



Contract Documents  
Draft Request for Proposals:  
Video Production

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THIS IS A REQUEST FOR PROPOSAL (RFP) AND THEREFORE NO PUBLIC BID OPENING WILL BE HELD. WRITTEN PROPOSALS ARE TO BE SUBMITTED IN TRIPLICATE TO THE OWNER BY NO LATER THAN 5:00PM MARCH 12, 2009. EMAIL OR FAX TRANSMISSIONS WILL NOT BE ACCEPTED. THE RESULTS WILL NOT BE MADE PUBLIC PRIOR TO AWARD.

IF A CONTRACT IS AWARDED AS A RESULT OF THIS REQUEST FOR PROPOSAL, THAT CONTRACT WILL BE BETWEEN THE OWNER AND THE SUCCESSFUL PRODUCER.

ALL INQUIRIES REGARDING THE RFP SHOULD BE DIRECTED IN WRITING TO THE OWNER'S REPRESENTATIVE:

Owner:

Lesley Weeks  
Squamish Sustainability Corporation  
Suite 101-38551 Loggers Lane  
Squamish, B.C.  
Canada V8B 0H6  
(t) 604-815-5080  
(f) 604-815-5068  
(e) [lweeks@squamish.ca](mailto:lweeks@squamish.ca)

Owner's Representative:

Suzanne Denbak  
Cadence Resort Marketing Inc.  
2753 Cheakamus Way  
Whistler, BC  
V0N 1B2  
(t) 604-905-9678  
(e) [sdenbak@cadencestrategies.com](mailto:sdenbak@cadencestrategies.com)

**SECTION A: SCHEDULE OF TERMS**

## Description

Provide B-Roll suitable for use by  
media

Provide minimum of 5 vignettes  
(1-3 minutes long each)

Provide feature video  
Production (8 – 10 minutes in length)

Period of performance of Contract:  
From the effective date of the Notice to Proceed through December 31, 2009

Estimated starting date:  
March 26, 2009

## SECTION B: SCOPE OF WORK

### B.1 *Introduction*

This is a request for technical and price proposals for the production of

- An 8 to 10 minute video to be featured in the theatre of the Squamish Adventure Centre, a tourism and welcome centre in Squamish, BC and on the Tourism Squamish website and other promotional opportunities as they arise.
- Five 1-3 minute themed vignettes promoting the tourism experiences available in Squamish.
- BRoll of the best tourism experiences in Squamish to be made available to media and Tourism Squamish partners

This production budget is modest; therefore it is anticipated that the video will be creatively assembled in part from existing historical and contemporary film and video footage. Proponents are encouraged to source this footage and partner with one or more of the many independent filmmakers in the region who have such footage but are lacking the project management and administrative strength of a larger, more established production house. Proponents are hereinafter referred to as 'Producer'.

### B.2 *Description of the Work*

a) The Producer will write, direct and produce five 1-minute to 3-minute themed vignettes and an English-language video program of approximately 8 to 10 minutes in length. The creative direction shall conform in general to that identified in this document, regarding the position of the video program in the total visitor experience, and the content and treatment suggested in the creative outline below.

The Producer will coordinate with the Owner's Representative to ensure that the program and final deliverables meet the technical specifications established by Tourism British Columbia and VANOC for visiting media.

b) Related tasks include:

- Preparing a detailed project management plan for the entire production process, including:
  - Detailed production schedule
  - Detailed cost estimate through to final deliverables
  - An expanded creative approach, including a developed treatment, preliminary shooting schedule and outline shot list
  - Other information, such as a research and interview list, on-screen talent needs, stock footage approach and search plan
  - Developed music and sound approach
  - Rights information

- Subject research
- Ongoing consultation with and reporting to the Owner's Representative
- Source film and image material as required
- Shoot new footage as required
- Acquire proper rights clearances for use of all archival and sourced material
- Script and produce sound tracks, voiceovers and graphics
- Final editing and production

c) Final delivery:

- 10 DVDs of the feature video presentation
- 10 DVDs of the five vignettes
- B-roll
- Copies of all materials in Audio Video Interleave (AVI) format
- Master production files
- Rights documentation

### B.3 *Required Rights*

The Owner requires the rights to use, copy, stream, broadcast, publicly display, and otherwise distribute all materials and derivative works with the right to sublicense.

### B.4 *Producer Furnished Services/Items*

a) The Producer shall furnish all labour, equipment, supervision, transportation, tools, materials and incidentals necessary to provide the deliverables.

b) The Producer shall provide a presentation that:

- Accurately portrays the subjects covered
- Has a high level of visual and sound quality
- Has an “interpretive” rather than a “commercial” quality
- Generates a sense of excitement and awe and inspires viewers to seek out the featured experiences firsthand

### B.5 *Owner Furnished Property and Services*

The Owner will furnish the following materials:

- Creative Outline: included with the RFP to show the general intent, direction and content for the video presentation: refer to Section D/E.

- Exhibit themes and storyline; included with this RFP.

## SECTION C: PROJECT BACKGROUND

### C.1 *The 2010 Winter Olympic and Paralympic Games*

Squamish lies in the heart of the 2010 Winter Olympic and Paralympic Games between the two host venues, Vancouver and Whistler. A review of previous Winter Olympic and Paralympic Games confirms that one of the most significant opportunities for adjacent communities is access to visiting media to build awareness of the local tourism experiences available. These media, both accredited and non-accredited, are seeking interesting stories to share with the world – stories that feature athleticism and sport but that also go beyond this to showcase the heart and soul of a community – its history, heritage, art and culture along with its natural environment.

Squamish has a wealth of stories to tell within a spectacular natural setting – from its First Nations history, to the history of mining, logging and the railroad, and the present day energy of mountain biking, rock climbing, windsurfing, sledding, backcountry skiing, hiking and wildlife viewing. It is the objective of this project to position Squamish as a feature vignette for all Olympic media. The quality, passion and excitement of the deliverables should meet and exceed those produced by the host communities themselves.

### C.2 *Squamish Adventure Centre*

The Squamish Adventure Centre is the Visitor Information Centre in Squamish, BC. The mission of the Centre is to engage visitors and residents in the diverse experiences available to them in Squamish and communicate the spirit of Squamish: a vibrant, progressive community born in a naturally powerful landscape. The objectives of the Centre are to:

- Inspire travelers to explore Squamish
- Facilitate adventure choices and experiences in Squamish for all types of visitors and residents
- Supply a venue for tour operators to connect with the public
- Provide an authentic representation of a diverse community with a rich history and an optimistic future
- Act as a catalyst and venue for the discussion of community goals, engaging residents in an internal and external image shift
- Be a source of pride for the residents
- Provide a venue where the community can gather – attend presentations, find out about the latest events and experience the latest changing exhibits
- Boost the local economy by disseminating visitors into the community
- Operate sustainably for the District of Squamish and the community

### C.3 *Theatre*

The feature video presentation will be shown in the theatre of the Squamish Adventure Centre. The theatre is accessed from the lobby of the Centre and has 36 seats on a stepped floor.

The screen is mounted directly to the wall of the stage and appears in a 4:3 ratio.

Visitors can choose to view the feature program before or after they experience the Adventure Centre exhibits. The feature program is intended to contribute to the exhibit storyline but it should not be necessary to view the program in order to understand the exhibits, or vice versa.

It is expected that during peak times in the summer, the film will be shown four times per house. House lights will be up during the load/unload.

### C.4 *Video Projections System*

#### Design Description

This is a basic video and 7.1-surround sound system designed to reproduce a canned presentation for visitors on a regular basis. The system also allows for multi-use of the theatre space (e.g. Power/Point presentations, lectures, etc.). A ceiling-mounted video projector and wall-mounted screen provide the visual aspect of the presentation. A pair of front program speakers, two pair surround speakers along the walls and to the rear sub-woofer at back and center channel are provided for program audio reproduction (the initial presentation will be in stereo, but the receiver unit will process that signal to evenly balance out the sound in the room). Infrastructure is in place to allow surround presentation in all forms when available. Due to the easy availability of 7.1 sound systems, inexpensive and flexible processing and well-distributed speaker configurations, any combination of program sources can be accommodated.

#### Schematic Equipment List:

- 1 ceiling-mounted video projector
- 1 only 150" all-mounted screen
- Denon 7.1 audio amplifier, controller
- 5 only program speakers 7.1 B&W surround
- 2 main front program speakers B&W 602
- 1 only sub-woofer
- 1 only motion detector
- 1 only custom host panel
- 1 only show controller
- 1 Dell video/audio optimized PC

1 Audio Mixer Firewire  
 1 VGA KVM extension allowing laptop use anywhere  
 Mounting Brackets  
 Sub Protection  
 Mounting for Projector  
 Touch Screen

## SECTION D: CREATIVE OUTLINE – FEATURE VIDEO

### D.1 *The ‘Spirit of Squamish’(working title only)*

#### Objectives:

- To engage visitors in the diverse experiences available to them in Squamish – a vibrant, progressive community born in a naturally powerful landscape.
- To reflect the spirit of Squamish – the land, people and adventure opportunities
- Inspire visitors to get outside and explore Squamish

#### Themes:

- *Choose Your Own Adventure* – Squamish is ideally situated for outdoor adventure – adrenaline pumping or tranquil, land or water, high up in the mountains or down low on the ocean...minutes from Vancouver and Whistler, it is a perfect base for adventure in any season. Squamish is where the ocean meets the mountains in Sea to Sky country. It lies at the crossroads between incomparable outdoor recreation and unforgettable West Coast culture. It’s where rugged landscapes and stunning vistas come together to create memorable adventures.

#### Qualities:

- The production should reflect the spirit of Squamish. Self-reliant, pioneering people that are drawn to the landscape - and that spirit still exists today. Hundreds of kilometers of bike trails were built by volunteers in Squamish, the local climbing community continues to develop new routes each year, kiteboarders push their boundaries off the Squamish spit and concerned citizens have banded together to create a new park area at the Little Smoke Bluffs and protect the Squamish estuary.
- The production should touch on each major group that has influenced the spirit of Squamish: Squamish Nation, early settlers, miners, loggers and, more recently, outdoor enthusiasts.
- The production should convey the special character of the Squamish landscape: geology, wildlife, rivers, mountains, lakes, etc. this should include fly over footage as well as close-ups of the landscape.
- The bulk of the production should feature outdoor adventure. It is a primary objective of the Centre to encourage visitors to purchase tours/trips from local operators. This should include fast-paced, dramatic footage of extreme sports as well as more ‘family friendly’, soft adventure footage.

- The production must include every season with a focus on winter and summer activities.

## D.2 Possible Treatment

*This treatment is provided to illustrate the desired tone/attitude. It is one way to address the provided themes. Producers are asked to detail their own approach – one that would achieve the aforementioned objectives: see Section F.*

- The sound of wind whistling down the valley slowly builds as we fly over the Squamish Valley
- We start high in the alpine. Its summer and the alpine meadows are bursting with color. Hikers stand on top of Black Tusk triumphant.
- We travel down the mountainside in a whitewater kayak, via a turbulent river swollen with spring runoff and plunge down a class V drop.
- The pace quickens and a group of mountain bikers comes into view as they race through the trees, following a steep section of single track.
- All of a sudden we switch to a winter scene of skiers and boarders carving down Garibaldi and snowmobilers riding at Brohm Ridge.
- We turn a corner and the Chief comes into view; a pair of climbers are struggling through the split pillar, but smiling about it.
- Below the Chief we visit the estuary. The tall grasses and brightly colored flowers blow in the wind, as if pointing to the water. Birds play in the breeze above the estuary, eventually carrying us out to the spit.
- Kiteboarders and windsurfers skip across the top of the waves, taking off to fly with the birds. They land and in the background the town of Squamish comes into view.
- As we zoom in to Squamish, the colour picture fades into a historic image of the town. We are transported back in time to an era where there was no road from Squamish to Vancouver.
- The narration begins to tell the story of Squamish as historic still images fade in and out, some appearing to move as we pan across them.
- The film touches on early pioneers, loggers and miners – connecting people to the rich resources of the valley.
- First Nations are also represented here. Chief Ian Campbell speaks about the wild spirit of places and the connection his people have with the land.
- The film turns from resources to outdoor activities – connecting past Squamish residents to the outdoor activities available today.
- We see still and moving images of skating, swimming, biking, baseball, skiing and fishing.
- We watch as Baldwin and Cooper make the first ascent of the Chief in the 1960s, the beginning of rock climbing in Squamish.
- The film comes to the present day, turning to more recent pioneers who have developed outdoor recreation in the area: volunteer trail builders, competition organizers and top athletes.
- The film crescendos towards fast-paced footage of extreme sports: POV shots of the Test of Metal race, dynamic footage of kiteboarders, ice climbers on Shannon Falls, rock climbers on the Chief, skiers and snowshoers in Garibaldi Park, Nordic skiers in the Callaghan Valley.

- Squamish wilderness is also highlighted: bears, eagles, salmon, birds etc. Many visitors come to Brackendale to see the world famous eagles each winter.
- Interspersed are images of more accessible adventures: walking in the estuary, floating down the Cheakamus River in a whitewater raft or swimming at Murrin Park or Alice Lake, fishing at the river, sightseeing at Shannon Falls. They are no less dramatic than the extreme sports however; they are unique experiences in a spectacular setting.
- Squamish invites you to explore and have fun. There's something here for everyone and the Adventure Centre/website can help you plan your next adventure.

Please visit the Rotorua video on YouTube for an example of a destination video.

### D.3 *Production Notes*

- The production should rely heavily on available footage. Archival materials can be obtained from the CBC, the NFB and private sources. A more detailed list of sourced materials and contact information is provided below.
- Running time: 8 to 10 minutes. It is expected that during peak time in the summer, the film will be shown up to four times per hour. The approximate running length has been chosen to allow 5 minute intervals between show times for unloading and loading in the theatre. House lights will be up during the load/unload.
- The production should not have a continual narration. Narration can be used to communicate themes or ideas that cannot be understood through visuals or sound alone. It should be in a "neutral" voice. Voiceovers are preferred to on-camera appearances.
- The production should have a music score. Ambient sounds of nature, such as eagle calls or sounds of rushing water should be used. Sound should be developed with the use of the surround sound playback system in mind.

### D.4 *Existing Film and Still Image Resources*

A list of some known, existing resources follows, which may be available for use in this production. The list below is not necessarily inclusive of all existing sources or materials; the Producer shall source further archival material, and/or shoot new material, as required to meet the goals described in this Request for Proposals.

#### **Tourism Squamish:**

Footage of Brackendale eagles filmed in February, 2009

Footage of Wild at Art Festival filmed in 2008

Footage of races in Callaghan Valley filmed in 2008

**CBC:**

Footage from early eagle counts.  
 Black and white POV of new highway from 1958.  
 Climbing footage from *In the Shadow of the Chief*.  
 Windsurfing and river rafting footage from 1980s.

**NFB:**

Some aerial footage – highlights the town and industry.  
 Heli-logging.  
 Skiers and mountaineers in Garibaldi park (1959).

**Shaw Cable:**

“Not just for Seniors”  
 Squamish Days Loggers Sports footage  
 Numerous local events and community stories

**Whistler Resort TV:**

Two short video promotion segments for Squamish

**Squamish Historical Society:**

Collection of footage and stills

**Squamish Nation:**

Contact should be made with the Squamish Nation to identify and refine the selection of source material. Footage may be available from the video *Xay Temixw Sacred Land*:

- Opening spoken story about the various territories covering all the land “where water flows into the Howe Sound”.
- Elders blessing a canoe.
- Chief Ian Campbell speaking of Wild Spirit Places and the connection with the land.

**Local photographers:**

Paul Bride  
 Garry Broeckling  
 Dave Humphreys  
 Kevin McLane  
 Aaron Black  
 Rich Wheeler  
 Jia Condon  
 D’arcy Gerhard  
 Chris Christie

Dave Thomson

All have excellent still images to choose from.

**Local filmmakers:**

Sean Horne and Associates  
40755 Thunderbird Ridge  
Box 2788  
Garibaldi Highlands, BC  
V0N 3G0  
604-898-6642  
seanh@direct.ca

- 16mm footage of mountain biking, Shannon Falls, Chief, Rock Climbing.
- Time-Lapse of Tantalus Range & Diamond Head.
- Has access to mountain biking POV (helmet cam).

Dean Richards  
On Track Media  
604-898-1828  
dean@ontrackmedia.ca

- Lots of community footage/events.
- Triathlon, kayak competition, wind surfing, kiteboarding, mountain biking.
- Logger's Sport footage.

Curtis Robinson  
Vision Studios  
250-686-1540  
curtis@visionstudios.ca  
www.visionstudios.com

- Arial footage, summer & Test of Metal.
- Sea to Summit Race footage, kiteboarding, windsurfing, chariot races.
- Time-lapse sunset of the Chief.
- Waterfall shots, mountains, rock climbing, bouldering
- Mountain biking, heli-biking

Gary McCartie  
Contact information

- *Eagles of Brakendale* film for Vancouver Airport.

Peter von Puttkamer  
Gryphon Productions Ltd  
PO box 93009, 5331 Headland Drive  
West Vancouver, BC V7W 3C0  
604-921-7627

- Family footage from Paradise Valley resort and activities, 1960s and 70s.

Fringe Filmworks, Inc.  
 Angela Heck and Ivan Hughes  
 info@fringefilmworks.com

- Producers of *In the Shadow of the Chief* – the Baldwin and Cooper story.

### **Other private resources in Squamish area:**

Squamish Library: Stills (historic).

Tamara Stanners: 8mm film of Judd family and friends swimming and fishing during the 40s/50s (the 8mm original is missing; VHS copy available).

Michael Allan: bear footage (some may include deer as well).  
 604-898-2713  
 Mallen\_coastbear@direct.ca

Thor Froslev: eagle footage.  
 Brakendale Eagle Preservation Society  
 604-898-3333  
 brackendaleartgallery@shaw.ca  
 brackendaleartgallery@telus.net

Chateau Peters Media  
 Bianca Peters  
 chateau\_peters@telus.net

## **SECTION E: CREATIVE OUTLINE – VIGNETTES & B-ROLL**

Five 1-3 minutes vignettes

Objectives:

- To showcase Squamish to international media and to build awareness amongst viewers of the travel and vacation experiences available in Squamish and surrounding region (Note: Communities all around British Columbia are also vying for ‘air time’ with these media consequently, the vignettes produced must be positioned as unique, different and exciting so they are top of the list for broadcast)

Themes:

- Themes will be discussed with the Producer, the Owner and the Owner’s Representative. Possible themes for consideration include:
  - The people of Squamish – showcase First Nations, town founders, current characters while weaving the history and heritage of the area
  - Choose your own adventure – from adrenaline rushes to quiet kayaks
  - World class – rock climbing, eagle viewing, kiteboarding – Squamish has the best of everything
  - Olympic athletes living and training in Squamish – feature on why they choose to live in Squamish / lifestyle etc.
  - Festivals in Squamish – Squamish Days Loggers Sports, Test of Metal Race, Wild at Art Winter Festival, Squamish Mountain Festival etc.

Qualities:

- ‘Wow’ factor to differentiate from other vignettes vying for broadcast
- Moving and emotional
- Exciting and awe inspiring

As a result of the video and vignette production, it is expected that the Producer will also be able to provide a comprehensive selection of B-Roll that includes all of the various tourism experiences available in Squamish.

## SECTION F: INSPECTION AND ACCEPTANCE

### F.1 *Inspections*

a) Work will be subject to periodic inspections by the Owner’s Representative to assure satisfactory progress, to determine quantities of work performed for payment purposes, or, to be certain that work is being performed in accordance with contract specifications and to determine if work corrections are necessary,

b) Inspections shall be performed at the following points:

- At the completion of review and revision to provided outline scripts
- Final scripts, storyboards
- Off-line edits/rough cuts
- On-line edits/fine cuts
- Final deliverables

c) The Producer shall notify the Owner’s Representative at least 10 days before the scheduled “final working presentation” date, so the Owners Representative and the Owner can schedule final inspections. The Producer will not be granted a time extension to perform a work correction required as a result of periodic or final inspection if such correction is necessary because of improper work by the Producer. The Producer must be at the demonstration site, at time of the final inspection.

### F.2 *Schedule of Payments*

**Phase 1: Outline Script and Preliminary List of Source Materials**

15% of project total

**Phase 2: Final Script and Storyboard; Final Production Plan**

20% of project total

**Phase 3: Filming (if required)**

15% of project total

**Phase 4: Off-Line Editing**

25% of project total

**Phase 5: On-Line Edit**

10% of project total

**Phase 6: Final Delivery**

15% of project total

**SECTION G: DELIVERY AND PERFORMANCE****G.1 Deliverables**

Respondents should provide a delivery schedule for the following products that meets a Final Completion Date of October 31<sup>st</sup>, 2009:

- Outline scripts and preliminary list of source materials
- Final scripts, storyboards, and production plan; confirmed of source materials and usage rights
- Off-line edits/rough cuts
- On-line edits/fine cuts
- Final deliverables

**G.2 Delivery Point and Charges**

Two hardcopies of all interim deliverables (review documents and discs/tapes) shall be sent, prepaid, to the Owner:

Note: Any digital documents submitted should be readable on both Macintosh and PC platforms.

All final deliverables shall be sent, prepaid, to the Owner at the Squamish Adventure Centre

At:

Squamish Sustainability Corporation  
Suite 101-38551 Loggers Lane  
Squamish, BC  
Canada V8B 0H6

The program shall be loaded into the theatre system by the Owner's AV technical staff and test run for final approval and acceptance.

## SECTION H: INSTRUCTION AND CONDITIONS

### H.1 *General*

- a) The Producer must submit a definitive proposal to accomplish the requirements as stated in the RFP.
- b) Proposals shall be submitted in two parts consisting of (1) a technical proposal and (2) a price proposal. Each part shall be separate and complete in itself so that evaluation of one may be accomplished independently of the other. Sufficient and detailed information must be presented in the technical proposals to enable the Owner to evaluate the proposals fully. The technical proposal should not contain any price information.
- c) The Owner is not obligated to ask for additional information and in the absence of appropriate information the proposal may be rated deficient.
- d) Any questions shall be directed to the Owner's Representative – please avoid contacting the Owner. Questions will be answered by phone, fax or e-mail.

Should clarification of this RFP be required, it will be provided to all proponents.

### G.2 *Technical Proposal*

The technical proposals shall be divided into four sections as follows:

Section A: Technical and Creative Approach

Section B: Qualifications of Key Personnel and Assignments

Section C: Experience of Organization

#### G.2.1 **Specific Instruction by Section**

Section A: Technical and Creative Approach:

- Provide a clear description of how the project will be approached technically
- Provide a creative outline in sufficient detail to assess tone and direction. Relate this outline to the objectives of the deliverables.

Section B: Qualifications of Key Personnel and Assignments.

This section shall give a list of all personnel, including subcontractors and consultants, who will be assigned direct work on the proposed contract. Also list major assignments each of these people will be given. Include information on their professional training, history and production credits.

## Section C: Experience of Organization.

The Producer should provide the following information:

- Summary of the Producer's experience with this type of project
- Discussion of skills to be brought to the project
- Statement showing the nature of the Producer's organization, location, structure, facilities, equipment and present staffing
- Description of the firm's present commitments and any implications for the execution of this project
- Demonstration tape(s) of relevant projects with notes as to the cost of these productions
- Letters of reference from previous clients, at least two of which should be for productions for which demonstration tapes have been submitted

### H.3 *Price Proposal*

The Price Proposal shall include:

- A project budget through to final deliverables
- Percentage and schedule of payments
- Rights information

The price proposal must be sufficiently detailed to provide an understanding of the Producer's approach to the project. If the Producer requires any changes to the payment schedule as described in Section F.3 of this document, a revised schedule must be provided, with justification notes.

## SECTION I: EVALUATION AND AWARD

### I.1 *Evaluation and Award Factors*

Each proposal submitted on this solicitation will be evaluated according to all of the criteria stated below. An objective technical evaluation will be performed on each Producer's technical proposal based on the information furnished and subsequent information gathered after proposals are received, and not on previous knowledge or associations.

#### I.1.1 **Technical and Creative Approach**

The creative approach shall be evaluated on:

- Originality and creativity
- Evidence of understanding of subject
- Evidence of knowledge of sources of existing footage and images
- Evidence that the proposed approach will achieve the objectives stated in this RFP

The technical approach shall be evaluated on:

- Management plan for the entire project, including schedule as requested
- Proposed method of shooting, editing and other production techniques

### **I.1.2 Qualification of Key Personnel Assignments**

This evaluation will be a review of each key person's experience for depth, quality and pertinence to the task they are assigned on this project. Experience in methodologies and techniques related to the creation of video programs for interpretive facilities (museums, science centers, and – especially – visitor centers) will be particular importance.

### **I.1.3 Experience of Organization**

This evaluation will be based on degree of experience in completing similar projects as viewed in terms of number completed, complexity and size of projects. Demonstration tapes shall also be provided to convey an understanding of the abilities of the proposed team to successfully perform the work. Provide notes to describe the involvement of the people proposed for this project on the work included on the demo tapes.

### **I.1.4 Cost of the Proposal**

The overall cost to achieve the project deliverables.

## **I.2 *Contract Award***

### **I.2.1 Owner's Objective**

The Owner's objective is to obtain the highest quality considered necessary to achieve the objectives within a realistic and reasonable price. Technical and creative evaluation factors as a whole are more important than price; however, between proposals that are evaluated to be creatively and technically equal, price or the budget specifics will be important selection factors.

### **I.2.2 Award of Contract**

This RFP does not commit the Owner to award a contract.