

REFERENCE No: SJM/CCL/Film/2025-26/1390

Dated 20<sup>th</sup> Feb 2026

## REQUEST FOR PROPOSAL (RFP)

FOR PRODUCTION OF A DOCUMENTARY AND PROMOTIONAL FILM  
ON SALAR JUNG MUSEUM, HYDERABAD

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Issued by:

Salar Jung Museum (An Institution of National Importance under the Ministry of Culture, Government of India) Hyderabad, Telangana

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### 1. BID DATA SHEET

Particulars	Details
RFP Processing Fee	NIL
Last date for submission of Bids	3 <sup>rd</sup> March 2026
Opening of Technical Bids	4 <sup>th</sup> March 2026, 3:30 pm
Opening of Financial Bids	
Address for submission of bids	Office of the Director, Salar Jung Museum, Hyderabad
Contact Email	salarjungmuseum1951@gmail.com
Contact Phone	(040)24576443
Website	www.salarjungmuseum.in

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### 2. INTRODUCTION

The Salar Jung Museum, Hyderabad, is one of the largest museums in the world, housing over one million objects including sculptures, paintings, textiles, manuscripts, metalware, clocks, carpets, and decorative arts from India, Europe, the Middle East, and the Far East. Established from the collections of three generations of the Salar Jung family, the museum represents a unique confluence of global art, culture, craftsmanship, and history.

The Salar Jung Museum proposes to commission a high-quality documentary and promotional film to narrate its extraordinary legacy, collections, institutional role, and contemporary relevance, aimed at national and international audiences.

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### 3. OBJECTIVES OF THE FILM

The key objectives of the proposed film are:

- To highlight the diversity, rarity, and global significance of the Museum's collections
  - To project the Salar Jung Museum as a premier cultural and educational institution of India
  - To enhance public engagement, especially among youth, scholars, and international visitors using the film media
  - To support outreach, tourism promotion, academic engagement, and digital dissemination of the objectives of the museum
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### 4. SCOPE OF WORK

The selected filmmaker/agency shall be responsible for end-to-end production of the film, including:

1. Conceptualisation, research, scriptwriting, and storyboard development
2. Filming within the museum premises and other approved locations
3. Cinematography of galleries, objects, archival materials, conservation labs, and public spaces
4. Interviews / voice-over narration (as approved by the Museum)
5. Research and Collection of archival materials for use in the film and obtaining proper permissions and credit usage from the agencies/persons concerned
6. Editing, sound design, colour grading, graphics, titles, and subtitles
7. Final delivery of the film in approved formats

**Duration of Film:**

1. 10 -12 minutes film which will be the 75<sup>th</sup> Year commemorative film
2. 3 minutes film may be derived from the above film as a corporate promotional film
3. 3 or 4 shorts ( 20-30 seconds each) to be derived for use in social media platform

**Language:** English (with subtitles in Hindi/Telugu)

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## 5. TARGET AUDIENCE

- General public and museum visitors
  - Students and youth
  - Scholars, researchers, and cultural professionals
  - National and international tourists
  - Cultural institutions, embassies, and international audiences
  - Corporate bodies
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## 6. DELIVERABLES

The selected bidder shall deliver:

- Final master film in 10 -12 minutes edited film which will be the 75<sup>th</sup> Year commemorative film in Full HD / 4K resolution with necessary background score/voice over, subtitles, sign language interpretation etc.
  - A 3 minutes film derived from the above film which should reach the audience as a corporate promotional film highlighting the role this museum plays for the society at large.
  - 3 or 4 shorts to be derived for use in social media platform with suitable editing as required by the museum
  - Unmixed and mixed masters
  - Raw footage and project files
  - Still photographs extracted from footage (for publicity use)
  - Synopsis and filmmaker profile
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## 7. TIMELINES

- Signing of contract: T0
  - Submission of concept & script: Within 2 weeks of T0
  - Submission of rough cut: Within 6 weeks of T0
  - Submission of final film: Within 8 weeks of T0
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## 8. TECHNICAL BID REQUIREMENTS

The Technical Bid must include:

1. Covering letter on bidder's letterhead (As per the format in Annexure-1)
2. Title and thematic approach of the proposed film
3. Concept note and synopsis (maximum 2 A4 pages)
4. Creative approach and visual treatment

5. Detailed methodology and production plan
  6. Tentative shooting schedule
  7. Profile of the filmmaker / agency (maximum 2 pages) – should also reflect the relevant HR domain expertise available with the agency
  8. Experience in similar documentary / heritage / museum films (To be substantiated with documents of proof of successful completion of the projects done during the last 2 years)
  9. List of projects successfully executed during the last 2 years of minimum value of work Rs.10 lakh or more. (To be substantiated with documents of proof of successful completion of the projects)
  10. Links to at least two relevant previous works
  11. Declaration of non-blacklisting
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## 9. ELIGIBILITY CRITERIA

Bidders must fulfil at least one of the following:

- Minimum 5 years' experience in documentary / cultural / heritage film production
- Prior work for museums, cultural institutions. Preference will be given for work executed for organisations under Government of India or State Government.
- Proven experience in producing high-quality films of national/international relevance
- Should have produced at least 3 films in the last two years each costing Rs. 10 lakhs

Documentary proof of experience must be submitted.

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## 10. FINANCIAL BID

The Financial Bid shall:

- Be submitted in a separate sealed envelope as per the format in Annexure -II
  - Quote a consolidated cost inclusive of all taxes, travel, equipment, and post-production expenses
  - Be valid for 90 days from the date of bid opening
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## 11. Venue and Deadline for Submission of Proposals

Proposals must be submitted to the museum at the address specified below:

The Director  
Salar Jung Museum  
Dar-ul-Shifa

Hyderabad – 500002  
Telangana

## 12. General Guidelines on Submission of Bids

I. Bid to be submitted in two separate sealed envelope: -

- a) Qualification cum Technical Bid
- b) Financial Bid

The Bid should contain the following documents in two separate packets:

**Packet-1 (Technical bid)** (to be submitted in the prescribed format as given below)

- a. Profile of the Company/Filmmaker/Agency/Tenderer
- b. Qualification compliance and required documents as mentioned in this RFP.
- c. Documentary proof in regard to points pertaining to Eligibility Criteria and Technical Bid Requirements
- d. Copy of PAN issued by Income Tax Department.

NOTE: - Packet-I should be superscribed in bold letters “**Technical bid for Production of short film for Salar Jung museum**”. This packet should not contain any financial quotes, otherwise the proposal would be summarily rejected.

**Packet-2 (Financial bid)** (to be submitted in the prescribed format as given below)

- a) Rate should be quoted for the entire work in the prescribed format as at Annexure-II.
- b) Packet II, i.e. the Financial Bid, should be superscribed “**Financial Bid for Production of short film for Salar Jung museum**”.

NOTE:- Both the Packets –should be submitted together in a separate envelope, superscribed with “**Technical & Financial bids for Production of short film for Salar Jung museum**” and the envelope should be addressed to:

The Director  
Salar Jung Museum  
Dar-ul-Shifa  
Hyderabad - 500002  
Telangana

II. The communications in Packet I & II should clearly indicate the name, address, telephone number, e-mail etc. of the tenderer.

III. The bottom left corner of the big cover, containing technical and financial packets should carry the full name, address, telephone nos., etc., of the tenderer. The outer big cover containing sealed packets 1 & 2 should be sealed and addressed to the name and address given above. Failure to adequately address the outside of a package could cause a bid to be misdirected or to be received at the required destination after the deadline.

IV. The proposal cover letters, shall be typed in indelible ink and shall be signed & stamped on each page by the Filmmaker or a person/persons duly authorized by the tenderer.

V. The outside of the packet must clearly indicate the name of the project, the Filmmakers/tenderer name and address, and the names of primary and secondary contact persons. **The museum will not accept delivery of bid by fax or e-mail. Bid received by fax or email shall be treated as defective, invalid and will be summarily rejected.**

## 13. Bid Opening

There will be two bid-opening events (i) for Qualification cum Technical Bids and (ii) for the Financial Bids.

i. The museum will open Qualification cum Technical Bids and list them for further evaluation. The 'Financial Bid' covers shall not be opened until the evaluation of the Qualification cum Technical Bids is complete.

ii. After evaluation of Qualification cum Technical Bids, the Financial bid of only those Filmmakers/tenderer/agency, who qualify in Qualification cum Technical Bids Evaluation, will be opened.

iii. Total transparency will be observed while opening of proposals. The museum reserves the right at all times to postpone or cancel a scheduled bid opening, as mentioned in the Schedule without assigning any reasons, whatsoever. In the event of the specified date of bid opening being declared a holiday, the bids shall be opened at the appointed time and location on the next working day.

### 13.1 Validity of Bids

The technical and financial bids shall be valid for a period of 90 days or three (03) months from the date of opening of Bids.

A proposal valid for a shorter period may be rejected as non-responsive. On completion of the validity period, unless the Filmmaker/ tenderer/agency withdraws his proposal in writing, it will be deemed to be valid until such time that the Filmmaker/ tenderer/agency formally (in writing) withdraws their proposal.

### 13.2 Clarification of Offer

To assist in the scrutiny, evaluation and comparison of offers, the museum may, at its discretion, ask some or all Filmmakers/ tenderer/agency for clarification of their offer. The request for such clarifications and the response will necessarily be in writing.

### 13.3 Hand written documents, Erasures or Alterations

The offers containing erasures or alterations will not be considered. There should be no hand-written material, corrections or alterations in the offer. Filling up of the information using terms such as 'as given in brochure/manual' is not acceptable. The museum will treat offers not adhering to these guidelines as unacceptable and may reject it.

### 13.4 Cost & Currency

The offer must be made in Indian Rupees (INR) only which shall include all taxes and levies.

### 13.5 Language of Bids

The bids and all correspondence and documents shall be in English. All bids and accompanying documentation will become the property of the museum and will not be returned.

### 13.6 Rejection

The bids is liable to be rejected in the following cases or in case Filmmaker/ tenderer/agency fails to meet the bidding requirements as indicated in this RFP:

- i. Proposal not submitted in accordance with this document.
- ii. During validity of the proposal, or its extended period, whichever the case, the Filmmaker/ tenderer/agency increases his quoted prices.
- iii. The Filmmaker/ tenderer/agency qualifies the proposal with his own conditions.
- iv. Proposal is received in incomplete form.
- v. Proposal is not accompanied by all requisite documents.
- vi. Information submitted in technical proposal is found to be misrepresented, incorrect or false, accidentally, unwittingly or otherwise, at any time during the processing of the contract (no matter at what stage) or during the tenure of the contract including the extension period if any.
- vii. Financial proposal is enclosed with the same envelope as technical proposal.
- viii. Filmmaker/ tenderer/agency tries to influence the proposal evaluation process by unlawful means at any point of time during the bid process.

ix. In case any one party submits multiple proposals or if common interests are found in two or more Filmmakers/ tenderer/agency, the Filmmakers/ tenderer/agency are likely to be disqualified, unless additional proposals/Filmmakers are withdrawn upon notice immediately.

x. Filmmakers/ tenderer/agency may specifically note that while evaluating the proposals, if it comes to the museum's knowledge expressly or implied, that some Filmmakers/ tenderer/agency may have compounded in the museum, any manner whatsoever or otherwise joined to form an alliance / cartel then the Filmmakers/ tenderer/agency so involved are liable to be disqualified for this contract as well as for a further period of two years from participation in any of the tenders floated by the museum.

## 14. Bid Evaluation

Proposals received from Bidders will be examined by a Committee. Bidders whose proposals are found acceptable will be invited to give a PowerPoint presentation of about 10 minutes on the proposal and also the screening of their best work done in last two years. Bids will be broadly evaluated based on:

- Creative strength and conceptual clarity
- Understanding of the Museum's significance
- Technical competence and past experience

On the basis of proposal, PowerPoint presentation and previous work done, the Committee will select the bidders whose financial bid will be opened. Based on weightage of technical evaluation and financial bid, the most eligible bidder will be selected for the work. Successful Bidder will be informed of the decision and he/she will be required to sign an agreement with the museum and provide bank guarantee/Demand Draft equivalent to 30% of the contract value **within 5 working days** from the date of offer. A format of the agreement and bank guarantee is enclosed. All expenditure in making and completing the job should be included in the final cost projected or agreed. Filmmakers/ tenderer/agency should quote as per format given in Annexure II.

## Terms and Conditions

14.1 The contract shall remain in force for a period of 3 months from the date of issue of work order.

### 14.2 Right to accept / reject any or All Proposals

The museum reserves the right to accept or reject any proposal, and to annul the tendering process and reject all proposals at any time prior to award of contract without citing any reasons, without thereby incurring any financial or other liability to the affected Filmmaker/ tenderer/agency or Filmmakers/ tenderer/agency or any obligation to inform the affected Filmmaker or Filmmakers of the grounds for the museum's action.

### 3.4. Notification of Award

Prior to the expiration of the validity period (90 days from the opening date of bids), the museum will notify the successful Filmmaker/ tenderer/agency by email, to be confirmed by email, that its proposal has been accepted. The notification of award will constitute the formation of the contract. Upon the successful Filmmaker's/ tenderer/agency furnishing of performance security, the museum will promptly notify each unsuccessful Filmmaker/ tenderer/agency.

### 3.5. Signing of Contract

After the museum notifies the successful Filmmakers/ tenderer/agency that its proposal has been accepted, the museum shall enter a separate contract.

### 3.6. Performance Bank Guarantee (PBG)

i. The successful Filmmaker/ tenderer/agency shall have to submit to the museum an undertaking in the form of Performance Bank Guarantee equivalent to 3% of the contract value at his own expense **within five (05) working days** from the date of notice of award of the contract.

ii. All charges and expenses whatsoever such as premium; commission etc. with respect to the performance bank guarantee shall be borne by the Filmmaker/ tenderer/agency.

iii. The performance bank guarantee shall be valid till 03 months from the date of awarding the contract which will be retained by the museum for 01 month after the submission of Final Short Film. The performance bank guarantee may be discharged/ returned by the museum upon being satisfied that there has been due performance of the obligations of the Filmmaker/ tenderer/agency under the contract. However, no interest shall be payable on the performance bank guarantee.

iv. In the event of the Filmmaker/ tenderer/agency being unable to service the contract for whatever reason, the museum would evoke the PBG. Notwithstanding and without prejudice to any rights whatsoever of the museum under the contract in the matter, the proceeds of the PBG shall be payable to the museum as compensation for the pre-estimated, predetermined and pre-agreed loss resulting from the Filmmaker's/ tenderer/agency failure to perform/comply its obligations under the contract. The museum shall notify the Filmmaker/ tenderer/agency in writing of the exercise of its right to receive such compensation within a reasonable time.

v. The museum shall also be entitled to make recoveries from the Filmmaker's/ tenderer/agency bills, performance bank guarantee, or from any other amount due to them, an equivalent value of any payment made to them due to inadvertence, error, collusion, misconstruction or misstatement.

### 3.7 Penalty Clause

In case of Filmmaker/ tenderer/agency fails to submit the Rough Cut of Short Film within four weeks from the date of signing of Contract, then:

a. In special circumstances, on written request of the Filmmaker/ tenderer/agency and approval of the museum, additional one week may be granted as grace period.

b. For the next 3 weeks after the grace period, the penalty imposed will be as follow:

For 1st week- Rs. 10,000/=

For 2nd week- Rs. 20,000/=

For 3rd week- Rs. 30,000/=

c. In case the filmmaker/ tenderer/agency fails to abide the above conditions, the museum reserves the right to terminate the contract of the Filmmaker/ tenderer/agency and forfeit the Performance Bank Guarantee.

### 3.8 Failure to agree with the Terms & Conditions of the RFP

Failure of the successful Filmmaker/ tenderer/agency to agree with the Terms & Conditions of the RFP shall constitute sufficient grounds for the annulment of the award, in which event the museum may call for new proposals or invoke the PBG.

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## 12. TERMS & CONDITIONS

- A creative brief is provided in Annexure-III.
- The copyright of the final film shall vest with the Salar Jung Museum
- The Museum shall have unrestricted rights to use the film for non-commercial promotional, educational, and outreach purposes

- All filming within the Museum shall be subject to institutional protocols and supervision
- The bidder shall ensure factual accuracy and institutional sensitivity
- The Filmmaker/ tenderer/agency shall perform the services and carry out its obligations under the Contract with due diligence and efficiency, in accordance with generally accepted techniques and practices used in the industry and with professional engineering and training / consulting standards recognized by national/ international professional bodies and shall observe sound management, technical and engineering practices. It shall employ appropriate advanced technology and safe and effective equipment, machinery, material and methods. The Filmmaker/ tenderer/agency shall always act, in respect of any matter relating to this Contract, as faithful advisors to the museum and shall, at all times, support and safeguard the museum's legitimate interests in any dealings with third parties.
- The museum reserves the right to assess the performance of the Filmmaker/ tenderer/agency prior to commencement or in between the work progress. The assessment may cover all areas related to the assigned work order, especially methodology, manpower, infrastructure etc.
- The selected Filmmaker/ tenderer/agency shall indemnify the museum against all third party claims of infringement of patent, trademark/copyright or industrial design rights arising from the use of the supplied software/hardware/manpower etc. and related services or any part thereof.
- If the selected Filmmaker/ tenderer/agency is not able to fulfill its obligations under the contract, which includes non-completion of the work, the museum reserves the right to select another Filmmaker/ tenderer/agency to accomplish the work. Any costs, damages etc. resulting out of the same shall have to be borne by the selected Filmmaker/ tenderer/agency.
- The original documents / photographs or any other material given to Filmmaker/ tenderer/agency for digitization or any other requirement should be handled with utmost care. The originals given to Filmmaker/ tenderer/agency should be returned without any damage. Protecting the sanity of originals is complete responsibility of the Filmmaker/ tenderer/agency. Any damages to the originals will invite penalties as decided by the museum and recoverable from the negligent Filmmaker/ tenderer/agency.

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### 13. PAYMENT TERMS (Indicative)

- 10% on signing of contract
  - 40% on approval of rough cut
  - 50% on submission and acceptance of final deliverables
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## 14. CONFIDENTIALITY & INTELLECTUAL PROPERTY

All information, visuals, and materials accessed during the project shall remain confidential and shall not be used for any purpose other than this assignment without written permission of the Museum.

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## 15. RIGHT TO ACCEPT / REJECT

The Salar Jung Museum reserves the right to accept or reject any or all proposals without assigning any reason thereof.

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## ANNEXURE I – FORMAT OF COVERING LETTER

(To be submitted on bidder's letterhead)

To

The Director  
Salar Jung Museum  
Dar-ul-Shifa  
Hyderabad - 500002  
Telangana

Dear Madam,

Ref: Request for Proposal – Production of film on Salar Jung Museum

Having examined the RFP, the receipt of which is hereby duly acknowledged, we, the undersigned, offer to provide the professional services as required and outlined in the RFP. To meet such requirements and provide such services as required are set out in the RFP.

We attach hereto the technical response as required by the RFP, which constitutes our proposal. We undertake, if our proposal is accepted, to adhere to the implementation plan.

If our proposal is accepted, we will obtain an undertaking in the form of performance security, acceptable to the museum, equivalent to 3% of the contract value in the form of Demand Draft/ Bank Guarantee for the due performance of the contract.

We agree for unconditional acceptance of all the terms and conditions set out in the RFP document and also agree to abide by this tender response for a period of THREE MONTHS from the date fixed for bid opening and it shall remain binding upon us with full force and virtue, until within this period a formal contract is prepared and executed, this tender response, together with your written acceptance thereof in your notification of award, shall constitute a binding contract between us and the museum.

We confirm that the information contained in this proposal or any part thereof, including its exhibits, schedules, and other documents and instruments delivered or to be delivered to the museum is true, accurate and complete. This proposal includes all information necessary to ensure that the statements therein do not in whole or in part mislead the museum as to any material fact.

We agree that the museum is not bound to accept any tender response that it may receive. We also agree that the museum reserves the right in absolute sense to reject all or any of the products/ services specified in the tender response.

It is hereby confirmed that I/We are entitled to act on behalf of our company / corporation/ firm/ organization and empowered to sign this document as well as such other documents, which may be required in this connection.

Date:

(Signature)

(Name) Witness Signature:

(In the capacity of \_\_\_\_\_) Witness Name:

[Seal / Stamp] Witness Address:

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## ANNEXURE II – FORMAT OF FINANCIAL BID

(To be submitted separately in sealed envelope)

To

The Director  
Salar Jung Museum  
Dar-ul-Shifa  
Hyderabad - 500002  
Telangana

Dear Madam,

Ref: Request for Proposal – Production of short film for the museum – Financial Bid

Having examined the Bid Document, the receipt of which is hereby duly acknowledged, we, the undersigned, offer to execute the said Project and to meet such requirements and provide such services as are set out in the Bid Document.

The detailed breakup of our Financial Proposal is shown below:	<b>Cost of Producing the film (Budget break up)</b>	<b>Taxes (if any)</b>	<b>Total Cost</b>
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**Sl.No**

Note –

i. The rates quoted above are firm.

ii. The transaction charges quoted above include our fees towards production of a short film for the museum. This transaction charge is inclusive of the local taxes, service taxes, income tax, insurance, bank charges, etc. Except quoted as above NO other charges whatsoever shall be levied.

iii. Travel cost to project sites is included.

We agree that the museum is not bound to accept the lowest or any Bid Response it may receive. We also agree that the museum reserves the right in absolute sense to reject all or any of the products/ services specified in the Bid Response without assigning any reason whatsoever.

It is hereby confirmed that I/We are entitled to act on behalf of our agency and empowered to sign this document as well as such other documents which may be required in this connection.

Dated:

(Signature)

(In the capacity of)

Duly authorized to sign the Bid Response for and on behalf of:

(Name and address of Filmmaker) (Seal/Stamp)

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# ANNEXURE III – CREATIVE BRIEF

## 1. Background

The Salar Jung Museum, Hyderabad, is an autonomous institution under the Ministry of Culture, Government of India. As a museum of national importance, it holds a globally significant encyclopaedic collection assembled mainly by Nawab Mir Yousuf Ali Khan, Salar Jung III. The Museum functions not only as a repository of heritage objects but also as a centre for education, research, conservation, and public engagement.

The proposed film is intended to serve as an official institutional audio-visual document that communicates the Museum's legacy, curatorial depth, conservation ethos, and contemporary relevance to diverse audiences in India and abroad.

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## 2. Purpose of the Film

The film should:

- Present the Salar Jung Museum as a nationally and internationally significant cultural institution
  - Communicate the vision of the collectors with a global outlook
  - Highlight the diversity, rarity, and scholarly importance of the collections
  - Reflect the Museum's role as an autonomous public institution under the Government of India
  - Encourage public engagement, cultural tourism, and academic interest
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## 3. Core Narrative Themes

The film is expected to weave the following themes into a cohesive narrative bringing out its journey of 75 years:

### 1. **The Collector and the Vision**

The life, intellect, and passion of the collectors especially that of Nawab Mir Yousuf Ali Khan, Salar Jung III, and his role in shaping one of the world's most remarkable private collections.

### 2. **A Museum of the World**

Representation of collections from India, Europe, the Middle East, Far East, and beyond, reflecting cross-cultural exchanges and artistic excellence.

### 3. **Icons of the Collection**

Select masterworks such as the Veiled Rebecca, the Musical Clock, Persian and Indian miniatures, manuscripts, textiles, arms and armour, jade, metalware, and decorative arts (final selection to be approved by the Museum).

#### 4. **Behind the Galleries**

Conservation practices, documentation, storage, research, and collection care undertaken as per national and international museum standards.

#### 5. **The Contemporary Museum**

Education programmes, exhibitions, digitisation initiatives, visitor engagement, and the Museum's evolving public role.

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### 4. Target Audience

- Indian and international visitors
  - Students, youth, and educators
  - Scholars, curators, and museum professionals
  - Cultural tourists and heritage enthusiasts
  - Embassies, cultural institutions, and international partners
  - Corporate bodies
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### 5. Visual & Creative Treatment

- Cinematic yet dignified visual language suitable for a national cultural institution
  - Extensive use of details, textures, and spatial compositions of galleries and objects
  - Controlled camera movements respecting conservation and security protocols
  - Minimalist graphics aligned with Government of India visual sensibilities
  - Music and sound design that complement heritage content without dramatization
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### 6. Language & Tone

- Informative, authoritative, and accessible
  - Non-commercial and institutionally neutral
  - Free from sensationalism or fictionalisation
  - Factually accurate and curatorially vetted
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### 7. Filming Protocols (Autonomous Museum Norms)

- All filming shall be carried out strictly under supervision of Museum authorities
- No object shall be moved, handled, or altered for filming purposes
- Lighting, equipment, and crew movement shall comply with conservation and security guidelines
- Filming schedules shall be approved in advance by the competent authority
- The Museum reserves the right to restrict filming in sensitive or high-security areas

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## 8. Approvals & Revisions

- Script, narration, rough cut, and final cut shall be subject to approval by the Museum
- The Museum may suggest factual, tonal, or structural changes at any stage
- All suggested revisions shall be incorporated without additional cost

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## 9. Usage Rights

The completed film shall be used by the Salar Jung Museum for:

- Official website and social media platforms
- Museum galleries, auditoriums, and outreach programmes
- Educational and academic purposes
- Cultural diplomacy, exhibitions, and official events

The film shall not be used for any commercial purpose without prior written approval of the Museum.

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