



## **REQUEST FOR PROPOSALS**

**Professional Consultant Services Required for:**

### **“Culture Plan”**

**Closes: Friday, August 21, 3:00 p.m. CST**

**Send Proposals to:**

**Frances Westlund  
Arts and Grants Consultant  
Community Development Branch  
City of Saskatoon  
3130 Laurier Drive  
Saskatoon, SK  
S7L 5J7**

## City of Saskatoon - Request for Proposal Culture Plan

### 1. Introduction

The City of Saskatoon – Community Development Branch is seeking a partnership of professional researchers and consultants to undertake the development of a Culture Plan for Saskatoon. The plan will provide the City with a vision for the future, taking into account the arts and heritage needs and desires of the residents of Saskatoon.

Increasingly, there is an international trend to combine arts, culture, and heritage activities for the purpose of defining cultural expression and developing policies for their preservation and protection. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has identified the need for a definition of oral and intangible culture and heritage as ...“the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts. In addition to these examples, account will also be taken of traditional forms of communication and information”<sup>1</sup>.

The City of Saskatoon’s intent is that the Culture Plan will respect this definition and cover all parts of the cultural sector.

### 2. Background

In 2005, the Federal Government, through the Department of Canadian Heritage, designated Saskatoon as the Cultural Capital of Canada for 2006 for cities with a population of over 125,000. Saskatoon’s designation came with a \$2 million grant from the Federal Government in 2006. With further cash and in-kind contributions from the City of Saskatoon, numerous cultural partners, the private sector, and individual citizens, the total investment in the Cultural Capital program came to \$3.2 million. While the Cultural Capital designation was originally for the year 2006, with the scope and complexity of our city’s projects, the Department of Canadian Heritage extended Saskatoon’s project deadlines into 2008. Saskatoon’s Cultural Capital Program was composed of seven successful projects:

1. **Right On Track** - a six-week exhibit at the Western Development Museum including a gala evening celebration event for citizens of Saskatoon to mark the city’s 100th birthday.
2. **Celebrating Our People** - a one-day event with three components: the Showcase, Theatre Show and Gala Banquet that converged as a dynamic celebration of the spirit of Saskatoon’s citizens. This event focused on the cultural, social/community, economic and environmental aspects of the present.
3. **Cultural Crescent** - a joint cultural heritage tourism development initiative of Saskatoon’s three city-centre business improvement districts (BIDs).
4. **Cultural Tourism Strategy** - a strategic marketing initiative, under the leadership of Tourism Saskatoon, to promote culture within Saskatoon and in the broader tourism market.

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<sup>1</sup> [www.unesco.org](http://www.unesco.org)

5. **Artists in the Community** - a project that made use of the arts to explore relationships between creativity and place, to broaden access to arts and culture.
6. **Public Art** – a process which brought together a diverse range of individuals and agencies with more than 20 artists to create and install new works of art.
7. **Creative Connections: Building Our Creative City** – a creative-city building project with three components: cultural mapping; cultural governance; cultural networking and community engagement designed to increase the prosperity and creative capacity of Saskatoon.

Since being designated as a Cultural Capital, residents of Saskatoon have embraced the very idea that theirs is a creative city. Indeed, as the last of the cultural projects drew to a close there was more a community sense that this was only the beginning of something rather than the end. The legacy of these seven successful projects, and of our city's designation as a Cultural Capital of Canada, will be demonstrated by how well we develop and strengthen relationships between arts, culture and heritage organizations, the business community, educational institutions and other levels of government to ensure our potential as a creative and cultural city.

Leadership, stewardship, vision, collaboration and enhancing public awareness of cultural offerings were common themes heard time and again during the many stakeholder meetings and workshops undertaken by the Cultural Capitals Creative Connections: Building Our Creative City project.

The need for a comprehensive cultural plan and strategy for Saskatoon became apparent as the various Cultural Capitals projects above began to be implemented in 2006. As a result, the City of Saskatoon identified an initiative to formalize a cultural plan/strategy for Saskatoon in collaboration with arts and culture groups in their Corporate Business Plan 2008-2010, under the core strategy of community development.

### **3. Context**

Saskatoon is Saskatchewan's largest city with an estimated population of 209,400 that includes a growing Aboriginal population, now 14%. In addition, the city has seen a marked increase in the number of immigrants calling Saskatoon home, with some 4,000 people arriving in the last year.

In economic terms, Saskatoon is often referred to as the heart of the province's strong, growing and diverse economy that ranges from agriculture to mining to biotechnology. Saskatoon also prides itself in innovation excellence. The city boasts the University of Saskatchewan, within which are housed several world renowned innovative research centres: the Canadian Light Source, a global leader and recognized centre of excellence recognized for its synchrotron science and applications; the Vaccine and Infectious Diseases Organization; as well as a Bio Processing Centre that provides custom processing for the nutraceutical, cosmetic and agri-food industries.

In 2004, the City of Saskatoon spent \$3,495,076 on arts, heritage and culture in Saskatoon. By 2006, total spending on arts, heritage and culture in Saskatoon was \$3,763,588. These amounts do not include spending on libraries, recreation or amateur sports, but do include spending on municipal and non-municipal facilities, including \$1.3 million for Saskatoon's arts and convention centre, TCU Place. The following is a small sample of the cultural offerings available in Saskatoon.

- Theatre ranges from community-based theatrical productions put on by groups such as the Saskatoon Summer Players to the professional theatre productions of Persephone Theatre, Saskatchewan Native Theatre Company, La Troupe du Jour and Shakespeare on the Saskatchewan.
- A wide array of visual art and crafts are displayed at galleries such as the Saskatchewan Craft Council and Mendel Art Gallery. Art and crafts are available for sale at retail shops such as Handmade House and the SaskMade Marketplace, at commercial galleries like Art Placement, and at events such as Waterfront and the Sundog Arts and Entertainment Faire.
- Festivals incorporate a broad variety of themes from the North Saskatchewan International Children's Festival to Flicks Film Festival for Young People to the Saskatchewan Jazz Festival. The literary community organizes book readings and the Saskatchewan Book Awards. Small and large performances in music of every genre, and in dance from ballet to hip hop, are staged at venues like the Refinery Arts and Spirit Centre, the Odeon Arts Centre, TCU Place and Credit Union Centre.
- The city's multicultural community is featured in song, dance, exhibits and culinary delights at events such as Folkfest and Taste of Saskatchewan.
- Saskatoon's cultural heritage is preserved through the work of the Wanuskewin Heritage Park, the Diefenbaker Canada Centre, Western Development Museum and Ukrainian Museum of Canada through events such as Saskatoon German Days and Ukrainian Day in the Park; and through the efforts of organizations like the Doukhobor Cultural Society, the Saskatoon Intercultural Association, Federation des Francophone de Saskatoon.
- Built heritage in Saskatoon is reflected through the work of the Municipal Heritage Advisory Committee (MHAC), the Saskatoon Heritage Society, the historic Marr Residence program, through events and programs such as Doors Open and Broadway walking tours, historic cemetery tours, and historic publications such as the History Review.
- Community meeting spaces such as the Albert Community Centre, the Gustin Trounce House and Broadway theatre serve as important venues for the creation and promotion of arts and heritage programs.
- Within the Saskatoon region, the John Arcand Fiddle Festival, Rosthern's Station Arts Centre, Batoche and Seagar Wheeler National Historic Sites contribute to the cultural offerings in the city. The city and surrounding area's natural heritage is conserved through the efforts of organizations like the Meewasin Valley Authority.
- The City of Saskatoon is not alone in the provision of supports for arts, heritage and culture in Saskatoon. Other key players include the Provincial Ministry of Tourism, Parks, Culture and Sport, the Saskatchewan Arts Board, SaskCulture, the University of Saskatchewan and the Meewasin Valley Authority.

#### **4. Purpose**

The Culture Plan is intended to help strengthen, harmonize, and raise the profile of cultural endeavours through systematic planning. The development of this Plan builds upon the City's longstanding commitment to arts, culture, and heritage initiatives within the community, and is consistent with the City's 2009-2011 Corporate Business Plan and with the developing Corporate Strategic Planning process.

#### **5. Approach**

Seeing and defining Saskatoon as a creative city is an important aspect of this project. To this end, our approach is to undertake a process for the Culture Plan that will get stakeholders to think forward and to re-view and re-assess where we stand. In this process consultants are requested to refer to the work of Charles Landry <http://www.charleslandry.com>, Richard Florida, Glen Murray and Greg Baeker, and Jane Jacobs among other writers and scholars who have publications, methodologies and knowledge on creative cities.

Charles Landry describes the process of how to approach successful creative city planning as:

*Re-mapping a city* – re-map the flows of creativity, innovations, decision making, participation, use of space and potential.

*Re-valuing hidden assets* - Many assets are hidden in the new economy. Soft infrastructure is one - the enabling and connective tissue that makes a creative milieu or clusters work. Another is neglected industry sectors because they are often not seen as industries, including the 'well being' 'green' and 'creative' industries sectors.

*Re-measuring assets* - The rethinking process requires places to re-measure themselves, as strengths are underplayed.

*Re-kindling enterprise* - Most cities historically were supremely enterprising to get going in the first place. Where has this capacity gone? There is a need to improve the image of being an entrepreneur. It goes beyond being a business entrepreneur and applies equally to those working in social, cultural, administrative and political fields. It is a mindset driven by the ability to focus on creating opportunities and overcoming obstacles.

*Re-investing in a home grown talent strategy* - Harnessing the creative potential of local people has to be the defining core of any city's reinvigoration. Cities can attract outside talent to refresh their inner gills and they have to, but most of all they need to achieve endogenous growth.

*Re-assessing creativity* - To be creative is a mantra for our age. Creativity is multifaceted resourcefulness. Creativity without implementation is merely talking about ideas. Many people need to make the creative city - thinkers, and doers and not only artists and scientists, but also business people, social workers, public administrators and ordinary citizens young and old.

*Re-considering the city as a learning (innovative) centre* - A creative learning city is more than a city of education. A learning city is a clever city that reflects upon itself,

learns from failure and is strategic.

*Re-integrating thinking* - Difficult problems and interesting opportunities usually require joined up thinking. Integrated approaches look for win-win solutions not win-lose trade-offs. To solve most urban problems requires crossing boundaries. Valuing the worth of other disciplines is vital and often leads to imaginative recombinations. In this process each discipline is changed and enriched by a broader perspective.

*Re-aligning rules to work for vision* - Too frequently the rules determine policy, strategy and vision rather than having vision, policy and strategy determine the rules. Many rules are incredibly petty, cluttering up the system and obscuring the bigger picture possibilities. We seek to see how the city can be full of facilitators rather than regulators.

*Re-positioning the city* - Cities need to increase their drawing power or reputation in niche areas to sustain their wealth creation over time. Building a reputation is not merely a marketing exercise, but a process of creating rich associations around key niche areas.

*Re-presenting the city* - The media usually provide little sense of the depth and richness of cities. A sophisticated city projects many views and needs to find ways to communicate its essence iconically.

*Re-telling the story* - Cities have many stories. The old stories should not fade. But usually it is time to write a new chapter built on an inclusive vision of where it wants to go

## 6. Definitions

In 1996, the City of Saskatoon defined heritage as “material history, natural history, and human history”; three elements that when interwoven identify individuals and communities. Likewise, in 1998 the arts were defined as “literary, performing and visual”; that can be engaged in as a profession, as a hobby as entertainment or for educational purposes.

Today, some see cultural heritage as consisting of those aspects of the past that people preserve, cultivate, study, and pass on to the next generation. Those achievements are embodied in material of culture, in the form of objects, structures, sites and landscapes, natural heritage and infrastructure as well as living (or expressive) culture as evidenced in forms such as visual arts, crafts, performing arts, literary arts, oral tradition and language. The emphasis is on cultural continuity from the past, through the present and into the future, with the recognition that culture is organic and evolving.<sup>2</sup>

We have drawn from the Culture Policy of New Brunswick for a detailed definition of the following terms:

**Art** is anything that results from a process of human creation/invention of an original idea with aesthetic content. The arts are usually defined as including the visual arts,

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<sup>2</sup> Source: Cultural Heritage and Development Action Network: Working Group Meeting, January 26-27, 1998, at The World Bank, Washington D.C

the literary arts, music, theatre, dance performance, media arts, crafts and multidisciplinary arts.

**Culture** is a broad concept that comprises many spheres of activity. In its broadest sense, it can be defined as the way of life of a people. In fact, it incorporates all the traits and elements that distinguish a given society as it evolves over time; including its identity and its vision of the world. It also includes its values, beliefs, customs, language, way of life, and traditions. Culture permits members of a group to relate to each other and to the world, to communicate and develop their creative potential.

**Heritage** refers to the tangible and intangible aspects of our natural and cultural past, from prehistory to the present. Tangible aspects include buildings and structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artifacts, specimens, and collections. Intangible aspects include beliefs, ideas, customs, language, religion, stories, and many others.

### **7. Anticipated Outcomes**

Once completed, the Culture Plan will provide Saskatoon with a cultural vision that will help identify City and community priorities for strengthening the arts and heritage sector. The Plan too, will articulate the importance of cultural planning within the overall municipal sustainable planning process, particularly by establishing synergies with key City growth plans. Resulting Arts and Heritage Plans will be instrumental in helping Saskatoon respond to opportunities in the global creative economy, thus further developing the city as a creative centre.

### **8. Scope of Work**

The scope of work will be divided into three separate phases, each with a set of questions to guide each stage. Through all 3 phases consultants are required to emphasize the following categories:

1. Policy: includes existing policies, and future overall vision, role, responsibility etc. for arts and heritage and also looks at the linkages to municipal sustainability planning, economic development, planning and development and other city policies/plans.
2. Asset based Community Development: Recognizing the roles, strengths and assets that individuals and organizations bring to creative city building in Saskatoon. Consideration should also be given on how to address the cultural requirements of an increasingly multi-cultural city.
3. Administrative Structure/Supports and resources: includes internal staffing, advisory committees, roles, who does what, financial resources.
4. Programs, Services, Facilities: sector support, cultural grants, public art program, commemorations, historic properties, arts and heritage programs, archives, collections, current cultural development projects such as River Landing.

The results of phases I & II will be synthesized and contribute to the phase III report and provide a comprehensive approach that will result in the enhancement and expansion of arts and heritage opportunities for the community.

The City of Saskatoon reserves the right to revise the requirements for each phase according to the findings of each report. Consultants will work with the City of Saskatoon staff to ensure that the anticipated outcomes guide the work throughout all phases.

### **Phase 1 – Audit and Analysis**

Phase 1 will capture a detailed picture of current arts and heritage issues, policies, programs and systems. It will serve as an audit and provide a foundation of knowledge that will guide the development of the Culture Plan and include the social and political context within which it must be deployed. The analysis will include an explanation of the importance and value of culture and how it can help develop Saskatoon into a creative city, in other words a high level overview of what we as a City and community should be doing and why.

Phase I will include but is not limited to investigating the following questions:

➤ **What are we doing now?**

Consultants will conduct a literature and documentation review; review the City's existing cultural policies, including the Civic Heritage Policy (1996), the Civic Arts Policy (1998) and the Visual Arts Placement Policy (1990, updated 2007), the City of Saskatoon Cultural Grant program (1997). Consultants are required to review policies from other levels of government (provincial); other master plans and documentation in order to identify opportunities that need to be addressed.

➤ **What is the state of cultural/arts infrastructure?**

Utilizing information gained from the documents, policies and programs, an evaluation of local facilities against municipally recognized standards will be conducted. Consultants will assess the adequacy of existing cultural spaces and facilities in relation to individual sites and the relationship of these sites to arts and heritage activities and expressed community needs in meeting goals, policies, and standards. River Landing as an emerging cultural destination will be examined. Consultants may utilize the cultural mapping information already completed as a source.

➤ **What are the important supports to culture?**

The City's support of the arts and heritage sector varies from funding to marketing to capacity building and partnership. The City is often but one of several agencies or bodies that provides such support, others being the Saskatchewan Arts Board and SaskCulture. Consultants are required to review and analyze how the city provides this support: what staff, which departments, resources at their disposal, effectiveness?

➤ **Who are the key stakeholders?**

Strategic Leadership involves 2 groups 1) within the City; cross-departmental planning and coordination and the integration to municipal plans –e.g. official plans, economic development strategies, youth strategies, and 2) in the community; supporting and facilitating municipal-business-community partnerships and community development and capacity building for cultural groups. Key leaders need to be identified and interviewed to ensure engagement in establishing clear roles and responsibilities for the City and the community in order to develop a common vision for advancing cultural initiatives.

➤ **How do provincial and federal policies play into municipal cultural planning?**

In addition to local benchmarks and data, consultants will review relevant provincial and national policies in order to draw information, and compare and evaluate the quality, and quantity of arts and heritage programs on the basis of size, and location in relation to existing and future possibilities offered by the City of Saskatoon.

**Deliverables – Phase I:**

Building on work that has been done over the past 2 years on arts and heritage development, in particular as part of the Cultural Capital initiative, and from an up-to-date assessment of current policies and programs, the Consultant(s) will provide a detailed picture of current arts and heritage issues, policies, programs and systems.

The audit and analysis report will include:

- An identification of assets and opportunities for both the City and the community in the areas of policy development; direct provision of facilities, services, and programs, sector support, administrative structure and community engagement;
- Key statements indicating the importance of culture and its role in creative city building;
- A needs assessment that presents a list of key recommendations and priorities for advancement and change.

**Phase II – Setting Direction**

Ultimately, the success of the Culture Plan will depend on the extent to which arts, culture and heritage organizations work in concert with the City to realize the plan's objectives. The City's knowledge of these organizations, including their operations, their operating environment and the challenges they face, will ensure that the plan is responsive to these organizations' needs while receiving the 'buy-in' and 'uptake' that is required. This information would also be the basis for potential collaborations amongst organizations, and joint marketing opportunities.

Setting direction requires the input of both City staff and the residents of the community, who will be the primary users of existing and proposed arts and heritage programs, and services. Extensive community engagement will be a key component to this phase. Residents, cultural stakeholders, and civic staff will be consulted as part of this process.

Phase II will include but is not limited to investigating the following questions:

➤ **Where does the responsibility for culture lie administratively?**

Consultants are required to identify the responsibility for culture administratively and the legislative authorities to determine potential opportunities and constraints to the implementation of a Culture Plan. This will include the review of management responsibilities and analysis of its capability in carrying out these responsibilities; determining the ability of present and projected fiscal resources to meet current and future needs including exploring the various funding issues including but not limited to fees, grants, and partnership agreements.

➤ **What is the role of the community?**

Municipal government is not alone in advancing the cultural agenda. Broad based community participation will be an important component in developing Saskatoon as a creative city. Given the resources and assets that the community brings to arts and heritage in Saskatoon, what role does and can the community play in further developing this sector? What resources, supports and mechanisms will assist them in this endeavour?

➤ **How does the City build community support?**

The focus for these discussions will be on the general importance of arts and heritage to the citizens of Saskatoon and the value that they, as taxpayers, put on it. This would include an initial assessment of attitudes, interests, growth areas, and needs, as well as, the eventual review of proposed plans. Citizen participation is required through one or more of the following means: charettes, focus groups, media survey, town halls, etc.

➤ **How do we build internal support?**

As a reality check, expert opinion from staff and affected municipal officials about the practical extent to which local government can hope to fulfill the expectations expressed by the public and the best means of accomplishing what was deemed to be possible will be required.

➤ **What structures, systems, and policies will help to realize the envisaged future?**

Having established the current base line and the envisaged future directions, the next logical step is to develop how the City of Saskatoon can help move arts and heritage development forward in the direction its citizenry and institutions wish it to go and how the community can take an active role in meeting the goals of the plan.

**Deliverables - Phase II:**

The Phase II deliverable will combine the analysis from the Phase 1 Audit with the input and data gathered from Phase II. Phase II will result in a Directions Document that will serve as the blue print for Phase III. Specifically, the Directions Document will include but is not limited to:

- Synopsis of the input and findings from the community and stakeholder input;
- Analysis of the combined input from residents, stakeholders and civic staff;
- Cultural vision statement that has been informed by community consultation;
- Culture Policy with guiding principles.

**Phase III – Culture Policy and Plan Development**

The development of the Culture Plan will be dependent upon the feedback and input from stakeholders in Phase II. The City of Saskatoon will further develop the outline and requirements of Phase III in collaboration with the selected consultant team. However, there are critical preliminary components that must be taken into consideration from the outset as follows:

### **Context of this Plan within Municipal Policy**

There are several areas in which this arts and culture strategy will link to other areas of municipal policy that should be examined within the context of overall implementation. The following policies and plans should be considered and linked by consultants and staff as they determine the ways and means and timeframe of implementing the recommendations contained in Phase III report.

- Link to the Official Development Plan
- Link to 2007 Cultural Tourism and Marketing Strategy
- River Landing Development Plan
- Other related municipal policies and plans

### **Deliverables - Phase III:**

The Phase III report will be the overall Culture plan, complete with strategies, goals and objectives, identified roles of the community, stakeholders and the City. It will include but is not limited to:

- Arts Plan;
- Heritage Plan;
- Within the arts and heritage plans, a series of operational policies will be required to address program areas including but not limited to public art, heritage conservation, commemorations and cultural funding.
- Evaluation and monitoring plan with indicators to gauge success and for ongoing assessment;
- Short & long term investment recommendations in keeping with the various strategic initiatives, complete with anticipated operating and capital investment levels required to fulfill the City's role.

Plans will be assigned to four categories (1) policy, (2) direct provision of programs and services, (3) funding initiatives and (4) sector support. Each strategy should include the expected outcome(s), stakeholders, and timelines.

### **Year 1 Strategies:**

This would include strategies in all four categories (policy, programs/services, funding, and support) that could be implemented using existing staff and resources and/or would require new, but relatively small allocations of money. These strategies are either already in progress or could commence in the first year of the implementation phase of the Plan.

### **Year 2 - 5 Strategies:**

These strategies will be dependent on the allocation of additional resources and which could or should be implemented during years two through five. Where appropriate, these strategies will recommend additional City resources as needed and at the same time identify what the cultural community can do for itself.

## PROPOSERS SUBMISSION GUIDELINES

### Proposal Preparation

In order to facilitate evaluation of proposals, each respondent is instructed to follow the outline below in responding. Proposals that do not follow the outline, or do not contain the required information, may be considered as incomplete proposals. The response is due in two parts: Part One being the outline below; Part Two being a separate budget sheet reflecting pricing for each of the three phases.

Proposal shall include:

➤ **Understanding of the Request:**

Provide a statement of the respondent's understanding of the City's request for services using the following questions as a guideline:

- What are the elements of a good culture plan?
- What are strategies for developing a good culture plan?
- What is the difference between a cultural policy and cultural plans?
- What is the role a City can play in funding and administering arts and heritage activities?
- What are the common models for the administration of culture within municipalities; i.e.: staff assignments, units, departments, reporting structures etc.?
- Are there particular arguments that you employ to make the case for the importance of culture?

➤ **Personnel:**

Identify key team lead and all members. Specify each team member's focus for the plan under this request, including their qualifications, education, and relevant accomplishments and experience pertaining to their area of expertise.

➤ **References:**

Provide one reference for each team member and a list of three (3) references for the team lead with local governments or organizations that are similar to the scope of services requested in the RFP. Reference information should include:

- Contract duration, including dates
- Services performed
- Name, address, and telephone number of contracting agency, which may be contacted for verification of all data submitted.

➤ **Methodology**

Proponents are invited to propose a methodology that is suitable to the objectives of this RFP and that will cover the scope of an arts and heritage master plan. A work plan will include all phases including review of documents, audit, analysis, interviews, and identification of best practices, recommendations and strategies.

➤ **Proposal Format**

Excepting résumés, the submission should not exceed 10 pages. The proponent must disclose any sub-contracts anticipated in the undertaking of this contract with the names of the suppliers where appropriate. Proposals may be withdrawn prior to the opening date and time upon written request of the respondent. Proposals received after the time so indicated shall be returned unopened. No modifications may be made to the proposal after the time so indicated. No exceptions to these requirements will be permitted. The respondent shall not divulge, discuss or

compare his/her proposal with other respondents and shall not collude with any other respondents or parties to any other respondent whatsoever.

**Deliverable Products:**

A report for each of the three phases is required:

Phase 1: Audit and Analysis Report by December 20, 2009

Phase 2: Setting Directions Document, including Cultural Policy by December 1, 2010

Phase 3: Arts Plan, Heritage Plan and selected operational policies by August 1, 2011.

**Role of the City of Saskatoon**

➤ **Staff**

The city will also commit staff to assist under the direction of the consultant on information gathering and citizen participation activities including:

- organizing focus groups and public meetings including meetings with elected officials, senior management, and if necessary, City Council;
- acting as the liaison between the consultant and the Advisory Committee
- providing all documentation necessary for review;
- providing contacts of individuals and organizations in arts and heritage;
- providing current inventory of existing arts and heritage facilities and major events;
- other duties deemed agreeable to both the staff and consultant.

➤ **Internal Steering Committee**

An internal steering committee will be struck to provide feedback and direction when requested on all three phases. The committee will serve as one of several internal 'reality checks'.

**Evaluation of Proposal**

The Selection Committee will use the following weighting factors in making a decision on the award of the contract:

**Criteria Description Points**

- **Understanding of Requirements/Objectives**  
Demonstrated understanding of the project objective and requirements. Completeness and clarity of the methodology including demonstrated ability to conduct research with industry leaders.  
10
- **Community Engagement Experience**  
Experience in engaging community stakeholders, developing community participation plans, facilitating public meetings, focus groups, surveys, etc.  
20
- **Team Expertise**  
Individual and collective experience in undertaking arts and heritage master plans, and providing practical recommendations with identified stakeholders  
20
- **Knowledge of Municipal Arts and Heritage Sector**  
Demonstration of knowledge of the breadth of the arts and heritage sector and its unique particularities  
20

- **Financial and Timeline Proposal**  
Pricing information and timeline for the project including fees, travel, documentation, public consultation. The submission should provide a breakdown, including professional and daily rates.  
20
- **Innovative Ideas and Additional Benefits**  
Consultants are encouraged to provide their own innovative ideas or additional benefits that will provide added value to the project.  
10

No payment will be made for costs incurred in the preparation and submission of a proposal in response to the RFP.

### **Privacy and Confidentiality**

The selected consultant(s) will be required to protect all personal and confidential information, which may be presented in aggregated form.

### **Submission of Proposal**

Proponents must submit one original and three photocopies of their proposal in written form to:

Frances Westlund  
Arts and Grants Consultant  
City of Saskatoon  
3130 Laurier Drive  
Saskatoon, SK  
S7L 5J7

Any clarifications or questions related to this RFP must be set out in writing and directed to Frances Westlund at [frances.westlund@saskatoon.ca](mailto:frances.westlund@saskatoon.ca). no later than 3 business days prior to the closing date of this RFP. Written answers or clarifications will be posted on the City's website.

### **Deadline**

The deadline for receipt of submissions is **Friday, August 21, 2009 at 3:00 p.m. CST.**

### **Price Proposal**

The contract will be administered in three phases over three years as follows:

Phase 1 (September –December 2009): Audit and Analysis  
Phase 2 (January to December 2010): Directions Document  
Phase 3 (January to August 2011): Culture Plan (culture policy, arts and heritage plans, operational policies)

Consultants must price each phase separately.  
Goods and Services taxes must be shown as an extra.

**Terms and Conditions**

The City also reserves the right to ask for additional clarification or information on a proposal after the initial deadline. The contract may be awarded as soon as practical after the proposal opening unless otherwise stated, but generally not before twenty-one (21) working days from the proposal opening. It is requested that interested parties refrain from making inquiries during this period. No telephone requests for results will be given. The City of Saskatoon reserves the right to:

- Reject any or all proposals received in response to this RFP;
- Enter into negotiations with any proponent on any or all aspects of their proposal;
- Accept any proposal in whole or in part;
- Cancel and /reissue this RFP at any time;
- All proposal prices shall be firm for forty-five (45) days.
- The contract shall be deemed to have been made in Saskatoon, SK and shall be interpreted in accordance with the laws of Saskatchewan.

The City of Saskatoon retains all the rights to all research and reports completed within the context of this contract; and

While funding for Phase 1 of this project has been secured, its continuation from Phase 1 to Phase 2 and from Phase 2 to Phase 3 is subject to City Council's budget approval. Further, subject to performance on Phase 1 and or Phase 2, the City reserves judgment to retain the consultant(s) beyond either of the first two phases of this project.

**Method of Payment**

If the City of Saskatoon has any objection to the form of the invoice or the supporting documentation, the City shall notify the contractor of the nature of the objection, within 30 days of its receipt.

**Project Schedule**

- Advertisement for Proposal: July 20 – August 21, 2009
- Proposal Deadline: Friday, August 21, 3 p.m. CST
- Award of Project: By September 21, 2009
- Phase 1 Report Due: December 31, 2009