



Request for Proposal

**Redevelopment Feasibility Study for the
Gas Station Arts Centre**

Winnipeg, Manitoba, Canada

Prepared by: Gas Station Arts Centre
445 River Avenue
Winnipeg, Manitoba, Canada R3L 0C3

Date Prepared: March 10, 2021

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1. Introduction

The Gas Station Arts Centre in Winnipeg, Manitoba, Canada is seeking proposals from qualified, experienced, multi-disciplinary consulting firms to conduct a feasibility study that will identify inefficiencies, community needs and potential for growth and make recommendations on the redevelopment of the current building.

To help make this development project a reality, GSAC is selecting a consultant or consulting firm to undertake a feasibility study. The study will identify and make recommendations on the construction of GSAC to ensure the sustainability of the project and ensure it best meets the identified cultural and artistic infrastructure needs of the community.

1.1. Definitions

Consultant: shall mean the proponent that has been selected as a result of the RFP process.

Contract: shall mean the form of agreement governing the Services and include the provisions of this RFP and its addenda.

GSAC: shall mean the Gas Station Arts Centre located at 445 River Avenue, Winnipeg, Manitoba.

Proponent: shall mean each individual or company responding to this RFP.

Proposal: shall mean any responses to the RFP received from the proponents.

Request for Proposal or RFP: shall mean this Request for Proposal issued by the Gas Station Arts Centre.

1.2. Organizational Background

1.2.1. Overview

The Gas Station Arts Centre mission is to foster multi-disciplinary artistic development through mentorship, production and co-production in a professional capacity to artists regardless of discipline or career stage.

GSAC is the only theatre in Winnipeg's Osborne Village. We foster multidisciplinary artistic development through mentorship, production, co-production and education. GSAC also provides an affordable venue to present this creativity and facilitates innovation in the arts, guided by the vision of artists from all disciplines and at all stages of their careers. GSAC continues to raise the profile of Winnipeg by being a hub of urban arts activity in the heart of Osborne Village, the city's most densely populated neighbourhood.

The building was originally an auto service station. It was later converted to an Esso gas station and eventually closed in 1979. Two groups of residents and merchants in Osborne Village developed a plan to transform the closed Esso station into a multi-use cultural centre. Their goal was to encourage Winnipeg's cultural and arts groups to come to the Osborne Village area by providing Winnipeg an affordable, intimate theatre for presenting artistic productions. On May 31, 1983, the theatre opened its doors as the Gas Station Theatre. Along with the theatre, a portion of the building is dedicated as commercial rental space.

In 1996, the Gas Station Theatre purchased the property from Riverborne Development Association. The lobby was upgraded and renovated the following year. There were plans to sell the building in 2004, but the community rallied and reversed the sale. The theatre was too valuable to the arts community. A new board was introduced with a mandate to continue growing the artistic community in Osborne Village. In 2010, the theatre was re-branded as The Gas Station Arts Centre – a name that more clearly defines the space as a community urban arts centre.

GSAC has built a reputation as a top festival producer with a national audience and as a valuable production partner to various local arts organizations. The addition of the *Winnipeg Comedy Festival* and the *if...Improv Festival* to the roster of GSAC's activities has raised the theatre's profile nationally. Over the years, the festivals have promoted and developed local Winnipeg talent by facilitating access to international and national talent. The festivals have also provided employment for many arts professionals in Winnipeg. GSAC's lobby also serves as a gallery that features the work of both emerging and established Manitoba artists. Artists receive display opportunities and sales support from GSAC staff. GSAC in turn receives a percentage of the revenue from the art sale.

Current infrastructure includes a 30' x 40' stage, a wheelchair accessible auditorium that seats 232, a tech booth, a lobby, washrooms and a small bar. The backstage area has two dressing rooms and two levels of storage with access from the stage and the lobby. Audience amenities include a cash-only box office and a licensed bar which extends into the courtyard in the summer months.

Along with providing the arts community much needed performing facilities, GSAC also provides the community access to professional technical support. With over three decades of experience, GSAC's current technician provides support and expertise to productions. He mentors numerous technicians as they pursue careers in theatre. GSAC serves as a true partner and a valuable resource to the local arts community and to Osborne Village.

1.2.2. Current Market

The current market is made up of emerging, semi-professional and professional artists (performance and visual). With evolving needs of the arts community, GSAC cannot appropriately serve all arts groups. The theatre is currently lacking rehearsal space, a smaller performance studio, modern technical equipment for musical groups and an accessible design that meets current codes.

1.2.3. Desired Market

By attracting professional and emerging artists with affordable meeting rooms to conduct business GSAC wants to be more than just a single theatre.

1.2.4. Current Programming

GSAC is more than just a venue. We are the festival producers of one of Canada's first-class and internationally-renowned Winnipeg Comedy Festival, which attracts some of the country's top performers.

We also co-produce critically acclaimed local events including Winnipeg Improv Festival, Girls Girls, Girls, High Octane Gallery, and Red Threads of Peace Playback Theatre. We are the venue of choice for Outside Joke, Winnipeg Fringe Festival, and REEL Pride Film Festival.

This redeveloped multi-disciplinary arts centre will allow GSAC to better serve the community. A new and improved GSAC will contribute to a renter's success by offering a wider range of services with value of space, not only as a performance venue, but a rehearsal hall or a producing partner with more options, modern equipment, and professional resources.

1.3. RFP Objectives

1.3.1. Purpose

This Request for Proposal is an invitation by GSAC for proponents to submit Proposals to assess the building's structure, layout, efficiencies, property and equipment utilization and potential revenue. The chosen proponent will be expected to evaluate current infrastructure and explore the following areas of the theatre:

Backstage:

- Preparation space for performers
- Accessibility of dressing rooms
- Backstage wings

Main Stage:

- Theatrical equipment
- Soft goods (backdrop, curtains, cyclorama)

Front of House:

- Theatre seating and carpeting
- Concession options
- Coat check options
- Washrooms

Additional Space:

- Rehearsal or studio space options

Office Workspace:

- Create diverse office spaces
- Board room and classroom options
- Flex-space options

Pandemic Preparedness:

- All proposals should consider the effects of the Covid-19 Pandemic on the arts and cultural sector.

1.3.2. Desired Goals and Considerations

GSAC is looking for the following features in an updated space:

- Meeting current accessibility standards
- Energy-efficient equipment
- Environmentally sustainable options
- New revenue opportunities
- Reconfigure the organizational structure
- Create a better connection to the community
- Reposition front of building to increase prominence on Osborne Street
- Create an Osborne Village landmark

1.3.3. Specific Objectives

GSAC would like to explore possibilities to incorporate the following objectives:

- Be a first stage for emerging independent artists.
- Be a home for artists from different disciplines at varying stages of their careers.

- Offer professional quality facilities and equipment.
- Have appropriate office space for administrators.
- Have off-stage workspace for artists and production teams.
- Have appropriate space for preparation (dressing rooms, green room, accessible and gender-neutral washrooms).
- Provide community office and boardroom (meeting room) rental space.
- Produce and co-produce artistic programs and events.
- Have enough skilled technical staff to handle the needs of the centre.
- Have an organizational model that will maximize human resource efficiency.
- Be a community cultural hub.

1.3.4. Activity Sectors

This project will support several activity sectors in Manitoba.

- **Employment:** The new construction of GSAC will employ designers, builders, work crews and accompanying trades. The new centre will sustain long-term employment opportunities for people in the arts, arts management and technical production.
- **Economy:** GSAC will contribute to Manitoba’s billion dollar arts sector.
- **Productions:** In-house productions, co-productions and touring productions will have modern facilities with quality equipment to showcase their art.
- **Screening:** GSAC will have screening capability for filmmakers and presentations.
- **Mentorship:** The experienced performers, technicians and producers at GSAC will continue to train and mentor students and renters.
- **Education:** Students from local high schools, university and colleges will continued to be trained by experts in the technical field with high quality equipment.
- **Tourism and Cultural Exports:** GSAC will continue to host, produce and co-produce events and festivals each year.
- **Visual and Cultural Arts:** GSAC will continue to showcase visual art for emerging visual artists to capitalize on the flow-through of patrons visiting the theatre and seeing the gallery.

1.4. Scope of Work

GSAC will procure a consultant or consulting firm to undertake the redevelopment feasibility study project as defined by the scope of work. The selection process will be in alignment with the service Proposal requirements outlined in this RFP.

1.4.1. Feasibility Study Mandate

The feasibility study will make recommendations on the feasibility of a new arts centre. The redeveloped GSAC endeavours to include the following:

- Professional amenities
- Environmentally sustainable and efficient options
- Space efficiency
- Revenue opportunities

The feasibility study will analyze the viability of redeveloping a not-for-profit centre for performing, technical and visual arts. With GSAC's history and the available research materials, the consultant will evaluate the most efficient and effective ways to create more usable space for the local arts and cultural community.

Key stakeholders will be identified by the consultant during the study. Stakeholders will be engaged throughout the project to provide insight into the value of the space, the local arts and cultural landscape and other relevant factors.

The feasibility study will examine the needs of stakeholders and the physical site of GSAC.

1.4.2. Roles and Responsibilities

GSAC will make the project management team available (via email to the Executive Director) to ensure the consultant understands the project's purpose and established milestones. GSAC will also provide all previous material and consultations in the process of looking at a redevelopment project.

Role of the Consultant:

The consultant will be responsible for developing the feasibility study in alignment with the scope of work, based on research findings and consultations with pertinent contacts and various stakeholder groups. The consultant will be expected to lead, facilitate and document a strategic planning process, analyze the results and address the key objectives in the final report.

In addition to conducting research, the consultant will be responsible for interviewing additional stakeholders and assess the needs of the community, as well as perform an environmental scan of the market, the population, local industry, competition, current partnerships, potential partnerships, funding bodies, philanthropy, trends and the cultural and arts community.

The consultant will need to look at projects of a similar scale in similar markets.

Project Management Team:

The consultant will be supported by a project management team that consists of GSAC board members, the Redevelopment Steering Committee, and the Executive Director to provide current information, answer additional questions, meetings and venue inspection.

The consultant will take direction and seek advice from the Redevelopment Steering Committee.

Budget

A budget of **\$75,000 CAD + GST** has been set for this project. Tax must be shown separately in the proponent's Proposal.

2. Expected Outcomes and Deliverables

Two key deliverables are expected as a result of this feasibility study:

1. **Interim Report** in the form of research and consultations with stakeholders
2. **Final Report** (with fact-based research and qualitative data based on consultations that will steer GSAC in their decision-making to support construction, operating and governance of the organization)

2.1. Covid-19 Pandemic Impact

Due to the rapidly changing Covid-19 Pandemic consultations with stakeholder groups and any public open houses will need to be adjusted based on the advice from the Provincial government and public health authorities at play during the time period where consultations are necessary. For the purposes of this RFP, all bidders should assume that there will be no ability to convene gatherings of more than 5 people in person at any given location.

Bidders should demonstrate in their proposals how they plan to accommodate any stakeholder meetings via video conferencing or other means. GSAC will work with the successful bidder to facilitate safe and accessible consultations when necessary.

2.2. Research and Consultations

In addition to conducting research, the consultant will be responsible for interviewing additional stakeholders and assess the needs of the community. The consultant will perform an environmental scan of the market, the population, local industry, competition, current partnerships, potential partnerships, funding bodies, philanthropy, trends and the cultural and arts community.

2.2.1. Potential users and stakeholders:

- NAFRO Dance
- University of Manitoba School of Music
- University of Winnipeg Department of Theatre and Film
- School of Contemporary Dancers
- Manitoba Theatre Projects

2.2.2. Individuals representing government and non-government organizations with a stake in the local arts and cultural community:

- Government of Canada: Canada Arts Presentation Fund and Canadian Heritage (Canada Cultural Spaces Fund)
- Government of Manitoba: Arts branch of Manitoba Sport, Culture and Heritage
- City of Winnipeg
- Winnipeg Arts Council
- Manitoba Arts Council
- Manitoba Film and Music
- The Winnipeg Foundation

2.2.3. Experts in performing arts, visual arts, technical arts and cultural and heritage spaces:

- Culture and Heritage Canada
- Canadian Arts Training Fund
- Yukon Performing Arts Centre
- Guthrie Theatre
- Canada Council for the Arts
- Artspace Winnipeg

The consultant will create an objective consultative process to identify any missing stakeholders and document the key stakeholder and their needs in a cultural and arts infrastructure project.

All stakeholder groups will provide insight into who would use this space and what would happen there. We will also help identify the artists and community groups who would use the space and what types of activities will take place in the space. Research will include consulting with artists, addressing the cultural needs of the community. Stakeholders will also provide insight into the benefits of redeveloped GSAC in terms of space and results from activities taking place there. The consultant will examine and report on Winnipeg's arts and cultural landscape.

2.2.4. Research could include:

- SWOT Analysis
- Identify key stakeholders
- Market analysis
- Users and renters of the arts centre
- Spatial analysis/functional program
- Pro-forma programming concept and schedule
- Order of magnitude project costs estimate

- Construction costs estimates
- Construction potential for phased approach
- Construction timeline
- Pro-forma financial operating estimates
 - Current operating budget
 - 5-year operating projections from completion of project
- Projected earned revenues
- Endowment income estimates
- Governance and management
- Human resources plan
- Operating model
- Organizational preparedness
- Fundraising feasibility and assessment
- Potential expanded activities and programming
- Implementation schedule

2.3. Final Report Development

Following the results of the interim report, the consultant will revise and develop findings into a final report in accordance with the mandate and stakeholder feedback.

2.3.1. The final report will include:

- Executive Summary
- Project Definition
- Case for Development
- Detailed Market Analysis and Assessment (considering local, regional, provincial and federal scopes) of each phase
- The number, types and scope of partnerships and the anticipated sector growth (including sub-sectors performing arts, visual arts, technical arts, film, digital media, touring art, tourism, education)
- Identification of the anticipated visitor specs by group type (schools, locals, regional, provincial, national and international)
- Identification of anticipated cultural exports that will be developed and generated by GSAC's activities
- Comparable Analysis of at least three other projects with a focus on multi-purpose venues that include similar mandates and facilities as GSAC
- Program Development Plan and Outline identifying current programs, services facility rentals and requirements as well as future programs, services, rentals and requirements

- Spatial Analysis/Facility Program
- Operating Model (including governance and staffing requirements, human resources plan, organizational chart and transition plan)
- Cost/Benefit Analysis of theatre capacity, rehearsal studio capacity and office and boardroom size
- Capital Budget and Timeline (include engineering studies and plans, environmental studies and plans, construction, project manager and preliminary drawings and floorplans)
- Recommendations for a Multi-Phased Approach to Development
- Detailed Operating Budget (forecast operating budget with a 5-year budget forecast from year 1 and a detailed rationale for any significant revenue/expense variances)
- Fundraising Assessment and Strategy for both capital and operating costs (also identify potential funding sources and estimates and capital fundraising timetable)
- Areas of projected innovation (technological, cultural, artistic, economic, administrative, etc.)
- Implementation Schedule
- Stages of Construction and recommendations on possible multi-phased approaches
- Human Resources Plan and Forecast (must identify full-time, part-time, contract and salaried positions required for redeveloped space with details on roles)

All assumptions in the final study must be backed up with implementation details.

The final report will be submitted as a digital PDF (posted in a dedicated Dropbox) and 12 bound and printed copies to GSAC.

Delivery address:

Gas Station Arts Centre
 Attn: Nick Kowalchuk
 445 River Avenue
 Winnipeg, MB R3L 0C3

3. Proposal Process and Evaluation of Proposals

3.1. Request for Proposals Process

The RFP Process requires proponents to submit Proposals to the GSAC for evaluation. In order to be considered in the selection process, interested proponents must submit one (1) digital copy by email to:

- Executive Director: Nick Kowalchuk
- Email: nick@gsac.ca
- Subject line “Feasibility Study Proposal – *(your organization’s name)*”
- Deadline: April 22, 2021 - 2:00 p.m. CST.

Proposals received after the deadline will not be accepted.

3.1.1. Inquiries and Requests for Information

Questions about this RFP or additional information may be directed to the GSAC Executive Director Nick Kowalchuk on or before the Questions Submission Deadline with the subject line “Questions – Feasibility Study RFP – *(your organization’s name)*”.

It is the responsibility of the proponent to seek clarification on any matter in this RFP that the proponent considers to be unclear. The GSAC shall not be responsible for any misunderstanding on the part of the proponent concerning this RFP or its process.

3.1.2. Addenda

The GSAC may respond to questions or clarifications by issuing written addenda. All questions and answers will be made publicly available to all proponents.

It is the responsibility of the proponent to ensure all addenda were received.

Where there appears to be a conflict between this RFP and any addenda, the most recent addendum will prevail.

3.2. Timeline and Implementation Plan

The consultant and stakeholders on the project management team will undertake the following tasks and deliver on the required outputs as specified on the timeline. The exact timeline will be subject to discuss based on the consultant’s proposed work plan and the project management team’s expectations.

Event or Milestone	Date	Time
Issuing of RFP for selection consultant to undertake the feasibility study	March 10, 2021	n/a
Questions Submission Deadline	March 18, 2021	5:00 PM CST
Proposal Closing Date and Time	April 22, 2021	2:00 PM CST

Proposal evaluations and consultant selection will commence shortly after Proposal Closing. GSAC may request interviews with proponents to clarify their Proposals. The Gas Station Arts Centre reserves the right to cancel the RFP at any time, and not proceed with the project.

3.3. Proposal Format and Submission Requirements

To ensure a fair process and the choosing of the best suited consultant to undertake the redevelopment feasibility study, GSAC will engage in a formal evaluation process. As part of their Proposal submission, proponents must demonstrate competencies and approach to delivering the study. Proponents are required to comply with the following guidelines:

- Proposals must be submitted in PDF format.
- Proposals must be on 8.5" x 11" pages with a sans-serif font with a minimum 11-point font size.
- Proposals must adhere to the page limit specified; information submitted beyond the page limit will not be evaluated.

3.3.1. Proposal Amendment

At any time prior to the Proposal Closing Date and Time, a proponent may amend or withdraw its Proposal. If a proponent decides to submit a new Proposal, the latest Proposal will supersede all others.

3.4. Evaluation Criteria

Proposals will be evaluated and rated by the Redevelopment Steering Committee. The committee will determine which Proposal would be the best fit for GSAC. During the evaluation process, a Proposal rating schedule will be used. The Proposal with the highest rating does not guarantee winning the bid. The rating schedule is only used as a tool and reference to assist the committee when choosing the consultant.

3.4.1. Mandatory Submission Requirements

Proponents are to complete and submit Appendix A – Submission Form

3.4.2. Proposal Rating Schedule:

The evaluation committee will evaluate submissions using the following criteria:

Rating Criteria	Assigned Weight (A)	Unit Points Awarded (B)	Total Points (A) x (B) = (C)
APPENDIX A – SUBMISSION FORM	pass/fail	--	
Company Profile	5		
Proponent's Comprehension of Project	20		
Knowledge of the Arts Industry and Cultural Spaces	15		
Methodology / Approach	20		
Proposed Service Team	20		
Past Relevant Experience	10		
Fees and Expenses (will be rated as proposed)	10		
Total Score	100		/1000

Criterion will be evaluated using the following Unit Points:

- Poor 1 - 3
- Fair 4 - 6
- Good 7 - 8
- Excellent 9 - 10

3.4.3. Selection Criteria

COMPANY PROFILE – 5 POINTS

- Description of the consulting firm or consultant
- Years in business
- Organizational Chart
- Contact information

PROPONENT'S COMPREHENSION OF PROJECT – 20 POINTS

- Evidence of comprehension of the mission of this project
- An understanding of the Gas Station Arts Centre and its significance to the city of Winnipeg and the Osborne Neighbourhood.
- Consultant's recognition of the limited resources at GSAC as a not-for-profit organization
- Proponent's recognition of the effects of the Covid-19 Pandemic on the arts and cultural sector.

KNOWLEDGE OF THE ARTS INDUSTRY AND CULTURAL SPACES – 15 POINTS

- An understanding of the importance of arts and culture to society
- An understanding of Winnipeg and its arts and cultural industry
- Experience and flexibility to consult with artists, educators, government officials and community groups in order to reflect their wants, needs and expectations of this redevelopment
- Ability to understand theatre terminology

METHODOLOGY / APPROACH – 20 POINTS

- Project approach and methodology to achieve project goals
- A description of the approach to be taken with key stakeholders along with an explanation of what is to be expected from them
- A detailed work plan and timeline

PROPOSED SERVICE TEAM – 20 POINTS

- Submit a written description of the proposed team and describe the roles and responsibilities of each team member and how they will work together.
- Profile(s) of member(s) who will be tasked to work on this project
 - Resumes shall be maximum 2 pages each.
- Ability to achieve all desired outcomes
 - develop architectural requirements
 - develop theatrical requirements
 - develop business models

PAST RELEVANT EXPERIENCE – 10 POINTS

- Presentation of past relevant experience, taking into account the scope of the project and its location. Provide up to three (3) examples of similar work within the past five (5) years with contact references.

- Experience conducting feasibility studies for performing arts and cultural infrastructure projects.

FEES AND EXPENSES – 10 POINTS

- A detailed budget for the completed feasibility study
- Project costs (proposed fees and expenses from consultant)
- Include personnel hourly rates

3.5. Award of Contract

GSAC reserves the right to request interviews with proponents to clarify their Proposals and their capacity to perform the services.

GSAC anticipates choosing the Consultant within thirty (30) days following the Proposal Closing Date and Time. The successful proponent will be notified in writing. The remaining proponents will be notified in writing of the RFP process including the name of the retained Consultant.

The Gas Station Arts Centre reserves the right to cancel the RFP at any time, and not proceed with the project.

4. General Terms and Conditions

4.1. Costs Incurred

The Gas Station Arts Centre is not liable or responsible for any costs incurred by the proponent in the preparation, submission, or presentation of its Proposals for this RFP.

4.2. No Obligation

This RFP process is not intended to create and will not create a formal, legally binding bidding process and will instead be governed by the law applicable to direct commercial negotiations.

For greater certainty and without limitation:

- (a) this RFP will not give rise to any Contract A–based tendering law duties or any other legal obligations arising out of any process contract or collateral contract; and
- (b) neither the proponent nor the Gas Station Arts Centre will have the right to make any claims (in contract, tort, or otherwise) against the other with respect to the award of a contract, failure to award a contract or failure to honour a Proposal submitted in response to this RFP.

4.3. Right to Make Modifications

The Gas Station Arts Centre reserves the right to waive minor Proposal irregularities, make modifications to the procurement, or make modifications to the requirements.

4.4. Cancellation

The Gas Station Arts Centre reserves the right:

- (a) to cancel the RFP process without liability at any time.
- (b) To proceed or not proceed with a competitive bidding process.
- (c) To pursue or not pursue any and all procurement opportunities directly or indirectly as a result of this RFP Process.

4.5. Governing Law

These General Terms and Conditions of the RFP Process:

- (d) are intended to be interpreted broadly and independently (with no particular provision intended to limit the scope of any other provision);
- (e) are non-exhaustive and will not be construed as intending to limit the pre-existing rights of the parties to engage in pre-contractual discussions in accordance with the common law governing direct commercial negotiations; and
- (f) are to be governed by and construed in accordance with the laws of the province of Manitoba and the federal laws of Canada applicable therein.

APPENDIX A – SUBMISSION FORM

PROPONENT INFORMATION

Please fill out the following form, naming one person to be the proponent’s contact for the RFP process and for any clarifications or communication that might be necessary.

Full Legal Name of Proponent:	
Any Other Relevant Name under which Proponent Carries on Business:	
Street Address:	
City, Province/State:	
Postal Code:	
Phone Number:	
Fax Number:	
Company Website (if any):	
Proponent Contact Name and Title:	
Proponent Contact Phone:	
Proponent Contact Fax:	
Proponent Contact Email:	

ACKNOWLEDGMENT OF NON-BINDING PROCUREMENT PROCESS

The proponent acknowledges that the RFP process will be governed by the terms and conditions of the RFP, and that, among other things, such terms and conditions confirm that this procurement process does not constitute a formal, legally binding bidding process (and for greater certainty, does not give rise to a Contract A bidding process contract), and that no legal relationship or obligation regarding the procurement of any good or service will be created between the Gas Station Arts Centre and the proponent unless and until the Gas Station Arts Centre and the proponent execute a written agreement for the Deliverables.

ABILITY TO PROVIDE DELIVERABLES

The proponent has carefully examined the RFP documents and has a clear and comprehensive knowledge of the Deliverables required. The proponent represents and warrants its ability to provide the Deliverables in accordance with the requirements of the RFP for the rates set out in its Proposal.

NON-BINDING PRICING

The proponent has submitted its pricing in accordance with the instructions in the RFP. The proponent confirms that the pricing information provided is accurate. The proponent acknowledges that any inaccurate, misleading or incomplete information, including withdrawn or altered pricing, could adversely impact the acceptance of its Proposal.

ADDENDA

The proponent is deemed to have read and taken into account all addenda issued by the City prior to the Proposal Closing Date and Time.

DISCLOSURE OF INFORMATION

The proponent hereby agrees that any information provided in this Proposal, even if it is identified as being supplied in confidence, may be disclosed where required by law or by order of a court or tribunal. The proponent hereby consents to the disclosure, on a confidential basis, of this Proposal by the GSAC to any advisers retained by the GSAC to advise or assist with the RFP process, including with respect to the evaluation this Proposal.

Signature of Proponent Representative

Name of Proponent Representative

Title of Proponent Representative

Date

I have the authority to bind the proponent.