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**Bid Receiving - PWGSC / Réception des
soumissions - TPSGC**
11 Laurier St. / 11, rue Laurier
Place du Portage, Phase III
Core 0B2 / Noyau 0B2
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

Title - Sujet Audio Visual Production	
Solicitation No. - N° de l'invitation 5P432-150002/A	Date 2015-05-29
Client Reference No. - N° de référence du client 5P432-15-0002	
GETS Reference No. - N° de référence de SEAG PW-\$\$CX-028-67402	
File No. - N° de dossier cx028.5P432-150002	CCC No./N° CCC - FMS No./N° VME
Solicitation Closes - L'invitation prend fin at - à 02:00 PM on - le 2015-06-18	Time Zone Fuseau horaire Eastern Daylight Saving Time EDT
F.O.B. - F.A.B. Plant-Usine: <input type="checkbox"/> Destination: <input checked="" type="checkbox"/> Other-Autre: <input type="checkbox"/>	
Address Enquiries to: - Adresser toutes questions à: Baxter, Emily	Buyer Id - Id de l'acheteur cx028
Telephone No. - N° de téléphone (613) 949-1285 ()	FAX No. - N° de FAX (613) 991-5870
Destination - of Goods, Services, and Construction: Destination - des biens, services et construction: PARKS CANADA P.O.BOX 390 DAWSON CITY Yukon Y0B1G0 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

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

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5P432-150002/A

Amd. No. - N° de la modif.

Buyer ID - Id de l'acheteur

cx028

Client Ref. No. - N° de réf. du client

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PART 1 - GENERAL INFORMATION

1.1 Statement of Work

The Work to be performed is detailed under Article 6.2 of the resulting contract clauses.

This requirement is subject to the Tr'ondek Hwech'in Final Agreement.

1.2 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 will be in writing.

1.3 Trade Agreements

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

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>) 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.

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 FPSs, 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 FPSs 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 **five (5) 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.

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.

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 (five [5] hard copies and one [1] soft copy on USB key)

Section II: Financial Bid (three [3] hard copies and one [1] soft copy on USB key)

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

Bidders must submit their financial bid in accordance with the Basis of Payment. 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.

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

Definitions for the purposes of evaluation:

"External client(s)" means clients exterior to the Offeror's own legal entity (or joint venture partnership) and excludes the parent, subsidiaries or other affiliates of the Offeror.

"Internal client(s)" means clients within the Offeror's own legal entity (or joint venture partnership) and includes the parent, subsidiaries and other affiliates of the Offeror.

"Video demo" means all of the video production samples submitted

4.1.1.1 Mandatory Technical Criteria

No further consideration will be given to bidders who do not meet all the mandatory criteria.

The Mandatory Requirements are:

M.1 FINANCIAL PROPOSAL (This requirement is subject to the R.4 point-rated criteria)

The Bidder MUST submit a financial proposal with a total price not exceeding **\$100,000.00** (applicable taxes are extra, as appropriate), all travel and living expenses included.
The Bidder's financial proposal must include the following:

M.1.a: The firm price (**excluding travel and living expenses**) to complete all of the obligations under the Contract \$_____ (applicable taxes are extra);

M.1.a.1: The financial proposal MUST also include a detailed payment schedule* strictly in accordance with the production milestones outlined in the Annex A Statement of Work and the Bidder's detailed pricing proposal.

*Note: Canada will not make any advance payments. The payment schedule must be based on the actual work performed at the time the milestone would be completed.

Payment schedule:		
Production Milestones outlined in the Annex A Statement of Work		
1	Approval of scripts	\$
2	Completion of video shoot(s)	\$
3	Submission of the off-line edit/rough-cut including final audio	\$
4	Approval of the on-line edit/fine-cut	\$
5	Completion of the project and receipt of all deliverables	\$

M.1.b: The ceiling price for **all travel and living expenses**, including all travel and living expenses associated with attending mandatory meetings \$_____ (applicable taxes are extra.).

M.2 VIDEO DEMO (This requirement is subject to the point-rated criteria R.1)

The Bidder must provide a USB key containing three (3) to six (6) video production samples from previous productions that support its proposal and demonstrate to the Evaluation Team the Bidder's experience and ability to produce quality video productions that are similar in nature and complexity to the requirements as described in the Annex A Statement of Work. This does not include public service announcements.

The total number of video production samples should not exceed six (6). If more than six (6) clips are provided, only the first six (6) clips will be evaluated.

The total running time of the video demo must not exceed twenty (20) minutes in length. If the video demo exceeds twenty (20) minutes, only the first twenty (20) minutes will be evaluated.

At least one (1) of the video production samples must have been shot and produced in High Definition.

At least two (2) of the video production samples must demonstrate the Bidder's ability to film in outdoor environments (including, but not limited to footage of wildlife or cityscapes).

A maximum of one (1) video production sample may have been completed for an internal client. All other video production samples must have been completed under separate contracts for a minimum of two (2) different external clients.

At least one (1) of the video production samples must demonstrate the Bidder's ability to work in both official languages (English and French). To demonstrate that Bidder's ability to work in both official languages (English and French) one (1) of the submitted samples must be either of the following:

- a. a bilingual production where both the English and French are equally and substantively represented in the same video production.

The English and French portions of the video production sample must convey information related to the same topic. In this case the bilingual version is considered as one (1) video production sample.

OR

- b. a unilingual English video (in English as its original language) and a unilingual French video (in French as its original language) conveying the same information.

In this case the English and French versions are considered as one (1) video production sample.

Productions that have voice-overs, are fully narrated, are fully animated, are purely text based, or are subtitled/closed captioned are not acceptable to demonstrate the Bidder's ability to work in both official languages.

All productions must have been completed entirely by the Bidder and delivered after January 1, 2011.

The minimum dollar value of at least one (1) of the sample projects must be \$25,000.00. For the purposes of the evaluation of mandatory criterion M.2, "sample projects" is defined as a contract for the provision of video production services.

NOTE: Examples do not necessarily have to be mutually exclusive. For instance, providing two outdoor themed video examples with one being shot in High Definition and available in both English and French will suffice.

The Bidder must identify which video production sample(s) are provided to meet each of the required elements of the M.2 mandatory criterion.

BIDS NOT MEETING THE ALL THE MANDATORY REQUIREMENTS WILL BE GIVEN NO FURTHER CONSIDERATION.

4.1.1.2 Point Rated Technical Criteria

R1: VIDEO DEMO

Maximum: 80 Points – Minimum: 56 Points (70 percent of the available points for R.1.1, R.1.2, R.1.3)

To better understand the video production samples submitted for the mandatory criteria **M.2.**, the following information should also be provided for each sample. **Please complete the “Video Demo - Proposed Project Fact Sheet” located at Annex “F”.**

- Title of the production, and original language
- Client
- Client contact
- Brief description of the production, objectives (including interpretive objectives) and how it relates to this requirement
- Target audience
- A brief description of the Bidder's involvement and responsibilities pertaining to the production
- Creative Approach
- Total production budget
- Format the production was shot in
- Dates and Number of shooting days
- Distribution format

The information in the Proposed Project Fact Sheet and the video production samples will be evaluated on the following rated criteria:

R.1.1 Demo samples demonstrate creative and technical excellence (Maximum 40 points)

At a minimum, the following criteria will be evaluated: your approach (is it attractive, creative, innovative or appropriate); the quality of images; quality and effectiveness of cinematography, the use of special effects and graphics; use of camera angles; lighting; editing; and effective use of music and sound.

Percentage factors utilized for the evaluation of R.1.1:

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. All of the above-mentioned criteria are acceptable. Approach demonstrates some creativity and innovation.

Good (0.8): Slightly exceeds the established minimum, with one (1) or two (2) criteria that are very good. Approach demonstrates creativity and innovation.

Very Good (0.9): The majority of the criteria are very good. One (1) or two (2) criteria may be excellent. Approach demonstrates very good creativity and innovation without being outstanding.

Outstanding (1): Very unique, bold, and creative approach. Has excellent quality and use of images. Outstanding cinematography. Video production samples demonstrate excellent use of special effects and graphics and lighting. Has very appropriate use of music and sound.

R.1.2 The effective use of treatment, script and visual techniques to communicate the themes and messages. (Maximum 20 points)

At a minimum, the following criteria will be evaluated: engaging and complete storyline, clear script, appropriate use of language, quality of translation (if a translation was completed), effective communication of content and messages both in narration and on-camera and use of other techniques to get the message across. The success in conveying messages in both English and French is equivalent.

Percentage factors utilized for the evaluation of R.1.2:

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. All of the above-mentioned criteria are acceptable, and meets the established minimum. The treatment, script, language and technique adequately help convey themes and messages.

Good (0.8): Slightly exceeds the established minimum, with one (1) or two (2) criteria that are very good. Treatment, script, language and technique help convey the themes and messages.

Very Good (0.9): The majority of the above-mentioned criteria are very good. One (1) or two (2) criteria may be excellent. Treatment, script, language and techniques effectively communicate themes and messages without being outstanding.

Outstanding (1): Outstanding delivery of content, themes and messages. Treatment, script, language and techniques are communicated very well, both in narration and on-camera. Appropriate techniques were used.

R.1.3 Video production samples demonstrate a wide variety of visual and dramatic devices, such as: graphic animation sequences; typography/on-screen text; time-lapse photography; graphics artwork and/or illustrations; still imagery; imported (stock) film footage; off-camera and on-camera narration; music; sound; and special effects. (Maximum 20 Points)

At a minimum, evaluators are looking for the use of six (6) of the ten (10) above-mentioned visual or dramatic devices.

Percentage factors utilized for the evaluation of R.1.3:

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.** At least six (6) of the listed devices are effectively used.

Good (0.8): Slightly exceeds the established minimum, with two (2) or three (3) of the devices that are very good.

Very Good (0.9): Exceeds the established minimum. The majority of the devices are very good. Four (4) or five (5) devices may be excellent, without being outstanding.

Outstanding (1): A very effective blend of six (6) or more visual or dramatic devices. Devices are relevant to the subject matter. The quality and effectiveness of at least six (6) devices are outstanding.

R2: CREATIVE APPROACH AND TECHNICAL METHODOLOGY

Maximum: 70 Points – Minimum 49 Points (70 percent of the available points for R.2.1 and R.2.2)

The Bidder should provide a detailed creative approach and technical methodology based on the requirements given in this RFP. The Bidder is expected to demonstrate its 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 fulfil the communications objectives specified in this RFP.

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

R.2.1: Understanding the scope and challenges of the project and the degree to which these are addressed. Interpretive objectives outlined in the Annex A Statement of Work are effectively addressed. (Maximum 20 Points)

At a minimum, the following criteria will be evaluated: details and examples of how you demonstrate your understanding of the project's scope and challenges; how that understanding of the scope and challenges are reflected in the approach; and how the methodology will result in the interpretive objectives of the project being met.

Percentage factors utilized for the evaluation of R.2.1:

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

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 interpretive 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. Approach and methodology stands a good chance of achieving the interpretive objectives

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

Outstanding (1.0): Outstanding understanding of the project's scope and challenges. The approach is outstanding and provides excellent analysis of challenges with well thought-out solutions. Approach and methodology will effectively achieve the interpretive objectives.

R.2.2: The outline of the proposed production treatment is easy to visualize. (Maximum 50 points)

At a minimum, the following criteria will be evaluated: clear visualization of both the structure and the creative approach of the production treatment,

Percentage factors utilized for the evaluation of R.2.2:

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.

R3: PROJECT MANAGEMENT APPROACH

Maximum: 50 Points – Minimum: 35 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, cost and scheduled goals are achieved, and illustrate a detailed work plan and schedule that identifies the significant milestones and deliverables within the development process.

R.3.1: Project Management Approach

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, the following criteria will be evaluated: 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 evaluation of R.3.1:

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.4: FINANCIAL PROPOSAL

Maximum 50 Points – Minimum 35 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 a breakdown for each production phase in correlation with the production milestones and payment schedule as specified in mandatory criterion M.1.a.1.

The Bidder should treat all travel and living expenses as a separate item. Note that the Bidder's fee should include the travel and living expenses associated with attending mandatory meetings. All travel and living costs should be calculated according to National Joint Council Travel Rates and Policies which can be found at the following weblink: <http://www.njc-cnm.gc.ca/directive/travel-voyage/index-eng.php>

The Financial Proposal will be evaluated based on the following:

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 Management Plan.

At a minimum, evaluators are looking for: whether sufficient budget details are provided such as where money is allocated and if it's 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 one (1) person is proposed to fulfill two (2) or more roles (i.e. if one [1] person is proposed to fill two [2] positions). Evaluators are also looking for notes that identify assumptions and cost efficiencies.

Percentage factors utilized for the evaluation of R.4:

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 clearly identified.

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 identified.

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 is very clear. Complete details on where money is allocated. Complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clearly identified for project requirements.

Outstanding (1): There is a detailed budget summary page with a breakdown for each product. Clear and complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent

budget structures and breakdowns are provided. Budget is very clear and easy to understand. Clear and complete details on where money is allocated. Complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clearly identified and are appropriate for project requirements.

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 175 points for the technical evaluation criteria which are subject to point rating. The rating is performed on a scale of **250 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.

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.

All proposals will become the property of the Crown, they will not be returned.

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 provided 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) 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

This procurement is limited to Canadian services.

The Bidder certifies that:

- () the service offered is a Canadian service as defined in paragraph 2 of clause [A3050T](#).

Bidders should submit this certification completed with their bid. If the certification is not completed and submitted with the bid, the Contracting Authority will so inform the Bidder and provide the Bidder with a time frame within which to submit this completed certification. Failure to comply with the request of the Contracting Authority and submit the completed certification will render the bid non-responsive.

N° de l'invitation - Solicitation No.
5P432-150002/A
N° de réf. du client - Client Ref. No.
5P432-15-0002

N° de la modif - Amd. No.
File No. - N° du dossier
cx0285P432-150002

Id de l'acheteur - Buyer ID
CX028
N° CCC / CCC No. / N° VME - FMS

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

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 Security Requirements

6.1.1 There is no security requirement applicable to this Contract.

6.2 Statement of Work

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

6.3 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.

6.3.1 General Conditions

2010B (2014-09-25). General Conditions - Professional Services (Medium Complexity) apply to and form part of the Contract.

6.3.2 Supplemental General Conditions

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

6.4 Term of Contract

6.4.1 Period of the Contract

The period of the Contract is from date of Contract to March 18, 2016 inclusive

6.5 Authorities

6.5.1 Contracting Authority

The Contracting Authority for the Contract is:

Emily Baxter
Supply Specialist
Public Works and Government Services Canada
Acquisitions Branch
Communication Procurement Directorate
360 Albert St, Ottawa, ON

Telephone: 613-949-1285
Facsimile: 613-991-5870
E-mail address: Emily.baxter@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

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:

To be included upon Contract award.

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

To be included upon Contract award.

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 Secretariat of Canada.

6.7 Payment

6.7.1 Basis of Payment - Limitation of Expenditure

The Contractor will be reimbursed for the costs reasonably and properly incurred in the performance of the Work, as determined in accordance with the Basis of Payment in Annex B, to a limitation of expenditure of \$_____. Applicable Taxes are extra.

6.7.1.1 Basis of Payment – Firm Price (Excluding Travel and Living Expenses)

In consideration of the Contractor satisfactorily completing all of its obligations under the Contract, the Contractor will be paid a firm price of \$_____. Applicable Taxes are extra.

No increase in the total liability of Canada or in the price of the Work resulting from any design changes, modifications or interpretations of the Specifications, will be authorized or paid to the Contractor unless such design changes, modifications or interpretations have been approved, in writing, by the Contracting Authority prior to their incorporation in the Work.

6.7.1.2 Ceiling Price: Travel and Living Expenses

The Contractor will be reimbursed for the costs reasonably and properly incurred in the performance of the Work, to a ceiling price of \$_____. Applicable Taxes are extra.

The ceiling price is subject to downward adjustment so as not to exceed the actual costs reasonably incurred in the performance of the Work and computed in accordance with the Basis of Payment.

6.7.1.2.1 Travel and Living Expenses up to Ceiling price

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".

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

All payments are subject to government audit.

6.7.2 Multiple Payments:

After submission of an invoice and obtaining written approval from the Project Authority at the completion of each of the production milestones outlined in the Annex A Statement of Work.

SACC Manual clause H1001C (2008-05-12) Multiple Payments.

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 Ontario.

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 Rights in Foreground Information
- (c) the general conditions 2010B (2014-09-25). General Conditions - Professional Services (Medium Complexity);
- (d) Annex A, Statement of Work;
- (e) the Contractor's bid dated _____ (*insert date of bid*)

6.12 Insurance Requirements

The Contractor must comply with the insurance requirements specified in Annex D. 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 *and/or* audio-visual production :

All documentation and/or audio-visual production delivered by the Contractor shall become the property of Canada. Canada shall have full and complete rights to duplicate, reproduce, use and disclose in any manner for the Government of Canada's purposes, all or any part of the documents/data *and/or* audio-visual production 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;

Commercial rights are also required for the sale of the audio-visual production as a retail item to Parks Canada's clients and visitors.

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): reproduction, packaging, mailing and shipping.

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

Klondike National Historic Sites (KNHS) Audio-Visual Production.

2.0 BACKGROUND

Klondike National Historic Sites, located in Dawson City, Yukon, includes the Dawson City Historic Complex NHS, Dredge No.4 NHS, Discovery Claim NHS and S.S. Keno NHS. Together these sites tell the story of the great Klondike Gold Rush. The sites reflect the social, economic and political features that shaped the Yukon region over the last century.

Few episodes in Canadian history have so captured imaginations as the Klondike Gold Rush of 1897-8. Thousands of adventurers and fortune seekers faced the rigors of the trail to dig for gold along creeks feeding the Klondike River. Dawson, a trading post on a mud flat at the confluence of the Klondike and Yukon Rivers, mushroomed in a single season to a sprawling boom town, made up of log and frame buildings, and tents. People from the four corners of the earth arrived at Dawson - at the height of the gold rush, 1898-9, the itinerant population of Dawson alone was estimated between 20,000 and 30,000, making it the largest Canadian community west of Winnipeg. The excitement quickly petered out after the turn of the century, with the formation of large corporations which bought up individual claims. The Klondike continues to produce gold today.

In August 1896, gold was discovered on Rabbit Creek, later named Bonanza. When word reached the outside world nearly a year later, the Klondike Stampede began. Over 100,000 people started out for the Klondike goldfields and over 35,000 actually reached Dawson City in the summer of 1898. At this time Dawson City was the largest center west of Winnipeg and north of Seattle.

A modern community quickly emerged at the junction of the Yukon and Klondike Rivers. Dawson City became the supply and service center for the miners and was capable of providing the newcomers with all that they needed from champagne to oranges.

It became obvious during the Gold Rush that there was an immediate need for the enforcement of Canadian law and the firm administration of Canadian policies. To address this issue the Canadian government established the Yukon Territory and a large civil service was soon in place. Dawson became the center that provided the administrative and legal role for the running of a mining community and a territory.

The decline of Dawson City was almost as rapid as its rise and with the development of industrial mining, the days of the individual miner was over. Though the population declined, those who stayed remained optimistic. Between 1899 and 1905, Dawson passed from a frontier town to a sophisticated community and was truly the "Metropolis of the North", a rival to any city in the south of similar size. Dawson remained the service and supply center for an industrial region and the commercial and administrative headquarters of the Yukon until the mid-1950s.

Dawson's survival as a community was the result of years of mining activity by the Yukon Consolidated Gold Corporation and its fleet of dredges. Nonetheless, the town and the economy continued to erode slowly over the decades. It was in response to this gradual decline that Parks Canada became involved in the late 1950s. Over the next 30 years, Parks acquired and stabilized designated structures and artifacts. Today, the Dawson Historical Complex is part of a vibrant community.

Klondike National Historic Sites does not have an interpretive/orientation video as part of its current offer. At this time, three short films about Klondike history are shown in the Visitor's Centre: *Frozen Gold*, *Days of the Riverboats*, and *Dawson During the Gold Rush*. These videos, while interesting, are quite dated and do not conform to current Parks Canada messages and management. In an effort to improve the quality of the general visitor experience, and to better communicate our program offers to visitors, KNHS requires an orientation video that will form a key part of the visitor experience by introducing visitors to Klondike history and will encourage them to learn more through our interpretive offer. The production of this audio-visual material will contribute to the Parks Canada Agency's Strategic Outcome of "Canadians will have a strong sense of connection through meaningful experience to their National Parks, National Historic Sites, and National Marine Conservation Areas and these protected places are enjoyed in ways that leave them unimpaired for present and future generations".

3.0 PROJECT OBJECTIVES

The Contractor must create and produce the following:

- One bilingual (English and French) **or** language-free audiovisual presentation of approximately 15 minutes.
- One short (maximum 1-2 minute) Trailer version of the above which will be used for posting on KNHS's website and YouTube channel, for presentation at other Parks Canada locations, and for presentation to tour operators and the travel trade.

Parks Canada intends to use the video in a variety of settings. It is therefore of paramount importance that this video project will support an engaging, high-quality, memorable visitor experience at the Visitor Information Center that inspires visitors to experience, explore, and personally connect with Klondike National Historic Sites.

3.1 Audio-Visual Program

The primary purpose of this project is to create and produce a high-definition audiovisual experience that provides an inspiring and engaging overview of Klondike NHS and of local history, and encourages visitors to connect personally with our Site through our programs.

The narrative must instill a sense of wonder, and inspire a personal connection with the unique history of the Klondike.

The production must be bilingual (English and French) or language-free and must be approximately 15-20 minutes in length. The video will be shown in the Dawson Visitor Information Centre's theater on one of the high-definition televisions there for the purpose. This is a small space with seating for approx. 20 persons.

3.1.1 Audio-Visual Program Retail Item

Parks Canada intends to make the Audio-Visual program available to be sold as a retail item to Parks Canada's clients and visitors. This will provide visitors with a tangible memory and take-away of their visit to Klondike National Historic Sites.

3.2 Trailer

The Contractor must create and produce a 1-2-minute trailer of the Audio Visual Program detailed in section 3.1 that provides a tantalizing glimpse into the sites and activities at KNHS. This video will be used to promote the Klondike National Historic Sites through online channels such as

YouTube and the Parks Canada website, and for presentation to tour operators, and other travel-trade related situations.

3.3 Original Footage

Parks Canada manages a national collection with several hundred hours of HD stock footage. Parks Canada will provide the supplier with access to this collection in a managed database format in order to select shots suitable for these productions. Parks Canada will also provide access to archival images that have been selected for use in the video.

Parks Canada also wishes to enhance this collection with current HD footage. All footage that is shot as part of this contract will become property of Parks Canada and be included in this collection. The footage captured may be used for any number of future productions by Parks Canada and its collaborators. It also may be licensed to external producers at the discretion of Parks Canada.

Footage must be filmed on or before August 10, 2015.

3.4 Shelf Life

Parks Canada expects to use the Orientation Video and Original Footage for approximately 10 years.

4.0 INTERPRETIVE OBJECTIVES/THEMES

The audio-visual programs developed as part of this Contract must be guided by the themes and Commemorative Intent Statements (CIS) that were developed for Klondike NHS. Further details about the overarching themes and CIS can be found in 7.0 CREATIVE APPROACH.

- 4.1 Learning:** This video will allow visitors and locals to discover some of the history and perspectives of this place and its people, they will understand that the same people and experiences are here today; and they will acquire some knowledge of the geography of the area.
- 4.2 Behavioural:** After viewing the video, visitors will be inspired to learn and explore, by attending our programs or on their own.
- 4.3 Emotional:** After viewing the video, visitors will experience a sense of pride and appreciation for:
 - the work of the people here before us in shaping the cultural and historic landscape of the Klondike;
 - the present work being done in preserving and presenting the heritage of these National Historic Sites.

5.0 INTENDED AUDIENCES

The primary target audience for this production is the general public visiting Klondike National Historic Sites.

5.1 Visitor Characteristics

The production must satisfy the needs of identified visitor segments to Klondike National Historic Sites. To achieve this, the Contractor must take into account the audiences that have been identified for the site.

The great majority of our visitors are from Canada and the United States.

Most visitors arrive by road from Alaska or the Southern Yukon. As Dawson City is 540km north of the regional gateway airport at Whitehorse, visitors tend to spend at least one night in Dawson City (or more if they aren't part of an organized tour). Their first stop in town is usually the Visitor Information Centre on Front St, where the Audio-Visual Production will be shown. Over 30,000 visitors pass through the Visitor Centre from May to September.

5.2 Audience Profile

The intended audience for the audio-visual production is the general public. Because the Klondike National Historic Sites are located within the community of Dawson City, most viewers will be visitors to Klondike NHS. These audio-visual programs must satisfy the needs and expectations of as many visitors to KNHS as possible. To achieve this, the Contractor must take into account information about current and target audiences for the Site.

Klondike National Historic Sites almost exclusively attracts an adult visitor base, with the vast majority of visitor parties being comprised of adults and seniors.

Visitors travel independently, with organised bus tours (e.g. Holland America, Premier Alaska, Ruby Range Adventures), in RV caravans or lone RVs.

The most recent visitor analysis available reveals the following information:

Visitor Origins

Canada	48%
USA	29%
Europe	17%
Australia	4%
Other	1%

Within Canada – Visitor Origins

British Columbia	28%
Ontario	20%
Alberta	20%
Quebec	13%
Yukon Territory	7%
Saskatchewan	6%
Manitoba	3%
Nova Scotia, NWT/Nunavut, New Brunswick, PEI, NL	1% each

Explorer Types

The Explorer Quotient™ (EQ) is a traveller segmentation tool developed by the Canadian Tourism Commission, based on social values and psychographics. Virtually all EQ types visit Dawson City and Klondike National Historic Sites, particularly Reluctant and Social Explorer types. The highest numbers for KNHS are:

- No Hassle Travellers -23%
- Virtual Explorers -15%
- Gentle Explorers -15%
- Rejuvenators -13%

More detailed descriptions of each EQ type can be found in the EQ Toolkit at <http://en-corporate.canada.travel/resources-industry/toolkits>

The learning and interpretive objectives listed in Section 3.0 should be woven into the story such that viewers will take away some messages without getting the feeling they had to sit through a stilted learning experience. Visitors who want to learn more will be encouraged to do so through the interpretive experiences available at KNHS.

6.0 PRODUCTS AND SERVICES REQUIRED

6.1 Audio-Visual Productions

The videos produced must be original creations. It is expected that the videos will require some original footage to be shot on location, however the productions should make extensive use of stock footage from Parks Canada's collection and from other sources, and of archival footage and images.

The project will involve the development, in collaboration with KNHS's Visitor Experience team, of treatments and detailed storyboards for these productions based on this Statement of Work, and final scripts in both English and French, for approval by Parks Canada. The Contractor must produce the audio-visual programs in both French and English (if applicable), shoot any required new footage and provide the deliverables to Parks Canada in the formats indicated herein.

6.1.1 Required services to include but not limited to:

- a. Preparation of project schedule in collaboration with Parks Canada.
- b. Development of creative treatment and storyboards.
- c. Preparation and delivery of draft and final scripts in both official languages (English and French).
- d. Research existing HD stock footage available in Parks Canada's national footage collection and archival footage and images related to Parks Canada locations available from Library and Archives Canada, the National Film Board and other third-party sources.
- e. Development of a shot list for any new footage required and selection of shooting locations/schedules in collaboration with Parks Canada.
- f. Location shooting of original high-definition footage.
- g. Creation of computer graphics, graphic animation, original artwork and any on-screen text as required.
- h. Preparation and recording of the final English and French scripts.
- i. Preparation and delivery of off-line edits (English and French)
- j. Selection/production of musical scores and/or soundtracks.
- k. Preparation and delivery of on-line edits (English and French).
- l. Preparation and delivery of required final versions as listed in Deliverables section.
- m. Preparation and delivery of masters and Version masters.
- n. Secure all rights to materials included in the video as specified in the copyright section of this Request for Proposals.
- o. Preparation and delivery of all the materials as described in the Deliverables section.
- p. Support services to ensure that all audio-visual programs are functioning in the intended equipment in the Visitor Centre theatre.

The design and content of the production must be developed in collaboration with the Project Authority and the Parks Canada Project Team. This is to ensure that the audio-visual production

meets the needs of Parks Canada and, that the production accurately reflects the messages and stories of Klondike National Historic Sites.

Frequent communication in person or by phone, fax email, or other remote forms of correspondence is required to prevent unnecessary surprises and misunderstandings, thereby avoiding unnecessary project delays and redundancy of effort.

6.2 Original Footage

At minimum, the following is expected:

- a) Filming will be original, live action, colour footage taken in or around Dawson City and Klondike National Historic Sites.
- b) Any new footage shot must be in high definition (1080, 59.94i). 1080p and higher resolution formats (2K, 4K) are also acceptable, but must not be shot at 24p or other frame rates that will cause compatibility issues with Parks Canada's 59.94i footage.

6.3 Soundtrack / Original Score

The Contractor must create an original score for this production, however some use of contemporary (1896-1910) music and styles is encouraged.

7.0 CREATIVE APPROACH

The creative approach for these productions may incorporate a variety of techniques including but not limited to; original on-location shooting, aerial shooting, time-lapse photography, the use of computer-generated graphics, the use of sound and music, use of still images (artwork, photos, illustrations etc) as well as use of on- or off-camera narrators.

It is important to note that the approx. 15-minute video is not an advertisement for the Sites, nor a simple practical orientation for the visitor. The production must be an interpretive experience that inspires the viewer and provides the viewer with an overall picture and understanding of the Sites.

The trailer version must inspire visitors to visit our site, and to encourage tour operators to do the same.

Parks Canada recognizes that the creative treatments will be the responsibility of the Contractor, but the development of the treatments will be done in collaboration with the Project Team. Ongoing discussions and feedback with the Project Authority and Project Team will help to shape the final outcome.

The Contractor must take into account that:

1. Any on-camera narration (excluding interviews) must be filmed twice, with French and English narrators (if applicable). The productions must not have any on-camera narration dubbed over in one or the other language.
2. Any historical re-enactments created for the purposes of this production must be created in the language appropriate to the historical event or situation. In this case, it is possible to have such scenarios dubbed over in the alternative language version.
3. Any computer-generated graphic illustrations and/or graphic animation sequences to be included in the production must be realistic to the degree that the viewer can easily recognize the physical features and visual or spatial concepts being interpreted.

7.1 Audio-Visual Production

The audio-visual production must accomplish the following:

- Create a sense of wonder and pride in KNHS.
- Represent Parks Canada's mandate, specifically including a sense of the places that Klondike National Historic Sites protects, preserves, and presents, but also showing people enjoying these places in a variety of ways;
- Convey a sense of the rich history of the Yukon, and of the Klondike in particular, through archival footage and images;
- Underscore the importance of protecting these historic places for the future.
- Highlight the importance of the Klondike region as a cultural landscape and demonstrate the Tr'ondëk Hwëch'in peoples' strong and long-standing connection to the land;
- Inspire the audience to explore the Site and discover some of these interesting and beautiful places on their own.
- Reflect the Parks Canada brand.

7.2 Themes

7.2.1 Messages for the National Historic Sites

Parks Canada desires a production that will engage and inspire visitors. It is not necessarily desired to produce a traditional-style documentary or to use the following messages as a blunt instrument; the high quality interpretive offer at Klondike NHS can be relied upon to deliver these messages. The information below is intended to give the Bidder a more informed idea of the interpretive focus at Klondike NHS.

These are the main messages for the 3 National Historic Sites. The Commemorative Intent Statement (CIS) is a statement of what is nationally significant about the site. It refers specifically to the reasons for the site's national significance as determined by the ministerially-approved recommendations of the Historic Sites and Monuments Board of Canada (HSMBC).

In the case of Dawson, the HSMBC recommended in 1959 that Dawson be regarded as a 'historical complex' of national importance and studied as such, with the intent that the site be commemorated as an ensemble, rather than a designation of individual structures. The commemorative undertaking at Dawson City deals with the full extent of the Gold Rush and its impact on Canadian history: Dawson, a historical complex of national significance, is commemorated for its association with the full extent (1896-1910) and impact of the Klondike Gold Rush.

To communicate the Commemorative Intent the following must be understood by the audience.

A. Dawson as a historical complex associated with the full extent (1896-1910) of the Klondike Gold Rush.

1. The result of the larger phenomena of economic forces, events and personalities associated with the Klondike Gold Rush
2. A product of the specific demographic, economic, and social forces of the late nineteenth and early twentieth centuries and the resulting ideals associated with the frontier.

The causes, events, and importance of the Gold Rush scale are important to the understanding of the dynamics shaping Dawson. The depression of the 1890s, the fears bred of industrialization, the changing role of women, immigration and the rapid urbanization of the North American population combined with the dreams of frontier freedom and the opportunity made the Klondike the center of world attention in 1897. The Klondike Gold Rush was considered the last great adventure, the north as the last frontier with the streets paved with gold. The consequent mass movement of people northwards, lured by gold, were important determinants of the future history of the community that became Dawson.

3. A reflection of the character of the Klondike Gold Rush including the international and cosmopolitan mix of people of many races and cultures and of all ages and both sexes.

The international character of the Klondike Stampede is reflected in the cosmopolitan mix of people in Dawson during its heyday. Although largely American, the community's population during the rush included world-wide representation. The preponderantly young male population only emphasized the important role of women within the community during the rush. Finally the profile of First Nation people in the town also acknowledges the cross-cultural character of life in the region. This heady mix of people and cultures from all over the world gave Dawson life a distinctive and highly dynamic character.

4. A commercial center for the Klondike Gold Fields ensuring sufficient construction materials and mining equipment were available.
5. A transshipment point between the river boats bringing equipment and supplies into Dawson and the road system and railway carrying them into the Klondike Gold Fields.
6. The center of a dynamic social life for the regional population
7. The center of an administrative, regulatory, legal and judicial services necessary for the successful development and operation of a placer mining camp.
8. A center providing transport and communication services between the Yukon and Outside.
9. A center providing industrial production, manufacturing and repair services to the Klondike Gold Fields.

Build in the vicinity of a First Nations camp, Dawson became the arrival point for prospectors and others lured to the Klondike during and after the Gold Rush. Here they provisioned and outfitted themselves for their excursions to the goldfields, found food and accommodation, sold or transhipped their gold and spent time and money in saloons and other pursuits. The town was a center of social life in the Yukon. Dawson was established at the Yukon-Klondike rivers confluence as the major service and supply center for the mining developments of the Klondike Gold Fields. It quickly provided a full range of financial, commercial and industrial services to support mining activities. It included the full array of Dominion Government offices and staff ensuring administrative, regulatory, and judicial order. Dawson was also the main communication and transportation center for the region.

10. An example of the boom and bust communities typical of Canadian northern development and reflected in its architecture and urban streetscapes.

Dawson is an example of a remote northern frontier boomtown which later declined in importance to become a minor service center for the subsequent corporate industrial mining of the period. Build during a gold mining boom as a southern town, Dawson existed in an isolated location far from the cultural roots of its founders. It rose quickly from the swamp of the Klondike River flats, then quickly shrank back to a service center for corporate mining. Dawson still bears many of the hallmarks of this history. The impact

on the local environment, its dirt streets, the late 19th century boomtown architecture and the character of the buildings tell the story of its rise and decline.

B. Dawson as a Historical Complex associated with the full impact of the Klondike Gold Rush.

11. An experience altering the collective imagination of Canadians and leading to a new vision of the north as part of Canada and its effects upon the development of northern investment and government policy on the north.
12. Contributing to the international view of Canada as a northern nation.
13. An exemplar for landscape-based Canadian literature and artistic impressions of the land.
14. A support for northern tourism using the idea of the northern frontier.
15. A symbol of the changes affecting northern Canada through the twentieth century.

The story of Dawson and the Klondike Gold Rush affected the collective imagination of Canadians and led to a new vision of the north as part of the country. The imaginary history of Dawson, the mythic "City of Gold" in the far north radically changed Canadian's perceptions of their country. For the first time, they looked North as well as to the West. This shift in perspective dramatically shaped future Dominion Government policy on the north and northern development for half a century, contributed to the international view of Canada as a northern nation, supported landscaped-based Canadian literature, and coloured artistic impressions of the land. Dawson became the cornerstone of northern tourism by encapsulating the idea of the northern frontier. The Klondike Gold Rush and the subsequent development of Dawson is closely associated with major changes in the Yukon Territory, including the establishment of the Territory as a political unit, its rapid urbanization, the impacts of industrialization, the introduction of mechanized technologies of the late 19th and early 20th centuries, changes in the demographic make-up of the territories including major changes on the Yukon's Aboriginal populations.

7.2.2 Dawson Historical Complex NHS

Dawson City quickly became the social, administrative, communication and supply hub for the influx of people from around the world and subsequently changed the worldview of the North from a snow-and-ice-locked land to a cosmopolitan, resource rich land.

Sub-messages:

Social: Theatres, gambling, dancehalls, libraries, clubs.

Administrative/Communication: Mail, the Capital of the Territory, commissioner, mining regulations, NWMP.

Supply: Transportation (warehouses), commercial center (eg hardware, mining equipment, groceries, clothing and food). Industrial production (blacksmiths, machine shops).

International Mix of People of many races, cultures, ages and both sexes: Economic forces (depression), changing role of women, ideals and dreams of striking it rich mining for gold.

Altered World View: part of Canada, northern investment, artistic impressions of the land (eg Robert Service, Jack London, A.Y. Jackson). Dawson City became a cosmopolitan center and was considered the 'Paris of the North'.

7.2.3 Dredge No. 4 NHS

Corporate mining (dredging) had a wide-scale social, technological and economic impact on the region and territory.

Sub-messages:

Social Impact: seasonal workers, dredge camps, Bear Creek as a mining community, individual miners to working conditions of corporate workers

Economic Impact: Infrastructure required to support corporate mining: banks, utilities (electricity, water) government administration, transportation, lots of employment, changing employment and ownership patterns.

Technological Impact: Hand mining to large-scale industrial mining, technologies developed and used to exploit the resources.

7.2.4 Discovery Claim NHS

The discovery of gold at this spot in August 1896 sparked the Klondike Gold Rush and the subsequent development of Dawson City, the Klondike Gold Fields, the link to the Outside world and the meeting of two distinct cultures. Discovery claim is a site of national significance because i) it is the site where gold was discovered on the afternoon of August 16th, 1896, the event which triggered the Klondike Gold Rush; ii) economically and administratively, the site marks the beginning of the development of the Yukon and iii) for the Aboriginal people, this piece of land is an affirmation of their cultural values and world view; from a western perspective, the site affirms the nineteenth century belief that through hard work and perseverance one could rise from poverty (indeed, from all walks of life) to great riches.

Sub-messages:

Klondike Stampede the rapid influx of miners and the link to the Outside world, Dawson City grows quickly to provide services both entrepreneur and administrative to the growing number of miners.

7.2.5 S.S. Keno NHS

The fleet of wood-burning sternwheeled paddleboats played a major role in the existence of Dawson.

Sub-messages:

Transportation Network: All supplies from food to clothing to dredge parts were brought in by riverboats.

Important emotional and social connection: Riverboats were the primary means of transport and travel until the mid-1950s when the Territory's highways were completed. Those who didn't leave in the fall were isolated, 'frozen in' until the river opened up for navigation in the spring, bringing fresh faces and fresh food.

Labour Force: Wood camps (First Nations cutters), riverboat captains, deckhands, warehouses, docks.

7.2.6 First Nations

Klondike National Historic Sites is located in the Traditional Territory of the Tr'ondëk Hwëch'in First Nation. The Tr'ondëk Hwëch'in peoples' relationship to the place of creation (spiritually endowed landscape) is one of respect and they have established a system of social relationships which sustain their way of life in the place of creation.

Sub-messages:

Cultural Respect for the Land: Annual round through the traditional territory: movement of people across the land and through the seasons, importance of salmon, moose, and caribou, knowing land rather than changing the land.

Placenames, language, and Oral Tradition: importance of the spirit world and myth, storytelling as a means of passing on cultural knowledge, placenames to explain resources, family associations.

Relationships with Neighbours and Euro-Americans: Annual round, relationships with other First Nations, Euro-American traders, prospectors and Anglican Church, Chief Isaac as ambassador, settlement of land claims, implementation of self-government, increasing optimism for the future.

8.0 INSPECTION AND ACCEPTANCE MILESTONES

Approvals by Parks Canada are 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 (and any subsequent schedule adjustments).
- b. Treatments and concepts
- c. Storyboards
- d. Shot list and selection of shooting locations/schedule
- e. Shooting scripts.
- f. Completion of shooting and delivery of raw footage.
- g. Selection of footage and imagery (newly shot or existing)
- h. Draft English scripts.
- i. Selection of all visual insert material, including computer animations and generated graphics, artwork and on-screen text.
- j. Selection of on-camera and off-camera talent, including narrators (English and French).
- k. Selection of music and sound design.
- l. Off-line edits (rough cuts)
- m. Final English script and all on-screen text
- n. Final French script and all on-screen text
- o. On-line edits (fine cuts)
- p. Final Masters
- q. All deliverables described in Deliverables including written releases for talent, narrators and music and effects, archival material (photos and video).

9.0 MEETINGS AND CONSULTATION

9.1 Meetings

At a **minimum**, the Contractor must meet with the Visitor Experience team on four (4) occasions during the term of the contract, as follows:

- a. Start-up meeting and site visit upon award of Contract (Klondike National Historic Sites, Dawson City, Yukon) (**In-person meeting**);
- b. Meeting to discuss draft program treatments and message delivery;
- c. Meeting to discuss and develop shot list and selection of shooting locations (**In-person meeting**);
- d. A Parks Canada representative must be present at the Contractor's premises (in person or virtually), at Parks Canada's expense, to provide live input for the rough cut, fine cut and final sound mix productions.

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 Dawson City, Yukon.

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

10.0 LANGUAGE

The working language for this project is English. All correspondence with the Project Authority, the Project Team and stakeholders must be in English. All initial drafts must be provided in English for review before adaptation into French.

Parks Canada is subject to Canada's Official Languages Act as such, must provide equivalent service in both English and French. This can be achieved by productions having separate English and French versions, or being bilingual or language-free. In all cases, the imagery, quality, content and information must be equivalent. Adaptation of all content, scripts, and text must be performed by a certified translator with experience adapting for the medium in question (i.e. video). Any narration must be recorded in English for the English and in French for the French version.

Interviews (if any) should be performed in the preferred language of the interviewee (English, French, Aboriginal languages, etc) and subtitled or voiced-over as applicable for the target audience.

11.0 ADDITIONAL INFORMATION

Location shoots must be coordinated in consultation with the Project Authority and Parks Canada staff at the shooting location. Crews must abide by regulations at the park or site at all times.

Parks Canada will provide guidance on acquiring imagery that is in line with the Parks Canada brand. An effort must be made to avoid shots that will quickly become dated.

Climate can be a factor in the Land of the Midnight Sun. The central Yukon enjoys a semi-arid boreal climate, with summer temperatures sometimes topping 30 degrees Celsius. The summer season lasts from late May to late August. During that brief, delightful eternity, one can count on 18 or more hours per day of natural illumination.

12.0 RESPONSIBILITIES

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

12.1 Contractor's Responsibilities

For the duration of the Contract, the Contractor must:

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 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. Work in collaboration with Parks Canada and project team on the development of the program treatments, shot list and selection of shooting locations, development of scripts and completion of final products.;

8. 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;
9. Contact, coordinate and hire any necessary on-screen and off-screen talent;
10. Research and obtain all audio and visual resources necessary for the effective completion of the production (stock footage, music, original score, etc) and obtain all necessary rights to reproduction of resources, except those supplied by Parks Canada, according to the terms stipulated in this RFP;
11. Pay all shipping expenses required to complete the production;
12. Scan all images to be included in the production at the proper reproduction resolution;
13. Provide, as necessary or upon request, professional and technical advice and support to Parks Canada, its Project Team or its stakeholders; and
14. 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.

12.2 Client's Responsibilities

For the duration of the contract, Parks Canada will:

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, shot list, and selection of shooting locations, development of scripts 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 manner;
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 advice and direction on locations for shooting, act as liaison with local staff at shooting locations;
10. Provide on-site Parks Canada contacts at any shooting locations and act as liaison with on-site staff in order to facilitate shoots;
11. Provide access to Parks Canada's national footage and image collections, including any archival footage and images that have licensed for use;

13.0 PROJECT RESOURCES, RELATIONSHIPS AND COMMUNICATIONS

13.1 Resources

Resources and Research Material

Parks Canada will provide the Contractor with background information on the subject matter, content information and other information necessary to developing the audio-visual production, including access to content experts.

Stock Footage

The production may incorporate existing stock footage provided by the producer, Parks Canada Agency and/or other entities. It is the Contractor's responsibility to clear all necessary rights to any stock footage, images, music and other production elements.

Parks Canada has an extensive collection of stock footage suitable for this production. Parks Canada will provide the Contractor with access to tape logs and Quicktime files of its HD footage for research and off-line edit purposes. Parks Canada will also provide access to HD versions of all footage selected for use in the online edit.

Images

Parks Canada has a still image collection that consists of archival images, transparencies and digital images. In addition, KNHS has an extensive collection of historical photographs pertaining to the Klondike Gold Rush. The Project Authority will provide access to archival images that have been selected for inclusion in the video and to the national image collection if necessary. It is the supplier's responsibility to clear all necessary rights for images from sources other than Parks Canada's own collection.

Actors

The production may incorporate the use of role players/models as needed.

Parks Canada Agency will provide the following as required:

- Staff as on-camera experts or role players/actors;
- Lists of experts and First Nations people that can be interviewed on- or off-camera;
- Suggestions of local contacts or names of residents that may be used as actors or models in the production.

It is the responsibility of the Contractor to contact, coordinate and hire any other necessary on-screen and off-screen talent.

13.2 Project Relationships and Communications

Parks Canada Project Team

The Klondike National Historic Sites Orientation Video Production Team will be comprised of the Project Authority and Parks Canada staff. This team will be led by the Project Authority and will provide advice and feedback on audience needs, content, shooting locations, creative approach, and visitor experience requirements.

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

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

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.

14.0 INTENDED USES

Parks Canada's intended use of the productions and footage is outlined as follows:

- Shown at Parks Canada information/visitor reception centres

- Displayed in locations where interpretive programs are delivered away from Parks Canada information/visitor reception centres
- Displayed at/in communities, meetings, trade shows, conferences/seminars, and schools/education centres (including all domestic and international locations) in both public and private settings
- Still and moving images from the product will be displayed on the Parks Canada domain website (pc.gc.ca) and on Parks Canada's pages on external websites such as YouTube.
- Still and moving images from the product will be utilized in other Parks Canada Agency media/publication projects.
- Still and moving images from the product will be utilized in Parks Canada brochures and other publications
- Parks Canada Agency will reserve the option to dub the masters in languages that meets its marketing strategy.

15.0 SUB-CONTRACTORS

Parks Canada encourages the hiring of local talent and sub-contractors as part of this project. This would include the hiring of assistants, actors, models, graphic artists, translators, narrators, musicians, location scouts and other relevant talent.

16.0 DELIVERABLES

The deliverables outlined are what are required at minimum for each stage. Alternate and/or additional deliverables may be proposed to the Project Authority and agreed upon in the development of the project schedule.

For all items to be delivered in HD format, please refer to Section 17.0 – Production Format for details on acceptable HD formats.

All conditions and items listed herein and in Annex C, Techform "A" – Technical Specifications, must be received and accepted by the Project Authority before the final payment is made. These include:

1. HDCAM 1080p29.97 Closed Captioned and colour corrected masters of completed videos (one English and one French) for each product.
2. HDCAM 1080p29.97 Version masters of the completed videos for each product. This master must have separate Narration, Music, and Effects track as well as text-less scenes to allow for future language versioning.
3. 3 DVD copies of the final version (both languages on one DVD with menu, chapters and closed captions) for each product.
4. 3 Blu-ray copies of the final version (both languages on one disc with menu, chapters, and closed captions) for each product.
5. HDCAM 1080p29.97 Camera Original Material of all original footage shot as part of the production (refer to section "Production Format" for details on delivery format for footage not shot on HDCAM).
6. Copies (ideally digital) of all other audio-visual elements included in the final videos (e.g. music clips, narration, archival images, purchased stock footage, specially-designed graphics, etc.)
7. One (1) Production Binder containing:
 - a. PWGSC original contract and amendments

- b. Final transcripts (English and French) in hard copy and electronic MS Word (.doc) format
Note: transcripts must accurately match the final programs and thus differ from final scripts in that they include the final "as recorded" voiceovers and narration.
 - c. Documentation of rights clearances and model releases (for talent, narrators, music scoring, stock footage and still images, archival material, photos etc., used in the production for both English and French versions).
 - d. Shipping list of deliverables.
 - e. Electronic (.txt) file of the edit decision list (EDL) of the final program. This should include notation of any shots not owned by Parks Canada.
 - f. Shot logs for all new footage shot, using the Parks Canada-supplied Excel (.xls) file format.
 - g. Imported stock shot list
 - h. Production Information Sheet
 - i. Any relevant correspondence.
8. One (1) Hard Drive Master containing all of the media managed files used in the production of the video and print materials. This hard drive will become the property of Parks Canada. The hard drive(s) should contain:
- a. All stock and original footage;
 - b. All computer-generated graphics, raw graphic files, and camera-ready artwork;
 - c. All audio components, including camera original sound, music and sound effects;
 - d. All other items listed in Techform "A" under hard-drive master.
9. Closed captioned (see below) final HD versions (English and French) for each product in the format to be used for playback in the Visitor Information Center's theater. This may be a Blu-ray disc or digital file, to be determined in consultation with the Project Authority and Project Team. The final program should have English and French language tracks that will be compatible with the theater equipment.

*Closed captioning is required for the final video and trailer versions of the production, if applicable. Captions must be free of typographical and grammatical errors and should be presented as timed roll-up or pop-on captions.

17.0 PRODUCTION FORMAT

The footage must be shot using a broadcast-quality high-definition camera using an acceptable native resolution and frame rate, ideally 1080p29.97. The videos must also be mastered in HD 1080p29.97. Other higher resolutions or frame rates (eg. 1080i59.94, 4K) may also be acceptable, subject to approval by the Project Authority, however 24p frame rate is not acceptable.

18.0 PRODUCTION SCHEDULE

Based on the Project's completion dates below, the Contractor will be responsible for determining the Project Schedule, which must have Parks Canada's approval prior to commencement of work.

Shooting schedules must allow for shooting on or before **August 10, 2015** and take into account the possibilities of delays and cancellations due to weather.

All footage should be delivered in the appropriate formats in accordance with the Project Schedule which will be developed in consultation with the Project Authority.

N° de l'invitation - Solicitation No.

5P432-150002/A

N° de réf. du client - Client Ref. No.

5P432-15-0002

N° de la modif - Amd. No.

File No. - N° du dossier

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Id de l'acheteur - Buyer ID

CX028

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All final deliverables must be delivered on or before **February 15, 2016**.

19.0 PRODUCTION MILESTONES

1. Approval of scripts
2. Completion of video shoot(s)
3. Submission of the off-line edit/rough-cut including final audio
4. Approval of the on-line edit/fine-cut
5. Completion of the project and receipt of all deliverables

ANNEX "B"

BASIS OF PAYMENT

B.1 Production Milestones in accordance with **ANNEX "A" STATEMENT OF WORK:**

Payment schedule:		
1	Approval of scripts	\$
2	Completion of video shoot(s)	\$
3	Submission of the off-line edit/rough-cut including final audio	\$
4	Approval of the on-line edit/fine-cut	\$
5	Completion of the project and receipt of all deliverables	\$

B.2 Detailed price breakdown:

The Contractor's detailed price breakdown will be included at contract award.

ANNEX "C"

TECHFORM A

TECHNICAL SPECIFICATIONS FOR HD VIDEO PRODUCTIONS (September 22, 2014)

DEFINITIONS: FOR THE PURPOSES OF THIS SOLICITATION/CONTRACT, THE FOLLOWING DEFINITIONS (IF APPLICABLE) WILL APPLY.

PROGRAM MASTER and DUB-MASTER

The final complete recorded version of a program.

This is the 1st generation video of the complete edited production, with audio laid back on it as per the following Section A5.

It must be recorded in the HDCAM 1080i format with frame rates as specified.

It has a recorded time code (TIC). The TIC will be longitudinal (TLC) plus (where applicable) vertical interval (ITC).

The ITC, where used, is recorded on lines 16 and 18.

CLOSED-CAPTIONED MASTER

This is a 2nd generation copy from the Program Master that has had the closed-captioned signal encoded on line 9 of the Luminance Channel or as specified in the Contract.

It must be recorded in HDCAM 1080i59.94 tape format.

It conforms to the audio allocation configuration shown in Section A5.

It has a TIC regenerated on it that matches exactly the TIC recorded on the Edit Master.

HARD DRIVE MASTER

Includes:

- a. One 8-bit or 10-bit uncompressed, flattened Quicktime file, including bars & tone and rendered with no dependencies;
- b. The final native project file from editing software. Please specify software make, model, and version number;
- c. All consolidated media files (media managed);
- d. A text-based EDL/XML file corresponding to original media; and
- e. All electronic word documents from Production Binder.

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. Names such as "DND English" or "CRA Video" will be rejected. The Contract document will include all appropriate contract numbers, project titles, project numbers, catalogue numbers as applicable, etc.

Folder and File Layout for each Hard Drive Master:

Master 1 Folder

1. "Master 1" Project File

2. "Master 1" EDL/XML File
3. "Master 1" Flattened QuickTime File
4. "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.)
5. "Master 1" Production Binder containing electronic files for:
 - a. PWGSC Original Contract & Amendments
 - b. Shipping List;
 - c. Production Information Sheet;
 - d. Final Recorded Scripts; and
 - e. Any relevant correspondence.

CAMERA-ORIGINAL MATERIAL

- All camera material must be delivered on HDCAM 1080i59.94 DF unless otherwise specified
- Camera footage may be shot using 1080i59.94 DF, 1080P23.98 DF or 720P60 or as specified in the Contract.
- For material that is shot other than HDCAM 1080i59.94 DF, the original footage as well as the transferred material must be delivered.
- All electronic camera capture systems originals must be delivered as native file format on external hard drives.

A. SPECIFICATIONS:

All materials must be new and of professional quality including: tape stock, spools, shells, cases, discs and labels. All tapes must be delivered in suitable permanent plastic cases.

1. There must be enough roll up leader before any recording to ensure stability.
2. The Program Master and Dub-Master must be laid out as follows:
 - a) No less than 45 seconds of SMITE standard split-field color bar test with 400 or 1000 HZ steady test tone on all audio tracks as applicable.
 - b) At least a 4 second video slate on the Program Master and Dub-Master with the following information:
 - i. Release Title
 - ii. Client Department
 - iii. Production Company
 - iv. Length & Date
 - v. PWGSC Contract Number
 - vi. Project Number as applicable
 - vii. Audio allocation on Program Master (tracks 1, 2,3 & 4 as applicable).
 - c) Video slate must end with 1/3 second (10 frames) color bar and test tone on all audio tracks.
 - d) Ten (10) seconds of coherent black.
 - e) Complete program audio and/or video to end followed by the copyright notice on a black frame.

The Copyright Notice will be:

ENGLISH:

© Her Majesty the Queen in Right of Canada, represented by (supplier to insert Department name),(insert year).

FRENCH:

© Sa Majesté la Reine du Chef du Canada, représentée par (supplier to insert Department name), (insert year).

- f) The animated Canada Word mark on a black frame.
- g) There must be coherent black to end of tape (minimum 60 sec.)

3. Time code must be present on all tapes (except release copies) and used as follows:
- a. Drop frame type.
 - b. Recorded continuously from start of tape to end of tape.
 - c. Numerically identical on Edit Master and all Masters. (i.e.. regenerated on all Masters)
 - 1. Must be TLC recorded on the Address Track on HDCAM 1080i59.94 tape format (may be TLC plus ITC).
 - 2. When both TLC and ITC are present, they must be synchronous, contiguous and of identical code numbers.

Sample tape time code layout:

00:59:00:00 - 00:59:45:00	Bars and Tone
00:59:45:00 - 00:59:49:20	Slate
00:59:49:20 - 00:59:50:00	Bars and Tone
00:59:50:00 - 01:00:00:00	Coherent Black
01:00:00:00 - xx:xx:xx:xx	Program

4. All tapes must have a continuous sync track recorded.
5. The following audio allocations are to be maintained on Program Masters and Dub-Masters: (Tracks 3 & 4, where present, must contain the same information as tracks 1 & 2 respectively - unless noted otherwise in contract.):

Stereo	-	Track 1 (&3) - final mix left
	-	Track 2 (&4) - final mix right
Mono	-	Track 1 (&3) - final mix
	-	Track 2 (&4) - final mix
Bilingual	-	Track 1 (&3) - English - final mono mix
	-	Track 2 (&4) - French - final mono mix

B. GENERAL STANDARDS:

- 1) Video White Levels should not exceed 100 IRE for component signals, and Program Black Levels should not extend below 0 IRE. Neither the program luminance whites nor blacks should be clipped excessively. For colour difference signals R-Y and B-Y, levels shall not exceed 100 IRE or fall below 0 IRE when set at a 350 mV offset.
- 2) Vertical Blanking should equal lines 1-20 and lines 561-563 of the first field and lines 1124-1125 in the second field.
- 3) Horizontal Blanking should fall within 280 clock periods and a maximum of 292 clock periods, creating a blanking width of between 3.775 microseconds and 3.935 microseconds when a clock period is equal to 13.48 nanoseconds.

-
- 4) RGB Gamut should not exceed 120 IRE for component signals. Neither the program luminance or colour should be clipped excessively.
- 5) All tapes must have a SMPTE split-field colour bar test signal with an accompanying 400 or 1000 HZ steady test tone, recorded at the head. The colour bar test should measure the standard 1 volt with the peak white flag at 100 units and the black clamp level at 7.5 units. The phase and chroma intensity of the colour bar must relate directly to the following program video. The test tones must be recorded on all applicable tracks at 0db on the VU meter. The test tone level must relate directly to the following program audio.
- 6) The colour burst with the colour bars must measure 40 units peak to peak when chroma is set with the peak white flag at 100 units. Colour burst must remain at 40 units peak to peak throughout the recording. Colour burst must be recorded on all materials both monochrome and colour.
- 7) The average audio level shall be 0 VU with no audio excursion to exceed plus 3 VU as related to the 0 VU level Test Tones.
- 8) As well as the preceding items, the following will be considered criteria for possible rejection of video and/or audio recordings:
- a) Colour shifts, banding or velocity error;
 - b) More than 10 video dropouts (of 1 line or less) per half hour;
 - c) Any video dropouts of more than 1 line;
 - d) Horizontal shift at edit points;
 - e) Audio distortion, clipping or dropouts;
 - f) Soft focus for other than special effects;
 - g) Pixilation or posterization due to digital over-compression or under-sampling for other than special effects;
 - h) Physical defects on tape or cassette materials;
 - i) Titles out of SMPTE TV Safe Title area; and
 - j) Any other errors that deviate from NTSC standard recording practice
- 9) Specialized formats, settings for noise reduction or picture enhancement must be verified with the Contract Authority for possible implications prior to utilization.

C. TAPE LABELS:

Labels should provide the following information: (as applicable)

Project Title:
 Client Group:
 Language: Master Date: Length:
 PWGSC Contract Number:
 Project Number:
 Audio Track 1 (&3):
 Audio Track 2 (&4):
 Tape Description:

(For example: Master, Dub-Master, Camera Original, Closed Captioned, etc.)

D. SHIPPING INSTRUCTIONS:

All Production Deliverables specified in the solicitation/contract must be shipped as specified for technical inspection and should be labelled and shipped as follows:

TBD

Project Title:

Project No:

PWGSC Contract/Call-up No:

E. DELIVERABLE MATERIALS:

1. Tape Masters and Dub-Masters:
All masters and dub-masters must conform to format and standards itemized in contract and described above in Definitions and Sections A and B.
2. Hard Drive Master:
The hard drive master must conform to format and standards itemized in contract and described above in Definitions and Sections A and B.
3. Videotape, Blu-ray, DVD and Digital Copies:
All copies delivered in quantities and format (without Colour Bars, Slate, etc.) as specified in the Contract. All other GENERAL STANDARDS apply to copies (within the technical limits of the format).
4. Camera and Sound Originals:
All sound and images recorded during production must conform to format and standards itemized in contract and described above in Definitions and Sections A and B.
5. Stock Shots:
All stock footage and audiovisual materials obtained for this production.
6. Computer Generated Material:
Digital copy of all computer generated animation, titles, graphics and/or illustrations along with detailed description of the software and the hardware configuration used to create the material.
7. Audio Tracks (as applicable):
Separate music tracks, separate effects track, separate dialogue track, separate narration track and final mix track to be supplied. All tracks to be synchronous with picture. Platform and sampling rate to be identified for computer mixed audio.
8. All Production Elements used in the making of the program that may be required for making modifications or changes to the program.
9. Production Workbook to include:
 - a) Final Scripts:
Typewritten copy of the narration and dialogue in form finally recorded in English, French and other languages as required.
 - b) Title and Credit List:
List of approved Titles and Credits in English and in French
 - c) Releases for all Performers:
Indicating names of all persons recorded for this contract on behalf of the Minister with appropriate signed waivers and/or release forms.
 - e) Rights for Performances, Stock Shots, Music and Effects:
Indicating all performances, stock footage, music and effects purchased on behalf of the Minister including releases and rights obtained with their sources and rights expiration dates.
 - f) Camera/Sound Reports:

- Shot list notes to include scene and take, shot description, tape number, director, working or release title and audio allocation.
- h) Production Information Sheet (PIS):
Detailed project information as outlined in supplied form.
- i) Shipping List of Materials Delivered:
Completed shipping list prepared as per Section F.

F. SHIPPING LIST

Title: _____ Project Number

PWGSC Contract Number

Quantity: _____ boxes containing:

Program Master	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
Dub-Master	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
Hard Drive Master	Bilingual:	_____ (quantity & format)
Closed-cap Master	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
Blu-Ray Copies (DPAPS)	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
Blu-Ray Copies (Client)	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
DVD Copies (DPAPS)	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
DVD Copies (Client)	English:	_____ (quantity & format)
	French:	_____ (quantity & format)
Camera Originals		_____ (quantity & format)
Sound Elements		_____ (quantity & format)
Stock Shots		_____ (sources)
Computer Generated Material		_____ (disc or letter)
Production Workbook including:		
	Final scripts	
	Talent Releases	
	Music and Effects Rights	
	Camera Reports	
	Production Information Sheet	
	Shipping List	
Other items	Artwork,	
	Production Stills	

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NOTE: Deliverable materials incomplete or improperly labeled and/or packaged WILL BE RETURNED TO THE CONTRACTOR AND FINAL PAYMENT WILL BE WITHHELD

ANNEX "D"

INSURANCE REQUIREMENTS

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),*

*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.

ANNEX "E"
EVALUATION GRID

EVALUATION SUMMARY		
MANDATORY REQUIREMENTS:	MET	NOT MET
Mandatories Checked by: _____ Date: _____		
RATED REQUIREMENTS	SCORE ACHIEVED	
R.1 VIDEO DEMO		
R.1.1 Video production samples demonstrate creative and technical excellence.	____ / 40 points	
R.1.2 The effective use of treatment, script, language and visual techniques to communicate the themes and messages.	____ / 20 points	
R.1.3 Video production samples demonstrate a wide variety of visual and dramatic devices, such as: graphic animation sequences; typography/on-screen text; motion graphics and animations; still imagery; imported (stock) film footage; off-camera and on-camera narration; music; sound and special effects.	____ / 20 points	
R.2 CREATIVE APPROACH AND TECHNICAL METHODOLOGY		
R.2.1 Understanding the scope and challenges of the project and the degree to which these are addressed. Interpretive objectives outlined in the Annex A Statement of Work are effectively addressed.	____ / 20 points	
R.2.2 The outline of the proposed production treatment is easy to visualize.	____ / 50 points	

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R.3 PROJECT MANAGEMENT APPROACH	
R.3.1 Project Management Approach	____ / 50 points
R.4 FINANCIAL PROPOSAL	____ / 50 points
OVERALL TOTAL	____ / 250 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
M.1 FINANCIAL PROPOSAL (This requirement is subject to the R.4 point-rated criteria)		
<p>The Bidder MUST submit a financial proposal with a total price not exceeding \$100,000.00 (applicable taxes are extra, as appropriate), all travel and living expenses included.</p> <p>The Bidder's financial proposal must include the following: M.1.a: The firm price (excluding travel and living expenses) to complete all of the obligations under the Contract \$_____ (applicable taxes are extra);</p> <p>M.1.a.1: The financial proposal MUST also include a detailed payment schedule* strictly in accordance with the production milestones outlined in the Annex A Statement of Work and the Bidder's detailed pricing proposal.</p> <p>*Note: Canada will not make any advance payments. The payment schedule must be based on the actual work performed at the time the milestone would be completed.</p> <p>M.1.b: The ceiling price for all travel and living expenses, including all travel and living expenses associated with attending mandatory meetings \$_____ (applicable taxes are extra.).</p>		
Comments:		

Evaluation Criteria	Met	Not met
M.2 VIDEO DEMO (This requirement is subject to the R.1 point-rated criteria)		
<p>The Bidder must provide a USB key containing three (3) to six (6) video production samples from previous productions that support its proposal and demonstrate to the Evaluation Team the Bidder's experience and ability to produce quality video productions that are similar in nature and complexity to the requirements as described in the Annex A Statement of Work. This does not include public service announcements.</p> <p>The total number of video production samples should not exceed six (6). If more than six (6) clips are provided, only the first six (6) clips will be evaluated.</p> <p>The total running time of the video demo must not exceed twenty (20) minutes in length. If the video demo exceeds</p>		

twenty (20) minutes, only the first twenty (20) minutes will be evaluated.

At least one (1) of the video production samples must have been shot and produced in High Definition.

At least two (2) of the video production samples must demonstrate the Bidder's ability to film in outdoor environments (including, but not limited to footage of wildlife or cityscapes).

A maximum of one (1) video production sample may have been completed for an internal client. All other video production samples must have been completed under separate contracts for a minimum of two (2) different external clients.

At least one (1) of the video production samples must demonstrate the Bidder's ability to work in both official languages (English and French). To demonstrate that Bidder's ability to work in both official languages (English and French) one (1) of the submitted samples must be either of the following:

- c. a bilingual production where both the English and French are equally and substantively represented in the same video production.

The English and French portions of the video production sample must convey information related to the same topic. In this case the bilingual version is considered as one (1) video production sample.

OR

- d. a unilingual English video (in English as its original language) and a unilingual French video (in French as its original language) conveying the same information.

In this case the English and French versions are considered as one (1) video production sample.

Productions that have voice-overs, are fully narrated, are fully animated, are purely text based, or are subtitled/closed captioned are not acceptable to demonstrate the Bidder's ability to work in both official languages.

All productions must have been completed entirely by the Bidder and delivered after January 1, 2011.

The minimum dollar value of at least one (1) of the sample

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projects must be \$25,000.00. For the purposes of the evaluation of mandatory criterion M.2, "sample projects" is defined as a contract for the provision of video production services.

NOTE: Examples do not necessarily have to be mutually exclusive. For instance, providing two outdoor themed video examples with one being shot in High Definition and available in both English and French will suffice.

The Bidder must identify which video production sample(s) are provided to meet each of the required elements of the M.2 mandatory criterion.

Comments:

BIDS NOT MEETING ALL OF THE MANDATORY REQUIREMENTS WILL BE GIVEN NO FURTHER CONSIDERATION.

1.1.2 RATED TECHNICAL CRITERIA

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 compliant, bidders must obtain the required minimum of 70 percent of the points for each rated criteria. The rating is performed on a scale of 250 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 (50 points X 0.7 = 35 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.

- A. The following scoring grid will be used for the evaluation of the rated criteria.
- B. 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.
- C. 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 available.

R.1 VIDEO DEMO

(Maximum 80 points - Minimum of 70 percent of the available points for each of R.1.1, R.1.2 and R.1.3)

To better understand the video production samples submitted for the mandatory criteria **M.2.**, the following information should also be provided for each sample. **Please complete the "Video Demo - Proposed Project Fact Sheet" located at Annex "F".**

- Title of the production, and original language
- Client
- Client contact
- Brief description of the production, objectives (including interpretive objectives) and how it relates to this requirement
- Target audience
- A brief description of the Bidder's involvement and responsibilities pertaining to the production
- Creative Approach
- Total production budget
- Format the production was shot in

- Dates and Number of shooting days
- Distribution format

The information in the Proposed Project Fact Sheet and the video production samples will be evaluated on the following rated criteria:

R.1.1 Video production samples demonstrate creative and technical excellence (Maximum 40 points – Minimum 28 points).

At a minimum, the following criteria will be evaluated: your approach (is it attractive, creative, innovative or appropriate); the quality of images; quality and effectiveness of cinematography, the use of special effects and graphics; use of camera angles; lighting; editing; and effective use of music and sound

Video Production Samples – Up to a maximum of 40 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 40
<p>Percentage factors utilized for the evaluation of R.1.1:</p> <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>: This is the established minimum. All of the above-mentioned criteria are acceptable. Approach demonstrates some creativity and innovation.</p> <p><u>Good (0.8)</u>: Slightly exceeds the established minimum, with one (1) or two (2) criteria that are very good. Approach demonstrates creativity and innovation.</p> <p><u>Very Good (0.9)</u>: The majority of the criteria are very good. One (1) or two (2) criteria may be excellent. Approach demonstrates very good creativity and innovation without being outstanding.</p> <p><u>Outstanding (1)</u>: Very unique, bold, and creative approach. Has excellent quality and use of images. Outstanding cinematography. Video production samples demonstrate excellent use of special effects and graphics and lighting. Has very appropriate use of music and sound</p>			
Comments:			Total Points / 40

**R.1.2 The effective use of treatment, script, language and visual techniques to communicate the themes and messages.
(Maximum 20 points – Minimum 14 points).**

At a minimum, the following criteria will be evaluated: engaging and complete storyline, clear script, appropriate use of language, quality of translation (if a translation was completed), effective communication of content and messages both in narration and on-camera and use of other techniques to get the message across. The success in conveying messages in both English and French is equivalent.

Treatment, script, language and visual techniques – Up to a maximum of 20 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 20
<p>Percentage factors utilized for the evaluation of R.1.2:</p> <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>: This is the established minimum. All of the above-mentioned criteria are acceptable, and meets the established minimum. The treatment, script, language and technique adequately help convey themes and messages.</p> <p><u>Good (0.8)</u>: Slightly exceeds the established minimum, with one (1) or two (2) criteria that are very good. Treatment, script, language and technique help convey the themes and messages.</p> <p><u>Very Good (0.9)</u>: The majority of the above-mentioned criteria are very good. One (1) or two (2) criteria may be excellent. Treatment, script, language and techniques effectively communicate themes and messages without being outstanding.</p> <p><u>Outstanding (1)</u>: Outstanding delivery of content, themes and messages. Treatment, script, language and techniques are communicated very well, both in narration and on-camera. Appropriate techniques were used.</p>			
Comments:			Total Points / 20

R.1.3 Video production samples demonstrate a wide variety of visual and dramatic devices, such as: graphic animation sequences; typography/on-screen text; time-lapse photography; graphics artwork and/or illustrations; still imagery; imported (stock) film footage; off-camera and on-camera narration; music; sound; and special effects. (Maximum 20 points – Minimum 14 points).

At a minimum, we are looking for the use of six (6) of the ten (10) above-mentioned visual or dramatic devices.

Visual and dramatic devices – Up to a maximum of 20 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 20
<p>Percentage factors utilized for the evaluation of R.1.3:</p> <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>: This is the established minimum. At least six (6) of the listed devices are effectively used.</p> <p><u>Good (0.8)</u>: Slightly exceeds the established minimum, with two (2) or three (3) of the devices that are very good.</p> <p><u>Very Good (0.9)</u>: Exceeds the established minimum. The majority of the devices are very good. Four (4) or five (5) devices may be excellent, without being outstanding.</p> <p><u>Outstanding (1)</u>: A very effective blend of six (6) or more visual or dramatic devices. Devices are relevant to the subject matter. The quality and effectiveness of at least six (6) devices are outstanding.</p>			
Comments:			Total Points / 20

Total points allocated for the Rated Criteria R.1: _____ / 80 points

R.2: 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. The Bidder is expected to demonstrate its 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.

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

R.2.1: Understanding the scope and challenges of the project and the degree to which these are addressed. Interpretive objectives outlined in the Annex A Statement of Work are effectively addressed. (Maximum 20 Points)

At a minimum, the following criteria will be evaluated: details and examples of how you demonstrate your understanding of the project's scope and challenges; how that understanding of the scope and challenges are reflected in the approach; and how the methodology will result in the interpretive objectives of the project being met.

Understanding the scope and challenges of the project and the degree to which these are addressed. Interpretive objectives outlined in the Annex A Statement of Work are effectively addressed – Up to a maximum of 20 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 20
<p>Percentage factors utilized for the evaluation of R.2.1:</p> <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 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.</p> <p><u>Acceptable (0.7): This is the established minimum.</u> Acceptable understanding of the project's scope and challenges. The approach outlines challenges of project. Methodology addresses the interpretive 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. Approach and methodology stands a good chance of achieving the interpretive 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 and solutions. Approach and methodology stands a very good chance of achieving the interpretive objectives.</p>			

<p>Outstanding (1.0): Outstanding understanding of the project's scope and challenges. The approach is outstanding and provides excellent analysis of challenges with well thought-out solutions. Approach and methodology will effectively achieve the interpretive objectives.</p>	
Comments:	Total Points / 20

R.2.2: The outline of the proposed production treatment is easy to visualize. (Maximum 50 points)

At a minimum, the following criteria will be evaluated: clear visualization of both the structure and the creative approach of the production treatment.

The outline of the proposed production treatment is easy to visualize. Up to a maximum of 50 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 50
<p>Percentage factors utilized for the evaluation of R.2.2:</p> <p>Not acceptable (0): The information provided was unsuitable or insufficient for a project of this nature.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>			

may also be provided.	
Comments:	Total Points / 50

R.3 PROJECT MANAGEMENT APPROACH (Maximum 50 points – Minimum 35 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, cost and scheduled goals are achieved, and illustrate a detailed work plan and schedule that identifies the significant milestones and deliverables within the development process.

R.3.1: Project Management Approach

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. (Maximum 50 points)

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

At a minimum, the following criteria will be evaluated: 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.

Project Management Approach – Up to a maximum of 50 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 50
Percentage factors utilized for the evaluation of R.3.1:			
<u>Not acceptable (0)</u> : The information provided was unsuitable or insufficient for a project of this nature.			

<p>Limited (0.5): Criterion addressed, but not enough information provided. Less than established minimum.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
Comments:	Total Points / 50

R.4: FINANCIAL PROPOSAL**Maximum 50 Points – Minimum 35 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 a breakdown for each production phase in correlation with the production milestones and payment schedule as specified in mandatory criterion M.1.a.1.

The Bidder should treat all travel and living expenses as a separate item. Note that the Bidder's fee should include the travel and living expenses associated with attending mandatory meetings. All travel and living costs should be calculated according to National Joint Council Travel Rates and Policies which can be found at the following weblink: <http://www.njc-cnm.gc.ca/directive/travel-voyage/index-eng.php>

The Financial Proposal will be evaluated based on the following:

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 Management Plan.

At a minimum, evaluators are looking for: whether sufficient budget details are provided such as where money is allocated and if it's 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 one (1) person is proposed to fulfill two (2) or more roles (i.e. if one [1] person is proposed to fill two [2] positions). Evaluators are also looking for notes that identify assumptions and cost efficiencies.

Financial Proposal – Up to a maximum of 50 points			
Assessment of Criteria	Sample(s)	Percentage Factor	Points
Criterion for an established minimum acceptable response (Percentage factor of 0.7):			/ 50
<p>Percentage factors utilized for R.4:</p> <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> 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 clearly identified.</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 identified.</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 is very clear. Complete details on where money is allocated. Complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clearly identified for project requirements.</p> <p><u>Outstanding (1):</u> There is a detailed budget summary page with a breakdown for each product. Clear</p>			

N° de l'invitation - Solicitation No.

5P432-150002/A

N° de réf. du client - Client Ref. No.

5P432-15-0002

N° de la modif - Amd. No.

File No. - N° du dossier

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Id de l'acheteur - Buyer ID

CX028

N° CCC / CCC No./ N° VME - FMS

and complete budget details in terms of categories, line items, unit prices/rates, level of effort; consistent budget structures and breakdowns are provided. Budget is very clear and easy to understand. Clear and complete details on where money is allocated. Complete correlation to project plan. Budget allocations are appropriate for project needs and parameters. Assumptions and cost efficiencies are clearly identified and are appropriate for project requirements.

Comments:

Total
Points
/ 50

SUMMARY OF POINTS AWARDED TO THE BIDDER			
Rated Criteria	Maximum Points	Minimum Points	Points Awarded to Bidders
R.1 EXPERIENCE OF THE FIRM AND QUALITY OF SAMPLES PROVIDED	80	56	
R.1.1 Video production samples demonstrate creative and technical excellence.	40	28	
R.1.2 The effective use of treatment, script, language and visual techniques to communicate the themes and messages.	20	14	
R.1.3 Video production samples demonstrate a wide variety of visual and dramatic devices, such as: graphic animation sequences; typography/on-screen text; motion graphics and animations; still imagery; imported (stock) film footage; off-camera and on-camera narration; music; sound and special effects.	20	14	
R.2 CREATIVE AND TECHNICAL METHODOLOGY	70	49	
R.2.1 Understanding the scope and challenges of the project and the degree to which these are addressed. Interpretive objectives outlined in this RFP are effectively addressed	20	14	
R.2.2 The outline of the proposed production treatment is easy to visualize	50	35	
R.3 PROJECT MANAGEMENT APPROACH	50	35	
R.3.1 Project Management Approach	50	35	
R.4 FINANCIAL PROPOSAL	50	35	
OVERALL TOTAL	250	175	000

ANNEX "F"
VIDEO DEMO - "PROPOSED PROJECT FACT SHEET"

In order to ensure that the evaluation team gets the information needed to evaluate the demo, please ensure that the following information is provided on a "per project" basis.

Title of the production and original language:	
Client:	Company, department or agency name.
Client Contact:	Name and contact information for company/department/agency representative that managed the project.
Description of production, objectives, and how it relates to this requirement:	Brief description of the production. What was the communications or training challenge? What was the primary goal? For the interpretive video sample(s): How the video meets the definition of an "interpretive video" as defined in Part 4.1.1 of the RFP.
Target Audience(s):	Who was or were the target audience(s)?
Bidder's involvement and responsibilities:	
Creative Approach:	What creative devices were used? How did these contribute to meeting the stated goal?
Format the production was shot in:	In what format was the production shot?
Production Dates and Number of Shooting Days:	When did the project start (contract signing); and when did it end (launch/first use of video)?
Production Budget:	What was the total production cost? (If the program was produced in both English and French, please provide the total cost of both programs).
Distribution Format:	In what format was the production distributed?