ADDENDUM NO. 1

Date April 30, 2014

DAYTONA STATE COLLEGE ITB NUMBER: 14-008

DAYTONA STATE COLLEGE BID TITLE: Media Server & Media Asset Management System

The above numbered solicitation is amended as follows:

1. The date specified for receipt of bids:

   XX is not extended, remains: May 07, 2014

   ___ is extended until: _______________________

   ___ posting date is extended until: _______________________

   ___ posting removal date is: _______________________

Except as provided herein, all terms and conditions of the solicitation, including changes made by all prior addenda (if any), remain unchanged and in full force and effect.

2. SUBMITTED QUESTIONS WITH ANSWERS

   1. What is the requested capacity of the Long Term Archive subsystem?

      Answer: Indeterminate as there are different options for sizes and media types. We are looking for an affordable solution that has a low cost of acquisition for the media balanced with the cost per bit to store and the cost of the overall hardware.

   2. How much of the Long Term Archive is requested to be available via robotic retrieval, and how much by manual retrieval?

      Answer: Manual is fine. The intention is to move completed projects off occasionally to make more space available in the system.

   3. Should the cost of the removable media (LTO or optical) for the Long Term Archive be included in the proposal?

      Answer: At least one piece of the archive type media should be included to allow for testing of the system.

   4. Is there a customer preference between LTO and optical for the Long Term Archive?

      Answer: No we were leaving this open as we have no legacy media and different vendors provide different solutions that work best with their systems.

   5. What is the likely maximum number of named user accounts on the system at any time?

      Answer: We currently only have 8 users but we are looking to be able to expand and include students in our RTV program and some other staff and faculty. Users online and actively working with the system would likely never be more than about 20. But I could see us having up to 50 named users or more in the
future they just would never all be up in the system at once.

6. In your Streaming needs of 28TB usable space, you also state Archive storage as being 56TB of usable space. Is the 56TB expected to be online spinning disk storage, or Long-term archive (LTO or Optical as described on page 11).

Answer: The 56 TB is intended to be a spinning disk archive. The long term archive is expected to be a device that would use removable media.

7. FTP client support. Is this for ingest and output from a FTP location? Most Asset management systems can manage folders, but connectivity to FTP is handled by synchronization to and from FTP. As long as we provide a solution to retrieve and post in an automated way from FTP is this acceptable.

Answer: That should work. The FTP is intended for moving files back and forth between the spinning disk archive space and our Harris Nexio server. We need to be able to look up files in the archive via the MAM. But we can only move them via FTP to and from the NEXIO server. If your solution can support that through synchronization or there is some sort of FTP client we can use to move the files manually we should be good.

8. You are asking for proxy files from raw format files. Are there additional files other than Canon and XDCAM that you need proxies from?

Answer: We have some existing videos from old projects that are in h264.MOV format. We use XDCam EX files but have some cameras (SONY PMW-200) that can also record the 50 Mbps MPEG HD422 codec. We will be using GoPro which is an AVC type format, We may also bring in ProRes422 files from an AJA disk recorder attached to a Canon C500.

9. Vendor intends to offer all the cabling and connections between its media server and asset management equipment with the switch fabric supplied for peer to peer connection in the server room (Short distance) from its end, but expects that all the campus cable connectivity to be in place or conducted by your organization. Please clarify our understanding is accurate.

Answer: That is correct. Wiring will be in place that will connect from the GigE ports on the server switch to a patch panel in a wiring closet. From the patch panel connections to individual workstations will be made. The vendor is to supply the wiring to connect the nearline and archive storage server, MAM, and removable storage components and plug in the network wires that go to the patch panel.

10. Vendor intends to supply eight 10GE/48 GE switch for the purpose of interconnections between its storage server equipment and the rest of the production workgroups.

Your bid states 10 10GE and 32 GE which is a non-standard configuration for the uplink switches out in the market. We can supply the functional equivalent of what you ask for but will result in more than one switch specied in and will elevate the cost of material. So please clarify your requirement if you do indeed need ten 10GE or eight 10GE will suffice. Naturally we as a vendor will supply connectivity package that will meet the requirement of the bid and assure needed connectivity accordingly.

Answer: Eight 10GE ports will suffice, the intention was to leave some ports for future connectivity and we should have that.
11. Your description of the system identifies a total of 6 edit bays (4 primary and 2 additional

**Answer:** We are also providing connections to producer workstations at their desktop, currently Imacs. While we currently only have 8 people on staff and realistically in the short term we will usually only have 3 to 4 people on at any one time. However, the number of streams was based on an assumption that in the future we might also have some of our workstations and RTV students working from other workstations. While it is hard to say how many layers of video each person would have as the level of complexity of each project varies, say a simple edit versus a multicam switch with layers of graphics. I was trying to allow for 10-15 people if they each had four layers of video in their timeline or any mix lower than that. Also, we might have one or two people working with a higher bitrate format like ProRes422, so the idea was to have overhead available for different amounts of users with varying levels of complexity and varying levels of bitrates.

12. Do you intend to replace or repurpose the Granitestor NAS?

**Answer:** Retire it once we copy all of the existing media off of it.

13. How many users will be connecting to the MAM simultaneously for purposes of browsing / proxy viewing?

**Answer:** Unsure, I would plan on at least as many people as we are preparing for who might be editing simultaneously which would be 7 plus a few more so probably 10. We were assuming that the MAM would support outside connections via the network so we really hadn’t anticipated any issues there.

14. Do you envisage the need for proxy viewers to be able to perform rough cut editing on clips in advance of final submission to a craft edit session?

**Answer:** It is a nice feature but not a real requirement for us. We are not planning on extending this resource to the whole faculty and college as it is mainly to serve the purposes of our department and creative services which already have editing solutions.

15. Is there to be a single house format / wrapper for archived material (XDCam 50 for example)?

**Answer:** No we were looking to store files in their original capture formats. The Nexio uses Leitch LXF files but those will just need to be moved in and out of the archive.

16. How much material (hours and bitrate, and/or TB) of data do you envisage writing to and reading from the archive in a typical day or week?

**Answer:** If you are referring to the spinning disk archive it would be sporadic maybe a couple of Tb in a day and then nothing for a month. The largest transfers (after the initial move of data off the Granitestor) would actually be when moving files to and from the Nexio Broadcast server which we anticipate would use up about half of the 56G archive space eventually. Currently a season of HD 30 min shows is typically 400-500Gb and hour shows would be approaching 1Tb. Depending on the speed of the transfer he would maybe move a couple of Tb a day. Same with pulling up an archived production project.

17. What is the expected integration to the Harris Nexio server?
Answer: We would use FTP to move files to and from the spinning disk archive. Once on the Archive we would like to be able to use the MAM to organize and search the content on a filename basis, but we would probably not bother with making Proxies.

18. Are there any other RAW formats required other than Canon DSLR?

Answer: No. We actually have not been using the RAW format but instead use the H264 MOV. We also have Canon C500s, but the plan is to use an intermediate like ProRes422 as the working format. In the distant future we may take in the RAW 4k, but it is not an immediate working requirement.

19. Page 9, para 4 states “Source files can be ingested either in their native form and / or converted to an intermediate format via the MAM.” What are the native file formats, their numbers and their sizes that impact the CCS storage?

Answer: Currently the file formats we commonly use are XDCam-EX, Canon H264MOV,

20. Please clarify the statement on page 10 “Ability for global and local query of entire MAM and digital object level”

Answer: Intention is to be able to query both a subset of the entire set of MAM objects or the entire MAM. For example: ” (we are assuming here footage has been logged and tags have been added) If I am in a directory of footage for a particular job I am working on and I only want to search through those shots for a particular tag say “Hands” that I do not have to query the entire MAM, or conversely I have no shots in my current directory and I want to search other directories or the entire MAM for shots labeled “hands” I would be able to. I am sure there are multiple ways of doing this and being that different MAMs may have different ways of organizing data and conducting searches I was just trying to articulate that.

21. User definable BIN support for 3rd party applications. Please define which applications.

Answer: I am not sure if I said this correctly, I might have added “BIN or watch folder type support for third party applications desirable”. However, the specification was intended to allow applications to exchange data at a simple level with the MAM when deeper integration is not provided, applications like third party transcoders or possibly transcription / captioning software. There are no specific applications at this time designated.

22. Do you envisage only doing ingests from the workstations or should there be a separate hardware device to perform this task??

Answer: Ingests will be done at the workstations, we do not plan on having a separate ingest station as we are connecting producer desktop workstations to the CSS for ingest, MAM review and basic editing.

23. How many workstations should have the ability to accept a baseband HD-SDI and audio input?

Answer: 5 edit workstations are being configured with an AJA Kona LHI card to be able to accept external inputs for digital capture. Vendor is not responsible for supplying those; we are purchasing and installing ourselves.

24. How many concurrent baseband ingests should be allowed for?

Answer: At a minimum 1 to allow us to capture a switched input from the studio or capture in legacy media from a tape. This does not have to be a dedicated hardware port, this can be accomplished through
routing to one of the editors and capturing to Premiere or FinalCut Pro but it would still be writing to the CSS. In the future we might want to capture camera ISOS but the current plan is to capture those to individual DDRs. Five would be ideal (studio feed and 4 ISOs) however if that requires extra hardware / software the cost should be shown as an option.

25. What formats other than those identified in the ITB do you anticipate transcoding to?

**Answer:** Most common transcoding would be to H.264 for output to BrightCove, and YouTube (we assume that is probably the MAM proxy format also). On ingest we will likely not have to transcode much except to generate proxies for the MAM or H.264 files that might go straight to output without editing. The edit systems we are planning to use will work with the native versions of the file formats we shoot in. Those are XDCam EX, XDCAM, ProRes422, Canon MOV (AVC), Canon C500 MXF, GoPro. We currently have a transcoder for flipping files into the Nexio system as Leitch LXF.

26. Can Daytona State College provide the BrightCove REST API for integration estimation?

**Answer:** It is available for free from the Brightcove site online. https://docs.brightcove.com/en/video-cloud/media/

27. Please be more specific about the caption workflow. Where does the SRT file come from? Is it part of the imported source file? Do you need extraction and/or insertion?

**Answer:** We would be generating SRT and SCC files from either a caption software product or receiving the files from a vendor such as caption sync. We are looking to insert the SRT files on H264 files that would go to the web or our Brightcove server.

28. “Cabling” a total of 20+ direct connections will be made. Please specify how many more than 20 are required.

**Answer:** This was left as a soft specification because we currently only have eight employees who would be using the system. However, we are pulling in a bundle of 25 Cat6 wires that will go from the rack in Master control where the server will be housed to a patch panel in a switch closet that will allow us to patch out to various, workrooms, edit bays, offices and cubicles. It is doubtful that we will ever have that many people directly connected and up on the system.

29. Is the vendor/integrator required to supply additional equipment racks for the servers, storage, switches etc. or does sufficient empty contiguous space exist?

**Answer:** No sufficient Rackspace exists in our Master control room.

30. Is the vendor/integrator expected to supply workstations, and if so how many? What additional peripherals would be required (i.e. dual monitors, audio monitors, etc.)?

**Answer:** No edit and desktop workstations all exist.

31. I’d like to ask if manufacturer’s/authorized resellers can respond to only the hardware portion of this ITB.

**Answer:** No they cannot respond to just the hardware portion. We are looking for an integrated solution so they would need to work with someone else who provides a MAM.
3. Bidders must acknowledge receipt of this addendum prior to the time set for receipt and opening of bids as specified in the solicitation, or as amended, by one of the following methods:

(a) By signing and returning one copy of this addendum.
(b) By acknowledging receipt on the copy of the bid submitted and included in your submittal.
(c) By separate letter, telegram or telephone facsimile referencing the solicitation and addendum numbers. Daytona State College FAX: # 386-506-4289.

FAILURE TO ACKNOWLEDGE RECEIPT OF THIS ADDENDUM PRIOR TO THE HOUR AND DATE SPECIFIED MAY RESULT IN REJECTION OF YOUR OFFER. If, by virtue of this addendum, you desire to change an offer already submitted, such change may be made provided such change(s) make reference to the solicitation and this addendum and is received prior to the opening hour and date specified.

Mark Lovell
Associate Director of Purchasing

(Complete this portion)

RECEIPT ACKNOWLEDGED:

COMPANY: __________________________________________

SIGNATURE: _________________________________________

TITLE: ______________________________________________

DATE: _______________________________________________