



Canada Council
for the Arts

Conseil des arts
du Canada

Deaf and Disability Arts Research 2018

REQUEST FOR PROPOSAL

1.0 GENERAL INFORMATION & INSTRUCTIONS 4

 1.1 PURPOSE FOR THE RFP 4

 1.2 ABOUT THE CANADA COUNCIL FOR THE ARTS..... 4

 1.3 BACKGROUND 5

 1.4 ACCEPTANCE OR REJECTION OF PROPOSALS 5

 1.5 RFP DATES & DEADLINES 5

 1.6 CONFIDENTIALITY AND COUNCIL’S OBLIGATION 6

 1.7 TERMS & CONDITIONS 6

 1.8 REQUESTS FOR INFORMATION 6

 1.9 INSTRUCTIONS 7

2.0 COUNCIL'S REQUIREMENTS 9

 2.1 OVERVIEW 9

 2.2 SERVICE REQUIREMENTS 11

 2.3 GENERAL TIMEFRAME REQUIREMENTS 11

 2.4 OTHER REQUIREMENTS 12

3.0 EVALUATION OF THE PROPOSALS 14

 3.1 SCORING 14

 3.2 SHORT-LIST 14

 3.3 AGREEMENTS WITH SUCCESSFUL FIRMS 14

4.0 WORK TERMS 16

 4.1 TASKS 16

 4.2 CLIENT SUPPORT 16

 4.3 DELIVERABLES AND ASSOCIATED SCHEDULE 16

 4.4 OFFICIAL LANGUAGES 16

 4.5 WORK LOCATION 16

4.6 TRAVEL 17

APPENDIX A - PROPOSAL FORMAT 18

APPENDIX B – PRICING SCHEDULE, RESOURCES & VALUE ADDED..... 20

 B.1 PRICING SCHEDULE 20

 B.2 KNOWLEDGE, EXPERIENCE AND CAPABILITY 20

 B.3 VALUE ADDED 20

THE CANADA COUNCIL FOR THE ARTS

Deaf and Disability Arts Research 2018

REQUEST FOR PROPOSAL

1.0 GENERAL INFORMATION & INSTRUCTIONS

1.1 PURPOSE FOR THE RFP

This request for proposal (RFP) invites individual consultants, consulting firms or teams of researchers (the Firm) with expertise in Deaf and disability arts as well as accessibility policies and practices in Canada to submit proposals to provide quantitative and qualitative research and analysis services to the Canada Council for the Arts (the Council).

1.2 ABOUT THE CANADA COUNCIL FOR THE ARTS

The Canada Council for the Arts is Canada's national public arts funder, with a mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts."

The Council champions and invests in artistic excellence through a broad range of grants, services, prizes and payments to professional Canadian artists and arts organizations. Its work ensures that excellent, vibrant and diverse art and literature engages Canadians, enriches their communities and reaches markets around the world.

The Council also raises public awareness and appreciation of the arts through its communications, research and arts promotion activities. It is responsible for the Canadian Commission for UNESCO which promotes the values and programs of UNESCO in Canada to contribute to a more peaceful, equitable and sustainable future. The Canada Council Art Bank operates art rental programs and helps further public engagement with contemporary arts.

The Council is governed by an 11-member Board. Members of the Board and the Director/CEO are appointed by the Governor in Council. The Council works closely with federal, provincial, territorial and municipal arts and cultural agencies and departments.

A federal Crown corporation created through an Act of Parliament in 1957, the Council reports to Parliament through the Minister of Canadian Heritage and Official Languages. It receives funding from Parliament and its annual budget is supplemented by endowment income, donations and bequests.

For more information in regards to the above-mentioned, please refer to Council's following websites:

- Canada Council for the Arts: <http://canadacouncil.ca/>
- Public Lending Right Program: <http://www.plr-dpp.ca/>
- Art Bank: <http://artbank.ca/>
- CCUNESCO: <http://unesco.ca/>

1.3 BACKGROUND

The Canada Council for the Arts wishes to have greater understanding of the current context of Deaf and disability arts practices in Canada and how the sector has evolved and manifested since 2008 when the Council began to investigate and subsequently support it in a coordinated fashion. Therefore, the Council will commission a research initiative to explore the changes in the sector over the past 10 years.

The research would consist of updating and broadening the 2010 research undertaken by Rose Jacobson and Geoff McMurchy (*Focus on Disability and Deaf Arts in Canada*). It would include an environmental scan of the Deaf and disability arts sector, in Canada and internationally, its composition, infrastructure and discourse through a mix of primary and secondary research. Deaf and disability arts includes, but is not limited to, Deaf arts, disability arts, mad arts, integrated/mixed ability arts and practices involving artists with intellectual disabilities.

A critical element would be to understand the changes in the sector since the original research and the implementation of the Canada Council's *Expanding the Arts* strategy. This would include the significant differences in this community across Canada due to language, region (e.g., Quebec or Francophone minority regions, the North) or other demographic / intersectional identifications such as Indigenous Nationhood and cultural diversity. This research is also directly related to the Council's *Strategic Plan 2016-21* commitment to strive for equity in support and access for Deaf artists and artists with disabilities.

1.4 ACCEPTANCE OR REJECTION OF PROPOSALS

It is the intention of the Council to consider the proposals submitted and to not be precluded from negotiating with one, or more than one, of the parties responding to this RFP to finalize technical and commercial terms. **The Council reserves the right to accept any proposal, or any part of a proposal submitted that is deemed, in the sole discretion of the Council, to be the most advantageous to it.**

The proposal having the lowest cost shall not necessarily be accepted and the Council may take into account any criteria in evaluating responses to this RFP. The Council is not obliged to provide reasons to any responding parties with respect to any use of the Council's discretion.

The Council reserves the right, in its sole discretion, to seek further information from, or clarification of, any proposal submitted in response to this RFP, and is entitled to utilize any such information or clarifications received in deciding which proposal it may accept, if at all.

1.5 RFP DATES & DEADLINES

The following schedule will be followed for this RFP:

RFP posted to MERX	December 4, 2017
Deadline for questions regarding the RFP	December 11, 2017
Deadline for submissions	December 20, 2017
Presentations or additional requests from short-listed Firm(s) if required	January 15, 2018
Contract negotiations	January 22-26, 2018
Start of contract	February 1, 2018

Period of Validity of the Proposal: Proposals submitted must remain open for acceptance by the Council for a period of not less than sixty (60) days from the specified closing date.

1.6 CONFIDENTIALITY AND COUNCIL'S OBLIGATION

All information, including the RFP, provided to the Firms shall remain the exclusive property of the Council. As such, all data and information shall be kept strictly confidential and shall not be disclosed to any third party without the express written consent of the Council.

The issuance of this RFP and Council's receipt of any proposal shall not, in any manner, obligate Council to perform any act, incur any liabilities, or reimburse or compensate any Firm for preparation costs or other losses incurred in the preparation of their response to this RFP. Council shall have the right to use, for any purpose, any information submitted in connection with the RFP unless it has been marked Confidential.

Confidentiality agreements or clauses are subject to the [Access to Information Act](#) s. 20(1)(b) and must meet the following four conditions to be treated confidentially.

The information must be:

1. financial, commercial, scientific or technical information;
2. "confidential" - three indicators of confidentiality:
 - the information contained in the record is not available from other sources in the public domain or obtainable by observation or independent study by a member of the public acting on his or her own;
 - the circumstances in which the information originates and is communicated give rise to a reasonable expectation that it will not be disclosed; and
 - the information, whether provided by law or supplied voluntarily, is communicated to the government within a relationship that is either fiduciary or not contrary to the public interest and that will be fostered for the public benefit by confidential communication.;
3. supplied to a government institution by a third party; and
4. treated consistently in a confidential manner by the third party.

1.7 TERMS & CONDITIONS

Successful firm(s) will be required to enter into a contract with the Council which will embody the terms of this RFP and any subsequent negotiations or clarifications. The Council reserves the right to modify or amend this form of agreement prior to its finalization and execution with the party submitting the successful proposal.

1.8 REQUESTS FOR INFORMATION

Please submit any questions in writing, via email, to the contact below and the Council will respond accordingly. To ensure that all firms receive equivalent information, the Council will post applicable clarification questions and responses on MERX. Deadline for submitting questions is December 11, 2017 at 5:00 pm EST (Ottawa local time).

Enquiries concerning any aspect of this RFP can be directed to:

Contact Name: Alexis Andrew

Contact Title: Director, Research, Evaluation and Performance Measurement Section

1.9 INSTRUCTIONS

1.9.1 INTENTION TO REPLY TO RFP

Please reply via email (address in section 1.8) that you have reviewed this RFP and of your intention to submit a proposal by December 11, 2017 . A return email address must be shown in the proposal.

1.9.2 RECEIPT OF PROPOSAL

The completed RFP submission shall be received electronically by email on the proposal due date of December 20, 2017 prior to 5:00 pm EST (Ottawa local time). Firms are requested to keep their RFP submission size to under 20 MB. Please indicate the RFP title in the email's subject line.

All proposals must be:

- 1) signed by a duly authorized officer;
- 2) include a statement that the firm has examined and understood the RFP and all addenda (as applicable), and
- 3) state that the Firm has the technical and financial resources and personnel to provide the services as identified in this RFP, and within the [timeframes](#) specified in this proposal.

Consulting firms are responsible for ensuring that submissions are received by the Council prior to the proposal due date and time. Late submissions received after the closing date and time will be disqualified from competition and not evaluated.

1.9.3 FORMS OF PROPOSAL

To ensure that all proposals are uniformly evaluated, they must be submitted in the format prescribed in [Appendix A](#) of this RFP.

The proposal should completely address each element of the Council's requirements as outlined in [Section 2.2 \(Service Requirements\)](#). Changes or enhancements should be clearly identified and explained. The Firm may suggest alternative means beyond the scope of the stated requirements.

All the terms and conditions set forth in the RFP are accepted and incorporated in the proposal unless the proposal specifically takes exception to them.

1.9.4 MODIFICATION OF PROPOSALS

Firms may modify their proposals up to the specified closing date and time.

1.9.5 AMENDMENTS OR WITHDRAWAL OF THE RFP

Correction or clarification to the RFP will be issued in the form of a written addendum to the RFP and will be posted on MERX. No interpretation, correction, clarification or amendment to the RFP shall be binding on the Council unless it is by way of an addendum. Firms must acknowledge receipt of all addenda in their proposal.

1.9.6 RETURN OF PROPOSALS

Unsuccessful proposals will not be returned to the Firm.

2.0 COUNCIL'S REQUIREMENTS

2.1 OVERVIEW

The research would consist of updating and broadening the 2010 research undertaken by Rose Jacobson and Geoff McMurchy (*Focus on Disability and Deaf Arts in Canada*). It would include an environmental scan of the Deaf and disability arts sector, in Canada and internationally, its composition, infrastructure and discourse through a mix of primary and secondary research. Deaf and disability arts includes, but is not limited to, Deaf arts, disability arts, mad arts, integrated/mixed ability arts and practices involving artists with intellectual disabilities.

A critical element would be to understand the changes in the sector since the original research and the implementation of the Canada Council's *Expanding the Arts* strategy. However, this research is not an assessment or evaluation of the *Expanding the Arts* strategy. This research is also directly related to the Council's *Strategic Plan 2016-21* commitment to strive for equity in support and access for Deaf artists and artists with disabilities.

There are four areas of the Deaf and disability arts sector that the Council wishes to explore through this research:

Research Area 1: Practitioners and practices

- **composition of the sector (number of artists and organizations, disciplines and practices, and other key characteristics)**
- **profiles of each community (Deaf arts, disability arts, mad arts, integrated/mixed ability arts and practices involving artists with intellectual disabilities)**
- **emerging or shifting practices, and approaches to self-definition**

Sample research question(s):

- What is the current status (health/vibrancy) of the various communities in the milieu (Deaf arts, disability arts, mad arts, integrated/mixed ability arts and practices involving artists with intellectual disabilities)? How has it evolved and manifested since 2008?
- What have been significant changes, both positive and negative? How is the sector self-defining?
- What data is available on the Deaf and disability population within Canada, generally, and specifically of the arts labour force?
- Are there significant differences in this community across Canada due to language, region (e.g., Quebec or Francophone minority regions, the North) or other demographic / intersectional identifications such as Indigenous Nationhood and cultural diversity?

Suggested methodologies:

- Literature review including academic literature, public policy documents and grey literature
- Statistical analysis of available data on the Deaf and disability population within Canada, generally, and specifically of the arts labour force (Statistics Canada, data from arts funders. etc.)

Research Area 2: Organization of the sector and ways of working

- **new or adapted organizational models**

- **support structures specific to Deaf and disability arts (e.g., service organizations, training, dissemination platforms)**
- **intersection with other sectors (e.g., social justice, health)**

Sample research question(s):

- What is the infrastructure surrounding the Deaf and disability arts milieu?
- How is the sector self-organizing?
- What policies are in place to support equitable access by Deaf and disability artists and organizations to infrastructure around training, dissemination and professional development? What are some highlights (scan)? What are the barriers/challenges? Where are there best practices or models for improving access?

Suggested methodologies:

- Literature review including academic literature, public policy documents and grey literature
- Interviews or focus groups with key stakeholders including:
 - Artists and arts organizations from the Deaf and disability arts sector
 - Dissemination organizations (presenters, festivals, galleries etc.)
 - Arts service organizations from within the Deaf and disability arts sector and beyond
 - Training institutions
- Snowball sampling for small number of interviews with institutions and agencies about their practices. Use examples of support from key stakeholders in the Deaf and disability arts sector to identify institutions who have demonstrated best practice approaches.

Research Area 3: Relationship to general arts sector

- **collaborations and partnerships**
- **level, type and quality of interaction (i.e. programming and access)**
- **relationships with the non-Deaf and disability arts sector**

Sample research question(s):

- How are non-Disability and deaf arts organizations adapting and responding to the sector (programming, artistic support, audience development and accessibility)?
- What is the infrastructure surrounding the Deaf and disability arts milieu? How is the sector being supported by service organizations (whether specific to Deaf and disability or not) and other arts organizations?

Suggested methodologies:

- Interviews or focus groups with key stakeholders including:
 - Artists and arts organizations from the Deaf and disability arts sector
 - Dissemination organizations (presenters, festivals, galleries etc.)
 - Arts service organizations from within the Deaf and disability arts sector and beyond
 - Training institutions
 - Public arts funders and agencies
- Snowball sampling for small number of interviews with institutions about their practices. Use examples of support from key stakeholders in the Deaf and disability arts sector to identify institutions to understand best practice approaches.

Research Area 4: Funding

- **level and types of public funding for Deaf and disability arts across the country**
- **types of artists and organizations receiving public funding**

Sample research question(s):

- What does public funding and public policy related to Deaf and disability arts look like in Canada and internationally? Has there been a policy evolution since 2008? What are the similarities and differences between the Canada Council and other public arts funders in Canada and internationally?
- What data is available on the level and type of financial support to Deaf and disability artists and arts organizations in Canada?

Suggested methodologies:

- Interviews or focus groups with key stakeholders including:
 - Artists and arts organizations from the Deaf and disability arts sector
 - Dissemination organizations (presenters, festivals, galleries etc.)
 - Arts service organizations from within the Deaf and disability arts sector and beyond
 - Training institutions
 - Public arts funders and agencies
- Statistical analysis of available data on the level and type of support to Deaf and disability artists and arts organizations

Where possible, differences between the artistic communities (Deaf arts, disability arts, mad arts, integrated/mixed ability arts and practices involving artists with intellectual disabilities) should be identified in each of the research areas.

The present project has a maximum budget between \$60,000 and \$75,000.

The successful firm will be selected in accordance with a cost-benefit analysis of the submitted proposal, considering factors that may include but are not limited to: the firm's experience, value-added, reputation, customer service, and the creativity of the proposal when recommending additional methods or research techniques for accomplishing the research objectives of this study.

2.2 SERVICE REQUIREMENTS

The Firm shall:

- Design and implement quantitative and qualitative methodologies to undertake research and analysis to address the research areas and questions detailed above
- Prepare an executive summary and final report with key findings from the lines of inquiry

Methodology:

Agencies will be requested to outline their recommended methodologies in the proposal. Major lines of inquiry may include but are not limited to:

Literature review:

- Documentation on the state of Deaf and disability arts in Canada
- Academic literature, public policy documents and grey literature
- International documents

Quantitative Data:

- Analysis of statistical data on the Deaf and disability population within Canada
- Analysis of arts labour force data (Statistics Canada)
- Analysis of other data (e.g., data from arts funders)

Interviews or focus groups with key stakeholders including:

- Artists and arts organizations from the Deaf and disability arts sector
- Dissemination organizations (presenters, festivals, galleries etc.)
- Arts service organizations from within the Deaf and disability arts sector and beyond
- Training institutions

Snowball sampling:

- Small number of interviews with key stakeholder about their positive experiences in the milieu with institutions and organizations
- Use best examples of support from the milieu to do follow up with practitioners and identify others

The final report will be divided into the following components:

1. Executive Summary with triangulated high-level findings
2. Detailed report with full analysis, including the methodology and findings of each line of inquiry
3. Annotated bibliography from literature review
4. List of stakeholders interviewed

2.3 GENERAL TIMEFRAME REQUIREMENTS

Exact timelines will be defined with the successful Firm. However, the following general timeframes are being planned for as follows:

- January/February 2018 – Contact is signed and work begins
- February 2018 - Kick-off meeting with Project Authority
- February 2018 - Literature review
- March 2018 - Statistical Analysis
- April 2018 - Selection of interviewees and development of questionnaire
- April-May 2018 - Interviews, focus groups, snowball sampling
- June 2018 - Interim report submitted to Project Authority
- July 2018 - Final Report and optional presentation to Project Authority

2.4 OTHER REQUIREMENTS

Other methodologies to be proposed by the prospective researchers, e.g. case studies. Final research questions to be developed in collaboration with the selected researcher and the Canada Council. Note: the Canada Council is not willing to conduct a survey within this research project.

3.0 EVALUATION OF THE PROPOSALS

3.1 SCORING

All proposals will be rated on the basis of a "points earned" matrix that will involve an analysis of the complete proposal including, but not limited to, such areas as:

- Proposal is submitted according to instructions (Pass/Fail)
- Firm's capability (70%)
 - [Section A: Executive Summary of the Proposal](#)
 - [Section B: Profile of the Firm](#)
 - [Section C: Suitability of the Firm](#)
 - [Section D: Service Requirements](#)
 - [Section E: Service Standards](#)
 - [Section F: References](#)
 - [Section G: Timeline Requirements](#)
- Firm's pricing schedule (30%)
 - [Section H: Pricing Schedule, Experience & Value Added](#)
 - [Appendix B](#)

Firms are required to demonstrate in their proposal that they are able to satisfy the above criteria. Council reserves the right in its sole discretion to request, in writing or orally, clarification of any additional information concerning proposals that are considered responsive.

3.2 SHORT-LIST

A short-list of Firms will be selected on the basis of Council's analysis. Firms on the short-list will be notified in writing and Council reserves the right to request a one-hour presentation to the Council's Selection Committee.

The Council retains complete discretion in deciding which proposals meet the requirements set out in the RFP and what evidence will be considered adequate to indicate compliance with those requirements.

3.3 AGREEMENTS WITH SUCCESSFUL FIRMS

The Council shall enter into negotiations with the successful Firm(s) with a view to finalizing a contract for services (the contract), on terms acceptable to the Council. The contract shall be for a period of 12 months in favour of the Council. The Council reserves the right to cancel the contract at any time if the service does not meet Council's expectations and a 30-day advance notice will be sent.

If an agreement acceptable to the Council is not reached within sixty (60) days after selection of the successful Firm, the Council may disqualify that Firm and re-evaluate the remaining proposals without obligation or claim against the Council.

All proponents will be advised on the results of the RFP, including disclosure of the name of the winning proponent, once the proposals have been reviewed and the final negotiations with the winning proponent have been finalized and agreed. Notifications will be done via an email and/or telephone conversation

with all the proponents at the discretion of the Council. Within 15 days after notification of award, unsuccessful proponents may request a debriefing on their proposal to be scheduled at a later date.

4.0 WORK TERMS

4.1 TASKS

Specific tasks, activities, deliverables, and research timelines or milestones will be determined by the Project Authority during negotiation of the contract. The Project Authority will negotiate with the contractor the level of effort (number days), nature and/or scope of each task.

Work will include, but is not limited to, a literature review, analysis of quantitative data, interviews or focus groups, snowball sampling and a final report. A presentation on the findings of the report may be requested and should be included as optional in the budget.

4.2 CLIENT SUPPORT

The Council's Project Authority will:

- Provide overall project management authority;
- Provide the Firm with background documents for review;
- Assist the Firm with obtaining Council documents and data, when required;
- Will be the source of final approval and acceptance of all deliverables; and
- Provide feedback to the Firm on all deliverables.

4.3 DELIVERABLES AND ASSOCIATED SCHEDULE

Deliverables include:

- January 2018 – Contact is signed
- February, 2018 – Report on literature review
- March, 2018 – Report on statistical Analysis
- June 2018 – Report on interviews, focus group, snowball sampling
- June - 2018 - Interim report submitted to Project Authority
- July 2018 - Final Report and optional presentation to Project Authority

The exact timeline will be negotiated with the successful firm

4.4 OFFICIAL LANGUAGES

Work, including tasks and deliverables, may be completed in either official language; however the Firm must be capable of providing services in both official languages, especially for conducting meetings and reviewing literature. All tables, diagrams and non-text elements of the executive summary and final report will be reproduced by the Firm in the **second official language** with translation provided by the Council's Project Authority.

4.5 WORK LOCATION

The firm will be able to work from its premises. The work shall be carried out primarily via email and teleconference with meetings and consultations conducted as required in the offices of the Project Authority.

4.6 TRAVEL

Travel outside the NCR will be required. Travel within the NCR will not be reimbursed. Travel-related expenses will be paid and are to be included in the proposed budget.

APPENDIX A - PROPOSAL FORMAT

To ensure that all proposals are evaluated equally, the submissions must be divided into the following sections:

SECTION A AN EXECUTIVE SUMMARY OF THE PROPOSAL

SECTION B A PROFILE OF THE FIRM

This section should include:

- company legal name and Canadian address;
- contact information for person responsible for RFP submission;
 - Name, Title, Phone, E-mail
 - Authorized Signature and Date
- website;
- professional memberships;
- number of years in business as a research and analysis firm in Canada;
- number of core customers;
- financial capacity;
- geographical area of operation;
- a brief description of your company, including the number of FTEs (employees versus contract personnel), average length of employment, an organizational chart and a brief resume of each senior manager.
 - Provide details that would be specific to this engagement

SECTION C SUITABILITY OF YOUR FIRM

This section should describe in one page why you feel that the Firm is best suited to serve the Council's research requirements.

Please describe what work the Firm has done in terms of research and analysis in the arts generally and Deaf and disability arts and accessibility policies and practices specifically with (a) Crown corporation(s), or (b) similar type of agencies and/or organizations, and (c) with organizations working in the arts and culture sector. A demonstrated knowledge and understanding of the arts and culture sector will be a bonus.

The Firm must be able to demonstrate experience in providing 2 services for similar corporations and agencies and should demonstrate both Canadian and Global reach.

SECTION D SERVICE REQUIREMENTS

This section should be broken into sub-sections that respond to each of the requirements identified in the [Council's Service Requirements](#) (2.2) of this RFP. The Firm must provide project summaries describing at least two (2) engagements related to each project/service/requirement completed in the past five (5) years and must show experience and qualifications with similar corporations and agencies. The Firm must demonstrate qualifications for each of the requirements and articulate what value they brought to their client through the delivery of that service. The Firm must demonstrate experience in providing

quantitative and qualitative research in the arts generally and Deaf and disability arts as well as accessibility policies and practices.

SECTION E SERVICE STANDARDS

This section should describe the Firm's approach, methodology and accelerators for managing and delivering on project engagements of this nature (based on the examples identified in [Section D](#)).

This section should also address the following:

- Firm's ability to provide a highly personalized, responsive and practical service, and meet established project deadlines;
- Firm's proposal for problem resolution if the proposed work is unsatisfactory;
- Firm's ability to provide a high level of service to Council in both official languages.

SECTION F REFERENCES

Please provide three references of comparable, existing corporate clients including the names of the senior contacts, phone number and email. Summarize the work that was done for their organization and the year(s) the service was provided. At a minimum, one of these references must come from Government of Canada departments, agencies or Crown Corporations. Private sector references may also be provided in addition, if desired.

SECTION G TIMELINE REQUIREMENTS

This section should describe the Firm's ability to meet the timeframes indicated in [Section 2.3](#) and demonstrate availability and capacity to deliver on the Council's service requirements in the timeframe requested.

SECTION H PRICING SCHEDULE, RESOURCES & VALUE ADDED

This section should state the total value of the contract and outline the rates for services for each resource category (see [Appendix B](#) for the roles). Resumes must be provided for each of the roles to demonstrate the Firm's breadth of experience and availability of these resources to immediately start work on the proposed requirements.

Indicate whether your Firm would provide thresholds for pricing influenced by spending or if any additional incentives such as early payment terms or grouped project discounts could apply.

Describe any other value added services that your Firm could provide. Explain where there would be any additional financial advantage if your Firm was awarded work.

APPENDIX B – PRICING SCHEDULE, RESOURCES & VALUE ADDED

As a requirement to complete the Proposal, a pricing schedule must be included.

B.1 PRICING SCHEDULE

To ensure that all proposals are evaluated equally, please provide a rate for each of the roles identified below:

Fee Schedule

	\$/Hour	Daily Rate
Role		

Note: If additional roles would be required to provide the services requested by the Council, list the role, rate and provide a description of the expected need for that type of resource.

B.2 KNOWLEDGE, EXPERIENCE AND CAPABILITY

It is important to the Council to have competent resources who have been dedicated by their Firm to work with the Council. Describe the resources, including their knowledge, qualifications and experience to provide the services required by the Council. Please provide resumes for each of the roles identified above.

B.3 VALUE ADDED

Indicate whether your Firm would provide thresholds for pricing influenced by spending or if any additional incentives such as early payment terms or grouped project discounts could apply.

Describe any other value added services that your Firm could provide. Explain where there would be any additional financial advantage if your Firm was awarded work.