

**RETURN BIDS TO:  
RETOURNER LES SOUMISSIONS À:**  
**Bid Receiving - PWGSC / Réception des  
soumissions - TPSGC**  
**11 Laurier St. / 11, rue Laurier**  
**Place du Portage, Phase III**  
**Core 0A1 / Noyau 0A1**  
**Gatineau**  
**Québec**  
**K1A 0S5**  
**Bid Fax: (819) 997-9776**

## REQUEST FOR PROPOSAL DEMANDE DE PROPOSITION

**Proposal To: Public Works and Government  
Services Canada**

We hereby offer to sell to Her Majesty the Queen in right of Canada, in accordance with the terms and conditions set out herein, referred to herein or attached hereto, the goods, services, and construction listed herein and on any attached sheets at the price(s) set out therefor.

**Proposition aux: Travaux Publics et Services  
Gouvernementaux Canada**

Nous offrons par la présente de vendre à Sa Majesté la Reine du chef du Canada, aux conditions énoncées ou incluses par référence dans la présente et aux annexes ci-jointes, les biens, services et construction énumérés ici sur toute feuille ci-annexée, au(x) prix indiqué(s).

**Comments - Commentaires**

<b>Title - Sujet</b> Rhythm of Torngat Mountains Nationa	
<b>Solicitation No. - N° de l'invitation</b> 5P139-130572/A	<b>Date</b> 2014-11-25
<b>Client Reference No. - N° de référence du client</b> 5P139-13-0572	
<b>GETS Reference No. - N° de référence de SEAG</b> PW-\$\$CX-027-66196	
<b>File No. - N° de dossier</b> cx027.5P139-130572	<b>CCC No./N° CCC - FMS No./N° VME</b>
<b>Solicitation Closes - L'invitation prend fin at - à 02:00 PM on - le 2014-12-19</b>	<b>Time Zone Fuseau horaire</b> Eastern Standard Time EST
<b>F.O.B. - F.A.B.</b> <b>Plant-Usine:</b> <input type="checkbox"/> <b>Destination:</b> <input type="checkbox"/> <b>Other-Autre:</b> <input type="checkbox"/>	
<b>Address Enquiries to: - Adresser toutes questions à:</b> Buck(CX Div.), Daniel	<b>Buyer Id - Id de l'acheteur</b> cx027
<b>Telephone No. - N° de téléphone</b> (613) 998-8588 ( )	<b>FAX No. - N° de FAX</b> (613) 991-5870
<b>Destination - of Goods, Services, and Construction: Destination - des biens, services et construction:</b> PARKS CANADA P.O.BOX 471 NAIN Newfoundland and Labrador A0P1L0 Canada	

**Instructions: See Herein**

**Instructions: Voir aux présentes**

**Vendor/Firm Name and Address**

**Raison sociale et adresse du  
fournisseur/de l'entrepreneur**

**Issuing Office - Bureau de distribution**

Communication Procurement Directorate/Direction de  
l'approvisionnement en communication  
360 Albert St. / 360, rue Albert  
12th Floor / 12ième étage  
Ottawa  
Ontario  
K1A 0S5

<b>Delivery Required - Livraison exigée</b> See Herein	<b>Delivery Offered - Livraison proposée</b>
<b>Vendor/Firm Name and Address</b> <b>Raison sociale et adresse du fournisseur/de l'entrepreneur</b>	
<b>Telephone No. - N° de téléphone</b> <b>Facsimile No. - N° de télécopieur</b>	
<b>Name and title of person authorized to sign on behalf of Vendor/Firm (type or print)</b> <b>Nom et titre de la personne autorisée à signer au nom du fournisseur/ de l'entrepreneur (taper ou écrire en caractères d'imprimerie)</b>	
<b>Signature</b>	<b>Date</b>

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**See attached documents. Please note that the numbering is starting back at page one.**

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## **PART 1 - GENERAL INFORMATION**

### **1.1 Introduction**

The bid solicitation is divided into seven parts plus attachments and annexes, as follows:

- Part 1 General Information: provides a general description of the requirement;
- Part 2 Bidder Instructions: provides the instructions, clauses and conditions applicable to the bid solicitation;
- Part 3 Bid Preparation Instructions: provides bidders with instructions on how to prepare their bid;
- Part 4 Evaluation Procedures and Basis of Selection: indicates how the evaluation will be conducted, the evaluation criteria that must be addressed in the bid, and the basis of selection;
- Part 5 Certifications: includes the certifications to be provided;
- Part 6 Resulting Contract Clauses: includes the clauses and conditions that will apply to any resulting contract.

The Annexes include the Statement of Work, the Basis of Payment, the Insurance Requirements and the Evaluation Grid.

### **1.2 Summary**

Parks Canada (PC) requires the production of one (1) original High Definition (HD) video approximately 10-14 minutes in length. The video will primarily be shown at the Cultural Centre in Nain, Nunatsiavut.

The Contractor will be required to develop treatments, storyboards, and an English script and through consultation with the Project Authority and the Project Team. PC requires the production of the video in English, French, and Inuktitut, including editing footage supplied by PC, laying down audio recordings and soundtrack, and delivery to PC in the formats indicated in Annex A Statement of Work.

The period of the Contract is from date of award to July 24, 2015.

As per the Integrity Provisions under section 01 of *Standard Instructions* 2003, bidders must provide a list of all owners and/or Directors and other associated information as required. Refer to section [4.21](#) of the *Supply Manual* for additional information on the Integrity Provisions.

For services requirements, Bidders must provide the required information as detailed in article 2.3 of Part 2 of *the bid solicitation*, in order to comply with Treasury Board policies and directives on contracts awarded to former public servants."

The requirement is limited to Canadian goods and/or services.

This procurement is subject to the Labrador Inuit Land Claims Agreement and the Nunavik Inuit Land Claims Agreement,

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### **1.3      Debriefings**

Bidders may request a debriefing on the results of the bid solicitation process. Bidders should make the request to the Contracting Authority within 15 working days from receipt of the results of the bid solicitation process. The debriefing may be in writing.

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## PART 2 - BIDDER INSTRUCTIONS

### 2.1 Standard Instructions, Clauses and Conditions

All instructions, clauses and conditions identified in the bid solicitation by number, date and title are set out in the [Standard Acquisition Clauses and Conditions Manual](https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual)(<https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual>) issued by Public Works and Government Services Canada.

Bidders who submit a bid agree to be bound by the instructions, clauses and conditions of the bid solicitation and accept the clauses and conditions of the resulting contract.

The 2003 (2014-09-25) Standard Instructions - Goods or Services - Competitive Requirements, are incorporated by reference into and form part of the bid solicitation.

Subsection 5.4 of 2003, Standard Instructions - Goods or Services - Competitive Requirements, is amended as follows:

Delete: sixty (60) days

Insert: ninety (90) days

### 2.2 Submission of Bids

Bids must be submitted only to Public Works and Government Services Canada (PWGSC) Bid Receiving Unit by the date, time and place indicated on page 1 of the bid solicitation.

Due to the nature of the bid solicitation, bids transmitted by facsimile to PWGSC will not be accepted.

### 2.3 Former Public Servant

Contracts awarded to former public servants (FPS) in receipt of a pension or of a lump sum payment must bear the closest public scrutiny, and reflect fairness in the spending of public funds. In order to comply with Treasury Board policies and directives on contracts awarded to FPS, bidders must provide the information required below before contract award. If the answer to the questions and, as applicable the information required have not been received by the time the evaluation of bids is completed, Canada will inform the Bidder of a time frame within which to provide the information. Failure to comply with Canada's request and meet the requirement within the prescribed time frame will render the bid non-responsive.

#### Definitions

For the purposes of this clause, "former public servant" is any former member of a department as defined in the Financial Administration Act, R.S., 1985, c. F-11, a former member of the Canadian Armed Forces or a former member of the Royal Canadian Mounted Police. A former public servant may be:

- a. an individual;
- b. an individual who has incorporated;
- c. a partnership made of former public servants; or
- d. a sole proprietorship or entity where the affected individual has a controlling or major interest in the entity.

"lump sum payment period" means the period measured in weeks of salary, for which payment has been made to facilitate the transition to retirement or to other employment as a result of the implementation of various programs to reduce the size of the Public Service. The lump sum payment period does not include the period of severance pay, which is measured in a like manner.

"pension" means a pension or annual allowance paid under the Public Service Superannuation Act (PSSA), R.S., 1985, c.P-36, and any increases paid pursuant to the Supplementary Retirement Benefits Act, R.S., 1985, c.S-24 as it affects the PSSA. It does not include pensions payable pursuant to the Canadian Forces Superannuation Act, R.S., 1985, c.C-17, the Defence Services Pension Continuation Act, 1970, c.D-3, the Royal Canadian Mounted Police Pension Continuation Act, 1970, c.R-10, and the Royal Canadian Mounted Police Superannuation Act, R.S., 1985, c.R-11, the Members of Parliament Retiring Allowances Act, R.S., 1985, c.M-5, and that portion of pension payable to the Canada Pension Plan Act, R.S., 1985, c.C-8.

### **Former Public Servant in Receipt of a Pension**

As per the above definitions, is the Bidder a FPS in receipt of a pension? **Yes ( ) No ( )**

If so, the Bidder must provide the following information, for all FPS in receipt of a pension, as applicable:

- a. name of former public servant;
- b. date of termination of employment or retirement from the Public Service.

By providing this information, Bidders agree that the successful Bidder's status, with respect to being a former public servant in receipt of a pension, will be reported on departmental websites as part of the published proactive disclosure reports in accordance with Contracting Policy Notice: 2012-2 and the Guidelines on the Proactive Disclosure of Contracts.

### **Work Force Adjustment Directive**

Is the Bidder a FPS who received a lump sum payment pursuant to the terms of the Work Force Adjustment Directive? **Yes ( ) No ( )**

If so, the Bidder must provide the following information:

- a. name of former public servant;
- b. conditions of the lump sum payment incentive;
- c. date of termination of employment;
- d. amount of lump sum payment;
- e. rate of pay on which lump sum payment is based;
- f. period of lump sum payment including start date, end date and number of weeks;
- g. number and amount (professional fees) of other contracts subject to the restrictions of a work force adjustment program.

For all contracts awarded during the lump sum payment period, the total amount of fees that may be paid to a FPS who received a lump sum payment is \$5,000, including Applicable Taxes.

## **2.4 Enquiries - Bid Solicitation**

All enquiries must be submitted in writing to the Contracting Authority no later than seven (7) calendar days before the bid closing date. Enquiries received after that time may not be answered.

Bidders should reference as accurately as possible the numbered item of the bid solicitation to which the enquiry relates. Care should be taken by bidders to explain each question in sufficient detail in order to enable Canada to provide an accurate answer. Technical enquiries that are of a proprietary nature must be clearly marked "proprietary" at each relevant item. Items identified as "proprietary" will be treated as such except where Canada determines that the enquiry is not of a proprietary nature. Canada may edit the question(s) or may request that the Bidder do so, so that the proprietary nature of the question(s) is eliminated and the enquiry can be answered to all bidders. Enquiries not submitted in a form that can be distributed to all bidders may not be answered by Canada.

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## **2.5 Applicable Laws**

Any resulting contract must be interpreted and governed, and the relations between the parties determined, by the laws in force in Ontario

Bidders may, at their discretion, substitute the applicable laws of a Canadian province or territory of their choice without affecting the validity of their bid, by deleting the name of the Canadian province or territory specified and inserting the name of the Canadian province or territory of their choice. If no change is made, it acknowledges that the applicable laws specified are acceptable to the bidders.

## **2.6 Basis for Canada's Ownership of Intellectual Property**

Parks Canada has determined that any intellectual property rights arising from the performance of the Work under the resulting contract will belong to Canada, on the following grounds: where the material developed or produced consists of material subject to copyright, with the exception of computer software and all documentation pertaining to that software.



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## **PART 3 - BID PREPARATION INSTRUCTIONS**

### **3.1 Bid Preparation Instructions**

Canada requests that bidders provide their bid in separately bound sections as follows:

Section I: Technical Bid (Four (4) hard copies and One (1) soft copy) on USB.

Section II: Financial Bid (Two (2) hard copies and One (1) soft copy) on USB.

Section III: Certifications (One (1) hard copy)

If there is a discrepancy between the wording of the soft copy and the hard copy, the wording of the hard copy will have priority over the wording of the soft copy.

Prices must appear in the financial bid only. No prices must be indicated in any other section of the bid.

Canada requests that bidders follow the format instructions described below in the preparation of their bid:

- (a) use 8.5 x 11 inch (216 mm x 279 mm) paper;
- (b) use a numbering system that corresponds to the bid solicitation.

In April 2006, Canada issued a policy directing federal departments and agencies to take the necessary steps to incorporate environmental considerations into the procurement process [Policy on Green Procurement](http://www.tpsgc-pwgsc.gc.ca/ecologisation-greening/achats-procurement/politique-policy-eng.html) (<http://www.tpsgc-pwgsc.gc.ca/ecologisation-greening/achats-procurement/politique-policy-eng.html>). To assist Canada in reaching its objectives, bidders should:

- 1) use 8.5 x 11 inch (216 mm x 279 mm) paper containing fibre certified as originating from a sustainably-managed forest and containing minimum 30% recycled content; and
- 2) use an environmentally-preferable format including black and white printing instead of colour printing, printing double sided/duplex, using staples or clips instead of cerlox, duotangs or binders.

#### **Section I: Technical Bid**

In their technical bid, bidders should demonstrate their understanding of the requirements contained in the bid solicitation and explain how they will meet these requirements. Bidders should demonstrate their capability and describe their approach in a thorough, concise and clear manner for carrying out the work.

The technical bid should address clearly and in sufficient depth the points that are subject to the evaluation criteria against which the bid will be evaluated. Simply repeating the statement contained in the bid solicitation is not sufficient. In order to facilitate the evaluation of the bid, Canada requests that bidders address and present topics in the order of the evaluation criteria under the same headings. To avoid duplication, bidders may refer to different sections of their bids by identifying the specific paragraph and page number where the subject topic has already been addressed.

#### **Section II: Financial Bid**

- 3.1.1** Bidders must submit their financial bid in accordance with the Basis of Payment in Annex "B". The total amount of Applicable Taxes must be shown separately.

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### **Section III: Certifications**

Bidders must submit the certifications required under Part 5.

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## PART 4 - EVALUATION PROCEDURES AND BASIS OF SELECTION

### 4.1 Evaluation Procedures

- (a) Bids will be assessed in accordance with the entire requirement of the bid solicitation including the technical and financial evaluation criteria.
- (b) An evaluation team composed of representatives of Canada will evaluate the bids.

#### 4.1.1 Technical Evaluation

##### 4.1.1.1 Mandatory Technical Criteria

###### M.1 Financial Proposal (This requirement is subject to the R.3 point-rated criteria)

M.1.1 The Bidder MUST submit a financial proposal with a firm price not exceeding **\$125,000.00** (Goods and Services Tax or Harmonized Sales Tax extra, as appropriate). The maximum amount includes travel expenses.

###### M.2 Experience of the Firm – Audio-Visual Production Services Projects

M.2.1 The Bidder must provide project descriptions for three (3) audio-visual production services projects for which the Bidder was under contract to provide audio-visual production services similar in scope to the requirement described in Annex “A” Statement of Work.

The audio-visual production services projects described must demonstrate the experience of the Bidder. Projects submitted where the work was performed by one (1) or more of the Bidders resources on behalf of another firm will not be accepted.

At least one (1) of the projects submitted for evaluation must have been completed:

- where the client, target audience, or subject matter was Inuit.

For each project submitted:

- The project start date must have been after January 1, 2009;
- The project location must have been in Canada;
- The total value of the project must have been at least \$100,000.00 (excluding applicable taxes);
- All of the following audio-visual production services must have been provided by the Bidder as part of the contract: development of treatments, storyboards and scripts; editing of footage, sound track editing and mixing.

The Bidder must provide the following information for each of the three (3) audio-visual production services projects submitted:

- Name of the project;
- Client (Department/firm, etc);
- Client contact
- Description of the project;
- Project start date; (Month, Year)
- Project location;
- The total value of the project (excluding applicable taxes);
- Profile of target audience and communication objectives of the project; and
- List of audio-visual production services provided by the bidder.

M.2.2 The Bidder must provide a letter of reference for **each** audio-visual production project submitted. Each letter of reference must be from the client for the audio-visual production project submitted and must be addressed to the Bidder.

**FAILURE TO PROVIDE DETAILED INFORMATION FOR ANY OF THE ABOVE MAY RESULT IN THE PROPOSAL BEING DEEMED NON-RESPONSIVE. BIDS NOT MEETING THE ALL THE MANDATORY REQUIREMENTS WILL BE GIVEN NO FURTHER CONSIDERATION.**

#### **4.1.1.2 Point Rated Technical Criteria**

Proposals will be evaluated and scored in accordance with specific evaluation criteria as detailed in this section. To be considered responsive, bidders must obtain the required minimum of 70 percent of the points for each rated criteria and an overall passing mark of 84 points. The rating is performed on a scale of **120 points**. Proposals scoring less than 70 percent in one of these criterion will not be given further consideration.

*NOTE: Percentage factors will be the basis used to allocate points for all rated requirements. The number of points will be calculated depending on the total value given for each criterion. For example, if we give 0.7 as a score for R.1.1 (35 points X 0.7 = 24.5 points), this is equal to 70% of the total value given for that criterion. We cannot deviate from the established scoring grid. For example, we could not give a score of 0.75 (75%). We would have to choose between a 0.7 or a 0.8 (70% or 80%).*

The following criteria will be evaluated:

#### **R.1 Creative Approach and Technical Methodology (Maximum 70 points - Minimum 49 points)**

The Bidder should provide a detailed creative approach and technical methodology based on the requirements given in this RFP. This should demonstrate an understanding of the nature, scope and purpose of this production, the challenges associated with this project and how they might be overcome and the Bidder's capacity to deliver a program that will fulfill the communications objectives specified in this RFP.

As part of the creative approach the Bidder should provide an outline of a draft treatment for the audio-visual program. and a preliminary story-board.

The Bidder's proposed creative approach and technical methodology will be evaluated as follows:

#### **R.1.1: Understanding of the scope and challenges of project and degree to which these are addressed. (Maximum 20 points - Minimum 14 points)**

*At a minimum, we are looking for: details and examples of how you demonstrate your understanding of the project's scope and challenges,; how your understanding of the scope and the challenges are reflected in the approach.;*

***Percentage factors utilized for the evaluation of the understanding of the scope and challenges:***

Not acceptable (0): The information provided was unsuitable or insufficient for a project of this nature.

Limited (0.5): Criterion addressed, but not enough information provided and/or the proposal did not demonstrate an understanding of the scope and challenges and/or most of the information was transcribed from the Statement of Work (SOW) without providing additional information. Less than established minimum.

Acceptable (0.7): **This is the established minimum.** Acceptable understanding of the project's scope and challenges. The approach outlines challenges of project. Methodology addresses the objectives.

Good (0.8): Slightly exceeds the established minimum. Good understanding of the project's scope and challenges. The approach provides a good outline of challenges with some solutions. Methodology stands a good chance of achieving the objectives.

Very Good (0.9): Very good understanding of the project's scope and challenges. The approach is good and provides analysis of challenges with solutions. Approach and methodology stands a very good chance of achieving the objectives.

Outstanding (1): Outstanding understanding of the project's scope and challenges. The approach is outstanding and provides excellent analysis of challenges with detailed solutions. Approach and methodology will effectively achieve the objectives.

**R.1.2: The outline of the proposed production treatment is easy to visualize.  
(Maximum 50 points - Minimum 35 points)**

*At a minimum, we are looking for: clear visualization of both the structure and the creative approach of the production treatment,*

***Percentage factors utilized for the outline:***

Not acceptable (0): The information provided was unsuitable or insufficient for a project of this nature.

Limited (0.5): Criterion addressed, but not enough information provided and/or not appropriate and/or it is unlikely to achieve the goal(s) of the project. Less than established minimum.

Acceptable (0.7): **This is the established minimum.** The description/information detailed in the production treatment provides for easy visualization of the structure of the story and the creative approach. The overall structure is fine without being perfect. The story idea is average.

Good (0.8): Slightly exceeds the established minimum. The description/information detailed in the production treatment provides for easy visualization of the structure of the story and the creative approach. The story idea is good. Content is accurate or mostly accurate.

Very Good (0.9): The description/information detailed in the production treatment provides for easy visualization of the structure of the story and the creative approach. The overall structure holds very well from the beginning to the end. The story idea is strong and compelling. Content is accurate or mostly accurate. The look-and-feel of this production is unambiguous and appropriate. A good script may also be provided.

Outstanding (1): Visualization of the structure of the story is clear throughout and the creative approach of the production treatment. The overall structure holds very well from the beginning to the end. The story idea is very strong and compelling. Content is accurate. Other means are used to help visualize the content/look-and-feel of the video such as mock-ups and/or illustrated storyboards. A strong script may also be provided.

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## **R.2 Project Management Approach (Maximum 30 points - Minimum 21 points)**

The Bidder should propose a preliminary project management approach that provides flexibility and considers client needs as described in this RFP.

It should reflect how the Bidder proposes to work in collaboration with the Project Manager and Project Team on the development of the treatment and production and outline the key areas that require input from the Client. It should illustrate how the Bidder will ensure that performance, quality, scheduled goals are achieved and illustrate a detailed work plan and schedule that identifies the significant milestones and deliverables within the development process.

The following criteria will be evaluated:

### **R.2.1 Project Management Approach (Maximum 30 points - Minimum 21 points)**

Provide a detailed description of the proposed project management approach and procedures, schedule controls, risk mitigation, as well as the tools and techniques that will be used to plan, organize, direct and control the Project including the milestones and deliverables. The project management approach should also outline how the Bidder proposes to work in collaboration with the Project Authority to insure sufficient time for review and Government approval process.

**Explain why your project plan will ensure smooth delivery of your proposed approach and methodology.**

*At a minimum, we are looking for: Project management approach that provides sufficient details on process, processes for working with the Project Authority, schedule controls, timelines suitable and realistic; risk mitigation, planning tools and techniques that will be put in place and used to plan, organize, direct and control the project.*

#### **Percentage factors utilized for the Project Management Approach:**

Not acceptable (0): The information provided was unsuitable or insufficient for a project of this nature.

Limited (0.5): Criterion addressed, but not enough information provided. Less than established minimum.

Acceptable (0.7): **This is the established minimum.** Details on process; schedule controls; planning tools techniques are minimal. Good techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provided some mitigation strategies. Timelines are mostly realistic, and include client involvement in plan and approach.

Good (0.8): Project management approach has sufficient details on process; schedule controls; planning tools and techniques. Good techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides good mitigation strategies. Timelines are realistic, and include client involvement in plan and approach. Approach for working with Project Authority is good.

Very Good (0.9): Project management approach has complete details on process; schedule controls; planning tools and techniques. Very efficient techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides very good mitigation strategies. Timelines are suitable and realistic, and include good level of client involvement in plan and approach. Approach for working with Project Authority is very good.

Outstanding (1): Project management approach has the most complete details on process; schedule controls; and planning tools and techniques. Very efficient techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides clear and valid mitigation strategies. Timelines are suitable and very realistic while

offering flexibility and include excellent client involvement in plan and approach. Approach for working with the Project Authority is flexible.

### **R.3 Financial Proposal (Maximum 20 points - Minimum 14 points)**

The Bidder should submit a detailed pricing proposal (indicating units e.g. days, weeks, hours, dollar rates, etc.) that correlates with the production schedule and resource allocation of the project. The Bidder should also provide sufficient budget details in terms of categories, line items, unit prices/rates, level of effort, with consistent budget structures and breakdown for each production phase.

The Bidder should treat any travel expenses as a separate item. Note that the Bidder's fee should include the travel expenses associated with attending mandatory meetings. Travel costs should be calculated according to Treasury Board Travel Rates and Policies which can be found at the following weblink: [http://www.tbs-sct.gc.ca/pubs\\_pol/hrpubs/TBM\\_113/c-eng.asp](http://www.tbs-sct.gc.ca/pubs_pol/hrpubs/TBM_113/c-eng.asp)

The Financial Proposal will be evaluated based on the following:

#### **R.3.1 Unit Price Breakdown and Correlation to Project Plan (Maximum 20 points - Minimum 14 points)**

The price should be further broken down into categories and line items for the goods and services required to deliver the completed project **by production phase**. Each line item should indicate the unit prices of hourly, daily or weekly rates as appropriate.

The level of effort for each service and quantity of goods should be clearly indicated **by production phase**. There should be an extended price for each line item: the rate times the level of effort for services or unit price times quantity for goods.

The Bidder should provide sufficient detail in their financial proposal that demonstrates to the Evaluation Team how and where the money is being spent. The financial proposal should correlate and be justifiable in relation to the proposed Project Plan.

*At a minimum, we are looking for: whether sufficient budget details are provided such as where money is allocated and if is appropriate to the project parameters and needs, that the breakdown is clear and easy to understand and correlates well to the project plan, that budget structures/breakdowns are consistent by production phase. In addition, the budget will be assessed on whether or not the Crown is being double charged for a given day when that person wears two hats. (i.e. if one person is proposed to fill two positions). We are also looking for notes that identify assumptions and cost efficiencies.*

#### **Percentage factors utilized for the unit price breakdown and correlation to the project plan:**

Not acceptable (0): The information provided was unsuitable or insufficient.

Limited (0.5): Criterion addressed, but not enough information provided and/or technically not acceptable. Less than established minimum.

Acceptable (0.7): **This is the established minimum.** There is a budget summary page with a breakdown for each product. Enough budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns. Enough details on where money is allocated. Some correlation to project plan. Budget allocations are appropriate in many areas for project needs and parameters, but may have certain issues that are easy to resolve. Assumptions and cost efficiencies not clear.

Good (0.8): There is a budget summary page with a breakdown for each product. Sufficient budget details in terms of categories, line items, unit prices/rates, level of effort; with consistent budget structures and breakdowns by production phase. Budget is clear. Sufficient details on where money is allocated. There is good correlation to project plan. Budget allocations are appropriate. Assumptions and cost efficiencies are clear.

Very Good (0.9): There is a budget summary page with a breakdown for each product. Complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns by production phase. Budget very clear. Complete details on where money is allocated. There is complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clear and sufficient.

Outstanding (1): There is a budget summary page with a breakdown for each product. Most complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns are provided. Budget very clear and easy to understand. Most complete details on where money is allocated. Complete correlation to project plan. Budget allocations are most appropriate for project needs and parameters. Assumptions and cost efficiencies are clear and well planned.

#### **4.1.2 Financial Evaluation**

The price of the bid will be evaluated in Canadian dollars, Applicable Taxes excluded, FOB destination, Canadian customs duties and excise taxes included.

#### **4.2 Basis of Selection**

1. To be declared responsive, a bid must:
  - a. comply with all the requirements of the bid solicitation;
  - b. meet all mandatory technical evaluation criteria; and
  - c. obtain the required minimum of 70 percent of the points for each rated criteria and an overall passing mark of 84 points for the technical evaluation criteria which are subject to point rating. The rating is performed on a scale of **120 points**.
2. Bids not meeting (a) or (b) or (c) will be declared non responsive. The responsive bid with the highest number of points will be recommended for award of a contract, provided that the total evaluated price does not exceed the budget available for this requirement.
3. Where two (2) or more proposals achieve the identical highest number of points, the proposal with the lowest total price will be recommended for award of a contract.



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## PART 5 - CERTIFICATIONS

Bidders must provide the required certifications and associated information to be awarded a contract.

The certifications provided by bidders to Canada are subject to verification by Canada at all times. Canada will declare a bid non-responsive, or will declare a contractor in default in carrying out any of its obligations under the Contract, if any certification made by the Bidder is found to be untrue, whether made knowingly or unknowingly, during the bid evaluation period or during the contract period.

The Contracting Authority will have the right to ask for additional information to verify the Bidder's certifications. Failure to comply and to cooperate with any request or requirement imposed by the Contracting Authority may render the bid non-responsive or constitute a default under the Contract.

### 5.1 Certifications Precedent to Contract Award

The certifications listed below should be completed and submitted with the bid but may be submitted afterwards. If any of these required certifications is not completed and submitted as requested, the Contracting Authority will inform the Bidder of a time frame within which to provide the information. Failure to comply with the request of the Contracting Authority and to provide the certifications within the time frame specified will render the bid non-responsive.

#### 5.1.1 Integrity Provisions - Associated Information

By submitting a bid, the Bidder certifies that the Bidder and its Affiliates are in compliance with the provisions as stated in Section 01 Integrity Provisions - Bid of Standard Instructions [2003](#). The associated information required within the Integrity Provisions will assist Canada in confirming that the certifications are true.

#### 5.1.2 Federal Contractors Program for Employment Equity - Bid Certification

By submitting a bid, the Bidder certifies that the Bidder, and any of the Bidder's members if the Bidder is a Joint Venture, is not named on the Federal Contractors Program (FCP) for employment equity "[FCP Limited Eligibility to Bid](#)" list ([http://www.labour.gc.ca/eng/standards\\_equity/eq/emp/fcp/list/inelig.shtml](http://www.labour.gc.ca/eng/standards_equity/eq/emp/fcp/list/inelig.shtml)) available from [Employment and Social Development Canada \(ESDC\) - Labour's](#) website.

Canada will have the right to declare a bid non-responsive if the Bidder, or any member of the Bidder if the Bidder is a Joint Venture, appears on the "[FCP Limited Eligibility to Bid](#)" list at the time of contract award.

#### 5.1.3 Additional Certifications Precedent to Contract Award

##### 5.1.3.1 Canadian Content Certification

**5.1.3.1.1** SACC Manual clause [A3050T](#) (2010-01-11) Canadian Content Definition.

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## PART 6 - RESULTING CONTRACT CLAUSES

The following clauses and conditions apply to and form part of any contract resulting from the bid solicitation.

### 6.1 Statement of Work

The Contractor must perform the Work in accordance with the Statement of Work at Annex "A".

### 6.2 Standard Clauses and Conditions

All clauses and conditions identified in the Contract by number, date and title are set out in the [Standard Acquisition Clauses and Conditions Manual](https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual)(<https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual>) issued by Public Works and Government Services Canada.

#### 6.2.1 General Conditions

2035 (2014-09-25), General Conditions - Higher Complexity - Services, apply to and form part of the Contract.

#### 6.2.2 Supplemental General Conditions

4007 (2010-08-16) Canada to Own Intellectual Property Rights in Foreground Information, apply to and form part of the Contract.

### 6.3 Security Requirements

6.3.1 There is no security requirement applicable to this Contract.

### 6.4 Term of Contract

#### 6.4.1 Period of the Contract

The period of the Contract is from date of Contract to July 24, 2015 inclusive.

### 6.5 Authorities

#### 6.5.1 Contracting Authority

The Contracting Authority for the Contract is:

Public Works and Government Services Canada  
Acquisitions Branch  
Communication Procurement Directorate  
Constitution Square, 12th Floor  
360 Albert Street  
Ottawa, Ontario K1A 0S5

**Attn.: Daniel Buck**

Tel.: (613) 998-8588 Fax: (613) 993-2581

E-mail Address: [daniel.buck@pwgsc-tpsgc.gc.ca](mailto:daniel.buck@pwgsc-tpsgc.gc.ca)

The Contracting Authority is responsible for the management of the Contract and any changes to the Contract must be authorized in writing by the Contracting Authority. The Contractor must not perform

Solicitation No. - N° de l'invitation  
5P139-130572/A  
Client Ref. No. - N° de réf. du client  
5P139-13-0572

Amd. No. - N° de la modif.  
File No. - N° du dossier  
cx0275P139-130572

Buyer ID - Id de l'acheteur  
cx027  
CCC No./N° CCC - FMS No./N° VME

work in excess of or outside the scope of the Contract based on verbal or written requests or instructions from anybody other than the Contracting Authority.

### 6.5.2 Project Authority

The Project Authority for the Contract is:

Name: \_\_\_\_\_  
Title: \_\_\_\_\_  
Organization: \_\_\_\_\_  
Address: \_\_\_\_\_

Telephone: \_\_\_\_-\_\_\_\_-\_\_\_\_\_  
Facsimile: \_\_\_\_-\_\_\_\_-\_\_\_\_\_  
E-mail address: \_\_\_\_\_

The Project Authority is the representative of the department or agency for whom the Work is being carried out under the Contract and is responsible for all matters concerning the technical content of the Work under the Contract. Technical matters may be discussed with the Project Authority; however, the Project Authority has no authority to authorize changes to the scope of the Work. Changes to the scope of the Work can only be made through a contract amendment issued by the Contracting Authority.

### 6.5.3 Contractor's Representative

The Contractor's Representative for the Contract is:

Name: \_\_\_\_\_  
Title: \_\_\_\_\_  
Organization: \_\_\_\_\_  
Address: \_\_\_\_\_

Telephone: \_\_\_\_-\_\_\_\_-\_\_\_\_\_  
Facsimile: \_\_\_\_-\_\_\_\_-\_\_\_\_\_  
E-mail address: \_\_\_\_\_

## 6.6 Proactive Disclosure of Contracts with Former Public Servants

By providing information on its status, with respect to being a former public servant in receipt of a Public Service Superannuation Act (PSSA) pension, the Contractor has agreed that this information will be reported on departmental websites as part of the published proactive disclosure reports, in accordance with Contracting Policy Notice: 2012-2 of the Treasury Board

## 6.7 Payment

### 6.7.1 Basis of Payment – Firm Price

In consideration of the Contractor satisfactorily completing all of its obligations under the Contract, the Contractor will be paid a firm price, as specified in contract for a cost of \$ \_\_\_\_\_. Customs duties are excluded and Applicable Taxes are extra.

Canada will not pay the Contractor for any design changes, modifications or interpretations of the Work, unless they have been approved, in writing, by the Contracting Authority before their incorporation into the Work.

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**6.7.2 Milestone Payments: TBD**

**6.7.3 SACC Manual Clauses**

C0101C (2010-01-11) Discretionary Audit – Non-Commercial Goods and/or Services

**6.8 Invoicing Instructions**

1. The Contractor must submit invoices in accordance with the section entitled "Invoice Submission" of the general conditions. Invoices cannot be submitted until all work identified in the invoice is completed.

Each invoice must be supported by:

- a. A copy of the invoices, receipts, vouchers for all direct expenses, and travel and living expenses.
2. Invoices must be distributed as follows:
    - a. The original and one (1) copy must be forwarded to the address shown on page 1 of the Contract for certification and payment.
    - b. One (1) copy must be forwarded to the Contracting Authority identified under the section entitled "Authorities" of the Contract.

**6.9 Certifications**

**6.9.1 Compliance**

The continuous compliance with the certifications provided by the Contractor in its bid and the ongoing cooperation in providing associated information are conditions of the Contract. Certifications are subject to verification by Canada during the entire period of the Contract. If the Contractor does not comply with any certification, fails to provide the associated information, or if it is determined that any certification made by the Contractor in its bid is untrue, whether made knowingly or unknowingly, Canada has the right, pursuant to the default provision of the Contract, to terminate the Contract for default.

**6.9.2 SACC Manual Clauses**

SACC Manual Clause A3060C (2008-05-12) Canadian Content Certification.

**6.10 Applicable Laws**

The Contract must be interpreted and governed, and the relations between the parties determined, by the laws in force in \_\_\_\_\_. (*Insert the name of the province or territory as specified by the Bidder in its bid, if applicable.*)

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## 6.11 Priority of Documents

If there is a discrepancy between the wording of any documents that appear on the list, the wording of the document that first appears on the list has priority over the wording of any document that subsequently appears on the list.

- (a) the Articles of Agreement;
- (b) the supplemental general conditions 4007 (2010-08-16) Canada to Own Intellectual Property;
- (c) the general conditions 2035 (2014-09-25), General Conditions – Higher Complexity - Services;
- (d) Annex A, Statement of Work;
- (e) Annex B, Basis of Payment;
- (f) Annex C, Insurance Requirements;
- (g) the Contractor's bid dated \_\_\_\_\_.

## 6.12 Insurance Requirements

The Contractor must comply with the insurance requirements specified in Annex C. The Contractor must maintain the required insurance coverage for the duration of the Contract. Compliance with the insurance requirements does not release the Contractor from or reduce its liability under the Contract.

The Contractor is responsible for deciding if additional insurance coverage is necessary to fulfill its obligation under the Contract and to ensure compliance with any applicable law. Any additional insurance coverage is at the Contractor's expense, and for its own benefit and protection.

The Contractor must forward to the Contracting Authority within ten (10) days after the date of award of the Contract, a Certificate of Insurance evidencing the insurance coverage and confirming that the insurance policy complying with the requirements is in force. For Canadian-based Contractors, coverage must be placed with an Insurer licensed to carry out business in Canada, however, for Foreign-based Contractors, coverage must be placed with an Insurer with an A.M. Best Rating no less than "A-". The Contractor must, if requested by the Contracting Authority, forward to Canada a certified true copy of all applicable insurance policies

## 6.13 Indemnity Against Morals Rights Infringement

The Contractor shall indemnify and save harmless Canada and the Minister from and against all claims, losses, damages, costs and expenses sustained or incurred by Canada unless caused by Canada or the Minister, resulting from any action or legal proceeding on infringement, made, sustained, brought, prosecuted, threatened to be brought or prosecuted, by any person that was under the direction and control of the Contractor during the term of this Contract and which person is claiming or claims a moral right, as set out under the Copyright Act.

The obligation to indemnify under this clause survives termination of this Contract and shall remain in force for the duration of the Copyright in the Work created under this Contract. In the alternate, the Contractor may provide written waivers of moral rights, signed and witnessed, from every single person that contributed to the writing, creating, producing or editing of the delivered work.

## 6.14 Copyrights

Title to all products resulting from the Work and all materials supplied shall be the property of Canada. The Supplier shall ensure that any articles in its possession shall be stored under suitable conditions (of safety, temperature, humidity, etc.) until shipped, properly identified and packaged. Reproduction of any documents or other data shall not be reproduced without the expressed written permission of the Project Authority.

#### 6.15 Copyright Mention

Incorporation into the end titles of a copyright notice, namely the symbol © followed by the name of the Minister and the appropriate date (year in which the production is completed), in the official languages.

© **Her Majesty the Queen in right of Canada**, represented by (Supplier to insert department name), (Supplier to insert Year).

© **Sa Majesté la Reine du chef du Canada représentée par** (Supplier to insert department name), (Supplier to insert year).

The notice shall be on a line by itself and shall be of such a size and time duration as to be easily read.

#### 6.16 Canada Wordmark

Incorporation in each videotape program and into the final shot of the Canada Wordmark by itself and to be of such a size and time duration as to be easily read.

#### 6.17 Rights

##### 6.17.1 Data Rights:

All documentation delivered by the Contractor shall become the property of Canada. Canada shall have full and complete rights to duplicate, use and disclose in any manner for the Government of Canada's purposes, all or any part of the documents/data specified to be delivered by the Contractor in response to a contract.

##### 6.17.1.1 Underlying Rights Requirements:

The Contractor is required to obtain underlying rights to material written, filmed, photographed, drawn, animated, or designed and acquired including talent, music, effects, as well as authoring software license rights for the following and provide documented proof thereof (releases) and to exhibit the said production by any medium in existence or to be invented including necessary transfers and duplication, for the following:

- Utilizations: Educational /informational use, non-commercial\*, non-theatrical rights to be distributed by sale, loan and free give-away of copies in any format of any medium invented or to be invented and not limited to public performance, exhibit and public display;
- Format: All digital encoded media including hard disk, floppy disk, compact disk (including CD-ROM, CD-ROM-XA, CDI, DVD, DVD-R, ID-ROM, WEB etc.) Compact devices, and any digital or analog audio visual format analogous to the foregoing;
- Territory: Canada; and World
- Duration: In perpetuity.

\* Non-commercial right to distribute the CD-ROM/DVD by sale is defined as the free distribution of the product and/or distribution of the product where the following costs are recovered by the distributor (user of the rights): replication, packaging, mailing and shipping.

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## 6.18 Music Rights and Clearances

The following information will be required:

When stock music and/or effects are used the Supplier must report:

- Music Title
- Composer
- Publisher
- Recording number
- Duration used
- Rights obtained

When original compositions and/or effects are used the Supplier must report:

- Music Title
- Composer
- Duration
- Rights obtained

## 6.19 Technical Standards

In accordance with the Statement of Work, the finished work shall conform to the highest professional and technical standards of the audio-visual industry in accordance with the state of the art utilized therein. The Minister reserves the right to incorporate and amend the Statement of Work, minimum technical and functional specifications as applicable. Quality control on all finished work shall be done by the Supplier even when the Contract states that the Technical Unit will be reviewing the deliverables.

## 6.20 Title and Product Identifications Numbers

Incorporation into the master video, after the colour bars and before the start of the actual program, the release title and the supplied Product Identification Numbers.

*To be provided with Contract.*

## 6.21 Storage

The Contractor shall ensure that all products resulting from the work and all materials supplied which are in its possession are stored, at no cost to the Project Authority, under suitable atmospheric conditions until properly identified, packaged and shipped to address(es) specified, and within the timeframes defined, in the Contract.



## ANNEX "A"

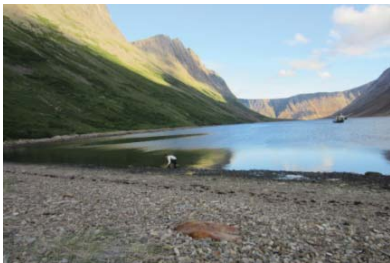
### STATEMENT OF WORK

#### 1.0 PROJECT TITLE

Rhythm of Torngat Mountains National Park

#### 2.0 INTRODUCTION

The Torngat Mountains in Northern Labrador have been home to Inuit and their predecessors for thousands of years. Torngat Mountains National Park (TMNP) incorporates traditional Inuit hunting and fishing areas, spiritual places, and is considered to be the 'homeland' of the Inuit people of Labrador and Nunavik.



The spectacular wilderness of this national park comprises 9,700 km<sup>2</sup> of the Northern Labrador Mountains natural region. The park extends from Saglek Fjord in the south, including all islands and islets, to the very northern tip of Labrador; and from the provincial boundary with Québec in the west to the iceberg-choked waters of the Labrador Sea in the east. The mountain peaks along the border with Quebec are the highest in mainland Canada east of the Rockies, and are dotted with remnant glaciers. Polar bears hunt seals along the coast, and both the Torngat Mountains and George River caribou herds cross paths in the park as they migrate to and from their calving grounds.

There are hundreds of archaeological sites in the park, some dating back almost 7000 years, providing evidence of occupation by the Maritime Archaic Indians, Pre-Dorset and Dorset Paleo-Eskimo, and the Thule, who merged into modern day Inuit. These sites, which include tent rings, stone caribou fences, food caches and burial sites, tell the story of the people and cultures that have made this special part of Canada their home over the millennia.



In spite of its extensive history of human use and occupation, the land retains the feel of pristine wilderness. Inuit continue to use this area for hunting, fishing, and travelling throughout the year, but there is no year-round human occupation within the boundaries of the national park today. Along with traditional Inuit use of the park, general visitation is increasing, with growing numbers of independent travelers,



small cruise ships and other small-group tours making TMNP their destination, predominantly in the summer months.



TMNP is a remote northern park, however, and not all who wish to visit will be able to experience the natural and cultural beauty of this special place. In order to bring the experience of TMNP and the stories of the people who know and love this land to a broader audience, Parks Canada is developing an audio-visual production.

### 3.0 BACKGROUND

#### 3.1 Establishing Torngat Mountains National Park

Torngat Mountains National Park of Canada was officially established on December 1, 2005 when the *Labrador Inuit Land Claims Agreement* came into legal effect. This park was established with Inuit consent provided through the land claims agreement. The terms and conditions of the management of the park and how Inuit rights and interests are to be accommodated are set out in the *Labrador Inuit Impacts and Benefits Agreement for the Torngat Mountains National Park Reserve of Canada*. Full national park status was achieved once the *Nunavik Inuit Land Claims Agreement* came into legal effect. The Nunavik (Northern Quebec) Inuit also have rights and interests to the land and resources in this area and their consent to the establishment of a national park is provided through their land claims agreement to the offshore and the *Nunavik Inuit Park Impacts and Benefits Agreement for the Torngat Mountains National Park of Canada*. Inuit consent for the creation of this park is a cornerstone of the partnership between Inuit and Parks Canada.

#### 3.2 Management of Torngat Mountains National Park

The story of the creation of Torngat Mountains National Park paved the way for Parks Canada to truly recognise the importance of working with Inuit as equal partners, and to dedicate resources and time to achieving mutual respect and trust. Recognising and honouring Inuit knowledge and the special historical and cultural relationship between Inuit and the land of TMNP is an important part of the living legacy of this national park.

One of the most important details in the Park Impact and Benefit Agreements with the Labrador Inuit and Nunavik Inuit is the commitment that the national park will be established, operated and managed through a co-operative management regime that recognizes Inuit as partners.

A seven-member co-operative management board has been established to advise the federal Minister of Environment on all matters related to park management. Parks Canada, Makivik Corporation and the Nunatsiavut Government each appoint two members and an independent chair is jointly appointed by all three parties.

### 3.3 The Vision of Torngat Mountains National Park

Developed by the Cooperative Management Board and reflecting the interests and desires of the Board, Inuit partners and Parks Canada, the vision for TMNP provides a strong foundation from which to begin understanding the unique qualities of this special place:

*“Tongait KakKasuangita SilakKijapvinga (TMNP) is a place of rugged coastline, deep fiords, steep mountain ranges – a place where wildlife abounds - awe inspiring landscape of great spiritual importance to Inuit. Travelling through the land of Inuit, one is struck by the smell of Labrador tea underfoot, the tapestry of colours and textures of the landscape, the speckling of archaeological sites silently conveying stories of the past and the overwhelming feeling that the mountains are alive. Northern lights blaze in the night sky. This is an Inuit homeland described as “Alianattuk” – a good place to come.*



*Inuit once again use and occupy their traditional places in the Torngat Mountains, reinforcing their connection to the ecological and spiritual elements of this Inuit homeland. Inuit Elders are reunited with old friends and memories as they return to traditional places they knew as children. These memories and the connections Inuit have with the land form the story that is passed on to the youth of the region and shared with Canadians. This is the true testament to the elemental integrity of this environment.*

*Tongait KakKasuangita SilakKijapvinga is managed in a spirit of partnership and cooperation with Inuit. It is a model of cooperative management where the spiritual significance and the cultural and ecological integrity of the park are protected. Working with Inuit partners, Canadians enjoy, discover and understand the special relationship that Inuit have with this Inuit homeland. The spirit and intent of the establishment of Tongait KakKasuangita SilakKijapvinga is honoured and celebrated.*

*Great feelings of serenity and community fill those visiting the park as they share a meal of freshly-caught Arctic char in a fiord surrounded by snow-capped cliff faces revealing billions of years of the creation of earth, while listening to the sound of the Inuktitut language as Inuit Elders share their stories of life on the land. As a premiere Aboriginal tourism experience in the Canadian north, people of different cultural backgrounds come to the Torngat Mountains to learn about and experience the park through Inuit eyes.*

*Strong relationships with partners and stakeholders provide the opportunity to facilitate exceptional visitor experiences and for Canadians to create personal connections to the park. It is through these relationships that the park contributes to the economic and social well-being of the region. Canadians from as far away as Montreal and Vancouver discover and appreciate the beauty and richness of this Inuit homeland from the comforts of their homes, offices and schools. Inuit open their homeland to Canadians, and together Parks Canada and Inuit partners bring people to the park and the park to Canadians.”*

### 3.4 Visitation to Torngat Mountains National Park and Northern Labrador



Tourism in Labrador is a growing industry. Each year, an increasing number of small cruise ships travel along its shores, stopping to visit coastal communities and exploring the coastline of TMNP. The business arm of the Nunatsiavut Government operates Torngat Mountains Base Camp and Research Station (<http://www.torngatbasecamp.com>), just outside of the national park boundary, for approximately 6 weeks every summer, attracting independent travelers, researchers, and Inuit Elders and student groups to the area. Visitation to the national park has been increasing steadily over the past 5 years, with an average number of just under 500 visitors per year.

Travelers to Northern Labrador are often inspired to visit the region because of the stunning landscapes and wildlife viewing opportunities, but are frequently most affected and moved by the cultural encounters and connections they make with local residents during their stay. Parks Canada and the Nunatsiavut Government have partnered on many occasions to offer cultural experiences, organising drum dancing and throat-singing presentations, carving and sewing workshops, and cultural excursions.

### 3.5 Nunatsiavut's New Cultural Centre: Background



Since a devastating fire ravaged the Torngâsok Cultural Centre in Nain in March 2005, destroying countless artifacts and records relating to the history of the Inuit along Labrador's Coast, the Nunatsiavut Government (NG) has been determined to re-establish a cultural institution for its beneficiaries. In 2007, the NG's Department of Culture, Recreation and Tourism initiated a comprehensive and extensive public consultation process to identify a vision for the new cultural centre. The community members and groups consulted were given background information on Torngâsok, its structure and its mandate, and identified a variety of options on how "to preserve, promote, protect and advance the culture, language and heritage of the Labrador Inuit."<sup>1</sup> The NG actively recruited funding partners, and has engaged a variety of specialists to determine the vision, concept and feasibility of a new cultural centre. In recent years, this work has yielded significant financial partnerships and an architectural design for the new centre. Site preparation has been completed and building construction is slated to being in Spring 2015, with the buildings' completion anticipated in the Winter of 2016.

The Nunatsiavut Government's decision to build a cultural centre is rooted in the belief that Labrador Inuit need a place where local culture, language, traditions, stories and experiences will be shared and celebrated. The Cultural Centre will be the only institution in the country solely dedicated to the protection and presentation of the rich culture of the Labrador Inuit, and will develop programs to engage Inuit and non-Inuit in the history of Labrador Inuit culture, language, values and traditions. As a cultural hub in Nunatsiavut, the Centre will become a multi-generational gathering and sharing space.

Parks Canada currently maintains administrative offices in both Nain, Nunatsiavut, and Kangiqsualujjuaq, Nunavik, but the original agreement reached during the park establishment process included a commitment for the Agency to establish a visitor reception centre and orientation centre in Nain. Rather than focus on a separate facility, Parks Canada decided to support the new cultural centre planned by the Nunatsiavut Government with a significant financial investment and a commitment to become a long-term tenant in the building. Along with administrative offices, Parks Canada will have a tangible presence in the exhibit hall of the building, and will offer residents and visitors an opportunity to experience TMNP through an audio-visual presentation in the theatre. As such, Nunatsiavut's new cultural centre will serve as the visitor reception and orientation centre for people travelling to TMNP and in the region.

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<sup>1</sup> *Community Consultation Draft Report*, Graham Consulting Services, August 2007







The permanent exhibits in the exhibit hall will be dedicated to telling the stories of Labrador Inuit from a variety of theme-based perspectives. One significant exhibit feature will be a large-scale 3-dimensional model of Nunatsiavut and beyond. This model will be used as a tool for storytelling and trip-planning, and will inspire residents and visitors alike to explore the land “with their fingertips,” learning from each other and from the interpretive information embedded in the display. The model will be a repository of information about the land, and will feature information about TMNP, including hiking routes and traditional land use stories. Another exhibit component will explore traditional activities and everyday cultural iconography as experienced in the seasonal cycle, and one entire exhibit component will be dedicated to a chronological survey of the history of Labrador Inuit. One highlight of the exhibit hall will be the “Storytelling Nest,” which will be designed to encourage small-group discussions and storytelling and which will act as an archive for many of the recorded oral histories of Inuit Elders from along the Labrador Coast.

The performing arts/ audio-visual theatre will seat 90 people and will be fully equipped to support various performing arts and audio-visual productions. Envisioned to be a multi-purpose theatre open to community use, this space may host choir and band practice, community events, visiting theatre groups and musicians, movie nights and lecture series, and will give Parks Canada a perfect venue to screen the film that comprises this SOW, inspiring residents and visitors alike to experience the rhythm of Torngat Mountains National Park.

#### 4.0 PROJECT PURPOSE

The overall purpose of the project is to give people unable to visit Torngat Mountains National Park an opportunity to viscerally experience the power of this special place. The production should provide a significant emotional experience that touches viewers' hearts. It should inspire viewers to feel deeply connected to the Torngat Mountains and to the people who call Northern Labrador their homeland, and motivate all viewers to begin planning their journey there.



#### 4.1 Target Audiences

This production will be a high-quality, 10-14 minute video, created and produced by the Contractor in English, French, and Inuktitut.

Target Audiences:

- Visitors and tourists – existing and potential
- Inuit communities in Labrador and Nunavik
- General Canadian public (through on-site and off-site screenings, potential DVD distribution and online broadcast)
- Parks Canada partners and stakeholders
- Parks Canada staff and other government departments and agencies

## 5.0 OBJECTIVES

Many of the more didactic, interpretive and informational objectives typical of more traditional interpretive videos will be met through the exhibits offered elsewhere in the Cultural Centre, leaving this production responsible for delivering a strong visceral sense of appreciation for the experience offered by the park.

The video should instill in viewers a sense of the scale and breath-taking beauty of the park while underscoring the deeply spiritual experience offered by TMNP. Visiting this landscape in the presence of Inuit has deeply impacted most visitors' lives and many people who visit TMNP experience a personal transformation - an awakening of something deep and special inside that cannot easily be described with words, but that is inextricably linked to the connections they make with people and with the land.

The video should also reinforce the message that TMNP is an exotic yet accessible Canadian destination, with a special focus on the role of the Inuit-run Torngat Mountains Base Camp and Research Station, which is the gateway to the park and the "home away from home" for most visitors. Base Camp and TMNP give visitors an unparalleled opportunity to experience a Northern Canadian landscape and its people in a rich and inspiring way, and the production will be responsible for communicating this.

### 5.1 Emotional Objectives

After seeing the video, visitors will:

- Feel awe for the natural beauty of TMNP;
- Feel a deepened sense of connection to the land and it's (hi)stories;
- Feel a sense of emotional connection to the Inuit people;
- Feel a heightened sense of respect for the land of TMNP and people of Labrador and Nunavik;
- Feel they have seen parts of TMNP they would never likely experience in first person;
- Feel they have had a powerful emotional experience;
- Feel enabled and inspired to begin planning their own journey to the park.

### 5.2 Audience Experience Objectives

This video will take viewers on a "virtual" journey to and through TMNP to immerse them in the rhythm that characterizes the park. Viewers should feel a sense of awe, amazement and wonder after seeing the breath-taking footage of the land, and should feel a deep sense of inspired emotional connection to the stories of the Inuit of the region and their connection to TMNP. The video should fully engage the viewer's senses, allowing them to feel the land by providing a sense of the immensity of the geography, the fragility and uniqueness of the area, and the deep traditions and cultural stories of the Inuit that are an integral part of the land. The connection of people to the land should be underscored and highlighted – the lens of the story of TMNP must come from an Inuit perspective.

This video will:

- Give audience members goose bumps
- Make viewers cry (or feel a lump in their throats)
- Have an emotional impact on viewers – through images, script and music
- Give viewers a feeling of personal connection to the Inuit of Labrador
- Leave viewers longing to have a personal experience in this special place

## 6.0 THEMES AND MESSAGES

With the support of the Cooperative Management Board and other partners, Parks Canada is working towards implementing the vision for TMNP (see Section 3.3) by focusing on three proposed management directions:

1. New Gatherings in a Timeless Place
2. It's All About Relationships
3. Sharing the Inuit Story

These directions help to ground the themes and messages that should guide the production developed as part of this contract.

### 6.1 New Gatherings in a Timeless Place

The land and waters of TMNP have been home to Inuit from Labrador and Nunavik for thousands of years. The presence of Inuit on the land is both historic and contemporary, and traces of past and present use are everywhere. The intent of the production is to illustrate the historical connections of Inuit to TMNP and to underscore the continuity of this connection by illustrating the ways in which Inuit used the park and are using the park today to come together with one another and with researchers, students, and visitors.



TMNP lies along the annual migration route of many arctic species to or from the Arctic. As spring arrives, a pulse of wildlife surges north by land, sea and air, only to reverse itself in the fall. Some species stop and take up temporary residence; others are merely transients. Thus, as the seasons change, boreal and arctic species alike engage in a variety of movements that more than anything characterize the changing nature of wildlife in the Torngat Mountains. The Inuit have long understood those movements, and built a semi-nomadic culture based on the seasonal appearance of the animals that were their livelihood. Along with the animals and plants that appear in TMNP in the spring and summer, only to move on again as winter approaches, TMNP also fills with human life during the summer months as Inuit families, children and Elders, Parks Canada staff, visitors, and researchers converge and come together to experience the rhythms of the land in this special place.





## 6.2 It's All About Relationships

Established through the signing of two separate land claim agreements, TMNP came into existence through partnerships between Parks Canada and the Inuit of Labrador and Nunavik. Connected by their determination to protect the land and preserve traditional Inuit patterns of land use and enjoyment, these three partners work together to manage TMNP. The relationships built through these partnerships are unique and showcase Parks Canada's best practices in working together with Aboriginal partners. Examples of on-going TMNP-related partnerships include Torngat Base Camp and Research Station, the Co-operative Management Board, the kANGIDLUASuk Student Program, Parks Canada research projects, etc.

For more information on the unique partnerships Parks Canada has fostered at TMNP, please visit: <http://www.pc.gc.ca/eng/pn-np/nl/torngats/plan.aspx>



## 6.3 Sharing the Inuit Story

In partnership with Inuit from Labrador and Nunavik, Parks Canada is committed to making TMNP accessible and safe for people from all over the world, inviting visitors to share stories and experiences with the Inuit who have lived here for centuries. At TMNP, visitors and locals alike find unexpected connections to one another and in their life experiences, coming together on common ground to discover shared joys and sorrows by participating in excursions and experiences in TMNP organized by Park Canada and its Inuit partners.



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## 7.0 CREATIVE APPROACH

In reviewing Bidder's proposals, the evaluation team will look for creative approaches that clearly reflect the objectives, themes, and messages outlined in Sections 5 and 6 above and that successfully communicate the ways in which the production will elicit deep emotional responses in viewers. Proposals submitted should clearly explain how their creative approaches will address the emotional objectives outlined in the SOW to reach viewers on an emotional/ visceral level, and how/why viewers will be inspired to respond to the production emotionally. Furthermore, proposals should clearly illustrate Bidders' familiarity with TMNP and Northern Labrador in general to give the evaluation team a clear sense of the Bidder's familiarity with, and understanding of, the place and the culture.

### 7.1 Possible Creative Elements

Some possible story elements and creative approaches have been proposed by TMNP as starting points for the Contractor to consider during storyline development. These are included here for reference only, and are not mandatory elements.

- Archival still and moving images should be incorporated to convey historical land use, also the descriptions of archaeological sites and artifacts in the park could be used to tell stories – traces of ancient times and people
- Narrator(s) should be Inuit –all versions of video should be narrated by Inuit (English, French, Inuktitut versions)
- Storyline could represent the “everyday life” of Inuit in TMNP – it is a special place with enormous significance, but it is also home – a familiar place
- Soundtrack should be Inuit-inspired – drums, throat-singing, ideally using local talent from Nunatsiavut and Nunavik
- The seasonal movement of animals and people could serve as the underlying framework for the production, communicated visually through evocative footage, pacing, editing, and musical and voice-over soundtrack.
- Production should include footage to illustrate the spectacular natural features of this special place. These features shall include, but are not limited to: mountains and fjords, geology, flora and fauna, land, sea and sky.
- Lasting impression on viewer should be one of reverence and awe, deep emotional connections

### 7.2 Artistic Direction and Inspirations

Artistically, some directions preferred by the TMNP Video Project Team include:

Newfoundland and Labrador “Ancient Land” commercial:

<http://www.youtube.com/watch?v=QHNFsN7rqSY>

Travel Alberta “Remember to Breathe” commercials:

<http://www.youtube.com/watch?v=ThFCg0tBDck>

Appropriate cultural messaging examples:

Torngat Mountains National Park: An Inuit Homeland

<http://www.youtube.com/watch?v=-9DmQbEgIYk>

kAMAJIk: Canada's Greatest Summer Job

<http://www.youtube.com/watch?v=DyusjK06g1g>

Welcome to Nunavut

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<http://www.youtube.com/watch?v=oyXOWOkjYKM>

Links to other videos about TMNP that we like:

Northwords Trailer

<http://vimeo.com/41991259>

Science in the Inuit Homeland of Torngat Mountains National Park

[http://www.youtube.com/watch?v=s\\_8nbNLmJa8](http://www.youtube.com/watch?v=s_8nbNLmJa8)

The KANGIDLUASUK Student Program

<http://www.youtube.com/watch?v=FQY6BjB3qPQ>

Students on Ice

<http://www.youtube.com/watch?v=cybFFCBEUy8>

[http://www.youtube.com/watch?v=ME2ABA\\_tUBU](http://www.youtube.com/watch?v=ME2ABA_tUBU)

Examples of productions that are **NOT** what we are looking for:

- Authoritative factual voice-over:

A Park for All Seasons: Torngat Mountains National Park

<http://www.youtube.com/watch?v=9UedD4DUSn0>

Torngat Mountains National Park, Destination Labrador

<http://www.youtube.com/watch?v=LMoptquvMJA>

- Traditional travel-style video with a host:

Travel the Icefields Parkway from Jasper to Lake Louise

<http://www.youtube.com/watch?v=RvAzjmkidQc>

- A video with only scenic shots, without people or a compelling storyline:

Winter in the Torngat Mountains

<http://www.youtube.com/watch?v=FVLmL9Aqi7o>

Torngat Mountains Compilation

<http://www.youtube.com/watch?v=fW47f48VpYo>

- Overly dramatic story-telling:

Polar Bear Cubs Out on the Arctic Ice – BBC Planet Earth

<http://www.youtube.com/watch?v=RXb9kOO8Lzs>

## 8.0 PROJECT RESOURCES

### 8.1 Research Material

Parks Canada will provide the Contractor with a Resource Package for use in the development of the video. This package will include, but is not limited to: preliminary bibliography of key resources, content materials, images, documents etc.

The Contractor will be the lead on the research necessary for the development of the content and storyline. Parks Canada will provide assistance in this area where feasible, and will have a specialist on staff to provide content assistance. Parks Canada will support the Contractor in their research by providing access to key staff and specialists and facilitating relationships with other stakeholders.

## **8.2 Stock and Original Footage – Video and Photography**

All footage for this production will be supplied to the Contractor by Parks Canada. Parks Canada manages a national collection with several hundred hours of HD stock footage, and will provide the Contractor with access to this collection in a managed database format in order to select shots suitable for the production. Parks Canada and the Contractor shall work together to identify appropriate archival still and moving images and Parks Canada will obtain the rights and releases required to include these images and footage in the production. As required, Parks Canada will source other stock footage of TMNP for the production, in consultation with the Contractor.

The links to online videos featuring TMNP that are provided in Section 7.2 of this document (both those illustrating creative approaches we like and don't like) will give Bidders an accurate sense of the variety and type of stock footage that will be made available to them for this production.

Furthermore, over the past year, Parks Canada has developed extensive shot lists and shot footage in both winter and summer intended for use in this specific production. The Contractor shall work together with Parks Canada to review this recent footage and identify any further required footage for the final production. Further shooting will be completed by Parks Canada, if required.

The Contractor shall work together with the Project Authority to ensure that all footage supplied by Parks Canada is consistent in quality and style to match the requirements of the final production.

## **8.3 Narrators**

It is unlikely that any footage supplied by Parks Canada including on-screen acting/interviews will be incorporated in the final production, and we anticipate that voice-over narration will be used as the primary method to deliver the script. Parks Canada will provide a list of possible Inuit from Nunatsiavut and Nunavik who may fulfill voice-over narrator roles. Parks Canada will help the Contractor to contact and co-ordinate any regional talent.

# **9.0 PROJECT OUTPUTS**

## **9.1 Theatre Video**

The Contractor will be required to produce an approximately 10-14 minute High Definition (HD) video for primary use at the Cultural Centre. The production will be shown on a regular basis in the newly constructed theatre with a capacity of 90 persons. The production will typically be displayed using high-definition front projection onto a single large screen.

## **9.2 Online Video**

Parks Canada would like to offer this video to people from around the world interested in TMNP and Northern Labrador, and intends to post the video on the Parks Canada website and other online platforms such as YouTube.

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### 9.3 Promotional Video Product

The video may also be given to Parks Canada's visitors, partners, and stakeholders as a promotional product.

### 9.4 Other uses

Parks Canada may also use the production in other areas, including but not limited to the following:

- Shown at other Parks Canada information/visitor reception centers;
- Displayed in locations where interpretive programs are delivered away from Parks Canada information/visitor reception centers;
- Displayed at/in communities, meetings, trade shows, conferences/seminars, and schools/education centers (including all domestic and international locations) in both public and private settings;
- Still and moving images from the product may be utilized in other Parks Canada Agency media/publication projects.

## 10.0 PROJECT EXPECTATIONS

### 10.1 Languages

The working language for this project is English. All correspondence with the Project Authority, the Project Team and stakeholders will be in English. All initial drafts of script must be provided in English for review.

Parks Canada is subject to Canada's Official Languages Act and as such, must provide equivalent service in both English and French. This can be achieved by productions having separate English and French versions. As TMNP lies within traditional lands of the Inuit of Labrador and Nunavik, this production will also be required in Inuktitut. In all cases, the imagery, quality, content and information presented must be equivalent.

Parks Canada will require a total of six language versions of the same production: one "clean" version each in English, French and Inuktitut, where all text on-screen will appear in the language of the narration; one version in Inuktitut with English sub-titles; one version in Inuktitut with French sub-titles; and one version in Inuktitut with all on-screen text appearing in the syllabics used by Nunavik Inuit.

Under the supervision of Parks Canada, the Contractor will be responsible for the adaptation and translation of all content, scripts and text from English to French, Inuktitut and syllabics. Parks Canada will make recommendations to the Contractor for translation and adaptation, and will review and approve all translations before recording begins. Voice-over narrators will be jointly chosen by the Contractor and Parks Canada. The Contractor, in consultation with Parks Canada, will assume responsibility for the coordination of recording voice-over narration in all three languages, but Parks Canada will provide French and Inuktitut speakers to oversee the recording sessions to ensure quality.

### 10.2 Shelf Life

Parks Canada expects to use the production for 10-15 years.

## 11.0 PRODUCTS AND SERVICES REQUIRED

The Contractor will be required to produce one original High Definition (HD) video approximately 10-14 minutes in length. The video will primarily be shown at the Cultural Centre in Nain, Nunatsiavut.

The project will involve the development of treatments, storyboards, and an English script for this production based on the direction provided in this SOW and through consultation with the Project Authority and the Project Team. It requires final production of the video in English, French, and Inuktitut, including editing footage supplied by Parks Canada, laying down audio recordings and soundtrack, and delivery to Parks Canada in the formats indicated herein.

Required services to include but not limited to:

- a) Selection of scriptwriter(s), director(s), and editor(s) to work on the production.
- b) Adaptation of concepts as per Project Authority's request.
- c) Leading the pre-production and post-production process with input and approval from the Project Authority.
- d) Development of detailed project timelines and milestones over project period to final delivery.
- e) Providing advice and consultation regarding length of video, as well as other distribution possibilities.
- f) Conducting necessary research to support story development and treatment outlines, as well as script development; Parks Canada will provide access to content experts and other resources to facilitate this process.
- g) Reviewing existing footage and researching other footage if necessary; Parks Canada will provide access to footage already in its possession to facilitate this process.
- h) Development of storyboards and delivery of preliminary creative treatment to Project Authority.
- i) Preparation and delivery of draft and final scripts in English.
- j) Co-ordination of translation of final approved English script to French and Inuktitut, in consultation with Parks Canada.
- k) Creation and/or sourcing of computer graphics, graphic animation, original artwork and any on-screen text, as required.
- l) Coordinating the voice-over recording process in consultation with Parks Canada.
- m) Researching culturally-appropriate regionally-specific music for video production in consultation with Project Authority.
- n) Where work is performed by sub-Contractors, managing and ensuring quality control of sub-Contractor's work.
- o) Providing rough-cuts of the video production in Windows Media Player (WMV) or another agreed-upon format to the Project Authority.
- p) Delivery of an off-line edit for approval.
- q) Delivery of an on-line edit of all versions.
- r) Provide a finished video to the Project Authority in the appropriate formats indicated in this RFP.
- s) Deliver all products to Project Authority according to timelines approved in project schedule.

The design and content of the products must be developed in consultation with the Project Authority team. Frequent communication in person or by phone, fax, email, or other remote forms of correspondence will prevent unnecessary surprises and misunderstandings, thereby avoiding unnecessary project delays and redundancy of effort.

NOTE: All "studio" service fees incurred to support the development of materials are to be included within the productions services category as identified above, and are the sole responsibility of the Contractor. These include: studio time, file retrieval, music rights, burning CDs, upload to extranet, storyboards, etc.

## 12.0 INSPECTION AND ACCEPTANCE MILESTONES

Approvals by Parks Canada will be required at the following production stages prior to the Contractor proceeding to the next stage. The inspection and acceptance milestones may not follow this exact sequence and can be modified to suit the project needs if agreed upon by the Project Authority.



- 
- a) Project Schedule
  - b) Treatment and concept
  - c) Storyboards
  - d) Draft English Script
  - e) Final English Script
  - f) Draft French and Inuktitut script translations
  - g) Final French and Inuktitut scripts
  - h) Selection of stock footage/still imagery
  - i) Selection, as applicable, of visual insert material, including computer animation and generated graphics, titles, and credits (in all language versions)
  - j) Selection of talent
  - k) Off-line edits (rough cuts)
  - l) Music and sound effects
  - m) Final Program Design
  - n) On-line edits (fine cuts)
  - o) Edit Masters, Dubbing Masters
  - p) Completed Production binder
  - q) Final versions of all programs in formats described in the Deliverables section
  - r) All remaining deliverables including written releases for talent, narrators and original music and effects releases

### 13.0 MEETINGS AND CONSULTATIONS

#### 13.1 Meetings

At **minimum**, the Contractor must meet with the Project Authority on six (6) occasions during the term of the Contract, as follows:

- a. Start-up meeting upon award of Contract; (in person)
- b. Meeting to discuss draft creative treatments and message delivery;
- c. Meeting to discuss draft English script;
- d. Meeting to review off-line edits; (in person)
- e. Meeting with Project Authority to discuss evaluation of off-line edit from feedback group;
- f. Meeting to review on-line edits; (in person)

Meeting dates must be clearly identified in the Work Schedule outlined in the Bidder's proposal, and must reflect the milestones identified in this SOW. Meeting dates must be flexible and open to negotiation between the Project Authority and the Contractor.

Except where indicated, meetings may be conducted by teleconference or video conference or in person in Halifax, Nova Scotia.

Should the Project Authority require additional in-person meetings during the performance of the Contract, the Contractor shall meet with the Project Authority at the venue most appropriate to the purpose of the meeting. Should the Contractor be required to travel for such a meeting, the Contractor will be reimbursed for all travel expenses incurred, according to Treasury Board Policies and Rates.

Should additional in-person meetings be required as a result of the Contractor's performance, the Contractor will be responsible for their own travel costs.

Alternative communication methods (i.e. teleconference, email) shall be used wherever possible to discuss project status, review deliverables, and cover off any other requirements.

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## 13.2 Consultations

In order to provide for Parks Canada's public consultation and evaluation requirements, consultations will be held in Nunatsiavut and Nunavik during the development of the audio-visual production. The consultation group will be composed of local stakeholders and partners, including members of the Cooperative Management Board. Parks Canada will assume responsibility for contacting stakeholders and for arranging the consultations. Consultations will be initiated throughout the development of the production, but will likely occur for the first time after the delivery of the final script and storyboards. Further consultation sessions may present the translated scripts, the recommended soundtrack, and the Off-Line Edits, both rough and fine cuts.

The Contractor is not required to attend these consultation sessions but must provide the Project Authority with appropriate materials to present the project for evaluation and feedback. All feedback registered during these consultations must be considered by the Contractor and Parks Canada during the development of the final production.

## 14.0 OTHER RESPONSIBILITIES

This section outlines the responsibilities of both the Contractor and Parks Canada for the duration of the project.

### 14.1 Contractor's Responsibilities

For the duration of the Contract, the Contractor's responsibilities are to:

1. Be familiar with Parks Canada's corporate mandate, policies and guidelines that relate to the Project;
2. Work closely with Parks Canada, Parks Canada's Project Authority, Project Team, and stakeholders in an effective and collegial manner, to maintain a productive working relationship;
3. Advise Parks Canada in a timely manner of any delays or setbacks that may affect the production schedule;
4. Respond to queries and concerns from Parks Canada in a timely and respectful manner;
5. Provide Parks Canada with updated project schedules upon request;
6. Provide all facilities, technical expertise and materials required to deliver this Contract;
7. Develop a program treatment, storyboards, script and complete final product, in consultation with Parks Canada and Project Team;
8. In consultation with Parks Canada, arrange for translation of final English script and all on-screen texts into French, Inuktitut, and syllabics, as required;
9. In consultation with Parks Canada, coordinate interviews as required;
10. In consultation with Parks Canada, contact, coordinate and hire any necessary on-screen and off-screen talent;
11. Gather all model, talent, or other relevant releases;
12. In consultation with Parks Canada, co-ordinate and supervise voice recordings;
13. Arrange, in co-operation with Parks Canada, such meetings and screenings as are required to obtain the approval of Parks Canada for all production stages as described above;
14. Provide Parks Canada with appropriate materials to present the project for evaluation and feedback during consultation sessions;
15. Pay all shipping expenses required to complete the production;
16. Provide, as necessary or upon request, professional and technical advice and support to Parks Canada, its Project Team or its stakeholders; and
17. Ensure that all materials loaned to the Contractor by Parks Canada are securely stored on its premises under suitable environmental conditions, and are returned to Parks Canada properly identified and packaged upon completion of the Work.



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## 14.2 Client's Responsibilities

For the duration of the Contract, Parks Canada's responsibilities are to:

1. Work closely with the Contractor and the Contractor's Project Team in an effective and collegial manner to maintain a productive working relationship;
2. Advise the Contractor in a timely manner of any delays or setbacks that may affect the schedule of development, production and delivery;
3. Respond to queries and concerns from the Contractor in a timely and respectful manner;
4. Work in collaboration with the Contractor on the development of the program treatment, development of script and completion of final product;
5. Arrange for meeting facilities for any meetings at Parks Canada locations;
6. Make every effort to provide the Contractor with required information, documents, and materials in a timely manner;
7. Review and provide feedback, direction and approvals in a timely matter;
8. Provide functional support and technical guidance and direction to the Contractor in areas of audience information, Parks Canada messages and content, historical information, etc.;
9. Provide access to Parks Canada's national footage and image collections;
10. Provide the Contractor with all footage;
11. Research and obtain all audio and visual resources necessary for the effective completion of the production (stock footage, etc.) and obtain all necessary rights to reproduction of resources;
12. Organize and co-ordinate consultation sessions with selected stakeholders and partners;
13. Secure documentation of all rights clearances for stock footage and still images, archival material, photos, etc. used in the production.

## 15.0 RELATIONSHIPS AND COMMUNICATIONS

It is imperative that the Contractor collaborate with the Project Authority in all stages of project development, to ensure effective delivery of each stage of the work. The Contractor will provide progress reports by email to the Project Authority on a regular/weekly basis, which will identify the work that has been performed, by whom and the total amount of hours worked.

The Project Authority will ensure that the Contract is delivered and completed on time and on budget, according to the Contractor's Proposal, and will certify that the work is of acceptable quality.

Based on the Project's estimated completion date, the Contractor will be responsible to adhere to a Schedule of Work, which must have the approval of the Project Authority before commencement of work.

### 15.1 Project Authority

The Project Authority will represent Parks Canada and its Contracting Authority. The Project Authority will be the Contractor's primary contact for this project. All issues and communications pertaining to contract performance shall be directed to this person. The Project Authority will be named upon contract award.

### 15.2 Parks Canada's Project Team

The Project Team will be comprised of the Project Authority, TMNP staff and Parks Canada staff, content specialists, and representatives for Labrador and Nunavik Inuit. This team will be led by the Project Authority and will provide advice and feedback on content, creative approach, and other requirements as appropriate.

This team will also include a Parks Canada film and video specialist who can be consulted for technical advice and direction.

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The Project Authority shall act as liaison between the Contractor and the Project Team.

### 15.3 Other contacts

The Contractor may at times be required to consult with particular project stakeholders and specialists, e.g. Parks Canada staff, contractors and partners. Names and contact information of these individuals will be provided by the Project Authority if and when the need arises.

### 15.4 Approvals and authority

The work shall be considered complete when it is accepted, in writing, by the Project Authority, after revisions following internal review processes at Parks Canada.

## 16.0 DELIVERABLES

All conditions and items listed herein as well as the completed Production Information Sheet must be fulfilled, received and accepted by the Project Authority before final payment is made. These include:

One (1) HD master (See note below) for each language version of the video (HDCAM 1080p29.97 DF);

Two (2) Hard Drive Masters containing all of the media managed files used in the production of the video (see Hard Drive Specifications below), containing:

- all video footage used;
- all computer-generated graphics, raw graphic files, and camera-ready artwork;
- all audio components, including music, sound effects and recorded narration;
- Final "as produced" scripts in English, French and Inuktitut;
- Text-based EDL/XML file corresponding to original media;
- Final native project file from editing software. Please specify software make, model, and version number;
- Consolidated media files (media managed);
- Electronic copies of all rights and releases to all production materials;
- One (1) Digital Dub (for each language) of the final production, in either Apple Pro Res 422, 1920 x 1080, at 29.97 fps or DVCPRO HD – 1080p 60 format, including bars & tone and rendered with no dependencies;
- One (1) Digital Dub (for each language) of the final production in the format to be used for playback, if different from above. The format for playback will not be finalized until the AV design program is completed.

Three (3) Chaptered DVD copies containing all language versions of the A/V production.

Three (3) Chaptered Blu-ray copies containing all language versions of the A/V production.

One (1) Production Binder, containing:

- Final "as produced" scripts in English, French and Inuktitut;
- Original signed copies of all rights and releases to all production materials;
- Shipping List of Deliverables;
- Production Information Sheet.

#### Hard Drive Specifications:

Each master must be in its own folder. Project files cannot contain more than one master. Consolidated media must only be used for its respective master. Cross-linking media to other masters is not allowed.

File naming for project folders/files should be as descriptive as possible, and needs to include the language version. Full names are preferred, but acronyms and abbreviations are acceptable.

Folder and File Layout (for each video master)

1. Master 1 Folder
2. Master 1 Project File
3. Master 1 EDL/XML File
4. Master 1 Flattened QuickTime File
5. Master 1 Media Managed Folder
  - a) All Video/Audio Primary Elements (Camera originals, stock footage, graphics, narration, music, audio mix, etc.)
  - b) All Video/Audio Secondary Elements (After Effects, Motion Graphics, etc.)
6. Master 1 Production Binder containing electronic files for:
  - a) PWGSC Original Contract and Amendments
  - b) Shipping List
  - c) Production Information Sheet
  - d) Final Recorded Scripts
  - e) Any relevant correspondence

The hard drives will become the property of Parks Canada.  
All deliverables are to be submitted to the Project Authority for approval.

## **17.0 SPECIFICATIONS AND STANDARDS**

### **17.1 Delivery of materials**

All materials delivered by the Contractor shall become the property of Parks Canada. The Agency shall have full rights to duplicate, use and disclosed in any manner for the purposes of the Government of Canada.

## **18.0 PARKS CANADA BRANDING AND FIP IDENTITY**

When developing concepts and materials, the Contractor must:

Ensure that materials are Federal Identity Program (FIP) compliant, are culturally appropriate, and follow Parks Canada branding standards. Branding Guidelines will be provided by the Project Authority.

## **19.0 CHANGE MANAGEMENT PROCEDURES**

Any changes to the proposed project will require the approval of both parties. No amendment of the contract or waiver of any of the terms and provisions shall be deemed valid unless effected by a written amendment.

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## **20.0 PROJECT TIMING**

The project will begin immediately on the date of the award of the contract, anticipated to be in December 2014. The project will conclude in June 2015.

A complete schedule of work and timeline including script development, production and editing will be determined in consultation with the Contractor.

All final deliverables should be delivered by June 30, 2015.

Contract expiry date: July 24, 2015.

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## ANNEX "B"

### BASIS OF PAYMENT

All rates are to be in Canadian dollars, GST/HST extra, FOB destination. The following costing related terms and conditions will apply to the resulting contract.

#### B.1 PROFESSIONAL SERVICES

The rates charged for professional services are all-inclusive. They include the cost of labour, fringe benefits, general and administrative expenses, time in transit, overhead, profit and the like, excepting only GST and HST if applicable.

For the purposes of the Contract, "time in transit" is defined as the length of time (in 30 minute increments) that is required for the Contractor to travel from the Contractor's facilities to the final destination (or vice versa). The means of transportation selected must be in accordance with the Treasury Board Travel Directive. Time in transit (excepting local travel and unless otherwise specifically provided for in the Contract) is subject to verification by and the approval of the Client. Reasonable rest periods will be permitted at the discretion of the Client. Where it is deemed that the Contractor may charge professional services fees for time in transit, the Contractor will only be paid for the actual time in transit as defined above, including reasonable rest periods.

The Contractor is subject to the Applicable Laws as outlined in article 10 (Applicable Laws) of the Contract. As such, the Contractor, is responsible for ensuring adherence to these Laws, including any applicable Labour Laws. The rates charged by the Contractor reflect this responsibility and Canada will not be subject to additional charges not expressly laid out herein.

#### B.2 DIRECT EXPENSES

Direct expenses include any expenses directly incurred by the Contractor during the performance of the Work or for the purpose of the project, relating to the purchase or rental of materials, equipment, supplies, or other required items.

All expenses, general and administrative, normally incurred in providing the services (i.e. word processing; non-project specific reports, photocopying, courier and telephone charges; local travel and the like) are to be included in the rates for professional services identified herein, and will not be permitted as direct expenses under the Contract.

Direct expenses will be charged at net cost with no allowance for mark-up unless multiple payments are not permitted by the Client or the Contractor is expected to "carry" the cost of the direct expense(s) to the end of the Contract Period. In these cases, direct expenses may be charged at net cost with **up to a 10% mark-up** to cover carrying charges.

#### B.3 SUBCONTRACTING

Subcontracted items include any expenses incurred during the performance of the Work or for the purpose of the project for which a separate contract exists between the Contractor and the person or firm providing the goods /services.

All subcontracted requirements will be provided at net cost with **up to a 10% mark-up**. Invoices from the Contractor to Canada must be accompanied by copies of invoices from the subcontractors. Invoices from second-tier subcontractors (the subcontractors of the Contractor's subcontractors) are not required under the Contract.

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For each subcontracted service over \$25,000 (taxes included) the Contractor will obtain competitive bids from no fewer than three (3) outside subcontractors. The Contractor must provide to the Contracting Authority and the Project Authority, the names of the subcontractors who submitted bids, the total amount of each bid obtained, the selection criteria and results.

#### **B.4 TRAVEL AND LIVING EXPENSES**

The Contractor will be reimbursed its authorized travel and living expenses reasonably and properly incurred in the performance of the Work, at cost, without any allowance for profit and/or administrative overhead, in accordance with the meal, private vehicle and incidental expenses provided in Appendices B, C and D of the National Joint Council Travel Directive and with the other provisions of the directive referring to "travellers", rather than those referring to "employees".

With respect to Modules 2, 3, and 4 of the Directive, meals will be reimbursed based on receipts up to a maximum of the daily allowances specified in Appendix C or D of the Directive, as applicable. If receipts are unavailable, the Contractor may sign a Declaration in order to receive reimbursement.

Note: Contractor is not an employee of Canada and as such, is not eligible for any Government of Canada employee benefits as they pertain to the National Joint Council Travel Directive, or otherwise.

All travel must have the prior written authorization of the Project Authority.

All payments are subject to Government Audit.

## ANNEX "C"

### INSURANCE REQUIREMENTS

#### C.1 COMMERCIAL GENERAL LIABILITY INSURANCE

1. The Contractor must obtain Commercial General Liability Insurance, and maintain it in force throughout the duration of the Contract, in an amount usual for a contract of this nature, but for not less than \$2,000,000 per accident or occurrence and in the annual aggregate.
2. The Commercial General Liability policy must include the following:
  - a. Additional Insured: Canada is added as an additional insured, but only with respect to liability arising out of the Contractor's performance of the Contract. The interest of Canada should read as follows: Canada, as represented by Public Works and Government Services Canada.
  - b. Bodily Injury and Property Damage to third parties arising out of the operations of the Contractor.
  - c. Products and Completed Operations: Coverage for bodily injury or property damage arising out of goods or products manufactured, sold, handled, or distributed by the Contractor and/or arising out of operations that have been completed by the Contractor.
  - d. Personal Injury: While not limited to, the coverage must include Violation of Privacy, Libel and Slander, False Arrest, Detention or Imprisonment and Defamation of Character.
  - e. Cross Liability/Separation of Insureds: Without increasing the limit of liability, the policy must protect all insured parties to the full extent of coverage provided. Further, the policy must apply to each Insured in the same manner and to the same extent as if a separate policy had been issued to each.
  - f. Blanket Contractual Liability: The policy must, on a blanket basis or by specific reference to the Contract, extend to assumed liabilities with respect to contractual provisions.
  - g. Employees and, if applicable, Volunteers must be included as Additional Insured.
  - h. Employers' Liability (or confirmation that all employees are covered by Worker's compensation (WSIB) or similar program)
  - i. Broad Form Property Damage including Completed Operations: Expands the Property Damage coverage to include certain losses that would otherwise be excluded by the standard care, custody or control exclusion found in a standard policy.
  - j. Notice of Cancellation: The Insurer will endeavour to provide the Contracting Authority thirty (30) days written notice of policy cancellation.
  - k. If the policy is written on a claims-made basis, coverage must be in place for a period of at least 12 months after the completion or termination of the Contract.
  - l. Owners' or Contractors' Protective Liability: Covers the damages that the Contractor becomes legally obligated to pay arising out of the operations of a subcontractor.
  - m. Non-Owned Automobile Liability - Coverage for suits against the Contractor resulting from the use of hired or non-owned vehicles.
  - n. Advertising Injury: While not limited to, the endorsement must include coverage piracy or misappropriation of ideas, or infringement of copyright, trademark, title or slogan.
  - o. Litigation Rights: Pursuant to subsection 5(d) of the [Department of Justice Act](#), S.C. 1993, c. J-2, s.1, if a suit is instituted for or against Canada which the Insurer would, but for this clause, have the right to pursue or defend on behalf of Canada as an Additional Named Insured under the insurance policy, the Insurer must promptly contact the Attorney General of Canada to agree on the legal strategies by sending a letter, by registered mail or by courier, with an acknowledgement of receipt.

**For the province of Quebec, send to:**

*Director Business Law Directorate,  
Quebec Regional Office (Ottawa),*

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*Department of Justice,  
284 Wellington Street, Room SAT-6042,  
Ottawa, Ontario, K1A 0H8*  
**For other provinces and territories, send to:**  
*Senior General Counsel,  
Civil Litigation Section,  
Department of Justice  
234 Wellington Street, East Tower  
Ottawa, Ontario K1A 0H8*

A copy of the letter must be sent to the Contracting Authority. Canada reserves the right to co-defend any action brought against Canada. All expenses incurred by Canada to co-defend such actions will be at Canada's expense. If Canada decides to co-defend any action brought against it, and Canada does not agree to a proposed settlement agreed to by the Contractor's insurer and the plaintiff(s) that would result in the settlement or dismissal of the action against Canada, then Canada will be responsible to the Contractor's insurer for any difference between the proposed settlement amount and the amount finally awarded or paid to the plaintiffs (inclusive of costs and interest) on behalf of Canada.



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**ANNEX "D"**

**EVALUATION GRID**

EVALUATION SUMMARY	
MANDATORY REQUIREMENTS: <input type="checkbox"/> MET <input type="checkbox"/> NOT MET	
Mandatories Checked by:	Date:
RATED REQUIREMENTS	SCORE ACHIEVED
R.1 CREATIVE APPROACH AND TECHNICAL METHODOLOGY	____/ 70 points
R.2 PROJECT MANAGEMENT APPROACH	____/ 30 points
R.3 FINANCIAL PROPOSAL	____/ 20 points
OVERALL TOTAL	____/ 120 points
Overall Comments:	

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**EVALUATION TEAM SIGNATURES:**

\_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ Date: \_\_\_\_\_

**NOTE TO EVALUATORS:** This evaluation grid contains the basic criteria. This grid must be used in conjunction with the RFP document to ensure the evaluation is being conducted strictly in accordance with the published criteria.

## 1.1 TECHNICAL EVALUATION

### 1.1.1 MANDATORY REQUIREMENTS

Evaluation Criteria	Met	Not met
<b>M.1 FINANCIAL PROPOSAL</b>		
The Bidder MUST submit a financial proposal with a firm price not exceeding <b>\$125,000.00</b> (Goods and Services Tax or Harmonized Sales Tax extra, as appropriate). The maximum amount includes travel expenses.		
<b>Comments:</b>		

Evaluation Criteria	Met	Not Met
<b>M.2 EXPERIENCE OF THE FIRM – AUDIO-VISUAL PRODUCTION SERVICES PROJECTS</b>		
The Bidder must provide project descriptions for three (3) audio-visual production services projects for which the Bidder was under contract to provide audio-visual production services similar in scope to the requirement described in Annex “A” Statement of Work.		
The audio-visual production services projects described must demonstrate the experience of the Bidder. Projects submitted where the work was performed by one (1) or more of the Bidders resources on behalf of another firm will not be accepted.		
At least one (1) of the projects submitted for evaluation must have been completed: <ul style="list-style-type: none"> <li>where the client, target audience, or subject matter was Inuit</li> </ul>		
<b>Project Sample #1:</b> For <u>each</u> project submitted: <ol style="list-style-type: none"> <li>The project start date must have been after January 1, 2009;</li> <li>The project location must have been in Canada;</li> <li>The total value of the project must have been at least \$100,000 (excluding applicable taxes);</li> <li>All of the following audio-visual production services must have been provided by the Bidder as part of the contract: development of treatments, storyboards and scripts; editing of footage, sound track editing and mixing.</li> </ol> <p>The Bidder must provide the following information for <u>each</u> of the three (3) audio-visual production services project samples submitted:</p> <ol style="list-style-type: none"> <li>Name of the project;</li> <li>Client (Department/firm, etc);</li> <li>Client contact;</li> <li>Description of the project;</li> <li>Project start date; (Month, Year)</li> <li>Project location;</li> <li>The total value of the project (excluding applicable taxes);</li> <li>Profile of target audience and communication objectives of the project; and</li> <li>List of audio-visual production services provided by the bidder.</li> </ol> <p>The Bidder must provide a letter of reference for <u>each</u> audio-visual production project</p>		

sample submitted. Each letter of reference must be from the client for the audio-visual production project sample submitted and must be addressed to the Bidder.		
<p><u>Project Sample #2:</u>          For <u>each</u> project submitted:</p> <ol style="list-style-type: none"> <li>1) The project start date must have been after January 1, 2009;</li> <li>2) The project location must have been in Canada;</li> <li>3) The total value of the project must have been at least \$100,000 (excluding applicable taxes);</li> <li>4) All of the following audio-visual production services must have been provided by the Bidder as part of the contract: development of treatments, storyboards and scripts; editing of footage, sound track editing and mixing.</li> </ol> <p>The Bidder must provide the following information for <u>each</u> of the three (3) audio-visual production services project samples submitted:</p> <ol style="list-style-type: none"> <li>a) Name of the project;</li> <li>b) Client (Department/firm, etc);</li> <li>c) Client contact;</li> <li>d) Description of the project;</li> <li>e) Project start date; (Month, Year)</li> <li>f) Project location;</li> <li>g) The total value of the project (excluding applicable taxes);</li> <li>h) Profile of target audience and communication objectives of the project; and</li> <li>i) List of audio-visual production services provided by the bidder.</li> </ol> <p>The Bidder must provide a letter of reference for <u>each</u> audio-visual production project sample submitted. Each letter of reference must be from the client for the audio-visual production project sample submitted and must be addressed to the Bidder.</p>		

<p><b>Event Management Project Sample #3:</b>          For <u>each</u> project submitted:</p> <ol style="list-style-type: none"> <li>1) The project start date must have been after January 1, 2009;</li> <li>2) The project location must have been in Canada;</li> <li>3) The total value of the project must have been at least \$100,000 (excluding applicable taxes);</li> <li>4) All of the following audio-visual production services must have been provided by the Bidder as part of the contract: development of treatments, storyboards and scripts; editing of footage, sound track editing and mixing.</li> </ol> <p>The Bidder must provide the following information for <u>each</u> of the three (3) audio-visual production services project samples submitted:</p> <ol style="list-style-type: none"> <li>a) Name of the project;</li> <li>b) Client (Department/firm, etc);</li> <li>c) Client contact;</li> <li>d) Description of the project;</li> <li>e) Project start date; (Month, Year)</li> <li>f) Project location;</li> <li>g) The total value of the project (excluding applicable taxes);</li> <li>h) Profile of target audience and communication objectives of the project; and</li> <li>i) List of audio-visual production services provided by the bidder.</li> </ol> <p>The Bidder must provide a letter of reference for <u>each</u> audio-visual production project sample submitted. Each letter of reference must be from the client for the audio-visual production project sample submitted and must be addressed to the Bidder.</p>		
<p><b>Comments:</b></p>		

**FAILURE TO PROVIDE DETAILED INFORMATION FOR ANY OF THE ABOVE MAY RESULT IN THE PROPOSAL BEING DEEMED NON-RESPONSIVE. BIDS NOT MEETING THE ALL THE MANDATORY REQUIREMENTS WILL BE GIVEN NO FURTHER CONSIDERATION.**

## 1.1.2 RATED TECHNICAL CRITERIA

Proposals will be evaluated and scored in accordance with specific evaluation criteria as detailed in this section. To be considered compliant, bidders must obtain the required minimum of 70 percent of the points for each rated criteria and an overall passing mark of 84 points. The rating is performed on a scale of **120 points**. Proposals scoring less than 70 percent in one of these criterion will not be given further consideration.: *Percentage factors will be the basis used to allocate points for all rated requirements. The number of points will be calculated depending on the total value given for each criterion. For example, if we give 0.7 as a score for R.1.1 (35 points X 0.7 = 24.5 points), this is equal to 70% of the total value given for that criterion. We cannot deviate from the established scoring grid. For example, we could not give a score of 0.75 (75%). We would have to choose between a 0.7 or a 0.8 (70% or 80%).*

### INSTRUCTIONS TO EVALUATORS

**PLEASE READ THE FOLLOWING CAREFULLY AND IN ITS ENTIRETY PRIOR TO COMMENCING THE EVALUATION OF THE RATED REQUIREMENTS.**

- 1) The following scoring grid will be used for the evaluation of the rated criteria.
- 2) ONLY the Percentage Factors indicated in the table are to be entered into the evaluation grids that follow. In other words, evaluators MUST choose from ONLY the following available Percentage Factors: 1, 0.9, 0.8, 0.7, 0.5, and 0. Factors such as 0.65, 0.85, etc. MUST NOT be used.
- 3) The "Points" and "Total Points" boxes in the grids will be calculated based on the Percentage Factor(s) assigned. Evaluators MUST NOT select a number for "Points" which does not correspond to a Percentage Factor. For example, 3/10 is not an acceptable score as 0.3 is not an available number to choose.

## R.1 CREATIVE APPROACH AND TECHNICAL METHODOLOGY (Maximum 70 points - Minimum 49 points)

R.1 will be evaluated on the following rated criteria:

### R.1.1: Understanding of the scope and challenges of project and degree to which these are addressed. (Maximum 20 points - Minimum 14 points)

*At a minimum, we are looking for: details and examples of how you demonstrate your understanding of the project's scope and challenges; how your understanding of the scope and the challenges are reflected in the approach.*

Understanding of the scope and challenges - Up to a maximum of 20 points			
Assessment of Criteria		Percentage Factor	Points
Criterion for an established minimum acceptable response (percentage factor of 0.7):			/ 20
<p><u>Not acceptable (0)</u>: The information provided was unsuitable or insufficient for a project of this nature.</p> <p><u>Limited (0.5)</u>: Criterion addressed, but not enough information provided and/or the proposal did not demonstrate an understanding of the scope and/or most of the information was transcribed from the Statement of Work (SOW) without providing additional information. Less than established minimum.</p> <p><u>Acceptable (0.7)</u>: <b>This is the established minimum.</b> Acceptable understanding of the project's scope and challenges. The approach outlines challenges of project. Methodology addresses the objectives.</p> <p><u>Good (0.8)</u>: Slightly exceeds the established minimum. Good understanding of the project's scope and challenges. The approach provides a good outline of challenges with some solutions. Methodology stands a good chance of achieving the objectives.</p> <p><u>Very Good (0.9)</u>: Very good understanding of the project's scope and challenges. The approach is good and provides analysis of challenges with solutions. Approach and methodology stands a very good chance of achieving the objectives.</p> <p><u>Outstanding (1)</u>: Outstanding understanding of the project's scope and challenges. The approach is outstanding and provides excellent analysis of challenges with detailed solutions. Approach and methodology will effectively achieve the objectives.</p>			
Comments:			Total Points / 20

**R.1.2: The outline of the proposed production treatment is easy to visualize. (Maximum 50 points - Minimum 35 points)**

*At a minimum, we are looking for: clear visualization of both the structure and the creative approach of the production treatment.*

The outline is easy to visualize - Up to a maximum of 50 points			
Assessment of Criteria		Percentage Factor	Points
Criterion for an established minimum acceptable response (percentage factor of 0.7):			/ 50
<p><u>Not acceptable (0)</u>: The information provided was unsuitable or insufficient for a project of this nature.</p> <p><u>Limited (0.5)</u>: Criterion addressed, but not enough information provided and/or it is unlikely to achieve the goal(s) of the project. Less than established minimum.</p> <p><u>Acceptable (0.7)</u>: <b>This is the established minimum.</b> It is easy to visualize the structure of the story and the creative approach of the production treatment. The overall structure is fine without being perfect. The story idea is average.</p> <p><u>Good (0.8)</u>: Slightly exceeds the established minimum. It is easy to visualize the structure of the story and the creative approach of the treatment. The story idea is good. Content is accurate or mostly accurate.</p> <p><u>Very Good (0.9)</u>: It is very easy to visualize the story and the creative approach of the production treatment. The overall structure holds very well from the beginning to the end. The story idea is strong. Content is accurate or mostly accurate. The look-and-feel of this production is unambiguous and appropriate. A good script may also be provided.</p> <p><u>Outstanding (1)</u>: Visualization of the video is crystal clear throughout and the creative approach of the production treatment. The overall structure holds very well from the beginning to the end. The story idea is very strong. Content is accurate. Other means are used to help visualize the content/look-and-feel of the video such as mock-ups and/or illustrated storyboards. A strong script may also be provided.</p>			
Comments:			Total Points / 50

**Total points allocated for the Rated Criteria R.1: \_\_\_\_\_ / 70 points**



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## **R.2 PROJECT MANAGEMENT APPROACH (Maximum 30 points - Minimum 21 points)**

### **R.2 will be evaluated on the following rated criteria:**

The Bidder should propose a preliminary project management approach that provides flexibility and considers client needs as described in this RFP.

It should reflect how the Bidder proposes to work in collaboration with the Project Manager and Project Team on the development of the treatment and production and outline the key areas that require input from the Client. It should illustrate how the Bidder will ensure that performance, quality, scheduled goals are achieved, and illustrate a detailed work plan and schedule that identifies the significant milestones and deliverables within the development process.

The following criteria will be evaluated:

### **R.2.1 Project Management Approach (Maximum 30 points - Minimum 21 points)**

Provide a detailed description of the proposed project management approach and procedures, schedule controls, risk mitigation, as well as the tools and techniques that will be used to plan, organize, direct and control the Project including the milestones and deliverables. The project management approach should also outline how the Bidder proposes to work in collaboration with the Project Authority to insure sufficient time for review and Government approval process.

#### **Explain why your project plan will ensure smooth delivery of your proposed approach and methodology.**

*At a minimum, we are looking for: Project management approach that provides sufficient details on process, processes for working with the Project Authority, schedule controls, timelines suitable and realistic; risk mitigation, planning tools and techniques that will be put in place and used to plan, organize, direct and control the project.*

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Project Management Approach - Up to a maximum of 30 points			
Assessment of Criteria		Percentage Factor	Points
Criterion for an established minimum acceptable response (percentage factor of 0.7):			/ 30
<p><u>Not acceptable (0)</u>: The information provided was unsuitable or insufficient for the project of this nature.</p> <p><u>Limited (0.5)</u>: Criterion addressed, but not enough information provided. Less than established minimum.</p> <p><u>Acceptable (0.7)</u>: <b>This is the established minimum.</b> Details on process; schedule controls; planning tools techniques are minimal. Good techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provided some mitigation strategies. Timelines are mostly realistic, and include client involvement in plan and approach.</p> <p><u>Good (0.8)</u>: Project management approach has sufficient details on process; schedule controls; planning tools and techniques. Good techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides good mitigation strategies. Timelines are realistic, and include client involvement in plan and approach. Approach for working with Project Authority is good.</p> <p><u>Very Good (0.9)</u>: Project management approach has complete details on process; schedule controls; planning tools and techniques. Very efficient techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides very good mitigation strategies. Timelines are suitable and realistic, and include good level of client involvement in plan and approach. Approach for working with Project Authority is very good.</p> <p><u>Outstanding (1)</u>: Project management approach has the most complete details on process; schedule controls; and planning tools and techniques. Very efficient techniques to be put in place and used to plan, organize, direct and control the project. Correctly identifies risk areas and provides clear and valid mitigation strategies. Timelines are suitable and very realistic while offering flexibility and include excellent client involvement in plan and approach. Approach for working with the Project Authority is flexible.</p>			
Comments:			Total Points / 30

Total points allocated for the Rated Criteria R.2: \_\_\_\_\_ / 30 points

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### **R.3 FINANCIAL PROPOSAL** **(Maximum 20 points - Minimum 14 points)**

#### **R.3 will be evaluated on the following rated criteria:**

The Bidder should submit a detailed pricing proposal (indicating units e.g. days, weeks, hours, dollar rates, etc.) that correlates with the production schedule and resource allocation of the project. The Bidder should also provide sufficient budget details in terms of categories, line items, unit prices/rates, level of effort, with consistent budget structures and breakdown for each production phase.

The Bidder should treat any travel expenses as a separate item. Note that the Bidder's fee should include the travel expenses associated with attending mandatory meetings. Travel costs should be calculated according to Treasury Board Travel Rates and Policies which can be found at the following weblink:

[http://www.tbs-sct.gc.ca/pubs\\_pol/hrpubs/TBM\\_113/c-eng.asp](http://www.tbs-sct.gc.ca/pubs_pol/hrpubs/TBM_113/c-eng.asp)

The Financial Proposal will be evaluated based on the following:

#### **R.3.1 Unit Price Breakdown and Correlation to Project Plan (Maximum 20 points - Minimum 14 points)**

The price should be further broken down into categories and line items for the goods and services required to deliver the completed project **by production phase**. Each line item should indicate the unit prices of hourly, daily or weekly rates as appropriate.

The level of effort for each service and quantity of goods should be clearly indicated **by production phase**. There should be an extended price for each line item: the rate times the level of effort for services or unit price times quantity for goods.

The Bidder should provide sufficient detail in their financial proposal that demonstrates to the Evaluation Team how and where the money is being spent. The financial proposal should correlate and be justifiable in relation to the proposed Project Plan.

*At a minimum, we are looking for: whether sufficient budget details are provided such as where money is allocated and if is appropriate to the project parameters and needs, that the breakdown is clear and easy to understand and correlates well to the project plan, that budget structures/breakdowns are consistent by production phase. In addition, the budget will be assessed on whether or not the Crown is being double charged for a given day when that person wears two hats. (i.e. if one person is proposed to fill two positions). We are also looking for notes that identify assumptions and cost efficiencies.*

Financial Proposal - Up to a maximum of 20 points			
Assessment of Criteria		Percentage Factor	Points
Criterion for an established minimum acceptable response (percentage factor of 0.7):			/ 20
<p><u>Not acceptable (0)</u>: The information provided was unsuitable or insufficient.</p> <p><u>Limited (0.5)</u>: Criterion addressed, but not enough information provided and/or technically not acceptable. Less than established minimum.</p> <p><u>Acceptable (0.7)</u>: <b>This is the established minimum.</b> There is a budget summary page with a breakdown for each product. Enough budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns. Enough details on where money is allocated. Some correlation to project plan. Budget allocations are appropriate in many areas for project needs and parameters, but may have certain issues that are easy to resolve. Assumptions and cost efficiencies not clear.</p> <p><u>Good (0.8)</u>: There is a budget summary page with a breakdown for each product. Sufficient budget details in terms of categories, line items, unit prices/rates, level of effort; with consistent budget structures and breakdowns by production phase. Budget is clear. Sufficient details on where money is allocated. There is good correlation to project plan. Budget allocations are appropriate. Assumptions and cost efficiencies are clear.</p> <p><u>Very Good (0.9)</u>: There is a budget summary page with a breakdown for each product. Complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns by production phase. Budget very clear. Complete details on where money is allocated. There is complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clear and sufficient.</p> <p><u>Outstanding (1)</u>: There is a budget summary page with a breakdown for each product. Most complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns are provided. Budget very clear and easy to understand. Most complete details on where money is allocated. Complete correlation to project plan. Budget allocations are most appropriate for project needs and parameters. Assumptions and cost efficiencies are clear and well planned.</p>			
Comments:			Total Points / 20

Total points allocated for the Rated Criteria R.3: \_\_\_\_\_ / 20 points

Solicitation No. - N° de l'invitation  
 5P139-130572/A  
 Client Ref. No. - N° de réf. du client  
 5P139-13-0572

Amd. No. - N° de la modif.  
 File No. - N° du dossier  
 cx0275P139-130572

Buyer ID - Id de l'acheteur  
 cx027  
 CCC No./N° CCC - FMS No./N° VME

SUMMARY OF POINTS AWARDED TO BIDDER			
Rated Criteria	Maximum Points	Minimum Points	Points Awarded to Bidders
<b>R.1 CREATIVE APPROACH AND TECHNICAL METHODOLOGY</b>	70		
R.1.1 Understanding of the scope and challenges of project and degree to which these are addressed	20	14	
R.1.2.The outline of the proposed production treatment is easy to visualize	50	35	
<b>TOTAL</b>			<b>000</b>
<b>R.2 PROJECT MANAGEMENT APPROACH</b>	30		
R.2.1 Project Management Approach	30	21	
<b>TOTAL</b>			<b>000</b>
<b>R.3 FINANCIAL PROPOSAL</b>	20		
R.3.1. Unit price breakdown and correlation to project plan	20	14	
<b>TOTAL</b>			<b>000</b>
<b>OVERALL TOTAL</b>	<b>120</b>	<b>84</b>	<b>000</b>