **Qty** | **INR** |
| 1 | TELEVISION PRODUCTION |  | 6-10 days shoot |  |
| 2 | VFX |  | 2 months of Post Production |  |
| 3 | ART DIRECTION & TEAM |  |  |  |
| 4 | CREATIVE TEAM (ADD DETAILS IN ANNEXURES IF NECESSARY) |  |  |  |
| 5 | CAST & MANPOWER SUPPORT (ADD DETAILS IN ANNEXURES IF NECESSARY) |  |  |  |
| 6 | PRODUCTION EXPENSES |  |  |  |
| 7 | COVID PRECAUTIONS, IF ANY |  |  |  |
| 8 | INSURANCE |  |  |  |
| 9 | CREW MANAGEMENT |  |  |  |
| 10 | Taxes |  |  |  |
| 11 | Total |  |  |  |
| 12 | OVERHEADS /MISCELLENEOUS IF ANY |  |  |  |
| 13 | GRAND TOTAL |  |  |  |
|  |  | Signature |  | |
|  |  |
|  |  | Name |  | |
|  |  |
|  |  | Stamp / Company seal |  | |
|  |  |