



## RFP-CMIP212013-7

### Amendment No. 3: To the Tender Documents

#### Exhibition Design and Fabrication Services

Amendment Date: November 6, 2013

#### To all Proponents:

#### The Purpose of this Amendment is to address the following questions:

1. In our Design-Build experience for exhibitions, our Payment Schedule always includes a payment (or more) for Production Advances, so the builder will not have to finance our projects. We intend to do the same for this project; will this practice be allowed?

Answer: Payment schedule should accompany final quote at the end of design which can accommodate an appropriate responsible advance to begin production.

2. Who is responsible for the “self-guided” tour? (Item 1.2.1 of Pier 21 interpretive plan)

Answer: 1.2.1 “Pier 21 Now and Then”: Any physical requirements for this exhibit are the responsibility of the contractor. The self-guided mobile technology component will be developed by the Museum at a later date and is not the responsibility of the Contractor.

3. Does all the audio content (ie: oral histories) exist already? If not, who is responsible for producing it?

Answer: No. Some new oral histories will be collected. This will be done by the Museum staff. The Museum will select and provide original unedited interview content, in both official languages, from its collection in both audio and audio-visual format. The contractor will be responsible for licensing costs associated to oral histories selected from external repositories. Final editing and integration with equipment will be the responsibility of the Contractor.

4. Will all digital and audio/visual assets be delivered in English and French? (ie: oral histories, archival film clips, etc).

Answer: Yes.

5. Who is responsible for French translations in all media formats – print, a/v, digital interactives?

Answer: Translation is not the responsibility of the Contractor.

6. Who is responsible for the exhibit networking infrastructure? If the design/build team, do we need to budget for actual internet traffic or would this be an operating expense?

Answer: This is an operating expense held by the Museum. Any exhibits that require connection to the internet shall be coordinated with the Museum's IT department. Contractor shall provide appropriate hardware, programming, and expertise to assist in coordination.

7. Who does the design/build team make interim and final presentations to? The Museum Consultant (Lord)? The Museum?

Answer: Both.

8. In the above-mentioned request for proposal, it is stated that the lighting procurement and installation is not within the Design-Build contractor's scope (2.6 OUT OF SCOPE / SCOPE CLARIFICATION, item b.). Can you confirm that the purchase of lighting equipment is outside of the exhibition budget?

Answer: We confirm that lighting equipment is outside of the exhibition budget. Lighting design and final focusing is the responsibility of the Design-Build Contractor. Lighting within exhibits (i.e. cases, models, dioramas) are the responsibility of the Design-Build contractor. The GC shall purchase and hang all gallery lighting systems.

9. Following today's mandatory visit of the site, we would like to know if it is possible to provide the various bidders with the list of firms participating in the visit.

Firms participating in the visit::

- Kubik
- Origin Studios
- WBA Design
- Haley Sharpe Design
- AldrichPears Associates
- Taylor Group Inc.
- Form Media
- Global Exhibit Technology
- NGX Interactive
- Groupe GID
- Reich & Petch
- Expographiq
- Blue Rhino Design
- Design and Production Inc.
- Lightning Rod House
- Art Guild Inc.
- Storeimage
- Double Dare Design
- 3ddatacomm
- Atlantex Limited
- Skyline Atlantic
- Main Street Design
- GSM Prjct



10. The Canadian Immigration Story Exhibition is climate controlled, will the ceiling be lowered?

Answer: The intention is to keep the ceiling open however the final approach is not yet decided. The requirements for a controlled environment will determine what the final physical requirements of the gallery will be.

11. Which gallery is not climate controlled?

Answer: The Pier 21 Story Exhibition gallery space as a whole is not climate controlled. However, the Pier 21 Story Exhibition will be controlled at an exhibit-case level as required (e.g. desiccants inside cases).

12. Is there great variation in temperature and humidity in the Pier 21 Story Exhibition space?

Answer: Yes. As this space is a multi-use space shared with facility rentals and audience engagement events, the Pier 21 Story Exhibition has influxes of heat and humidity as doors are often propped open. Also the location of the Museum on the waterfront and climatic conditions in Halifax create major fluctuations.

13. What is your Collection inventory?

Answer: Consists of 916 oral histories (a mix of audio and audio visual), 2,400 written story accounts, 20,250 digital images, 1,045 artifacts, and 51 linear feet of Archival material. Note that 90% of this collection being Pier 21 focused, in the English language and representing European cultures. Since becoming a national museum, the Museum has been actively engaging in collecting to diversify its holding to reflect its new mandate. Note that collections for the Canadian Immigration story will be 100% loaned and are unknown at present.

14. In terms of content development, will you provide scripts?

Answer: No but the Museum will provide raw content as needed. Oral Histories do not require scripts. Scripts for new media productions will be produced by the Contractor.

15. What media currently exists in your collection?

Answer: Please see response #13. Many resources will be required from other repositories. Historical media assets will be sourced by the Museum. New media (new shots, animation, etc) will be provided by the Contractor.

16. Why are there 2 construction periods?

Answer: The Museum is utilizing phased construction opportunities based on operational requirements.

17. What is the plan for handover?

Answer: The Museum has planned for a clean and distinct handover of the exhibition spaces from the General Contractor to the Design and Build Contractor.

18. Is the completion date for this project a hard date?

Answer: Yes.

19. Can the General Contractor start sooner than detailed in the schedule?

Answer: The Museum cannot close any earlier than planned however if there is a possibility for work to be done prior to the original scheduled date, then it is encouraged.

20. In the Pier 21 Story Exhibition, are any elements restricted?

Answer: Yes. The bricks, floors, clerestory windows and general structure (envelope) cannot be touched as the space is a historic site. The ship façade in the exhibition cannot be modified except for decorative paint.

21. Does the immigration desk stay in its current location for the design?

Answer: Movement of the desk should be done in consultation with the Museum.

22. Define the work of the architect.

Answer: The architect designs the new event and support spaces, and the lighting, electrical, mechanical and all services for the outside shell of the exhibition spaces. This includes finishes for walls, floors and ceilings. The Museum has reserved the base building budget for the architect to ensure that the exhibition spaces fully support the exhibitions designed by the Design and Build Contractor.

23. Does the architect provide data and servers?

Answer: Data and electrical will be provided by the base building. Any servers required to support media and a content management system will be the responsibility of the Contractor in consultation with the IT department.

24. Please describe the process for schematic design.

Answer: The Exhibition Contractor provides a schematic design that meets the creative requirements of the Interpretive Plan. This design will be coordinated with the architect's schematic design deliverable. In other words, specific needs for lighting, finishes and other base building requirements required to fulfill the Exhibition Contractor's vision for the exhibition. This requires coordination between the two suppliers throughout this phase.



25. Who is responsible for lighting?

Answer: See answer to question 8.

26. What are the Aboriginal and second language components?

Answer: This is still to be determined.

27. Will the Museum provide final copy in both official languages?

Answer: Yes.

28. Will Oral Histories be translated?

Answer: The Museum will cover all translation of Oral History clips as appropriate.

29. How long are the Oral History clips?

Answer: They vary in length from 49 seconds to 2 ½ minutes and longer depending on the message and context.

30. Will Oral Histories be presented in languages other than French and English?

Answer: This might be the case in special circumstances. Translation of the clips will be the responsibility of the Museum.

31. Who is responsible for new media?

Answer: The Contractor is responsible for new media including any voice talent required, new production shots, animation, etc. The Museum will provide translation.

32. Is licensing part of the Design-Build Contractor budget?

Answer: Yes.

33. Are media assets digitized?

Answer: The Museum's collection is digitized. However assets from external repositories may require digitization. This will be considered on a case by case basis.

34. How involved are the staff?

Answer: The main points of contact will be Tanya Bouchard, Chief Curator, Carrie-Ann Smith, Chief Audience Engagement, and Alexis Cormier and Simon Daniels, MHPM.

35. Is the schedule fixed?

Answer: The end date of this project is fixed. Key deliverables/milestones:

- Exhibition Schematic Design due Jan 29 (approval required by Feb 14)
- Exhibition Final Design and Production Quotation due July 16 (approval by July 30)
- Fabrication complete by March 6, 2015 (no later than this date in order to begin installation. Installation may begin earlier in coordination with the MHPM and handover of the building)
- Installation complete by March 30, 2015

36. Is the Architectural team approving the design?

Answer: No. Please refer to the reporting diagram in the RFP. The Architectural team is responsible for overall management. The Design-Build Contractor will report to Lord Cultural Resources who will facilitate approval with the Museum.

37. The word count specifications in the submittal section of the RFP – are these hard limits?

Answer: Yes. The Museum is interested in concise responses.

38. Is there an example of a contract?

Answer: The Request for Proposal and Response to the Request for Proposal will form the Contract. The RFP includes statements of obligation which will be reflected in the final contract.

39. Does the Museum require a bond from interested proponents? Insurance?

Answer: Insurance requirements are within the RFP. The Museum has not asked for security bonds.

40. Is consultation for the development of a detailed interpretive plan in scope?

Answer: No.

41. Is the Audience well-defined?

Answer: Yes.

42. How does testing need to be done prior to handover to the Museum?

Answer: All testing and certification should be completed offsite with final commissioning onsite at the Museum. Any equipment brought in to the new exhibitions must be easily operated by the Museum's current staff envelope.

43. Where are the controls?

Answer: Final decision on controls will be discussed with the General Contractor and the Exhibition Contractor. Centralized control may be required for the media systems. The Museum



may request recommendations from the Design-Build Contractor and coordinated through the Architect.

44. What is the Museum's capacity for I.T.?

Answer: The Museum has two resources serving I.T. who are also utilized for the administrative offices. The Museum has a very small staff resource and controls and equipment must be designed in a way to allow for minimum resource requirements.

45. What is the current start-up and shut-down routine?

Answer: The routine is very simple and takes approximately five minutes.

46. Is there a service elevator?

Answer: Yes.

47. Is disposal of the current exhibition in scope?

Answer: No, however the Museum will require a recommendation on which resources can be saved and reused, and how to dispose or dismantle.

48. Are artifact mounts in scope?

Answer: Yes.

49. Is a Conservation Consultant in scope?

Answer: No.

50. Is there a troubleshooting period?

Answer: Yes. This will need to be coordinated with the Museum after installation is complete. The trouble-shooting period will occur after installation is complete on March 30th, 2015. Trouble-shooting must be complete, along with all other close-out and start-up activities for the Museum, by April 30th, 2015

51. When are working hours?

Answer: The Design-Build Contractor may work in the Museum at any time through coordination of security for late-night work with the Building Manager.

52. What are the accessibility requirements?

Answer: The Design-Build Contractor will follow Federal guidelines and national building codes.

53. Is wayfinding in scope?

Answer: No. Only in the exhibitions. Wayfinding in the building is not in scope.

54. Is the Welcome Pavilion in scope?

Answer: No.

55. Where will the model of Pier 21 be located?

Answer: The model will be now located in the Pier 21 exhibition.

56. Is signage for the exhibitions in scope?

Answer: See answer to question 54.

57. Please describe the Budget/Fee dollar per point scoring system.

Points are awarded according to best value/use of budget for the exhibition (fees versus construction).

$$\frac{\text{Fees}}{\text{Technical Points}} = \text{Dollar per point score}$$

Proponent score ranked against other scores	Points Awarded in Section
Lowest Dollar Per Point	30
2	25
3	20
4	15
5	10
6	5
7+	0

Remaining points (20) based on Section 10.2 – 10.6

58. What is Lord Cultural Resources role in fabrication?

Answer: Content direction and quality check. Lord will be responsible for coordination, scheduling and deliverables that are reported to MHPM.

59. Who is responsible for contract management and approvals?

Answer: Design- Build Contractor → Lord Cultural Resources → MHPM → Museum

60. Who signs-off on drawings?

Answer: The Museum.





61. Where will final text come from?

Final text will be given to the Contractor by Lord Cultural Resources.

62. Where are the data and power sources?

Answer: The Pier 21 Story Exhibition has in-floor capabilities. The Canadian Story Exhibition sources are unknown at this time and will be provided by the Base Building in consultation with Design-Build Contractor.

63. Who are the engineers?

Answer: F.C. O'Neill Scriven

64. Where are the loading docks and laydown areas located?

Answer: The Museum does not have a loading dock. One can be arranged through the Halifax Port Authority. There is opportunity for laydown areas throughout the Museum as all spaces will be closed during fabrication and installation. These spaces may or may not be clean spaces as the General Contractor will be working.

65. Is there a staging area?

Answer: One may be arranged through the Halifax Port Authority or utilization of Museum spaces as appropriate and once an installation schedule/strategy is determined by the Design-Build Contractor. Once the museum is closed, all spaces can be considered for utilization in consultation with the GC and MHPM.

66. Is the Museum meeting a LEED standard?

Answer: The Museum is inspired by LEED Silver opportunities however it will not be seeking certification.

67. Can we do a digital initialing in Section 3?

Answer: Yes.

68. Section 1.4 – Project Budget - Should perpetual licensing of imagery / footage / audio (etc), not be attainable, is a 10-year copyright licensing term acceptable?

Answer: Yes.

69. Section 1.4 – Project Budget - Please describe the licensing terms; one site, exhibit specific, 10-year term?

Answer: Ideally the Museum is seeking perpetual licensing of imagery / footage / audio for exhibitions and when possible, also for use on its website and marketing materials.

70. Section 1.4 – Project Budget - Is there an expectation that images need to be licensed for marketing, web use as well?

Answer: See #69.

71. Section 2.1.1 - Design Services – Performance specifications and engineering – Can additional details be provided regarding what is expected?

Answer: This refers to the specifications and requirements to build the exhibits designed by your team. All exhibits must perform to specific standard and adequately engineered.

72. Section 2.2.1 – Fabrication and Media Production - What specifically is expected around Wi-Fi/Ethernet integration?

Answer: Any equipment required by the design shall be provided and programmed by the Design-Build Contractor. As well, all wifi/Ethernet must be coordinated with Museum's IT department and existing structure.

73. Section 2.2.1. - Fabrication and Media Production - Please describe the process for transfer of copyright.

Answer: Copyright must be transferred to the Museum. This means appropriate licenses for specific media assets and authorship of new media created by the Contractor.

74. Section 2.2.1. - Fabrication and Media Production - Is it the expectation by the Museum, that all images will be licensed in their name, or the name of the A/V producer?

Answer: The Museum

75. Section 2.6 b –Out of Scope/Scope Clarification - Please specify what is the definition of “special f/x lighting”.

Answer: If the exhibition designer creates an exhibit that requires special lighting for a particular effect or drama, then that is the responsibility of the Design-Build Contractor.

76. If one person is serving two important roles on the team, are we allowed to write two 1-page profiles for that person to highlight both sets of skills?

Answer: No. Please identify their role in the page limit allowed.

77. In addition to the requirement to clearly follow page number and word count instructions, does the Museum have a preference for a specific document size and/or the use of double-sided



print? For example, 8.5"x11" versus a larger 11"x17" format, the latter being popular with exhibit and architecture proposals.

Answer: Proposal should be 8.5" x 11" format. No preference for font size or use of double-sided print.

78. What if the Designer has an innovative idea that has never been done before?

Answer: If the Designer has an idea that's never been done before then we will require the designer to do a prototype and verify the designs functionality.