



**Nederlands Instituut voor Beeld en Geluid**  
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**Subject: Additional information in relation to the Invitation to Tender  
CONSERVATION ACETATE FILM MATERIAL  
Ref. 2008/S 130-173433 of July 8<sup>th</sup> 2008**

**Date: July 31<sup>st</sup> 2008**

Dear Madam/Sir,

Please find herewith the answers of general interest to the questions raised concerning the above-mentioned invitation to tender. This information is given to all economic operators who have requested the documentation of this Invitation to Tender (tender specifications and annexes). Insofar this note contains modification and/or additions to earlier tender documents the text in this note shall prevail. Please take note of this document in preparing your offer.

**Question 1. (page 7 and further)**

It is not that clear whether the conservation of sound is part of the tender or in what amount; as you say in the middle of page 7: "The conservation of sound is not part of the contract."

Whereas on the bottom of page 7 (Sub-collection NOS-Journaal) it is written: "The sound kept separately from the image (sepomag, sepopt) is not part of the tender". Does that mean that the comopt and commag is part of the tender? If that is so, what is the approximate percentage contained in the NOS-Journaal?

But on page 8 (Sub\_collection TV-Programma) there clearly is sound to preserve, as it says: "The total amount of tapes including magnetic or optical soundtrack is estimated less than 5%, however the balance between the types is unknown. Risk lies at the tenderer."

Answer:  
Sound is not part of the Tender.

**Question 2. (page 8, article "Sub-collection TV-Programma")**

This paragraph states: "The total amount of tapes including magnetic or optical sound track is estimated at less than 5%, however the balance between types is unknown. Risk lies at Tenderer."

Question: Do "tapes" mean filmstrip?

Answer:  
Yes filmstrip, although sound is not part of the Tender.

**Question 3. (page 7 and 9)**

On page 7 of the Tender Specifications it is stated that "The conservation of sound is not part of the contract." A few pages later (page 9), the paragraph's "Control during transfer process" second sentence reads: "Verification on the quality and completeness (100% one-on-one recording) of the duplicated sound needs to be carried out in either a digital or an analogue way." In our reading this would hint to the fact of the inclusion of sound in the conservation project. Please provide clarification as to whether sound does or does not form part of the needed outcome.

Answer:  
Sound is not part of the Tender. Unfortunately some text about sound may lead to confusion. The lines about sound may be disregarded.

**Question 4. (page 9, copy specification)**

Three types of printers are acceptable, depending on the grade of damages. (i) Can you define the quantity of the damaged films? As far as our archive experience goes, nearly every archive film has to be copied with wetgate, regardless of which printer type is used.

(ii) Wouldn't it be easier to compare the tenders if wetgate is general required? (Exception to films including magnetical sound)

Answer:

(i) The exact quantity and degree of damaged films is unknown. However, we have indicated the expected distribution in paragraph 2.5 on page 10:

*“Based on random sampling taken from the multicolour film collection in 2004, the following situation was diagnosed: 90% was affected by acidity (A-D strip level 0,5-1%), 6% indicated a level of 1,5 above autocatalytic point and 4% was severely affected by vinegar syndrome (A-D strip level 2-3). Hence, a high degree of shrinkage (more than 2%) has to be taken into account. Even though colour films have a higher tendency to chemical decay, it is expected that black-and-white material will show similar symptoms since they were both stored in the same warehouse.”*

(ii) The most appropriate method and printer is to be chosen by the Tenderer in accordance with Sound en Vision.

**Question 5. (page 7, 2.3 Information on acetate film material)**

On page 7 you talk about the amount of shrinkage according to A-D strip levels. If you take a look at the user's guide for the strips ([http://imagepermanenceinstitute.org/shtml\\_sub/adinstr.pdf](http://imagepermanenceinstitute.org/shtml_sub/adinstr.pdf)), on page 1 of this document you will see that these indications you give can't be correct as acetate only starts shrinking at A-D Level 3. A point you indicate correctly (according to A-D user's guide) on page 10 of the tender specifications. Could you clarify this please?

Answer:

The indication of shrinkage mentioned at page 7 (moderate and heavy) is our subjective statement. Tender is advised to reckon with the typical problems of old carriers of shrinkage in the film material. The indicated A-D strip measures and percentage indications (6% indicated a level of 1,5, 4% indicated levels 2-3) is the information we have at hand. Shrinkage occurs not only in the case of vinegar syndrome, but also under bad climate conditions in general. Therefore we have indicated that Tenderer will probably be confronted with this problem.

**Question 6. (page 9)**

On page 9 “Preparation of reels and ultrasonic cleaning of the film by the Tenderer” you specify ultrasonic cleaning. Is it unavoidable to have an ultrasonic cleaner, as liquid cleaners are as efficiently?

Answer:

As it is stated in the Tender: ultrasonic cleaning is unavoidable.

**Question 7. (page 21, Requirement G-4)**

Transport: in order to economise and rationalise would it be conceivable to organise shipments every 3 months instead of on a monthly basis?

Answer:

No.

**Question 8. (page 19)**

In paragraph 5.2 Compliance you mention the „balance sheets and profit and loss account” that might need to be provided. Do you mean those of the last business year or of the current?

Answer:

Tenderer may be asked to provide documents of proof concerning of having the economic and financial capacity to carry out the contract. If such is the case we accept reports from the last three fiscal years.

**Question 9. (Annex A.7)**

In the Annex A.7 you ask for references. In those references you want us to indicate the money value of the projects. Is this absolutely necessary, as archives don't specially want to reveal their financial standing or expenses?

Answer:

This information is not mandatory if confidentiality prohibits you.  
In general an indication of project worth will be acceptable.

**Question 10. (Annex A.8, Requirement F1)**

You ask for a price per hour of conserved material, whereas on page 9 of the "Agreement for the conservation of film material", in number 10. "Price" you ask to specify the calculation of our price in appendix 3. Does this mean that we do have to show our offer calculation, or is a final price per hour sufficient?

Answer:

No, a breakdown of the price is not required.

**Question 11. (General)**

Do you prefer KODAK or ORWO Dupnegative? Or is this irrelevant?

Answer:

Sound and Vision has a preference for Kodak but will accept Orwo film stock as well if the results are satisfying.

**Question 12. (General)**

The conservation element needed is a 16-mm b&w silent duplicate negative in all cases and no positive elements are asked for?

Answer:

Sound and Vision only needs duplicate negatives for conservation purposes, access to the films is given via digital elements.

**Question 13. (General)**

To check the final preservation quality, do you require a printed black&white positive from the dupe neg.?

Answer:

No. See also Question 13.

**Question 14. (General)**

Can the original documents to be provided by judicial or administrative authorities (e.g. clearance certificate and others) be handed in German?

Answer:

Yes.

**Question 15. (General)**

In case of vinegar suspicion on an element, shall we measure the acidity with A.D. strips?

Answer:

Yes, if it helps you to handle the film. Otherwise the use of a shrinkage meter is recommended. Sound and Vision does not need the results of the A-D strip measurement.

**Question 16. (General)**

Could you please explain how the elements shipping criteria will be determined. (ex. by vinegar syndrome, shrinkage, production year...)?

Do you plan to send us any quality reports with the elements?

Answer:

Prints that are now kept on the same shelves will be shipped together. The films will be shipped in chronological order, from the oldest to the youngest. No report will be send with the films.

**Question 17. (General)**

Do you require the use of archival cores for the new material?

Answer:

No, Sound and Vision will check before shipping that the films are on a bobby.

**Question 18. (General)**

Is it possible to get some test material (16mm reversal film / direct positive)?

Answer:

Yes, sample material can be provided. However we can not guarantee that the sample material is fully representative.

Kind regards,

Alexander Wisse  
on behalf of the Dutch Institute for Sound and Vision

