Below are the vendor questions that were submitted prior to the deadline listed in the RFP. University responses follow each of the vendor questions. All vendors responding to this RFB must incorporate these items into their response. Failure to do so may disqualify the vendor.

**Q1.** In the equipment specification section under cameras, lenses are specified to be 2/3 inch optics with @X range extenders. The focal length of these lenses is not specified. Lens prices vary widely depending on the focal length. Can you provide the information on the focal length of these lenses?

**A1.** The focal points for the lenses should be in the range of 8.5-170mm, the focal point for the 2.0 Lens Extender (there is only one extender required) should be in the range of 7.6-334mm.

**Q2.** Are the lens configurations specific to use in the Mullins Center or should we consider longer glass for stadium use?

**A2.** Lenses are specific to Mullins Center and will be used for basketball and hockey.

**Q3.** Are there specific lens configurations requested? Are you expecting 1 lens per camera or more?

**A3.** One lens per camera.

**Q4.** Should we include surveillance cameras as there’s no field of view to the arena?

**A4.** It is not required, but may be added as an option at the bidder’s discretion.

**Q5.** Are we responsible for interconnection with the audio system and existing intercom lines?

**A5.** Yes.

**Q6.** Who will provide internet access for the room? Will it be delivered to the production room?

**A6.** Internet access is in the production room currently; approximately 3 ethernet jacks in the space.

**Q7.** When can we start construction in the production space?

**A7.** Our goal is December 14th, 2015 but is yet TBD based on outcome of the RFP and schedules for the facility.

**Q8.** Regarding the replay system, which is required a 4 channel or 8 channel capture?

**A8.** 8 channel is preferred.
Q9. Your RFP calls for fiber installation of both audio and video cable. I want to know if you plan to run SMPTE camera cable to each camera location. You plan to use fiber to bring back audio and intercom to the control room. How many MADI channels do you need for each location for mics and other audio? How many intercom drops at each location and is this going over copper wire?

A9. What the University desires is to have the following:

- Ability for natural sound from both High/High Tight locations, slash camera, two floor cams
- Up to 3 announcer ‘program’ channels for each of the announcer locations (basketball/hockey)
- Effects mic at announcer location
- Intercom System – Director to all locations including 3 announcers at each location, floor manager, stats; best option would be for director to have GLOBAL talk to all along with individualized communication with each announcer; Director TO Official Replay; Official Replay TO Director

Knowing if the game audio and intercom systems are handled similarly/differently on the MADI system would impact the number of channels required for the production room.

Program and intercom audio are handled by different pieces of gear, although basically, they are transmitted to the Control Room in a similar fashion. The Intercom system provides a communications channel for everyone on the Production team; i.e., the Producer, Director, Camera, Replay, and Audio Ops, the Floor Manager, etc. The intercom system also provides a method of communicating with the talent over IFB, thus allowing the Producer or Director to cue them over their headsets or speak with them during commercial breaks. Note that although the IFB is often handled by the same intercom system, it is different from the more general intercom audio comms used for the Production channel. Also note that many intercom systems are multi-channel, thus providing a method of isolating communications when necessary.

Venue audio, which includes not only talent mics, but also effects mics from various positions, is also carried to the Control Room via fiber, but once there, it is routed to an Audio Mixer that is used to provide the Program audio for the show.

For announce locations, there would be approximately 8 audio paths:

END OF ADDENDUM