

Bid Corrigendum

GEM/2026/B/8064487-C1

Following terms and conditions supersede all existing “Buyer added Bid Specific Terms and conditions” given in the bid document or any previous corrigendum. Prospective bidders are advised to bid as per following Terms and Conditions:

Buyer Added Bid Specific Additional Terms and Conditions

1. OPTION CLAUSE 50% : The buyer can increase or decrease the contract quantity or contract duration up to 50 percent at the time of issue of the contract. However, once the contract is issued, the contract quantity or contract duration can only be increased up to 50 percent. Bidders are bound to accept the revised quantity or duration.
For lumpsum-based service contracts, the buyer may increase the scope of work and contract value up to 50 percent with the consent of the service provider
2. Buyer uploaded ATC document [Click here to view the file.](#)

Disclaimer

The Additional Terms and Conditions (ATC) have been incorporated by the Buyer after approval of their Competent Authority. The Buyer is solely responsible for the impact of these clauses on the bidding process, its outcome, and consequences thereof including any restriction arising in the bidding process due to these ATCs and including the modification of technical specifications and / or terms and conditions governing the bid. All representations / grievances pertaining to the ATC clauses shall be raised with the buyer organization directly and not with GeM. If any of the clause(s) is/are incorporated by the Buyer regarding the following, the bid & resultant contract shall be treated as null & void. Further, GeM reserves the right, at its sole discretion, to cancel the bid forthwith, without issuance of any prior notice or intimation :-

1. Publishing Custom / BOQ bids for items for which regular GeM categories are available (unless such Custom / BOQ item is bunched with the major regular product Category Item).
2. Mandating procurement of / from specific Brand / Make / Model / Manufacturer / Dealer except in case of Single Bid / Proprietary Article Certificate (PAC) Buying.
3. Inclusion of disqualification criteria related to suspension of seller / service provider, where such suspension period has already expired.
4. Mandating submission of documents (other than EMD and signed Integrity Pact - which can be submitted within 5 days of bid opening) in physical form as a pre-requisite to qualify bidders.
5. Publishing bids on GeM for procurement of works.
6. Procurement of Goods by creating a Service bid on GeM & vice-versa.
7. Seeking sample with bid or approval of samples during bid evaluation process. However, trial / sample, as the case may be, shall be permitted in cases where trial / sample are allowed as per approved and published procurement policy of the Buyers' controlling Ministry / Department / State / Public Sector Enterprises Headquarters. If there is any violation of trial / sample clause with regard to approved policy of the Buyers' Ministry / Department / State / Public Sector Enterprises Headquarters, then this is to be determined and redressed by the concerned Buyer Organisation only.
8. Seeking experience from specific organization / department / institute only or from foreign / export experience.
9. Creating bid for items from incorrect categories.
10. Reference of conditions published on any external site or reference to external documents/clauses.

11. Asking for any Tender fee / Bid Participation fee, as the case may be.
12. Buyer added ATC Clauses which are in contravention of clauses defined in bid detail section, including specifications, EMD Detail, ePBG Detail and MII and MSE Purchase Preference sections of the bid, unless otherwise allowed by the applicable GeM GTC.
13. Any ATC clause in contravention with GeM GTC Clause 4 (xiii) (h) will be invalid. In case of multiple L1 bidders against a service bid, the buyer shall place the Contract by selection of a bidder amongst the L-1 bidders through a Random Algorithm executed by GeM system.
14. In a category based bid, adding additional items, through buyer added, additional scope of work/ additional terms and conditions/or any other document. If buyer needs more items along with the main item, the same must be added through bunching category based items or by bunching custom catalogues or bunching a BoQ with the main category based item, the same must not be done through ATC or Scope of Work.

Further, if any seller has any objection/grievance against these additional clauses or otherwise on any aspect of this bid, they can raise their representation against the same by using the Representation window provided in the bid details field in Seller dashboard after logging in as a seller. Buyer is duty bound to reply to all such representations and would not be allowed to open bids if he fails to reply to such representations.

*This document shall overwrite all previous versions of Bid Specific Additional Terms and Conditions.

[This Bid is also governed by the General Terms and Conditions](#)

NATIONAL CAPITAL REGION PLANNING BOARD

Terms of Reference

Engagement of a Multidisciplinary Knowledge Communication and Audio-Visual Agency for a Film on Transit-Oriented Development (TOD), Namo Bharat RRTS and Growth Nodes in NCR

Client	National Capital Region Planning Board (NCRPB)
Assignment	Knowledge development, communication strategy, scripting, information design, film production, motion graphics and post-production
Output	One film of approximately 4–5 minutes on Genuine Transit-Oriented Development
Duration	Four weeks from commencement
Selection Method	Least Cost Selection (L1) — award to the technically qualified bidder quoting the lowest evaluated price

1. Purpose and Background

NCRPB invites technical and financial proposals from eligible agencies for the conceptualisation, content development, design, production and delivery of a 4–5 minute short film on Transit-Oriented Development (TOD) for growth nodes at Namo Bharat Regional Rapid Transit System (RRTS) and Metro stations in the National Capital Region. This is principally a knowledge-communication and creative consultancy assignment culminating in an audio-visual product: the selected agency shall interpret planning and mobility material, develop the narrative, verify factual claims, and translate complex ideas into a clear, credible film.

High-capacity rail-based transit shapes where households, employment, services and investment locate across the NCR. The Namo Bharat RRTS creates a basis for compact, connected, mixed-use development around stations and economically productive growth nodes. Effective TOD depends on the combined performance of accessibility, land use, employment, walkability, public realm, parking management, development viability, infrastructure, governance and phased implementation — relationships the film must explain accurately to decision-makers and wider audiences.

The bid and resulting contract shall be read with the GeM General Terms and Conditions, applicable service-specific terms, bid-specific conditions generated on the portal, General Financial Rules 2017, and Department of Expenditure procurement guidance in force on the bid publication date. Portal-generated GeM conditions shall prevail where this TOR is silent or inconsistent.

2. Assignment Objectives and Scope

- Explain Genuine Transit-Oriented Development — what TOD is, transit-adjacent development, accessibility, land-use mix, density, walkability, parking, public realm, development economics, calibrated value capture, governance and delivery.
- Present TOD as an integrated urban and economic development approach linked to high-capacity rail-based transit.
- Show how RRTS/Metro can support regional growth, car free travel and productive mixed-use nodes.
- Clarify the role of economic anchors, market demand, land strategy, parking restraint, public realm, infrastructure and institutions in implementation.
- Produce a visually engaging, technically credible film that meets professional broadcast and digital standards.
- Provide NCRPB with reusable masters, graphics, source files and rights documentation for public communication and knowledge dissemination.

3. Deliverables, Programme and Payment Schedule

Week	Deliverable	Minimum Contents / Acceptance Evidence	Payment
1	D1 – Inception Document	Confirmed scope, audiences, film theme, consultation plan, work plan, risk register, approvals map.	10%
2	D2 – Concept, script & storyboard	Concept note, synopsis, full voice-over script, on-screen text, runtime and sources; scene-by-scene visual script, style frames, shot list, schedule, and permissions/asset plan.	20%
3	D3 – Rough cut/Draft Video	Complete assembly with indicative narration, graphics, music, titles and time-code, submitted for consolidated review.	30%
4	D4 – Final Film	Revised picture, final graphics, colour, sound, subtitles, credits and rights checks. Approved master; captions; thumbnails; stills; editable project/design files; fonts/substitution guidance; asset & rights register; final source register.	40%

Acceptance requires substantive compliance with the approved stage, correction of factual or technical errors, and submission in the formats specified; approval of an earlier stage does not relieve the agency from correcting an error found later. Payments are subject to acceptance, statutory deductions, invoice requirements and GeM processes.

4. Technical Delivery Specifications

Item	Requirement
Picture master	4K UHD (3840×2160) where source material permits, plus Full HD (1920×1080); 16:9; progressive scan; frame rate agreed at inception.
Distribution & audio	High-quality MP4 (H.264/H.265) plus a mezzanine master (ProRes, DNxHR or accepted equivalent); 48 kHz/24-bit WAV master with voice, music and effects stems; broadcast-appropriate loudness agreed at inception.
Accessibility	Accurate English and Hindi subtitle files (SRT or WebVTT) and burnt-in review versions where required.
Graphics & project files	Editable vector/layered files for maps, diagrams, charts and animations with organised linked assets; organised, relinkable editing, motion-graphics, real footage/scenes and design project files with a delivery inventory.
Rights records	Asset source, licence type, territory, duration, permitted media and attribution requirement, with proof of licence for every third-party asset.
Storage	Delivery through an NCRPB-approved secure digital medium or transfer service, with checksums for final master files.

5. Bidder Eligibility

Eligibility is assessed on a pass/fail basis against criteria tied to the capability required for the contract.

Ref	Criterion	Minimum Requirement
E1	Legal status	Entity legally registered in India and eligible to contract through GeM; PAN and GST registration as applicable.
E2	Professional experience	At least five years of professional operation in consultancy, research, communication, design, media or audio-visual services as of the bid due date.
E3	General assignments	At least five completed professional assignments in the preceding seven years.
E4	Similar assignments	At least two similar assignments in the preceding seven years (see Section 6).
E5	Audio-visual portfolio	At least three completed professional films, explanatory animations, motion-graphic films or comparable multimedia products in the preceding seven years.
E6	Turnover	Average annual turnover of at least ₹50 lakh over the three latest completed audited financial years; ≥50% from consultancy, research, communication, design, media or audio-visual service contracts.
E7	Financial viability	Net worth not negative on the latest audited balance sheet date and not eroded by more than 30% over the preceding three audited years.
E8	Integrity	Bidder and its directors/partners not debarred under an applicable Government order; material conflicts of interest disclosed.
E9	Team availability	Written commitment to deploy the proposed key experts for the required inputs and review stages.

MSE and Startup relaxations: Udyam-registered Micro & Small Enterprises that will themselves render the service, and DPIIT-recognised startups, are exempt from bid security and receive relaxation from the prior turnover/experience thresholds at E2–E6, subject to GeM configuration and applicable Government orders — they must still meet E1, E7, E8, E9 and the minimum technical qualifying score, with technical marks awarded only for credentials actually submitted and verified. MSE purchase preference and Make in India price-matching preference apply to the L1 price-based evaluation as per GeM and extant Government orders and shall not dilute the technical qualifying requirements or alter the disclosed evaluation method.

6. Similar Assignment, Organisation and Key Personnel

A similar assignment is a completed (or substantially completed) engagement in which the bidder had substantive responsibility for both (a) research, technical-content interpretation, knowledge-product development, policy communication or comparable intellectual work, and (b) conceptualisation and production of a film, motion-graphic film, animation or integrated audio-visual output — related to urban/regional planning, transport/mobility, infrastructure, sustainability, economic development, public policy or governance, with at least one qualifying assignment relating to urban development, regional planning, mobility, transport or infrastructure. Pure event coverage, wedding/entertainment videography, execution against a client-supplied script, equipment hire or editing alone will not qualify unless research or technical-content responsibility is evidenced.

The bidder shall be the single contracting entity responsible for the entire assignment. Joint ventures or consortium bids and subletting entire assignment not permitted.

Key Personnel

Role	Minimum Profile and Responsibility
Knowledge & Planning Lead	PG in urban/transport planning, urban design, architecture (planning), infrastructure planning; ≥10 years' experience in urban/transport planning works – including validation of planning content; reviews, maps, diagrams, scripts and high-quality video/ multimedia film making.
Creative Director & Communication Lead	≥10 years' experience in strategic communication, documentary, design or media, including leadership of complex knowledge/public-interest assignments. Owns creative direction and narrative quality.
Writer & Research Lead	≥7 years' experience in research, journalism, policy communication or scriptwriting, with evidence of technical subjects translated for non-specialist audiences. Owns source register, scripts and on-screen text.
Film Director / Director of Photography	≥7 years' experience in documentary, institutional, infrastructure or comparable production. Owns production treatment, shot planning, cinematography and field safety.
Motion Graphics & Information Design Lead	≥5 years' experience in motion graphics, explanatory animation, maps, diagrams or data visualisation. Owns the graphics system and map/data treatment.
Editor & Post-Production Lead	≥5 years' experience in editing/post-production for professional film or multimedia. Owns edit, grade, composite, audio integration, mastering and final packaging.

One person may hold more than one role (limit to max 2 roles) where the technical proposal shows the person meets each relevant requirement and the work plan remains credible; any replacement expert shall have equal or better qualifications and experience.

7. Technical Proposal and Evaluation

Technical Proposal shall include

- Executive summary and an assignment-specific understanding of the TOD, RRTS, growth-node and regional-development communication challenge.
- Approach and methodology covering research, source verification, consultation, narrative development, script review, information design, production, post-production, accessibility, rights clearance, quality assurance and delivery.
- Proposed narrative and visual treatment for the commissioned film (Genuine TOD theme), as a written approach with optional existing-work references — no speculative film or unpaid produced sample is required.
- Work plan, review calendar, staffing schedule, dependencies and risk controls.
- Firm-experience forms mapped to the similar-assignment definition with verifiable evidence, or Section 5 exemption evidence where relied upon; links to past films/motion graphics with role, client, year, runtime, language and access instructions.
- Signed CVs, availability undertakings, organisation chart, and a compliance statement with a list of deviations. Bid Price information shall not appear in the technical proposal.

Evaluation

Only bids that pass all eligibility and responsiveness checks are scored, on absolute scores against published descriptors with reasons recorded. The minimum technical qualifying score is 60/100, a bid below the threshold does not proceed to financial evaluation. The technical score is used only to determine technical qualification; it carries no weight in the financial evaluation or in the ranking of bids.

Rated Criterion	Max. Marks	Scoring Basis
Relevant experience of the bidder	12	Minimum two similar assignments - 03 marks per assignment (Section 5 - E4).
General assignments	10	Minimum five assignments - 01 mark per assignment (Section 5 - E3).
Professional experience	10	Minimum five years - 01 mark per year (Section 5 - E2).
Audio-visual portfolio	12	Minimum three assignments - 02 marks per assignment (Section 5- E5).
Turnover	10	Average annual turnover of ₹50 lakh – 8 marks; above ₹50 lakh – 10 marks (Section 5- E6).
Key personnel	30	Knowledge & Planning Lead - 10 marks; Creative Director - 8 marks; Writer & Research Lead - 4 marks; Motion Graphics Lead - 4 marks; Director/DoP-2 marks and Editor & PPL – 2 marks (Section 6).
Technical presentation – including the following:	16	A 15–20-minute presentation on the submitted proposal; no new credential or produced sample may be introduced. This should also include the following:

a) Understanding of the assignment b) Narrative & communication approach c) Research & content assurance d) Visual & production methodology e) Work plan & quality control		a) Specific diagnosis of the NCR regional-growth/ TOD communication problem; accurate treatment of RRTS, growth nodes and audience need. b) Clear propositions, audience strategy, technical accessibility, credible written treatment of the theme. c) Source verification, claim control, planning-expert involvement, consultation method, handling of uncertainty. d) Use of maps, data, motion graphics, live action, sound, language versions, accessibility and rights management; fit with subject and budget. e) Achievable schedule, staffing inputs, version control, risk management, final file organisation.
Total	100	Minimum qualifying score 60

8. Financial Evaluation and Financial Proposal

Selection method: Least Cost Selection (L1). Financial bids of only those bidders who meet all eligibility criteria and secure the minimum technical qualifying score of 60/100 shall be opened. Technically qualified bids shall be ranked in ascending order of evaluated bid price, and the bidder quoting the lowest evaluated price (L1) shall be selected for award, subject to MSE purchase preference, Make in India preference and tie-resolution provisions as per GeM and extant Government orders.

The financial proposal shall quote one all-inclusive amount for the complete assignment (the film), with a non-binding cost break-up — for payment administration — covering research and content, creative development, production, motion graphics and visualisation, post-production, language versions, licensed assets, travel and logistics, taxes and other costs. The evaluated price shall be the total price recorded by GeM. Prices remain firm for the contract period; no separate payment is made for routine meetings, ordinary production equipment, computing, storage, licensed production software, project management, or corrections needed to meet the accepted scope.

9. Intellectual Property Rights (IPR) and Confidentiality

- **Intellectual Property Rights:** on full payment for the relevant deliverable, NCRPB shall own the final scripts, original graphics, maps, animation, commissioned footage, voice recordings, project files and final masters created under the assignment, subject to disclosed third-party asset rights. Third-party assets shall carry licences covering NCRPB's intended government, public-communication, online, broadcast, exhibition and archival use, with any restriction disclosed before approval; undisclosed restricted assets are not acceptable.
- **Confidentiality:** information supplied by NCRPB shall be used only for this assignment with access restricted to authorised personnel; sensitive or unpublished material shall not be placed in public generative-AI tools, stock libraries or external services without written approval; material use of generative AI shall be disclosed, with the agency remaining responsible for accuracy, provenance, rights and confidentiality. No film, clip, still, script or project announcement may be released before NCRPB's written approval.

10. Contract Management and Integrity

The successful bidder shall nominate one project manager as the single operational contact, maintaining the programme, comment matrix and delivery inventory. Any proposed change in a key expert, approved scope, schedule or licensed asset shall be notified promptly and requires acceptance where the contract so provides. Performance security, delay remedies, extension of time, termination, force majeure, dispute resolution, invoicing and tax deductions shall follow the GeM General Terms and Conditions, applicable service terms and bid-specific conditions; this TOR does not create a duplicate or conflicting requirement.

The bidder shall disclose any actual or potential conflict that could impair independent performance or create unfair access to confidential bid information; misrepresentation of firm experience, team availability, authorship or past work may lead to rejection or contract action under applicable rules.

11. Bid Submission Checklist

- Technical proposal — understanding, methodology, work plan, and quality assurance.
- Eligibility compliance table with indexed documentary evidence.
- Firm-experience and similar-assignment forms.
- Past-work links with bidder role and access instructions.
- Organisation chart, staffing schedule, signed CVs and availability undertakings.
- Technical compliance and deviation statement.
- Integrity, conflict, debarment and accuracy declaration.
- Audited financial statements and Chartered Accountant certificates, unless a valid turnover exemption is claimed.
- Udyam Registration / DPIIT startup recognition, exemption claim, and purchase-preference or local-content declarations, where applicable.

- (x) Authorisation of the bid signatory.
- (xi) Financial proposal — only in the designated GeM financial submission.

12. Approval

This TOR is issued for procurement by NCRPB through the Government e Marketplace after approval of the Competent Authority. Bid dates, bid validity, security requirements, consignee details, place of performance and portal-specific fields shall be those stated in the GeM bid and/ or as under.

File number	
GeM bid reference	
Date of issue	
Last Date of Submission	

Illustrative Scope of work

Knowledge-Communication Film on Transit-Oriented Development

The selected agency (hereinafter "the Agency") shall conceptualise, research, script, design, produce and deliver a 4–5 minute knowledge-communication film on Transit-Oriented Development (TOD), with particular reference to Namo Bharat RRTS and Metro station areas and their potential to support well-connected, accessible, vibrant and economically productive growth nodes within the National Capital Region.

Particulars	Requirement
Deliverable	Knowledge-communication film on TOD
Duration	4–5 minutes
Client	NCRPB
Geographic focus	Namo Bharat RRTS and Metro station areas in the National Capital Region
Subtitles	English and Hindi
Audience	Specialist and non-specialist, from government decision-makers to the wider public
Supporting submissions	Source register; asset and rights register; editable design files; final masters and project files

The film shall communicate the concept of TOD through a clear and visually engaging transformation narrative covering the **existing development context, opportunities created by high-capacity transit, key TOD components and interventions, TOD-enabled transformation, and the resulting mobility, urban, economic, social and environmental benefits.**

The film shall present TOD as an integrated urban and economic development approach in which transport investment, land use, urban form, public realm, economic activity, infrastructure, development viability, governance and implementation mechanisms work together to maximise the benefits of high-capacity public transport.

1. Communication of Genuine Transit-Oriented Development

1.1 The Agency shall develop a clear, technically accurate and audience-friendly explanation of Genuine Transit-Oriented Development.

1.2 The film shall explain that TOD extends beyond the physical proximity of development to a transit station and involves the coordinated integration of the elements set out below.

Theme	Elements to be integrated
Transit and mobility	High-capacity public transport; walkability and cycling; first- and last-mile connectivity; parking management
Land use and activity	Land use and development intensity; housing and employment; commercial and social activities
Place and services	Public realm; infrastructure

Theme	Elements to be integrated
Economics and land	Development economics; land strategy; value-capture opportunities
Delivery	Governance; phased implementation

1.3 The narrative shall illustrate how these components collectively support the development of active, accessible and economically productive station areas.

2. Existing Development Context and Opportunity for TOD

2.1 The existing-condition segment shall be presented in a neutral and objective manner and may illustrate, where relevant, the aspects set out below.

Theme	Aspects that may be illustrated
Land use and development	Existing patterns of land use and development; distribution of residential, commercial, institutional and employment uses; availability of developable or redevelopment land
Station and neighbourhood	The relationship between station locations and surrounding neighbourhoods; existing public spaces and streets
Movement and access	Existing movement patterns; pedestrian, cycling and vehicular access to stations; first- and last-mile connectivity; parking arrangements
Infrastructure	Existing infrastructure and services
Opportunity	Potential opportunities for improved integration between transit and surrounding development

2.2 The purpose of this segment shall be to establish the starting context and demonstrate the potential for transit investment to support enhanced urban, mobility and economic outcomes.

3 High-Capacity Transit as a Catalyst for Urban and Regional Development

3.1 The film shall explain how Namo Bharat RRTS and Metro systems can act as catalysts for urban and regional development by significantly improving accessibility between locations.

3.2 The narrative shall demonstrate how enhanced accessibility can support: (a) improved access to employment and services; (b) greater connectivity between residential and economic centres; (c) enhanced attractiveness of station areas for investment; (d) increased opportunities for mixed-use development; (e) more efficient utilisation of strategically located land; (f) growth in commercial and institutional activity; and (g) development of strategically located regional growth nodes.

3.3 The film shall communicate that transit infrastructure creates an opportunity around which coordinated land-use, mobility, infrastructure and economic-development strategies can be structured.

4. Key Components of Transit-Oriented Development

4.1 The film shall explain the principal components that together constitute Genuine Transit-Oriented Development. These components shall include, but need not be limited to, those set out in the table below.

4.2 The indicative content listed against each component is illustrative and not exhaustive.

Ref	Component	Requirement	Indicative content
(a)	Transit Accessibility and Multimodal Connectivity	The film shall demonstrate how station areas can be planned to provide convenient, safe and efficient access to high-capacity public transport. The narrative shall illustrate how improved connectivity expands the effective catchment of the transit station and increases access to opportunities.	Direct pedestrian connectivity; integration with feeder services; cycling access; local public-transport connections; multimodal interchange; convenient pick-up and drop-off arrangements; universal accessibility; seamless first- and last-mile connectivity
(b)	Walkability and Pedestrian-Oriented Development	The film shall communicate the importance of creating comfortable, safe and attractive pedestrian environments around transit stations. The emphasis shall be on creating station areas in which walking forms an integral part of the overall mobility experience.	Continuous pedestrian routes; appropriately designed footpaths; safe crossings; shaded walking environments; universally accessible routes; connected street networks; active building frontages; pedestrian-friendly public spaces
(c)	Appropriate Density and Development Intensity	The film shall explain how appropriate concentration of population, employment and activities around high-capacity transit can support public-transport use and efficient utilisation of urban infrastructure. The narrative shall communicate that development intensity should be calibrated to the factors listed.	Transit accessibility; infrastructure capacity; market demand; urban-design considerations; local context; implementation feasibility
(d)	Mixed-Use Development	The film shall illustrate the benefits of bringing together a complementary mix of uses within convenient access of transit. It shall demonstrate how mixed-use development can support active station areas throughout the day and improve access to everyday destinations.	Housing; employment; offices; retail; education; healthcare; recreation; institutional uses; public services; other daily-use activities
(e)	Employment and Economic Anchors	The film shall communicate the importance of employment-generating uses and economic anchors in creating successful and productive transit-oriented growth nodes. The narrative shall explain the relationship between enhanced accessibility, market demand, investment and economic activity.	Offices and business districts; commercial centres; educational institutions; healthcare facilities; knowledge and innovation clusters; institutional uses; specialised economic districts; other major employment- or activity-generating uses
(f)	Public Realm and Place-Making	The film shall demonstrate how well-designed public spaces and streets can contribute to the identity, attractiveness and functionality of station areas. It shall communicate that TOD combines mobility efficiency with the creation of attractive and vibrant urban places.	Station plazas; pedestrian streets; parks and open spaces; landscaping; shaded areas; seating; street furniture; active street edges; organised commercial activity; lighting; high-quality public-space design
(g)	Parking Management and Efficient Use of Land	The film shall explain the role of appropriate parking management within transit-oriented areas. The communication shall position parking management as part of an integrated mobility and land-use strategy.	Structured and shared parking solutions; appropriate parking provision; parking pricing and management; integration of parking with surrounding development; prioritisation of pedestrian and public-transport access; opportunities to utilise strategically located land for productive urban uses
(h)	Land Strategy and Development Structure	The film shall explain the role of coordinated land planning and development mechanisms in enabling TOD, in simplified representation. The narrative shall demonstrate how coordinated land strategies can support integrated development around transit stations.	Land assembly; land pooling or readjustment; redevelopment; plot reconfiguration; coordinated use of public and private land; phased development; strategic utilisation of publicly controlled land

Ref	Component	Requirement	Indicative content
(i)	Supporting Infrastructure and Services	The film shall highlight the importance of providing adequate infrastructure and public services to support increased development intensity and activity. The narrative shall explain that infrastructure planning forms an integral part of the TOD implementation process.	Water supply; sewerage; drainage; power; digital infrastructure; streets and access infrastructure; public facilities; social infrastructure; other essential urban services
(j)	Development Economics and Market Demand	The film shall communicate, in an accessible manner, that TOD should be supported by realistic and sustainable development economics. The narrative shall demonstrate that successful implementation depends on balancing planning objectives with economic feasibility.	Market demand; investment potential; development feasibility; land values; project phasing; commercial viability; investor participation; alignment between planning objectives and market conditions
(k)	Value Capture and Financing	Where appropriate, the film shall explain how enhanced accessibility and development potential created by major transit investment may support calibrated value-capture and financing mechanisms.	To be presented as part of a broader framework for supporting infrastructure, public-realm improvements and station-area development
(l)	Governance and Institutional Coordination	The film shall highlight the importance of coordination among the agencies involved in TOD. The narrative shall demonstrate how coordinated institutional action can enable the integrated implementation of TOD.	Agencies involved in regional planning; urban development; transport; infrastructure; municipal services; land management; development control; investment facilitation; implementation

5 Visualisation of TOD-Enabled Transformation

5.1 A central component of the film shall be the visual demonstration of how a station area can progressively evolve through the application of TOD principles.

5.2 The Agency shall develop an appropriate visual device or transformation sequence using a combination of: (a) live-action footage; (b) maps; (c) diagrams; (d) aerial views; (e) 2D or 3D animation; (f) motion graphics; (g) data visualisation; (h) illustrated urban transformation; (i) overlays; and (j) before-and-after visualisation techniques.

5.3 The transformation sequence may demonstrate, where relevant, the changes set out below.

Theme	Changes that may be demonstrated
Connectivity	Strengthened connections between stations and surrounding neighbourhoods; improved pedestrian and cycling networks; enhanced first- and last-mile connectivity; enhanced multimodal interchange
Land use and activity	Greater integration of land uses; concentration of housing, jobs, services and commercial activities; productive utilisation of land; efficient parking management
Public realm	Improved public spaces and streets; increased urban activity around stations
Overall outcome	Progressive emergence of a transit-oriented growth node

5.4 The visual treatment shall clearly connect individual TOD interventions with their potential outcomes.

6 TOD-Enabled Future Condition

6.1 The film shall present a clear and aspirational representation of a successfully implemented transit-oriented station area.

6.2 The TOD-enabled condition may demonstrate the features set out below.

Theme	Features that may be demonstrated
Transit access and movement	Seamless access to RRTS, Metro and feeder transport; high levels of pedestrian and cycling activity; increased public-transport usage; well-integrated first- and last-mile connectivity; improved multimodal movement
Land use and economy	Mixed-use development; concentration of employment and economic activity; enhanced access to jobs and services; efficient utilisation of urban land; appropriate development intensity; coordinated development around the transit node
Public realm	Accessible and active public spaces; vibrant streets and station environments; high-quality public realm

6.3 The transformation shall be presented not merely as a change in physical appearance, but as an improvement in accessibility, connectivity, economic activity, urban functionality and quality of place.

7 Benefits of Transit-Oriented Development

7.1 The film shall clearly communicate the potential benefits of TOD across the dimensions set out below.

Dimension	Benefits that may be communicated
Mobility and accessibility	Increased use of public transport; improved access to high-capacity transit; enhanced first- and last-mile connectivity; better multimodal integration; increased walking and cycling; improved access to employment, education, healthcare and services; more efficient travel patterns
Urban development	Compact and connected urban development; efficient utilisation of strategically located land; integrated land-use and transport planning; improved public realm; vibrant mixed-use station areas; more efficient utilisation of infrastructure; coordinated development around transit nodes
Economic	Improved access to employment opportunities; attraction of investment; increased commercial activity; enhanced development potential; creation of employment centres; greater economic productivity; increased accessibility to markets; development of economically productive growth nodes
Social and accessibility	Improved access to opportunities and essential services; increased mobility choices; greater accessibility for different user groups; inclusive and accessible public spaces; improved connectivity between communities; enhanced quality of urban life

Dimension	Benefits that may be communicated
Environmental and sustainability	Increased public-transport usage; greater walking and cycling; more efficient land utilisation; compact urban development; improved utilisation of existing and planned infrastructure; potential reduction in transport-related emissions through enhanced use of sustainable modes

8 TOD and Regional Growth Nodes in NCR

8.1 The film shall extend the TOD narrative beyond the individual station area and explain its wider relevance to the development of the National Capital Region.

8.2 The narrative shall demonstrate how strategically located Namo Bharat RRTS and Metro station areas can support the emergence of growth nodes that bring together: (a) employment; (b) housing; (c) commercial activity; (d) institutions; (e) public services; (f) infrastructure; (g) investment; and (h) regional connectivity.

8.3 The film shall illustrate how a network of well-planned transit-oriented growth nodes can support a more connected, accessible, compact and economically productive regional structure.

9 Research and Technical Content Development

9.1 The Agency shall undertake appropriate research and technical interpretation to support the development of the film.

9.2 All major factual, numerical, policy and technical statements used in the film shall be supported by identifiable and credible sources.

9.3 The Agency shall maintain a source register for factual claims, maps, data, statistics and other technical information used in the film.

10 Narrative and Script Development

10.1 The Agency shall translate the technical subject into a concise, engaging and accessible narrative suitable for a 4–5 minute film.

10.2 The narrative shall broadly follow the progression:

Existing Development Context → Opportunity Created by High-Capacity Transit → TOD Components and Interventions → TOD-Enabled Transformation → Future Condition → Benefits → Regional Growth Implications.

10.3 The Agency shall develop the outputs set out below.

Stage	Outputs
Concept	The central communication proposition; film concept and synopsis; narrative structure
Script	Voice-over script; on-screen text; scene sequence
Visual planning	Visual references; graphic and data requirements
Substantiation	Supporting source references

10.4 The script shall communicate complex planning and development concepts in clear language while retaining technical accuracy.

11 Visual Communication and Information Design

11.1 The Agency shall develop a coherent visual language appropriate for communicating planning, mobility and development concepts.

11.2 The film may use a suitable combination of: (a) live-action footage; (b) location footage; (c) maps; (d) diagrams; (e) motion graphics; (f) explanatory animation; (g) infographics; (h) data visualisation; (i) typography; (j) archival or authorised imagery; (k) aerial footage, where appropriate and permitted; and (l) transformation visualisations.

11.3 Maps, diagrams and graphics shall be specifically designed for communication and shall clearly explain the relationships between transit, land use, accessibility, economic activity and urban development.

12 Film Production and Post-Production

12.1 The Agency shall undertake all activities necessary for professional production and delivery of the film, including those set out below.

Stage	Activities
Pre-production	Production planning; location assessment; permissions planning
Production	Filming; direction; cinematography; sound recording; voice-over recording
Post-production	Animation; motion graphics; editing; colour correction and grading; sound design; music licensing; audio mixing; subtitling
Finishing	Quality control; final mastering

13 Accessibility and Language

13.1 The film shall be suitable for specialist as well as non-specialist audiences.

13.2 The Agency shall ensure: (a) clear and readable on-screen information; (b) appropriate pacing of narration and graphics; (c) accurate English and Hindi subtitles; (d) appropriate captioning; (e) legible typography; (f) suitable visual contrast; and (g) accessibility of key information.
