



RFP: C170005 – New York Lottery Broadcast Studio Design and Integration

BIDDER ACKNOWLEDGEMENT OF ADDENDUM

Amendment Number: Two
Date Issued: November 3, 2017
Summary: Notes below and attached Q & A Summary

NOTES:

1. The terms: Cyclorama, Green Screen, Chroma Key, or any variation thereto are all interchangeable and synonymous with the intended terminology, Cyclorama.
2. As discussed during the site visit, the links to the Lottery drawings are as follows:
Midday Numbers/Win4: <https://youtu.be/mmp74G7owl>
Pick 10: <https://youtu.be/XVCdnGkSkzE>
Take 5: <https://youtu.be/G1tjy1Fi9ZA>
Lotto/Take 5: <https://youtu.be/VueCVj5PXSg>

By signing below, the bidder attests to receiving and responding to the amendment number indicated above.

FIRM NAME: _____

REPRESENTATIVE SIGNATURE: _____

**New York Lottery Broadcast Studio Design and Integration
Question and Answer Summary
Issued: November 3, 2017**

Q.6: Will the acoustic treatment be removed and replaced by the Bidder?

A.6: No. The acoustic material is to remain untouched.

Q.7: Will the flooring be removed from the current studio?

A.7: Yes. The flooring will be removed by the Commission prior to the bidder beginning work on the new studio. The bidder will recommend the treatment/material for the new flooring as part of their design, and the Commission will procure and apply the necessary material(s). See Amendment 1, A.5(c).

Q.8: What should the lighting design be based on for the new studio set?

A.8: The lighting should be based on the bidder's design for the physical cyclorama, talent, and ball machines. All aspects of the lighting design (including but not limited to: the fixtures to be used, the orientation, organization, colors of the lights, installation, etc.) will be the responsibility of the bidder, to be best optimized for the placement and setup of their design. The control panel, dimmer and relay are not to be provided by the bidder; they will be purchased by the Commission under a separate procurement.

The bidder's lighting design must provide for the studio and lighting schemes for the draw games as follows: Numbers/Win4; Pick 10; Lotto; Lotto/Take5; Mega. Note: there are references in the RFP and Amendment One to "at least seven (7) separate lottery drawings..."; the actual number of schemes is five (5) as noted above.

As viewed during the site visit, the Numbers and Win4 machines currently being used will continue to be used. Whereas the Lotto, Take5, and Pick10 machines are being replaced in the next few months. The replacement machines will be smaller, with a clear, 360-degree ball chamber. Please refer to Attachment 1 to this Amendment for technical specifications and images.

Note: seeing the cyclorama through the ball chambers may have an effect on the graphics while balls are in motion, but the Commission intends to work with the machine manufacturer to fabricate a backdrop to minimize this effect.

Q.9: Will a Lighting Designer be provided for the Bidders?

A.9: No. The lighting and the design are the responsibility of the bidder. However, following completion of the studio design and integration, the Commission will have a separate, ongoing, agreement for services/adjustments, etc. for the lighting fixtures and equipment.

Q.10: Is the electrical power source for the entire technical section isolated from other sections of the building?

A.10: Yes. There are dedicated panels within the control room for all control room equipment, and there are dedicated panels in the closet where the dimmer rack is. All the panels are on UPS and generator backup.

Q.11: What are the dimensions for the cyclorama?

A.11: The available space for the cyclorama is 26 feet wide (from the pillar to the shared wall with the control room), by 27 feet deep. Please account for additional space for free-standing cyclorama.

Q.12: Will the temporary walls in the studio be removed by the bidder?

A.12: No. The temporary walls will be removed by the Commission prior to when the successful bidder begins their work.

Q.13: Is the Bidder providing a new, physical set?

A.13: No. A physical set is not what is required under this solicitation. The only physical piece of the "set" to be provided by the bidder is the cyclorama. A virtual set will be digitally superimposed over the cyclorama by the Commission.

Q.14: Will Prevailing Wages be a part of this project?

A.14: No. The Commission has removed anything that would require Prevailing Wages (electrical work, construction, audio/video hard-wiring, etc.). If a circumstance arises during the project that requires payment of prevailing wages, the Commission will arrange and pay for such work separately.

Q.15: Per the RFP, the Commission states that they want robotic cameras that will support teleprompters. Are these cameras to be stationary? Or to be on a ground or aerial track?

A.15: The cameras are to be mounted on a pedestal and must not be stationary.

Q.16: Do you want the movement of the pedestal to be controlled by robotics?

A.16: No, the pedestal is not to be controlled by robotics.

Q.17: Is there a minimum or maximum height the Commission is looking for, from the pedestals?

A.17: Yes. The minimum and maximum heights are: 26 inches to 56 inches. This range is just for the pedestal and doesn't reflect the overall height with the camera and camera head on top of the pedestal.

Q.18: You mentioned the need for monitors (both screened, and sound). What do you envision for them?

A.18: The sound monitors are mostly for studio talkback. For example, if the talent calls the wrong date, the staff will be able to call for a recapture, and the talent would be able to hear them through their IFB. The video monitor is to watch the ball selection and camera shots, which the program manager, or a Lottery official will be looking at during the drawings.

Q.19: Is there a desired size for the studio monitor?

A.19: Roughly 40 inches for the monitor in the studio space. For the Master Control, a 50-inch monitor, minimum, is preferred, and should be subdivided with Picture-in-Picture functionality. We currently have two video monitors, and two audio monitors, but it is up to the bidder to determine how many monitors would be appropriate for their design.

Q.20: How many wireless microphones do you have? And, how many do you want in the design?

A.20: One. Refer to RFP, Section 3.3.A(2)(i) – page 36.

Q.21: For lighting design, can you confirm the height of the grid, so the bidders can plan for that part of the project?

A.21: From the floor to the bottom of the lowest pole of the lighting grid is 12 feet, 4 inches.

Q.22: In the RFP, it states that the Commission wants virtual design software. Do you want a virtual set system as well for 3D virtual sets?

A.22: No, only the virtual set software will be required. The Commission will be utilizing a 2D virtual set; and, therefore, does not require a virtual set system for 3D virtual set rendering.

Q.23: Are there any materials in the studio space that are to be left untouched?

A.23: The soundproofing materials on the walls, the viewing room, and the pillar shown in Exhibit 4 are not to be touched. All other materials will be removed by the Commission.

Q.24: Are the drops for the microphones to remain?

A.24: No, the wiring and drops for the microphones will be removed by the Commission. The new microphones will be wireless, so new wiring is not necessary.

Q.25: The RFP states the control room will be operated by one person. Is this still the case?

A.25: Yes. We are looking to consolidate the operational positions, since we currently have one person in the master control, and one person setting up the three cameras.

Q.26: How sophisticated should the audio mixer be?

A.26: Minimal sophistication for the mixer is preferred.

Q.27: Is any equipment going to be staying in the Control Room?

A.27: Yes. The Haivision 1020 unit and the Sony DVCAM tape recording deck will remain. The bidder must integrate each into its design.

Q.28: Will the Haivision go with the Commission to their temporary studio space, during that phase of the project?

A.28: No. The Haivision 1020 will remain in the existing control room.

Q.29: Is it accurate that the bidder is not to be involved in equipment removal from control room, including the racks?

A.29: That is correct. The removal of materials (equipment, wires, equipment, furniture, etc.) from the control room and studio will be done by the Commission.

Q.30: New cameras are to feed to the production switcher and switch. Does the Commission want to capture individual camera signals to a file or to a Solid State Drive (SSD), such as a Key Pro?

A.30: Currently, the Commission uses the Key Pro to capture camera signals. However, it is up to the Bidder to choose whichever method works best with their design.

Q.31: For the Media Asset Management System (MAM), do you need to have that available for offline or remote editing?

A.31: We currently compile all live clips from the live drawings and combine them into a single file to send to Albany for archiving. Currently, we make a DVD of the daily recordings to send to Albany at the end of each night, so if it is possible to use a file method instead, then we can simply send Albany a compiled file every day, as well as a file for each, individual drawing.

Q.32: Will the number of editing stations be limited to one, or several?

A.32: Only one editing station is necessary.

Q.33: What is the handoff to the Haivision? Is that Embedded Audio?

A.33: Yes.

Q.34: For archiving, do you have to physically give something to someone for archiving?

A.34: Yes. The recording is taken from the Key Pro and converted to mp4 format. Since we are recording in High Quality, this file can become several gigabytes in size, and is

burned to a DVD, to be delivered to the archive for safe keeping in a physical location. If possible, we would like to maintain a means to create a similar package for archiving.

Q.35: How many feeds are needed for monitoring audio and video?

A.35: The Commission uses two return feeds from Albany, through the Haivision. The Haivision has two transmit feeds and two return feeds, and supports High Definition (HD); 1080i.

Q.36: Does the Gaming Commission want to maintain its capability to playback tapes?

A.36: Yes

Q.37: For the workflow with the Character Generator, the Commission currently has a Character Generator downstream of the production switcher, instead of being a part of it. Does the Commission want to keep this set up, for redundancy? Or would a second Character Generator being part of the production switcher, be preferred?

A.37: See RFP. Pg. 35, Section 3.3(2)(b)

Q.38: We are not hardwiring anything into the electrical panels, correct?

A.38: Correct.

Q.39: There are two electrical panels here, one for emergency and one for accessory. Do they feed to the same location?

A.39: The Commission is currently unsure about the terminations for each panel; however, it is known that any equipment that is vital to control room operations is connected to the emergency panel; whereas, all other is wired into the accessory panel.

Q.40: Presumably, the electrical wiring runs under the floor for the control room. If the integrator needs to access this electrical work, do we need to provide any high voltage labor services to tap into them?

A.40: No. No electrical work is to be done by the Bidder. All equipment should be plug-and-play, per the terms defined in the RFP.

Q.41: Are there outlets under the racks in the control room? If we rearrange or relocate future racks, how do we reach the outlets under the floor?

A.41: The outlets have a degree of mobility and flexibility, and can be moved if needed. If additional outlets are required, or if more slack is needed than what is currently available, the Commission will be responsible for having those conditions addressed and corrected.

Q.42: For redundancy, there is no language in the RFP about having a router or patch bays installed. Would the Commission like for a router and patch bays to be included in the bidder's design?

A.42: Yes.

Q.43: Is the Character Generator a full, 2-channel Character Generator?

A.43: Yes. The Character Generator should be at least 2-channel and the switcher should have a minimum of one channel, as an emergency/back-up.

Q.44: Is it mandatory that the Character Generator backup be in the switcher or just a backup channel?

A.44: It is not mandatory for the Character Generator backup to be in the switcher. The bidder can determine how they want to address that in their design.

Q.45: In the RFP it sounds like the Character Generator needs to integrate with the virtual studio. Is this a 3D Virtual Studio or 2D?

A.45: 2D.

Q.46: Are the pedestals for the cameras fully tracking, without an operator?

A.46: See RFP 3.3 (A)(1)(a)

Q.47: Would you like to use or refurbish existing pedestals?

A.47: No. Pedestals are to be reused or refurbished.

Q.48: What style of camera (PTZ/Dome, Box, etc.) are preferred for the studio?

A.48: RFP Section 3.3.A.1(a) is deleted and replaced in its entirety with the following:

Cameras. The successful respondent shall furnish and install three (3) High Definition Cameras equipped with robotic controls for pan, tilt, zoom, focus and iris. The robotic cameras shall be mounted on dollies with pedestals in the studio. Cameras shall be adjustable from the control room via remote control. Cameras shall also be capable of manual operation and control in case of failure of robotic controls or other production needs. The successful respondent shall include any wiring necessary, to provide power, video and control feeds from each camera to the control room. Current camera cable lengths are approximately 150 feet.

Q.49: For syncing the Master Clock in the studio, by what means would you like to use to synchronize the time?

A.49: Either internet or phone lines are acceptable for syncing time with the Master Clock. Under no circumstances should the clock use or require any equipment for

synchronizing that would require it to be attached outside of the studio (such as a GPS antenna).

Q.50: For deployment and integration, from date of award to time of completion, is there a specific number of days required?

A.50: The successful bidder will be expected to complete their installation, testing, and training within an eight-week period. This time will begin following award by the Office of the State Comptroller of the award and all work that will be performed by other contractors under the direction of the Commission to prepare the studio for the successful bidder. We anticipate the work by the successful bidder will begin in May 2018 and end in July 2018.

Q.51: Would the Commission like to go to the winning bidder's facility to examine and test the equipment there, prior to transportation and installation at the Commission studio?

A.51: No.

Q.52: What is your budget?

A.52: The Commission will not be specifying a budget for this project.

Q.53: How does the Pricing Proposal evaluation process work?

A.53: Each pricing proposal is scored proportionately to the other pricing proposals. The bidder with the lowest cost receives the full amount of points and all others receive a proportionate share of that.

Q.54: What time are the Questions for the next Q&A session due?

A.54: By midnight on November 9, 2017.

Q.55: What time are the Bids due?

A.55: By 3pm EST on November 29, 2017. Late bids will not be accepted.

Q.56: Are lensing options a concern for the cameras?

A.56: Given the space within the Studio, it is up to the bidder to offer the best lensing option(s) available for their cameras to operate efficiently within their design.

Q.57: Do you want the Virtual Set to adjust itself when the cameras move, zoom, pan, etc.

A.57: No. The virtual set should maintain a 2D capability; and, therefore, not self-correct when the camera moves.

Q.58: Will the bidder be penalized if they cannot achieve the 30% MWBE goal?

A.58: Bidders on New York State procurements are encouraged to maximize MWBE and SDVOB utilization. However, there is not a specific score assigned to the utilization

percentage of a proposal. As provided in Appendix J of the RFP, if a bidder cannot achieve utilization, their proposal must address why and the efforts made.

Q.59: Why does the Bidder need to get permission from the Commission about any subcontractors used?

A.59: This is a standard clause for New York State procurements. The intention is that if a contract ensues, and it is based upon the use of a subcontractor, or later a subcontractor is utilized and that subcontractor is changed, then the Contractor has an obligation to inform the Commission of this change and the Commission has the right to deny the use of such subcontractor. During the evaluation of a bidder's proposal, the prime, joint proposer, if any, and any subcontractor to be used for any significant portion of the work, is reviewed in the process of a deeming the bidder a responsible bidder. This vendor responsibility determination is part of the award process. Therefore, if there is a change in the use of a proposed subcontractor, or the addition of a subcontractor after award, it is relevant to such prior determination.

Q.60: If we carry or offer equipment that is on State Contract, does it need to be identified?

A.60: It is not required to identify such equipment; however, if the bidder wishes to identify any pieces on State contract, they may do so. Inclusion or exclusion of such information will have no effect on a bidder's score.

Note: as specified in the RFP, if equipment offered is on State Contract at a lower cost, the Commission reserves the right to purchase this equipment from the State contract.

Q.61: Does the equipment need to be broadcast quality across the whole system?

A.61: Yes.

Q.62: During the pre-bid meeting, the need to maintain the ability to play back the existing DVCAM library was discussed. Sony no longer manufactures video tape recorders. Please confirm one of the existing VTRs can be kept to support this requirement.

A.62: See A.27.

Attachment 1

- Physical Specifications for the Jupiter Machines
- Take 5 Jupiter Machine
- Lotto Jupiter Machine
- Pick 10 Jupiter Machine

PHYSICAL SPECIFICATIONS FOR THE JUPITER MACHINES:

Unit height 75" 190 cm

Cabinet width 27" 69 cm

Cabinet depth 29" 74 cm

Mixing chamber diameter 22" 56 cm

Game ball diameter 40 mm

Ball preview rack capacity 80 balls

Winning ball capacity 20 balls







Exhibit 4 - Revised

