



AMENDMENT NO.1

CLOSING DATE/TIME: 5:00pm local time, APRIL 25, 2022

AMENDMENT DATE: April 11, 2022

PROJECT NO.: MA2022-01

PROJECT TITLE: AGENCY OF RECORD SERVICES

TO ALL PROPONENTS:

THE PURPOSE OF THIS AMENDMENT IS TO PROVIDE RESPONSES TO INQUIRIES RECEIVED:

Inquiry A1-1: I was wondering if you can provide any information on overall spend for Agency services. Can you share the average yearly or 2 year spend?

Response A1-1: While the pandemic has significantly impacted our past 2 year media spend, a typical season would range between \$800K to \$1 million for hard media spend (not Agency fees, see answer provided for inquiry A1-3).

It is important to note that the subscription campaign deliverables are more direct marketing-oriented, somewhat less media-focused. For perspective, the estimated total number of touchpoints for the subscription campaign are: 300 emails, 60 letters, 20 renewal forms, 28 postcards, 2-3 videos, 24 “one-pagers”. Much of this content is re-purposed for specific segments. While email is out of scope for the vast majority of the AOR contract, the exception is the subscription campaign where email is fundamental to the campaign, and therefore included in the scope of work.

It should be noted that the subscription campaign work for the next season is quite heavy during the February – May timeframe, at the same time we are promoting shows of the current season.

Inquiry A1-2: Could you let us know if you are open to an east coast agency to do this work as we have for numerous other clients across the country for similar engagements or do you have a local preference?

Response A1-2: It’s up to each Proponent how they put their team together, as per the requirements of the RFP.

Inquiry A1-3: Could you let us know what your budget is for agency services for each year as we understand there to be less and less onus on the agency as the contract progresses?

Response A1-3: We do not provide Agency fee budgets as part of our procurement process to ensure a competitive process.

Inquiry A1-4: With respect to the cost proposal form, as there isn't a breakdown for Year 2, we understand that Table 1 is reflective of Year 1 costs and Point #2 on Page 1 of the same form is a combination of Table 1 and what we believe will be the costs going into Year 2 per your breakdown of accountabilities as identified in the scope of work document. Is this correct?



Response A1-4: As detailed in the Cost Proposal Form, Item 2 on page 1 is for the first two (2) years of the contract.

Table 1-Hourly Rates is for the first two (2) years of the contract as is stated in Column 2.

Inquiry A1-5: Could you let us know what the media placement/buy fees/budget is for each year as well?

Response A1-5: Proponents are to reference answer provided for inquiry A1-1.

Inquiry A1-6: Although there may be other agencies that may work with NAC as noted in the Scope of Work document, we are to price for the three major functional areas as noted within the document even though there may be some cross-over, is this correct?

Response A1-6: Yes.

Inquiry A1-7: The statement of work describes three functional areas such as Strategic Leadership, Design Production and Media Buying. The RFP, however, only requests that we submit key personnel for the Creative Director, Account Director and Media Strategist. Given the importance of strategic leadership for this account, and how that role has been described in the RFP, it seems like the role of a Lead Strategist is missing in the requirements for the Key Personnel under section 3.4.2. Is it possible to include that role as part of the Consultant team for evaluation?

Response A1-7: Proponents are to submit the Key Personnel as specified in the Request for Proposal.

Inquiry A1-8: If we submit as a Joint venture, can you please elaborate on how we should respond to section 3.3. with regards to the 3 projects. Can, for example, 2 projects be submitted by 1 of the two parties, and the 3rd project be submitted by the other party?

Response A1-8: Yes.

Inquiry A1-9: RFP SECTION: 3.3 Experience and Qualifications of Proponent

3.3.1 In this Section, the NAC is seeking to evaluate the corporate experience and qualifications of the Proponent. In approximately 2 pages per project, list and briefly describe three (3) completed projects carried out by the Proponent. (If the project was undertaken by a firm other than the Proponent, indicate the name of the firm and the Proponent's relationship to that firm). Projects should be recent, comparable in size and scope to the current NAC requirement and include as many as possible of the services listed in Section 1.3.1.

Can you please confirm the value/budget of the scope of work so we can ensure to pull comparable projects?

Response A1-9: Proponents are to reference answers provided for inquiry A1-1 and inquiry A1-3.

Inquiry A1-10: RFP SECTION 3.4 Experience and Qualifications of Key Personnel

3.4.1 In this Section, the NAC is seeking to evaluate the experience and qualifications of the Key Personnel proposed by the Proponent to deliver this project.

Can you please confirm that the NAC is open to working with a joint National team based in Toronto and



Montreal? Our team works nationally on many accounts but we would like to confirm that this is appropriate for your businesses needs.

Response A1-10: Proponents are to reference answer provided for inquiry A1-2.

Inquiry A1-11: Scope of Work. Page 6. Assets (General) - all assets and/or media artifacts created should be optimized for multi-channel use including but not limited to the following applications; digital, print, audio (radio/podcast), and social media.

Can you please confirm that each campaign will have more than one creative execution for digital, print, audio (radio/podcast), and social media? Or is it a requirement to use, for example, one hero image campaign image across multiple channels?

Response A1-11: This is situational and should be guided by efficacy with targeted audiences. Further things like campaign budget, length, target markets and overall goals will influence what asset is created and leveraged across channels.

Inquiry A1-12: In order for us to have a full understanding of the scope of the requirements and potential resource allocation, could the NAC please provide an estimated annual budget for services under the AOR?

Response A1-12: Proponents are to reference answer provided for inquiry A1-1 and inquiry A1-3.

Inquiry A1-13: Does the media buying scope of work exclude any and all media hard costs?

Response A1-13: Yes.

Inquiry A1-14: Are you able to provide a Word Doc (.doc or .docx) version of the cost proposal form or a password to edit the existing pdf. form?

Response A1-14: Proponents are to use the pdf. version of the Cost Proposal Form, as provided.

Inquiry A1-15: The ambitions you've outlined for The Next Act are bold and compelling! What specifically inspired you to search for a new agency for this endeavor?

Response A1-15: The current Agency of Record contract is coming to an end, therefore, the NAC is approaching the industry with this new competition.

Inquiry A1-16: The overarching vision for The Next Act is clear, but could you share more about tangible objectives and KPIs? Do you have benchmarks and tracking methodologies in place? What will define success for you AND for your next agency partner?

Response A1-16: Yes, there are tangible objectives related to the strategic plan including diversity, revenue and artistic goals. For the purpose of this engagement, the audience development goals centre around; building back audiences (i.e. loyalty), cultivating relationships with and driving in new audiences to the NAC, establishing a strong market presence with our brand, and initiative activities that ladder up to attendance/revenue targets.

Inquiry A1-17: Your RFP mentions that you're open to "bold ideas". What bold ideas from other brands—inside or outside of the category – truly inspire you and your team?

Response A1-17: Below are some bold ideas that we feel are emblematic of what we are seeking. Among other things, these ideas manifested in events or campaigns that were multi-faceted.



Example #1 – Moshkamo

[Grande arrivée - Mòshkamo - Grand Entry - YouTube](#)

Example #2 – Focus Festival

[FOCUS Festival: Beethoven Edition | Festival FOCUS Édition Beethoven - YouTube](#)

Example #3: Amazon recruitment

[Amazon has a job that fits your life right now - YouTube](#)

Inquiry A1-18: The RFP mentions multiple agency partners. Could you share more about how your integrated agency team is structured? How are roles and responsibilities determined? How do partners work together today?

Response A1-18: At present, there is not a formalized Integrated Agency Team (IAT) structure. Some artistic disciplines work with select artists, designers and/or agencies to push forward narrower scopes related to their work.

The desired structure is to have the Agency of Record lead the cohort of agencies in various capacities including; providing general oversight, sharing key insights/works/campaigns, and or creating a forum/exchange through which major works can be put on display so as to ensure complementary vs. competing voices in market.

Inquiry A1-19: Could you share details on your marketing budget? How much are you planning to allocate to paid media, production and agency fees? This will help us build out the optimal team structure for your business needs.

Response A1-19: Proponents are to reference answer provided for inquiry A1-1 and inquiry A1-3.

Inquiry A1-20: Your brief made it clear how your next agency will be selected. Once your new agency is onboarded, who are the key decision makers and how are decisions made? We'd love to get a sense of your internal approval process and ways of working.

Response A1-20: The work of the Agency and the leading department working with it at the NAC (Audience Engagement) is to amplify, promote, and communicate the great work that is unfolding on our stages with audiences so that audiences feel welcomed in our spaces, are compelled to participate (as viewers and "brand" ambassadors) and ultimately enticed to return for more.

With that said, key decisions and relationship accountability rests with the senior management team within Audience Engagement department. This cohort, among other things, will work closely with the Agency to ensure alignment and inform and influence strategies. Furthermore, each artistic discipline has a lead Marketing Strategist who is responsible for the growth and progress of that discipline – work in concert with the artistic direction – and becomes a daily contact and key SME.

Inquiry A1-21: Your brief also references existing assets. How much of the work, do you believe, will be leveraging existing assets vs. producing new and original assets?



Response A1-21: This is discipline and project-dependent. In some cases, we use imagery provided by the companies we are presenting (Dance and Popular Music and Variety, for example). For others, we require original creative, as the NAC is producing the work (e.g. NAC Orchestra, Indigenous Theatre). Overall, it is estimated that 75% of the time, we are working with existing assets.

Inquiry A1-22: At the end of the day, this a people business. What qualities (in addition to bilingual and diverse leaders) do you want to see in your next agency team? This will ensure we staff your business for success.

Response A1-22: Proponents are to submit the requirements as per the RFP details.

End of Amendment No.1