



RFP-CMIP21201808

Amendment No. 3: To the Tender Documents Immersive Film Experience and Exhibit Redesign

Amendment Date: December 4, 2018

To all Proponents:

The Purpose of this Amendment is to address the following:

Site Visit Summary

In attendance included representatives of CMI from content/curation, interpretation, information technology, facility management and project management.

Agenda

- Introductions
- Site walkthrough and key notes
- Questions and answers will be posted as part of an addendum after the visit.
 - Demolition and fit-up of the Contributions Zone;
 - Immersive Film Experience;
 - Contributions Zone Redesign;
 - Testing;
 - Fabrication, Delivery and Installation;
 - Training and User Manuals;
 - Project Management;
 - Audio Visual Equipment Acquisition, Installation and Wiring*; and
 - Hazardous Materials*.

After a brief overview of the project as per Section 1 of the RFP, CMI reiterated the following:

- As the CIH exhibition is content-heavy, many guests experience fatigue by the time they enter the Contributions Zone. Therefore, CMI requires a new unique single experience to inspire and delight guests before they leave.
 - CMI requires a bypass route for those who do not wish to participate in the Immersive Film Experience.
- All walls within the red outline of Appendix A may be removed or reimagined for visitor flow.
 - At present, the curved walls in the zone make it difficult for guests to navigate the space.
 - The current exit is too narrow for visitors and they are unsure how to exit the space.

- The Contractor may reimagine the public programming space – remove walls, consider new exit.
- A hoarding zone is required for the duration of the demolition and part of the installation to prevent dust and debris from entering other areas of the exhibition. The Exhibition will be closed throughout demolition and construction. Plastic hoarding/soft hoarding may be used.
- Contractor is encouraged to work with existing track lighting in the zone
- The exit/reflection space will be non-tech and easy for visitors to participate in.
- CMI is responsible for all text and translation.

And addressed the following questions:

1. Could the current exit experience (a large digital screen, photo mural) stay in the newly designed zone?

Potentially, however CMI does not want the two experiences to compete with each other. The intention of the new zone is for the focus to be on one immersive audio-video experience. The current exit experience must, at a minimum, be placed in a new area as the current approach is not effective in the space – it is too congested.

2. Will the floors stay the same?

The Contractor may apply floor coverings to the concrete floors to manage acoustics and address sound containment. .

3. How long ago was the exhibit created?

The exhibit was completed in June 2015.

4. What is the ceiling height?

13 ft 4 inches low side section.
16 ft 4 inches high middle section.

5. Is there an option to close the space / separate the space from other areas of the exhibition?

Potentially. The exhibition is under very sensitive HVAC conditions and is balanced as one space. The Contractor may extend walls upward insofar that the walls do not disturb the air flow for the HVAC.

6. May we remove the stair(s) in the public programming space?

Yes. This space can be completely reimagined and, if required, gutted with interior walls removed.

7. Will the existing content be reused in the new space?

Some of the existing exhibit images and clips will be included in the estimated 50 images and 24 clips to seed the content.

8. Are the exit signs in scope?

Yes, the Contractor will be responsible for moving or adding new exit signage in the redesigned space.

9. Is electrical work part of the scope?

Yes, as per Addendum 2.

10. Are new panels in scope?

Yes, any design elements are in scope.

11. Why did the budget change?

CMI added the budget it had for AV acquisition to the Contractor's scope of work. See Addendum 2.

12. If the \$70,000 for content licensing is not used by CMI, could this be reallocated to the Immersive Film Experience?

Ideally. The utilization of these funds will depend on if there are unknown costs that may be associated with the project.

13. Who identifies and procures content?

As per RFP Section 2.2.4, CMI will identify and provide an initial estimated 50 images and 24 clips to seed the content. CMI is responsible for identifying existing content from its own collection and external repositories. The Contractor is responsible for the development of original content (e.g original photography, videography, animation...). CMI and the Contractor will work together to identify areas where additional content is required and whether existing content or original content is required based on the artistic vision of the filmmakers and available resources. CMI is responsible for procuring all necessary rights and approvals for existing external content.

14. Who will be responsible for script writing?

The Contractor in collaboration with CMI.

15. Is seating part of the scope of work? Is there an expectation that everyone will sit?

Yes, seating is part of the scope of work. CMI requires seating for 15 people with standing room for a few others.

16. What is the number of people intended in the experience space? Do you need room for school groups?

Approximately 15 sitting and a few standing. CMI does not require room for larger groups.

17. The film is on a continuous loop – did you want it motion censored? Or quiet while not in use?

Yes CMI is open to a motion censored approach. CMI requested a loop to ensure there was activity to draw in visitors.

18. How extensive is the content outline?

CMI will provide an estimated 50 images and 24 clips to seed the content and acts as a visual outline of some of the key contributions to be represented. CMI will also provide a Canadian immigration history timeline for context. The extent of the content outline depends on the approach proposed by the Contractor.

19. How will you choose the images?

CMI will choose key themes. However, key themes or sub-themes that do not have photographic or video evidence will need to be presented in an alternate creative way by the Contractor. Content will be more contemporary than historical and represent the contributions of immigrants to Canada.

20. Do visitors spend time in the public programming space?

Yes.

21. Animation appears to be important to you – is this a focus for you?

Yes. CMI envisions a creative, efficient approach for the depiction of complex content. CMI believes that animating content is a way to delight visitors with a unique approach.

22. Does a 360 approach matter?

The intent of the space is to fully immerse the visitor in the content/experience – CMI does not want a traditional theatre as one already exists in another section of our Core exhibitions. The Contractor is welcome to propose an immersive approach that is not 360.

23. How robust are the curved walls?

Very – they are made of plywood, have plywood ribs and are quite heavy.

24. Sometime a project can best be defined as “what it is not”. What is not the project?

The Project is not a documentary film. It is not a traditional exhibit with panel walls and text. It is not word-heavy. Subjects are not talking to the visitors.

25. What is the immersive film experience?

CMI is looking for an immersive film experience that illustrates how 400 years of newcomers to Canada have helped make it the country that it is. The goal is for the film to be evocative and to make visitors proud. CMI requires a “wow” experience where the visitor can take in the content without having to work to the same extent that they have in the previous four zones.

26. What is a big concern?

Sound control – spillage to other spaces and spillage from other spaces.

27. Did you want the Contractor to provide support for First Nations and Indigenous content? Will the Immersive Film Experience include content relating to Indigenous peoples?

No.

28. Is original photography required?

Potentially, depending on the Contractor’s vision and approach.

29. We must submit a 1 page for the creative approach – does this include visuals? Could we add more pages?

Yes, Proponents may submit up to 2 pages.

30. Is low maintenance the key?

Yes. CMI has limited onsite resources. All installations must be easily reached by a ladder or single person lift for maintenance / repair.

31. May we mount projectors in the ceiling?

Yes, as long as the mount does not affect the vapour barrier of the room.

32. Where do reviews and site visits take place?

Please refer to the RFP.

Additional questions that have been asked:

1. Can you please confirm the start and end time of the visit?

The site visit started at 1 p.m. and ended at approximately 2:30 p.m.

2. Do you have an agenda for the visit you could share?

An agenda was provided on the day of the site visit. See above.

3. Will the visit be led by the contracting officer or museum administration?

The site visit will be led by members of the project team. Those present will include content, interpretation, technology, facilities, and project management.

4. What will attendees be able to learn that non-attendees won't?

Site attendees will have the opportunity to experience the space first hand.

5. Also, could you please confirm that all questions/answers posed at the visit will be posted as an addendum?

Yes.

6. Do you know whether the museum creative team, which will be collaborating in the creation of the film, will also be at this site visit?

The site visit will be led by the project team and include members from content, interpretation, technology, facilities, and project management.

7. Will it be possible to visit the site at another time than on November 27th?

Yes, Proponents are welcome to visit the site anytime during operational hours.

8. Production of a high-impact immersive experience may involve the purchase of a large number of cutting-edge equipments. Since the purchase of this equipment is at the

discretion of the Immigration Museum, we would like to know the maximum amount you were planning to allocate to this specific budgetary item. Disclosing the foreseen sums will allow each firm to make a realistic proposal within context. Furthermore, it will allow the Museum to evaluate comparable offers.

Please refer to Amendment 2. The successful proponent shall have an additional \$60,000 CAD for the purchase of audio-visual equipment.

9. Which technological elements of the current exhibit are you planning to reuse? Which are you planning to scrap?

CMI will continue to use the Medallion controls.

10. Given the fact that our firm also specializes in the sale and installation of AV equipment, will we be allowed to bid for the technical portion of the project, allowing you to benefit from our favourable margins?

All proponents shall have the opportunity to bid on the project inclusive of audio-visual equipment acquisition. Please refer to Amendment 2.

11. Is it possible for me to take a look at the museum's exhibits in advance of the site visit start time of 1pm next Tuesday?

Yes. Proponents are welcome to visit the exhibits before and/or after the site visit. Please check-in at Ticket Counter as a vendor for the Immersive Film Experience and Exhibit Redesign RFP where you will be issued a pass for the exhibition.

12. Demolition + Fit-up – is a building permit required in this jurisdiction for exhibit fit-up project?

A building permit is not required.

13. Schedule – is there a projected soft opening / public opening date for the project?

April 1, 2021.

14. Can you send me the tender documents?

As documents are quite large, and to ensure all proponents are treated equally, documents are posted under the tender on buyandsell.gc.ca. This is a free and open website.

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