



Canadian Museum of Immigration at Pier 21  
Musée canadien de l'immigration du Quai 21

## Request for Proposal

For

## Museum Exhibition Development Services

Date of Solicitation: Monday, July 15, 2013

**Mandatory Site Visit: Thursday, August 15, 2013, 9:00 a.m.  
ADT**

**Closing: Monday, August, 26, 2013, 4:00 p.m. ADT**

The Canadian Museum of Immigration at Pier 21 is committed to purchasing goods and services to ensure best overall value. Procurement is conducted with due regard to applicable laws, regulations, trade agreements, internal policies, environmental considerations and competitive processes. Ensure that you have read all procurement documents carefully and that your response includes all of the information requested.

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## Section A: Scope of Work

### A.1 Overview

The Canadian Museum of Immigration at Pier 21 (hereinafter the “Museum”) is seeking proposals from firms or individuals with experience in exhibition planning, development and implementation for 18,000 sq. ft. of permanent exhibition space (hereinafter the “Project”).

The Project requires the following:

- Development of a detailed Exhibition Interpretive Content and Experience Plan based on the current Exhibition Interpretive Plan prepared by Lord Cultural Resources;
- Exhibition content research and development;
- Management of exhibition design, fabrication, and installation;
- Exhibitions environmental control consultation;
- Theatre redevelopment consultation;
- Management of de-installation and disposal of existing Pier 21 permanent exhibition infrastructure; and
- Cost consultation.

The Project should be guided by a team of experts whose expertise complements that of the Museum staff. While scholars specializing in the field of Canadian immigration history and cultural identity must be part of the project team, others with experience and knowledge of the humanities, museum pedagogy and interpretation will also be required. Further details and explanation of the Project is available in Section A.2.

The Museum is located at Halifax’s Pier 21 National Historic Site, which was an active arrival and processing gateway for new Canadians from 1928 to 1971. A National Historic Site since 1996 and a museum since 1999, Pier 21 has focused on the stories specific to this particular site and period from its 1999 opening until the present. National museum status was secured in 2011 and as a result the Museum is undergoing a transitional period. The Museum’s mandate has expanded greatly beyond the Pier 21 site specific focus, in time and in geography, to encompass all immigration to Canada from early contact to the present.

The Museum is now embarking on a process to meet its national mandate to reach out, educate and engage with all Canadians in developing a greater understanding of the many stories surrounding immigration to this country from contact to the present. In its revitalized form, the Museum will develop a wide and innovative range of strategies to tell those stories. In order to engage Canadians in conversations relating to their own experiences and to encourage contributions of content, new engaging permanent exhibit spaces will be created. These exhibition spaces will also be complemented by other methods of engagement.

By end of March 2015, the Museum will have two new exhibition spaces in addition to the development of other spaces throughout the museum.

#### In Scope

There are two components to the Museum's new permanent exhibitions:

1. Canadian Immigration Story
2. Pier 21 Story

#### Project Architect's Scope

The following outlines development in the Museum that will be the responsibility of the Project Architect's Team:

1. Development of a new Kenneth C. Rowe Heritage Hall in the adjacent Upper Shed 22 North
2. Development of a new Welcome Pavilion outside of the new Kenneth C. Rowe Heritage Hall
3. Redevelopment of the theatre that is on the north end of the current Pier 21 museum space

#### Out of Scope

1. The current 'Welcome Pavilion' now sits between the current Pier 21 Museum space and the Kenneth C. Rowe Heritage Hall. The current 'Welcome Pavilion' will remain as the space between the new Canadian Immigration Story and Pier 21 Story museum spaces and redevelopment of that space is outside of the scope of this project.

## A.2 Detailed Scope of Work

### A.2.1 Development of a Detailed Exhibition Interpretive Content and Experience Plan

Guided by the existing Exhibition Interpretive Plan (Appendix 'B') and working in collaboration with key Museum team members, the Contractor will develop a comprehensive plan providing detailed content approach and visitor experience learning outcomes for both exhibitions.<sup>1</sup> The detailed plan will include establishing exhibition audience, epistemology, pedagogy and research premises. The plan will articulate exhibition objectives, evaluation strategies and key conversations. As the Museum strives to establish a participatory methodology, strategies for public and stakeholder agency in exhibition development will form an important component of the plan. A detailed discussion of the key content areas for the Museum exhibitions is essential.

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<sup>1</sup> The Contractor should consider the content of the new film, which is being developed by a third party production team, and how that fits with the overall story of the new exhibition spaces.

This discussion will be accompanied by precise recommendations of exhibits, activities and interpretive strategies to realize the complete exhibition spaces according to the Museum's parameters and premises.

Through the plan the Contractor will:

- A.2.1.1 Identify key exhibition messages, exhibition objectives, evaluation strategies and key conversations;
- A.2.1.2 Establish exhibition audience, epistemology, pedagogy and research premises;
- A.2.1.3 Outline how the subject of Canadian immigration will be approached thematically, analytically, and interpretively through an appropriate variety of perspectives;
- A.2.1.4 Provide a detailed breakdown of content, approach and visitor experience for each exhibit section of both exhibition spaces;
- A.2.1.5 Organize content into relevant and engaging messages leading to meaningful experiences, provoking thoughtful reflection, further inquiry into the subject and create new understandings;
- A.2.1.6 Identify the needs of various visitor typologies and outline general guidelines and specific strategies for meeting these needs;
- A.2.1.7 Describe methods that employ an appealing and accessible approach that will actively engage the general public in learning;
- A.2.1.8 Reflect a participatory methodology, and identify strategies for public and stakeholder engagement in exhibition development;
- A.2.1.9 Outline visitor learning outcomes;
- A.2.1.10 Outline strategies that will deepen public understanding of, and foster a sense of empathy for the immigrant and refugee experience;
- A.2.1.11 Focus on visitor needs and desires, follow museum standards and best practices while taking into account available resources.

## A.2.2 Exhibition Content Research and Development

The exhibition content development must be conducted within the framework of a well-researched, clear, compelling, and balanced interpretive narrative. The content of the exhibitions must reflect Canada's diverse cultural and geographic communities, and reflect a range of ages, gender, experiences and origins.

The Contractor will:

- A.2.2.1 Include the development of a detailed Research Plan in collaboration with Museum staff, including defining the exhibitions' premises, thesis, key research questions and recommended methodologies;
- A.2.2.2 Include research and selection of archival resources from external repositories, such as memoirs, letters, photographs, documents, newspapers and other historical resources reflecting exhibition themes, to be reproduced and integrated within the exhibition<sup>2,3</sup>;
- A.2.2.3 Include the identification and proposal of artifacts drawn from external repositories reflecting exhibition themes. Once selected, the Contractor will work in direct collaboration with the Museum's Collection Manager to facilitate artifact loans<sup>4</sup>;
- A.2.2.4 Draw on the Museum's Oral History Collection, oral histories specifically collected for this exhibition and oral histories from external repositories (in both audio and audio-visual formats);
- A.2.2.5 Draw on the Museum's Story Collection, stories specifically collected for this exhibition and memory based content from external repositories;
- A.2.2.6 Draw on the Museum's Digital Image, Archival and Artifact Collection;
- A.2.2.7 Draw on the Museum's Digital Stories resource<sup>5</sup>;
- A.2.2.8 Draw on other content such as audio and audio-visual, reflective of the exhibition themes from other repositories;
- A.2.2.9 Include securing and documenting associated permission for use of all materials on behalf of the Museum unless otherwise noted or agreed upon;
- A.2.2.10 Be based on sound scholarship;

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<sup>2</sup> The Canadian Immigration Story exhibition content will rely on external repositories for archival and historical resources. For the Pier 21 Story exhibition, the aim is to make use of the Museum's Collection as much as possible.

<sup>3</sup> The voice of those who are no longer with us, from decades and century past will be represented through drawing on memoirs and letters. These voices will be either presented as reproductions or narrated.

<sup>4</sup> As the Museum's Collection and collecting mandate is focused on the collection of intangible materials, the Museum plans to borrow artifacts from other repositories for the exhibitions. The Canadian Immigration Story exhibition content will rely on external repositories for artifacts. For the Pier 21 Story exhibition, the aim is to make use of the Museum's Artifact Collection as much as possible. The Museum Artifact Collection is currently comprised of 1045 items specific to the Pier 21 Story. Of these, 98 artifacts are luggage. Please also refer to Appendix A for an overview of the Museum's Collection mandate.

<sup>5</sup> The Museum recently completed a Digital Story project resulting in the creation of 96 audio-visual digital stories.

A.2.2.11 Write interpretive text that blends audience accessibility, interpretive best practices, sound historical research, and exhibition messages.

#### A.2.3 Management of Exhibition Design, Fabrication, and Installation

The Contractor will:

A.2.3.1 Assist the Museum in the procurement of a museum design and production firm who meets the standards and expectations of the Museum. The successful design and production firm will be subcontracted to the Contractor to develop the exhibitions.

A.2.3.2 Be held accountable for the deliverables of the design and production firm. The design and production firm will be responsible for the exhibition design, fabrication, delivery, and installation process.

#### A.2.4 Exhibitions Environmental and Lighting Control Consultation

There are two components to the Museum's new permanent exhibitions:

- Canadian Immigration Story
- Pier 21 Story

The Contractor will, through the museum design and production firm that is yet to be procured:

A.2.4.1 Act as lead consultant during the creation of the climate controlled spaces with the engineers on the design and production firm's team as well as the project architect's team. The Canadian Immigration Story exhibition space will have independent climate control from the rest of the building to ensure proper care of artifacts. The Pier 21 Story exhibition space will require climate control of each individual exhibit at display case level so that the museum space surrounding the exhibitions can be used as event space with varying climate.

A.2.4.2 Act as lead consultant for the lighting design and specify lighting fixtures in the new permanent exhibitions and consult with the Project Architect's team to guide them in the production of the design. The Project Architect's team will be responsible to provide information on the limitations of the building systems and any constraints on the lighting grid.

#### A.2.5 Theatre Redevelopment Consultation

The Museum may consult with the Contractor with regards to the interior space of the theatre. The redevelopment of the theatre is within the scope of work of the Project Architect. The Contractor may be required to recommend ways in which the theatre can be utilized to incorporate the overall look of the Museum spaces. The Contractor will be required to consider



the design of the new theatre and coordinate the dimensions, look, and feel, of the space with that of the Museum exhibition spaces.

#### A.2.6 Management of De-installation and Disposal of Existing Pier 21 Permanent Exhibition Infrastructure

The Museum plans to de-install, breakdown, and dispose of the existing Pier 21 permanent exhibition infrastructures prior to construction. The Pier 21 Story permanent exhibition includes, but is not limited to, displays/components, fixed furniture and equipment, and a train car component.

The Contractor will:

- A.2.6.1 Work with the exhibition design and production firm to recommend a plan to oversee the breakdown of the Pier 21 exhibition infrastructure as required. The Museum is open to suggestions of reuse of their existing exhibition infrastructure in the new Pier 21 Story exhibition or the transfer of these to an external party and will look to the Contractor for these suggestions.

#### A.2.7 Cost Consultation

The Contractor will:

- A.2.7.1 Provide cost consulting expertise on their team to initially breakdown the overall budget for exhibition design, fabricate, and install. The Museum requires an estimate with a Class 'D' level of detail.
- A.2.7.2 Provide cost consulting expertise in reviewing the base building construction estimate for the new museum permanent exhibition spaces and provide recommendations for improvement.

#### A.2.8 Interior Design Consultation

The Interior Designer will be a member of the Project Architect's team; however, it is required that the overall 'look and feel' of whole Museum expansion is driven by the design of the museum spaces.

The Contractor will:

- A.2.8.1 Coordinate the transfer of design elements (materials selection, color scheme, etc...) from the exhibit design and production firm to the Interior Designer on the Project Architect's team.
- A.2.8.2 Ensure a consistent 'look and feel' between the spaces in the Project Architect's scope and those in the Contractor's scope.

## A.3 Project Outcomes

A.3.1 Detailed Exhibition Interpretive Content and Experience Plan will:

- A.3.1.1 Collaboratively engage the expertise of key Museum team members at various stages;
- A.3.1.2 Be based on sound scholarship throughout the development process for both section A.2.1 Development of a Detailed Exhibition Interpretive Content and Experience Plan and section A.2.2 Exhibition Content Research and Development. Beyond the Museum's internal expertise, expertise will include but not be limited to the following areas. The Museum may request to review and approve the credentials of external experts selected by the Contractor.
- a. Experts in museum pedagogy, interpretation and visitor experience
  - b. Experts in curating difficult history
  - c. Experts in oral history dissemination and curation
  - d. Experts in the field of Canadian immigration history
  - e. Experts in cultural, religious, and ethnic identities
  - f. Experts in Aboriginal identities, narratives, oral tradition; settler/colonial relationships with Aboriginals, and Aboriginal peoples relationships with the Canadian nation-state<sup>6</sup>
  - g. Expertise in working with both physical and digital collections
- A.3.1.3 Reflect the Canadian immigration experience and themes outlined in the existing Exhibition Interpretive Plan: Journey, Arrival, and Belonging (and question of belonging);
- A.3.1.4 Understand that immigration has always been, and continues to be pivotal to the building and shaping of Canada;
- A.3.1.5 Represent a wide variety of people (age, gender, country of origin, date of migration, reason for migration, place of residence in Canada);
- A.3.1.6 Understand that immigrants and refugees had, and continue to have, a wide range of positive and negative experiences;
- A.3.1.7 Deepen visitors understanding of the immigrant and refugee experiences;
- A.3.1.8 Are unique, engaging, stimulating and captivating to the visitor;
- A.3.1.9 Encourage historical literacy;
- A.3.1.10 Have a flexible design also providing ease of updating and maintenance; and

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<sup>6</sup> Ensure familiarity with ethical museum standards for representing Aboriginal peoples.

- A.3.1.11 Have a lifespan of 10 years.
- A.3.2 Exhibition Content Research and Development will:
- A.3.2.1 Collaboratively engage the expertise of key Museum team members at various stages;
  - A.3.2.2 Respect community sensitivities and provide a balance in diversity of representation and experiences;
  - A.3.2.3 Ensure that content is based on sound academic scholarship (Appendix 'C') and that proposed methods of representation are in accordance with accepted Museum and research ethical standards<sup>7</sup>;
  - A.3.2.4 Are bilingual and provide a representative balance of English and French first person voices;
  - A.3.2.5 Value first person voice as a source; and
  - A.3.2.6 Responds to the needs of audiences identified in the detailed planning process.
  - A.3.2.7 Conducted following museum standards and best practices as defined by the Canadian Museums Association (CMA), Canadian Conservation Institute (CCI), and International Council of Museums (ICOM);
  - A.3.2.8 Confirm that copyright for all research and content developed conducted as part of the scope of work for this RFP will reside with the Museum. For any materials outsourced from third parties, copies of licenses must be provided; and
  - A.3.2.9 Provide digital copies of all research collected throughout this process and contact information for all individuals and organizations contacted on the Museums behalf will be required upon completion of this project for the Museum's future reference.
- A.3.3 Management and Consultation will:
- A.3.3.1 Reflect the best interests of the Museum its staff, volunteers, donors and stakeholders;
  - A.3.3.2 Reflect ethical standards consistent with those of Crown Corporations; and
  - A.3.3.3 Represent museum standards and best practices including research, oral history research, collections, conservation, and exhibitions.

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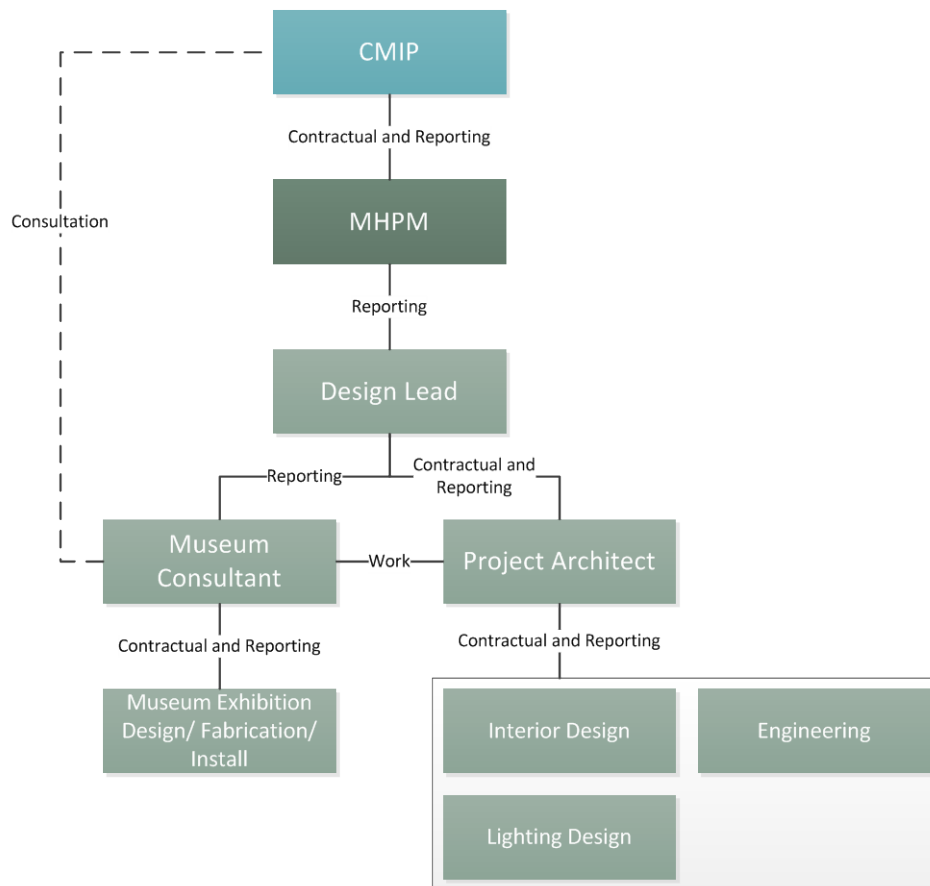
<sup>7</sup> The Museum observes the Tri-Council Policy Statement for Ethical Conduct for Research Involving Humans (2010).

## A.4 Project Management Plan and Reporting Structure

### A.4.1 Reporting

MHPM Project Managers Inc. is the project manager acting on the Museum’s behalf. All Project reporting will go through the Project Manager to the Museum. The Design Lead is a member of the Project Architect’s team and will have expertise in both architectural design and museum design. The Design Lead will coordinate efforts between the Contractor’s Team and the Project Architect’s Team.

#### Project Reporting Structure



Source: MHPM Document 880110-0057(1)

### A.4.2 Work Breakdown and Schedule

Please see Appendix ‘E’ for the detailed work breakdown and schedule as it relates to the Contractor’s scope of work, as extracted from the overall Master Project Schedule. The tasks in which the Contractor is involved can be identified in the ‘Resources’ column by the tags ‘Mus’

(Museum Consultant) and 'Fab' (Exhibition Design and Production). As noted above, the Contractor will be responsible for contracting the exhibition design and production directly, once the Museum has selected them; therefore, the Contractor will be ultimately responsible for all work packages within the exhibition design and production firm's scope.

The Contractor will be responsible to provide and maintain a schedule that is equipped with a baseline consistent with the executed agreement for services. The Contractor's schedule performance will be measured monthly against the baseline in the monthly status reports.

## A.5 Budget and Cost Control

- A.5.1 The budget for the design, production, and installation, of the new exhibition spaces is \$5,448,000 (exclusive of applicable taxes), and does not include the Museum Consultant fees. The Contractor will be responsible to develop and manage the design of the exhibition spaces without exceeding that budget. Several check points and cost estimate opportunities have been built into the expansion project schedule as per Section B above. The Contractor will be expected to participate in all cost control activities at no extra charge to the Museum.
- A.5.2 If a cost estimate falls above the allocated budget, the Contractor will be required to revisit the scope and provide solutions to the Museum for its consideration. This value engineering activity will continue until the estimated cost of the design of the exhibition spaces is within budget and the quality of that space is to the satisfaction of the Museum. Value engineering will be executed by the Contractor at no extra charge to the Museum.

## A.6 Risk Management

- A.6.1 See Appendix 'F' for the risks for the Contractor's attention as excerpted from the full project Risk Register.
- A.6.2 The Contractor will be responsible to account for these risks in their work plan.

**END OF SECTION A**

## Section B: Contract Terms and Conditions

The Canadian Museum of Immigration at Pier 21 (hereinafter referred to as the “Museum”) reserves the right to change these dates as considered necessary by providing amendments to all of the Proponents.

Activities	Dates
Issue date of the RFP	Monday, July 15, 2013
<b>Mandatory Site Visit at 1055 Marginal Road, Halifax, Nova Scotia, CANADA</b>	<b>Thursday, August 15, 2013 at 9:00 a.m. ADT</b>
Last Day for Questions	Tuesday, August 20, 2013 at 4:00 p.m. ADT
<b>Closing Date for Submission of Proposals</b>	<b>Monday, August 26, 2013 at 4:00 p.m. ADT</b>
Interviews	To be determined

### B.1 Request for Proposal

- B.1.1 A Request for Proposal (RFP) requests that a proposal be developed and submitted to the Museum, setting out means by which several technical, performance, time and other goals and objectives may be best met, having regard to stated mandatory requirements. The Museum will consider entering into a Contract for the implementation of the most acceptable proposal which will be determined in regard to the evaluation factors set out in this RFP.
- B.1.2 The Contract Terms and Conditions upon which the Proponent will be prepared to undertake the implementation of the proposal will be measured against the mandatory contract terms and conditions set forth in this RFP.
- B.1.3 The Museum shall not be responsible, and will not reimburse any Proponent, for any costs or expenses incurred in the preparation, submission or presentation of a response to this RFP.

### B.2 About the Museum

The Museum was established under The Museums Act and began operating as a Crown Corporation in February 2011. The Museum falls under Part X of the Financial Administration Act (FAA), which establishes the control and accountability regime for Crown Corporations. It is also subject to a range of other statutes governing employment and superannuation, access to information and privacy, and Official Languages, among others.

### B.3 Museum's Mandate and Corporate Plan

The mandate of the Museum is “to explore the theme of immigration to Canada in order to enhance public understanding of the experiences of immigrants as they arrived in Canada, of the vital role that immigration has played in the building of Canada, and of the contributions of immigrants to Canada’s culture, economy, and way of life”.

Significant events of the Museum that may impact this project are detailed in the Corporate Plan Summary and Annual Report. For those who may not be overly familiar with the Museum, a copy of the 2011/2012 Annual Report is available on our website at [www.pier21.ca](http://www.pier21.ca) (under tab “About Us”).

### B.4 Description of Contract

B.4.1 The successful Proponent will be required to enter into final negotiations upon notification of selection as the preferred Proponent and to execute the agreement documents within 30 calendar days. The Proposal and the price quotations must be valid for a period of 60 days from the closing date of the Request for Proposal.

B.4.2 The Contractor will:

B.4.2.1 Execute the Project as described in Section A of this RFP;

B.4.2.2 Follow the direction of the Museum project team on their goals and vision for the project;

B.4.2.3 Provide monthly Executive Summaries to the Project Manager (MHPM) in writing of production progress; and

B.4.2.4 Meet monthly, either in person or by teleconference after contract award to update key Museum team members of project status. Monthly meetings shall provide the Museum and Contractor the opportunity to engage in thoughtful discussions of vision and content as related to the Museum’s mandate and to ensure project timelines and requirements are best met.

B.4.3 The Museum will:

B.4.3.1 Be available to meet with the Contractor for feedback and approvals.

- B.4.3.2 Review its own Collection holdings and identify and short-list relevant content for selection<sup>8 9 10</sup>.
- B.4.3.3 Conduct contextual research and identify historical resources for exhibition for the following sections listed below. The Museum's research team is composed of five full-time permanent team members; the Manager of Research who fulfills both an administrative and research role, Historian, Researcher, Oral Historian and Oral History Researcher. Numbers listed below (e.g. "2.3 Seeking Refuge") directly relate to sections listed in The Exhibition Interpretative Plan.

Canadian Immigration Story:

2.3 Seeking Refuge

2.4 Are You A Desirable Canadian?

2.4.2 What Would You Do?

3.1.1 With Open Arms

Pier 21 Story:

1.6 Seeking Refuge

- B.4.3.4 Conduct contextual research for the following sections:

Canadian Immigration Story:

1.1 Gateway<sup>11</sup>

3.1.2 Closed Borders

Pier 21 Story:

1.1 National Historical Site

1.2 Introduction

1.2.1 Pier 21 Now and Then

1.10 Barriers to Immigration

2.1.1 Doctor's Window

- B.4.3.5 Provide basic research support towards the following sections:

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<sup>8</sup> In addition to its artifact collection (currently comprised of 1045 items specific to the Pier 21 Story). The Museum's current collection also includes roughly 2,600 written stories, 90% of which is in the English language and representing European cultures. The Museum also maintains an estimated 30 linear feet of archival material and roughly 26,000 digital images within its Collection. Because the current material is not broadly reflective of the Museum's new national mandate, the successful proponent will be expected to source material from external repositories that reflects the breadth of Canada's immigration experience.

<sup>9</sup> Within its existing collection, the Museum currently has an estimated 50% of content and resources for the Pier 21 Story exhibition, with a potential of up to 70% of existing content and resources for some sections.

<sup>10</sup> Access to the Museum's Collection will be facilitated directly with the Museum's Collection Manager.

<sup>11</sup> Contextual research to help frame questions that will enable the visitors to understand the factors that determined an immigrant's eligibility for entry.



Canadian Immigration Story:

1.3 Timeline

2.4.1. Immigration Policy Timeline

- B.4.3.6 Conduct all Oral History interviews and interview contextual descriptions for oral history clips selected from the Museum's Collection. The Museum will select and provide original unedited interview content, in both official languages, from its collection. The exhibitions will be in both audio and audio-visual format. The contractor will be responsible for the selection and contextualisation of oral histories selected from external repositories.<sup>12</sup>
- B.4.3.7 Continue to work on the following projects to support and/or provide content towards the development of the new permanent exhibitions:
- a. Immigration Legislation Project (8 month research contract). Project concluded. The immigration legislation project involved conducting research into important pieces of Canadian immigration policy from 1867 to 1988. Based on the research, descriptive summaries were created for each piece of legislation, providing an accessible overview of the key aspects of each policy with the intention of providing readers with an introductory knowledge of that specific act or piece of legislation. High quality digital reproductions of the acts and legislation have been obtained from Library and Archives Canada.
  - b. National Archives Survey (8 months research contract) with purpose to authenticate and analyse external archival collections related to immigration and cultural identity in Canada. This includes contacting major Canadian archival and heritage institutions to gain a comprehensive understanding of their related documentary and archival holdings. In progress, concluding end of December 2013.
  - c. National Oral History Collections Survey (8 month research contract) with purpose to locate, authenticate and analyse oral history collections related to immigration and cultural identity in Canada. This will include contacting major Canadian archival and heritage institutions to gain a comprehensive understanding of their related oral history holdings. In progress, concluding mid-March 2014.

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<sup>12</sup> Museum's current Oral History collection includes 908 recorded oral histories (a mix of audio and audio visual). 90% of this collection being in the English language and representing European cultures. In mid-January of 2012, the Museum's Oral History team started to actively engaging in the collecting of Oral Histories to reflect the Museum's new mandate, Canada's multicultural mosaic, and both official languages. The Museum is assessing its current Oral History Collection for interview excerpts that could be a fit for the new permanent exhibition themes.

- d. Oral History Collection Analysis. In progress. Analyse the Museum's existing Oral History Collection to identify relevant clips for section for the permanent exhibits, that relate to the greater immigration story and Pier 21 Story, as well as identifying existing gaps within the Museum's existing Oral History collection.
- e. Digital Story Collecting Project, with purpose to collect accounts of immigration experiences as well as those about immigrants and refugees lives in Canada. Digital Stories combine narrative with digital content, including images, sound, and video to create a short story as a means of personal expression on a specific topic. 96 audio-visual digital stories varying on average from two to five minutes in length were created and collected through workshops facilitated across Canada. Project facilitation and collection concluded, post-production in progress.
- f. The Museum is currently facilitating a partnership with the Canadian Broadcasting Corporation (CBC) for the use of media from its archival collection, which will include the research and shortlisting of content reflecting exhibition themes.

## B.5 Period of Proposed Contract

- B.5.1 The period for this Contract will commence upon Contract Award with all development, design, construction, installation, and handover activities on Museum premises completed by March 30<sup>th</sup>, 2015, and all operational start-up activities completed within the 5 weeks following handover.
- B.5.2 If for any reason the Contractor cannot fulfill the requirements of the Contract the Museum reserves the right to ask the next qualified Proponent to take over the Contract or reissue an RFP.

## B.6 Description of Pricing

- B.6.1 The Contractor must invoice the Museum monthly.
- B.6.2 For further instructions please see Section E.

## B.7 Conflict of Interest

- B.7.1 Proponents **must** fully disclose, in writing to Ashley MacPherson, Office Manager, on or before the closing date of the RFP, the circumstances of any possible conflict of interest or what could be perceived as a possible conflict of interest if the Proponent were to become a contracting party pursuant to the RFP. The Evaluation Committee shall review any submissions by

Proponents under this provision and may reject any Proposals where, in the opinion of the Committee, the Proponent could be in a conflict of interest or could be perceived to be in a possible conflict of interest position if the Proponent were to become a contracting party pursuant to the RFP.

- B.7.2 It will be a condition of the final contract that no former public office holder who is not in compliance with the post-employment provision of the Conflict of Interest and Post-Employment Code of the Public Office Holders shall derive a direct benefit from this Contract.

## B.8 Confidentiality

- B.8.1 This document, or any portion thereof, may not be used for any purpose other than the submission of a proposal.
- B.8.2 The successful Proponent **must** agree to maintain security standards consistent with security policies of the Museum. These may include a strict control of data and maintaining confidentiality of information gained while carrying out their duties.
- B.8.3 The individuals, or companies, participating in this RFP acknowledge and understand that the Museum is subject to the Privacy Act and Access to Information Act (ATIP), and it may, as a result of a specific request made under that Act, be required to release this complete document or any other documents it has received related to this RFP. Participants in this process should clearly indicate “Confidential” on items within their submission considered to be company confidential or proprietary information.
- B.8.4 Information pertaining to the Museum obtained by the Contractor as a result of participation in this project is confidential and must not be disclosed without a written consent from the Canadian Museum of Immigration at Pier 21.
- B.8.5 The Contractor and their employee(s) assigned to work at the Museum as part of the Contract may be asked to sign a Confidentiality Agreement before being allowed to work on Museum premises. Information obtained concerning museum security as well as the personal information of donors, staff, volunteers and members of the public is not to be disclosed.

## B.9 Legislative Requirements

As part of the final Contract, the Contractor shall be responsible for compliance with all current Canadian Federal, Provincial and Municipal Acts, Orders and Regulations which exist or may come into existence during the term of the Agreement.

## **B.10 Indemnity**

- B.10.1 The Proponent covenants to indemnify and save harmless the Museum, its directors, officers, employees and agents from and against any and all liabilities, losses, claims, demands, building damage, costs and expenses (including lawyer's fees and litigation expenses on a solicitor and client basis) whatsoever to which the Museum, its directors, officers, employees or agents may become subject to as a result of the breach of any covenant, agreement, term or condition of this Agreement or as a result of or in connection with the use and occupation of the Premises, by the Proponent or its servants, agents, employees, contractors, invitees or others for whom it is in law responsible or arising out of or resulting from the negligence or wilful misconduct of the Proponent or its servants, agents, employees, contractors, invitees or others for whom it is in law responsible except where caused by the negligence or wilful misconduct of the Museum or those for whom it is in law responsible.
- B.10.2 If the Proponent is a Crown entity, clause 9.1 shall only be applicable to the extent that the Proponent, in its capacity as a Crown entity, is legally capable of providing such an indemnity.

## **B.11 Negotiations**

- B.11.1 The Museum reserves the right to negotiate with Proponents prior to contract award. The Museum may, at its discretion, upon receiving proposals that are reasonably susceptible for award, provide Proponents the opportunity to meet with the Evaluation Committee for the purpose of obtaining best and final offers. In the instance where best and final offers are permitted, the Museum will provide feedback in writing to each eligible Proponent to part(s) of their proposal. The Proponent will have seven (7) days to resubmit their proposals for reevaluation by the Evaluation Committee under the same set of criteria as this RFP describes. Best and final offers provide the opportunity to award based on optimal solutions and best price.
- B.11.2 The Museum reserves the right to proportionally scale down its requirement as identified in the attached Scope of Work (or Scope of Services) and award to Proponents susceptible for award from the original requirement. Negotiation of requirement may be required given funding.

## **B.12 Insurance**

- B.12.1 The Contractor shall at its own expense obtain and maintain until the termination of the contract and provide the Museum with evidence of:
- B.12.1.1 Professional Liability Insurance covering the work and services described in this contract for an amount not less than two million dollars (\$2,000,000) per occurrence.

- B.12.1.2 Comprehensive General Liability insurance on an occurrence basis for an amount not less than two million dollars (\$2,000,000).

## B.13 Joint Ventures

- B.13.1 The Proponent must clearly and explicitly state whether the bidding entity is or is not a joint venture in accordance with the definition below:

A joint venture is an association of two or more parties who combine their money, property, knowledge, skills, time or other resources in a joint business enterprise agreeing to share the profits and the losses and each having some degree of control over the enterprise. Joint ventures may be carried on in a variety of legal forms divided into three categories:

- a) The incorporated joint venture;
- b) The partnership joint venture;
- c) The contractual joint venture where the parties combine their resources in the furtherance of a single business enterprise without actual partnership of corporate designation.

- B.13.2 If the response to this RFP is made by a joint venture, the Proponent shall describe the precise nature of the joint venture, its legal status and its acceptance of the following general principles:

- a) That the signatories are acting and responsible jointly and severally;
- b) That the payment of monies under the contract to the identified lead member shall act as a release from all parties;
- c) That giving notice by the Museum to the identified lead member shall act as notice to all parties;
- d) That the Museum may, at its discretion in the event of disputes among joint venture parties or changes in its composition, direct that the contract be terminated, without in any way altering the liability of the original signatories for performance of the terms of the contract; and
- e) Where the Museum has determined that the joint venture lacks sufficient assets to guarantee its contract performance, financial and performance guarantees may be required from each of the joint venture members.

- A.13.3 It is a condition precedent to any contract being awarded to a Proponent that the Proponent provides a copy of the signed Joint Venture Agreement (or equivalent document which defines

the participant's roles and responsibilities) if the Proponent is bidding as a joint venture (as defined above).

#### **B.14 RFP/Offer**

This RFP does not constitute an offer of any nature or kind whatsoever by the Canadian Museum of Immigration at Pier 21 to any Proponent. The Museum reserves the right to reject all proposals, in whole or in part, and/or to enter into negotiations with any party to provide such products and/or services to Museum.

**END OF SECTION B**

## Section C: Evaluation and Selection Committee

### C.1 Evaluation

- C.1.1 Proponents are hereby advised that failure to provide all of the information and documentation, to the degree specified in the RFP and in the format indicated, may result in their proposal being assessed as non-compliant, or in the case of rated requirements no points or lesser points will be assigned to the criteria.
- C.1.2 Based on the best overall value to the Museum, proposals will be assessed using the criteria specified herein and on the information you have been asked to provide in your Proposal (**see Section E – Proposal Submittal Documentation**). Neither the qualified proposal which scores the highest number of rating points nor the one which contains the lowest cost will necessarily be accepted.
- C.1.3 There shall be no public opening of Proposals received in response to this RFP.

### C.2 Evaluation Criteria

#### C.2.1 Requirements

Proposals will be evaluated and scored in accordance with the following criteria. It is imperative that these criteria be addressed in sufficient depth in the Proposal. Please note that **Proponents must attend the Mandatory Site Visit and comply with Mandatory Criteria** to be in compliance with this RFP. Proponents who do not attend the Site Visit will not be evaluated.

Criteria	Points
<b>Mandatory Site Visit</b>	-
<b>Mandatory Relevant Project Experience</b>	40
Understanding of Project	20
Research Experience	20
Exhibition Interpretive Content and Experience Planning and Development	20
Exhibition Design, Fabrication and Installation	5
Collaborative and Sub-Contracted Management Experience	5
<b>Mandatory References</b>	15
Schedule and Work Plan	25
<b>Mandatory Budget / Fee Structure</b>	50
<b>Total Points</b>	<b>200</b>

To submit your Proposal, please utilize **Section E – Proposal Submittal Documentation**.

- C.2.2 The Museum may conduct interviews with Proponents susceptible for award. Proponents susceptible for award are those whose Total Points score 80% or higher. Interviews will be scored. Please see Section E for more information.
- C.2.3 The Museum may adjust the interview qualification score if less than two Proponents surpass the current minimum score of 80%.
- C.2.4 The successful Proponent will be selected based on the cumulative points scored.

### **C.3 Evaluation Committee**

- C.3.1 A Committee shall evaluate the Proposals. Decisions as to the degree to which a proposal meets the requirements of this RFP are within the exclusive judgment of the Evaluation Committee.
- C.3.2 The RFP Evaluation Committee has the right to:
- C.3.2.1 Contact any or all references supplied by the Proponent.
  - C.3.2.2 Request clarifications from the Proponent. Proponents will have two (2) working days, unless otherwise indicated by the Museum, to provide the necessary information or documentation to the Museum Office Manager regarding clarifications. Failure to meet this deadline without the written consent of the Museum will result in the proposal being deemed Non-Responsive.

### **C.4 Evaluation Process**

- C.4.1 Committee members will review proposals and determine whether the proposal has met the mandatory requirements. Proponents who have not met mandatory requirements will be notified in writing. No other consideration will be made to proposals that have not met mandatory requirements.
- C.4.2 The Evaluation Committee will review each proposal independently and score criteria. Scores will be combined and averaged for a final score.
- C.4.2.1 The Evaluation Committee may contact references.
  - C.4.3 The Evaluation Committee may contact Proponents susceptible for award for interviews. Interviews will be conducted within seven (7) business days of notice.
  - C.4.4 The Evaluation Committee will notify the successful Proponent and the unsuccessful Proponents in writing.



## C.5 Museum's Rights

The Museum reserves the right to:

- C.5.1 Ask any Proponent to provide proof that they have the necessary management structure, skilled personnel, experience and equipment to perform competently the work under this Contract.
- C.5.2 Cancel and / or reissue this RFP at any time; the Museum will not assume liability for any response preparation costs whatsoever.
- C.5.3 Request clarification or supporting data for any point in the Proposal.
- C.5.4 Negotiate with the Proponents subject to the constraints of the mandatory requirements of this RFP.
- C.5.5 Make changes to this RFP, including substantial changes provided that those changes are issued by way of a Solicitation Amendment in writing, and is issued prior to the RFP closing date. The Museum may do so without incurring any liability whatsoever to any of the Proponents.
- C.5.6 Maintain sole ownership of proposals. All materials submitted by a Proponent in response to any part of this RFP shall become the sole property of the Museum without payment or liability for payment.

## C.6 Notification, Award and Debriefing

- C.6.1 Once the successful Proponent and the Museum have executed a Contract, the Museum will communicate the name of the successful Proponent to all Proponents who submitted a Proposal.
- C.6.2 The Museum will provide a debriefing of a Proponent's proposal, if requested in writing, within ten (10) days of notification that they have been unsuccessful. Requests **must** be submitted to Ashley MacPherson, Office Manager.

## C.7 Sole Criteria

The criteria specified in this RFP, as possibly amended by Solicitation Amendments, are the sole criteria which will be used in the evaluation of Proposals.

**END OF SECTION C**

## Section D: Proposal Preparation Instructions

### D.1 Location, Date and Time for Submission of Proposals

D.1.1 Proposals shall be delivered **ONLY** to the address specified below. This address is for the sole purpose of receiving Proposals.

Ashley MacPherson, Office Manager  
2<sup>nd</sup> Floor, 1099 Marginal Road, Halifax, NS B3H 4P7

D.1.2 All Proposals **must** be delivered to the address specified above, on or before the closing date and time as specified, unless subsequently amended.

**Closing Date: Monday, August 26, 2013**

**Time: 4:00pm ADT**

D.1.3 Please ensure the following:

- ✓ You have attended the **Mandatory Site Visit on Thursday, August 15, 2013 at 9:00 a.m. ADT in Halifax, Nova Scotia, CANADA**
- ✓ Your proposal is complete at proposal solicitation closing date and time.
- ✓ Your proposal is clearly marked with the project description, your name and address is written on the outside of the envelope.
- ✓ You have provided one (1) original signed document.
- ✓ You have provided four (4) copies.
- ✓ You have provided one (1) electronic copy of your proposal in PDF format.

D.1.4 Faxes and/or emails of Proposals **will not be accepted.**

D.1.5 Timely receipt and correct direction of the proposals shall be the sole responsibility of the Proponent.

D.1.6 Be submitted as per the Proposal Submittal Documentation provided in the RFP document (Section E).

D.1.7 Only one copy of any bulky supporting material such as product literature or samples of work need be provided.

## D.2 Enquiries during Solicitation Process

D.2.1 All enquiries regarding the proposal solicitation and site visit requests shall be submitted in writing or by email by:

**Tuesday, August 20, 2013 at 2:00 p.m. ADT**

Direct enquiries to:

Ashley MacPherson, Office Manager  
2<sup>nd</sup> Floor, 1099 Marginal Road  
Halifax, NS B3H 4P7  
[amacpherson@pier21.ca](mailto:amacpherson@pier21.ca)

All enquiries and requests shall be submitted as early as possible. Enquiries must be received by **Tuesday, August 20, 2013 at 2:00 p.m. ADT**. Questions received after this time may not be answered.

- D.2.2 To ensure consistency and quality of information provided to Proponents, the Office Manager will provide, simultaneously to all, any information with respect to enquiries/questions received and the replies to such enquiries/questions without revealing the sources of the enquiries.
- D.2.3 All Enquiries and other communications with Museum staff throughout the solicitation period shall be directed only to the Office Manager. Non-compliance with this condition during the solicitation period may (for that reason alone) result in the disqualification of a Proponent's proposal.
- D.2.4 Proponents shall promptly examine all documents comprising this RFP and shall report any errors, and seek clarification of apparent errors, ambiguities or other problems.
- D.2.5 It is the Proponent's responsibility to avail themselves of all the necessary information to prepare a compliant proposal in response to this RFP. The Evaluation Committee is under no obligation to seek clarification of a proposal from a Proponent.

## D.3 Costs Related to Solicitation Process

D.3.1 All costs and expenses incurred by a Proponent related to the preparation of the proposal shall be borne by the Proponent. The Museum is not liable to pay such costs and expenses or to reimburse or to compensate the Proponents under any circumstance.

D.3.2 The Museum shall not be responsible for any costs related to any delays in the RFP, in awarding of the contract, or costs associated with any reviews or the approval process, or with obtaining any government approvals.

#### **D.4 Amendments to Proponent's Proposal**

D.4.1 After the RFP closing date and time, amendments to the Proponent's proposal will not be accepted.

D.4.2 Any amendment must clearly indicate what part of the proposal the amendment is intending to modify or supplement.

D.4.3 Any amendment must be submitted in writing to the Office Manager. Any amendment submitted by any other method will not be accepted.

#### **D.5 Withdrawal of Proposal**

D.5.1 In the event that a Proponent wishes to withdraw its Proposal, the Proponent shall immediately notify the Office Manager in writing before the RFP closing date.

D.5.2 Should the Proposal be withdrawn, it will be returned to the Proponent after the closing date, and no further consideration will be given to it.

**END OF SECTION D**

## Section E: Proposal Submittal Documentation

Please complete and submit all components of this section.

Proposals must be inclusive of the complete scope (Section A). Firms may form teams in order to fulfill all of the project requirements. For more information, please refer to Section B.13<sup>13</sup>.

### E.1 Company Information – Mandatory Requirement

Request for Proposal to: **Canadian Museum of Immigration at Pier 21**

<b>LEAD Legal Firm Name:</b>	
<b>Legal Firm Name (if required):</b>	
<b>Full Address:</b>	
<b>Telephone No.</b>	<b>Facsimile No.</b>
<b>Email Address:</b>	
<b>Name and title of person authorized to sign on behalf of the Firm (Type or Print):</b>	
<b>LEAD Signature:</b>	

<sup>13</sup> In the case of teams involving more than one firm, a clear "lead" should be identified.

The Proponent(s) hereby offer to the Canadian Museum of Immigration at Pier 21 to perform and complete the work in accordance with the services described in this RFP.

## E.2 Addenda – Mandatory Requirement

Addenda will be issued by the Canadian Museum of Immigration at Pier 21 regarding any changes and answers to questions that may arise during the tender period. Completion of this section will ensure to the Museum that you have received and factored this information into your Tender total.

**Failure to identify addenda issued by the Museum may result in the disqualification of your proposal.**

Number	Date Issued

## E.3 Mandatory Requirement - Site Visit Attendance

Proponent agrees that they attended the Site Visit.

\_\_\_\_\_ Initial

## E.4 Mandatory Requirement - Relevant Project Experience

**This section is worth an overall 40 points.**

E.4.1 Please identify members of your team and their role on the project. The Proponent **must** demonstrate that the proposed team members for respected areas have:

E.4.1.1 A minimum of five (5) year of expertise in interpretive planning and development;

E.4.1.2 A minimum of five (5) year of experience in conducting research in the field of Canadian immigration history;

- E.4.1.3 A minimum of five (5) year of experience in oral history dissemination and curation;
- E.4.1.4 A minimum of five (5) year of expertise relating to cultural, religious, and ethnic identities;
- E.4.1.5 A minimum of five (5) year of expertise relating to Aboriginal identities, narratives, oral tradition; settler/colonial relationships with Aboriginals, Aboriginal peoples relationships with the Canadian nation-state;
- E.4.1.6 A minimum of five (5) year of expertise in museum exhibition environmental control;
- E.4.1.7 A minimum of five (5) year of expertise in overseeing museum exhibition production and installation; and
- E.4.1.8 Previous experience in the development of permanent exhibitions for a museum setting.
- E.4.2 Please provide the curriculum vitae of the designated Project Lead for this project.
- E.4.3 Please provide the curriculum vitae of project team members you suggest utilizing over the course of the Project.

## E.5 Understanding of the Project

This section should demonstrate that the Proponent has an in-depth understanding of the Museum's mandate, the requirements and the desired outcomes of the project (as noted in Section A). **This section is worth 20 points.**

- E.5.1 Please provide a written response no longer than 1000 words regarding your understanding of the project including the projects requirements and outcomes.

## E.6 Research Experience

**This section is worth 20 points.**

- E.6.1 Please provide evidence of experience in research as it relates to work outlined in Section A of this RFP and provide lessons learned and expert advice resulting from this experience. Please reference this section.
- E.6.2 Please describe your standard research approach/process and reference this section.

## E.7 Exhibition Interpretive Content and Experience Planning and Development

**This section is worth 20 points.**

- E.7.1 Please provide evidence of experience in exhibition interpretive content and experience planning and development as it relates to work outlined in Section A of this RFP.
- E.7.2 In addition to E.7.1, please provide evidence of experience of this nature and provide lessons learned and expert advice resulting from this experience.

## E.8 Exhibition Design, Fabrication and Installation

**This section is worth 5 points.**

- E.8.1 Please provide lessons learned (up to 5) of exhibition design, fabrication and installation experience. Please include experience in consultation for exhibition environmental control for a museum setting.

## E.9 Collaborative and Sub-Contracted Management Experience

**This section is worth 5 points.**

- E.9.1 Please provide evidence of experience managing a team.
- E.9.2 Please provide evidence of experience working with contractors.

## E.10 Mandatory Requirement – References

**This section is worth 15 points.**

Please provide three **(3) examples and references** for past projects that are of a similar scope, scale and nature as indicated in this RFP and that demonstrate your ability to deliver projects on time and on budget. Include a brief description of the project, the responsibilities of each of the individuals utilized for the duration, and the dollar value and the client for whom the work was done. For each, the client's contact name and telephone number must be provided so that a reference check can be completed, if necessary, to confirm that the mandatory requirements were met and to ensure that the services were fully satisfactory.

It is the Proponent's responsibility to ensure that the contact names and numbers supplied for the calling of References are valid and all other information supplied is accurate. At the discretion of the Proponent, more than three (3) work References can be submitted to ensure



that at least three (3) of them are reachable at the time of the Museum's calls. Time is of the essence in this Tender: Proponents should ensure that the information provided for the References is accurate and that the contact persons listed are reachable. The Museum cannot award points for References that cannot be reached after a reasonable number of attempts.

Only members from the Evaluation Committee will be calling the References. The answers received will be documented and rated.

## E.11 Schedule and Work Plan

**This section is worth 25 points.**

- E.11.1 Please provide a preliminary schedule breakdown for this project. Include any preliminary meetings with the Museum Project Management team and scheduled meetings as defined in this RFP. The preliminary schedule should be consistent with the Work Breakdown and Schedule in Appendix 'E' and/or should detail what conflicts the Contractor has with the schedule provided. In your schedule, illustrate how you will carry out the requested scope of work by the project deadline. The Museum is also very interested in any efficiency that the Contractor may propose as the scope of work managed by the Contractor lies along the critical path for the project.
- E.11.2 Outline the roles each of the team members will fulfill on this project and how those roles interact and work together. Outline the responsibilities and time commitment level of each team member. The current workload of the firm and personnel should also be identified.

## E.12 Mandatory Requirement - Budget / Fee Structure

**This section is worth 50 points.**

- E.12.1 Proponents **must** outline their fee structure for services. Fees quoted shall be in Canadian Dollars exclusive of all taxes. Proponents must provide as much detail as possible including but not limited to administration fees, core services and any provisions. The Museum will not be responsible for reimbursement for travel or hospitality expenses. All work will be conducted on Museum premises in Halifax, Nova Scotia, CANADA.
- E.12.2 Fee will be evaluated on a 'best value' basis. The Proponent's fee will be divided by the total number of points scored in all other areas of the proposal to calculate the dollar per point. The dollar per point scores will be ranked where the lowest receives the highest ranking. The points for fee will be distributed according to the ranking:

Rank	Points
1	50
2	40
3	30
4	20
5	10
6+	0

## E.13 Interviews

E.13.1 After a review of the proposals, the Evaluation Committee may select up to four short-listed candidates for interviews who are susceptible for award.

E.13.2 As the Committee will have already reviewed the detailed submission documents; the focus will be on the candidate's understanding and approach to the management of the project.

**Interviews are worth 200 points** and will be combined with the technical score. Proponents must be prepared to attend interview in person in Halifax, Nova Scotia, Canada. Proponents will have five (5) working days' notice of interview. Proponents will be expected to provide information in the following areas:

E.13.2.1 Candid descriptions of issues encountered and resolved in other major projects.

E.13.2.2 Examples of the problem solving around budget or scheduling conflicts focusing on how leadership was exercised.

E.13.2.3 Specialist resources that the candidate anticipates may be needed for this project.

E.13.2.4 How the Proponent would work with MHPM Project Managers Inc.

E.13.2.5 How the Proponent would work with the Museum managers and team, contractors and consultants.

## E.14 General Agreement

The Proponent(s) agrees to the following conditions:

E.14.1 The Contract will commence on such date as the Museum shall set by notice in writing.

E.14.2 This RFP supersedes and cancels all communications, negotiations and agreements related to the services other than those contained in the completed Request for Proposal.

- E.14.3 This Offer is made only after studying the said Scope of Work (Section A of this RFP) in the light of such examination, and that he/she is satisfied as to the Scope of Work and as to the labour, materials, tools and equipment that will be required to perform the work.
- E.14.4 This Offer may not be withdrawn for a period of sixty (60) days following the RFP closing date and time; however, this 60 day period shall be extended to ninety (90) days upon written request by the Museum.
- E.14.5 If, for any reason, the Museum does not receive, within fifteen (15) calendar days of receipt by the Proponent, the Contract executed by the successful Proponent, the Museum may accept another offer.

**END OF SECTION**

## Appendix A: Museum Collection Information

### Collection Vision and Mission

The Canadian Museum of Immigration at Pier 21 collection is an invaluable cultural resource that tells the history of immigration to Canada from first contact to present day. The Museum holds, cares for and manages this collection in trust for future generations while providing Canadian and international communities with ways to access its rich holdings.

### Collecting Mandate

The development, management and care of the collection will help the Museum achieve its national mandate. The collection will encompass the stories of people who immigrated to Canada including intangible and tangible materials owned or used either before or after their arrival in Canada. The collection mandate will also include materials relating to all points of entry into the country.

### Collection History and Direction

Historically, collection development mostly focused on acquiring documents, photographs, artifacts and intangible items related to 1928 to 1971, the historic period during which Pier 21 was an active port of entry for immigration to Canada. With the emphasis on documenting the people who worked at or passed through Pier 21, and the vessels that docked there. The chronological scope of the collection spans the period from first contact up to present day. The Museum's collection is therefore currently strongest for this specific period and port of entry.

### Collection Scope

Collecting at the Museum is limited to those materials that aid in the exploration the theme of immigration to Canada and are relevant to the experiences of immigrants as they arrived in Canada, of the vital role immigration has played in the building of Canada, and of the contributions of immigrants to Canada's culture, economy and way of life. The chronological scope of the collection spans the period from first contact to present day. The Museum strives for diversity in its collection to showcase the breadth of experiences relating to immigration in Canada. Priorities for the collection, as established in this Collections Policy are, in order of priority:

**Intangible Materials:** This collection includes oral histories in any medium, material stored on analog or digitized media including video, film or sound media, or born digital resources.

**Two Dimensional Materials:** This collection includes photographs, records, ephemera, written remembrances and other archival material relating to Canadian immigration history.

**Three-Dimensional Materials:** This collection includes objects that are deemed exceptional, unique, or are unrepresented in the collection or those that reference lesser known or untold aspects of the subject of immigration.

The Museum collects both intangible and tangible material but focuses on building an intangible collection of born digital or digitized resources. The Museum is an institution focused on the collection of oral histories, personal stories and narratives intended to support the establishment of a repository of

knowledge on the subject of immigration in Canada. Due to its intangible focus, the Museum limits its acquisition of tangible materials to those that relate to the Museum's mandate and that fit the collecting direction as identified in the Collection Development Plan.

### **Cataloguing Project**

The Museum has currently committed to a multiyear cataloguing project that will result in the full descriptive cataloguing of all of the Museum's existing historical collections. This project has already seen to the cataloguing of roughly one half of the artifact collection, one third of the archival collection, and an estimated 2,500 of its digital images. Successes have been achieved since the national transition in diversifying collections holdings to be more reflective of the Museum's national mandate.

Within its Permanent Collection the Museum administers five key sub collections:

- The Oral History Collection comprised of 908 available interviews containing firsthand accounts from people who have immigrated to Canada;
- The Story Collection comprised of approximate 2,600 written accounts of personal or family immigration experiences;
- The Archival Collection comprised of an estimated 30 linier feet of archival materials including passports, identity documents, ship memorabilia, and immigration officer related history;
- The Artifact Collection comprised of predominantly luggage and clothing & uniforms. This collection is heavily concentrated on European immigration and is closely tied to the Oral History and Story Collections;
- The Digital Image Collection comprised of approximate 26,000 digital image scans of photographs and relevant documentation;

While not part of the Collection the Museum also holds a number of props that can be reused within this exhibition development process.

**END OF SECTION**

## Appendix B: Exhibition Interpretive Plan

The Exhibition Interpretive Plan can be downloaded from [Buyandsell.gc.ca](http://Buyandsell.gc.ca) as a supplementary document in reference to this RFP.

**END OF SECTION**

## Appendix C: Statement of Research Values

### Definition

Immigration is the entry of a person into a country in order to establish permanent residence. This is a negotiated process involving many actors, from individuals to organizations and nations.

### Thesis

Immigration plays a pivotal role in the histories of Canada. The importance of immigration in our shared pasts is underscored by the powerful continuities and conflicts evident in exploring histories of immigrants and immigration to Canada.

### Principles

Research at or for the Museum is premised on the following principles:

Free critical inquiry

Sound methods

Public access

Free Critical Inquiry

Research on behalf of the Museum reflects the broad directions defined by corporate planning. However, once general topics of investigation are identified, research done by and for the Museum must always proceed in an atmosphere of intellectual freedom. Challenging understandings of the past is an important part of the public trust the Museum enjoys, so research must always proceed in a spirit of professional, critical openness.

### Sound Methods

At its heart, the Museum is a public historical institution with profound obligations to a complex and contested past. To respect those obligations, every project of the Museum must be intellectually sound and defensible. Our researchers are expected to use respectful and inclusive methods, to foster an open and reflective consideration of authorities and to engage the past with integrity and rigour. The Museum encourages reciprocal, participatory methods

and recognizes the uncertain and sometimes emergent nature of inquiries following these approaches.

### **Public Access**

Researchers for the Museum are accountable to the public for their work, in process and result. Researchers are expected to share their processes and results with the public. An open climate of research is also sustained by the availability of the full and detailed record of sources consulted and used in the course of research projects, and notes on significant points in the development of the project.

### **Practices**

Any project conducted by or for the Museum, involving either a direct public outcome or the commitment of more than one month of staff time, will observe the following process:

Develop and document preliminary research questions

Conduct and document suitable preliminary research to refine these questions into a thesis

Document a thesis, and note refinements

Document research premises

Document the selected research method or methods and provide a short discussion of the method

Test the selected method against professional ethical standards

Document significant changes in the direction or method of the project

Produce and retain electronic copies of the research result

Provide a complete list of sources consulted

Provide an annotated list of contacts consulted during the project

This documentation need not be burdensome: a paragraph will often suffice to outline rationale for the selection of a method or to introduce a new direction in exploration.



## Guiding Statements

### Researchers working for the Museum will:

Approach the past with open questions

Include collaborative methods and approaches where possible

Preserve and honour the integrity of historical records

Acknowledge all sources

Respond to divergent evidence or interpretations

Reflect on the authorities and biases that shape their work and sources

Respect the dignity and authority of research partners

Honour requirements such as consent, permissions and copyright

## Research Project Outline

Title:

Researcher:

Dates:

- Executive Summary:
- Research Questions:
- Preliminary Research Format:
- Working Thesis / Hypothesis:
- Premises:
- Method(s):
- Contribution / Significance:
- Ethical Considerations:
- Redirections:
- Electronic Copies Retained At:
- Source List Located At:
- Report / Results Located At:

**END OF SECTION**

## Appendix D: Technical Drawings

Technical Drawings can be downloaded from [Buyandsell.gc.ca](http://Buyandsell.gc.ca) as a supplementary document in reference to this RFP.

**END OF SECTION**

## Appendix E: Work Breakdown and Schedule

Download from Buyandsell.gc.ca as a supplementary document in reference to this RFP.  
(MHPM document number 880110-0054(1))

**END OF SECTION**

## Appendix F: Risk Register

Risks for Contractor's notice as excerpted from the full project Risk Register (MHPM document number 880110-0042(3)).

**END OF DOCUMENT**