



Canada Council  
for the Arts

Conseil des arts  
du Canada

**THE ARTS IN A DIGITAL WORLD  
RESEARCH INITIATIVE  
REQUEST FOR PROPOSAL**

**2015-12-23**

December 23, 2015

**THE CANADA COUNCIL FOR THE ARTS  
THE ARTS IN A DIGITAL WORLD RESEARCH INITIATIVE  
REQUEST FOR PROPOSAL**

**GENERAL PROVISIONS**

This request for proposal (RFP) invites **market research agencies, arts researchers and digital experts** (Agencies) to submit proposals to provide **research and analysis services** to the Canada Council for the Arts (Council).

**Introduction**

The Canada Council for the Arts is a federal Crown corporation created by an Act of Parliament in 1957 “to foster and promote the study and enjoyment of, and the production of works in, the arts” for the benefit of Canadians. The Council provides support to professional Canadian artists and arts organizations through grants, payments, prizes, awards and services. By strengthening arts practice and making the arts an integral part of Canadian life, it aims to develop a vital and diverse arts sector that enriches the lives of all Canadians.

The Council offers a broad range of grants (5800 in 2013-14) and services to professional Canadian artists and arts organizations in music, theatre, writing and publishing, visual arts, dance, media arts and inter-arts. Each year, it awards prizes and fellowships to approximately 200 artists and scholars. It also operates the Public Lending Right program that compensates authors for the free dissemination of their work through public libraries. Through its support for artists and arts organizations and its communications, research and arts promotion activities, it raises public awareness and understanding of the arts. One of its flagship programs in this regard is the Canada Council Art Bank, a public collection of over 17,000 contemporary Canadian artworks on display in government and corporate settings across Canada and beyond.

The Canadian Commission for UNESCO also operates under the aegis of the Council.

The Council relies extensively on the advice of artists and arts professionals from all parts of Canada: some 600 serve annually as jurors, or peer assessors.

The Council’s operating budget is approximately \$193 million. With a staff of 235, including professional, administrative and support personnel, all grants and services are administered in Ottawa.

**Background**

Canada has long been a leader in digital technology and content creation, use and consumption. According to the Canadian Internet Registration Authority, based on the amount of time Canadians spend online, they are among the heaviest users of the Internet in the world. It is no

surprise, then, that Canada's public, private and voluntary sectors are all preoccupied with the challenge of ensuring Canada succeeds as a digital nation.

Canada is unquestionably a digital society, and the arts reflect, challenge, celebrate, innovate within and grapple with this reality in a multitude of ways:

- **As an artistic practice and as a creation tool<sup>1</sup>** – for as long as digital technologies have existed, artists have used them to create new and hybrid forms. Collaborative approaches through networked culture, the integration of interactive tools and technologies and the ease of self-production all have a profound impact on how artists work today and yet the role of the creator in the creation - production chain has often been underdeveloped in the thinking about the digital transition. The blurring of boundaries between traditional roles (creator, distributor, audience member) changes the ways that art is being made. This is paralleled by a growth in hybrid practices and inter or cross-disciplinarity as well as the creation of immersive virtual art, 3D printing, fractal art etc. which are based on different types of practice (e.g. coding and algorithms).
- **Dissemination and engagement with the arts** – from the disruptive innovations in the cultural industries (iTunes, Spotify, Netflix, Amazon.com etc.) to opera and ballet broadcast live to movie theatres, to online digital collections, digital technology radically changed the landscape for how and where art is experienced and by whom. This has exponentially expanded and extended the audience both geographically and temporally: people can watch, read and listen to almost whatever they want, whenever they want, wherever they want, and interact in ways that were not previously possible. In some fields, digital technology has enabled artists to be their own producers and/or presenters allowing them to connect more directly with audiences. Digital technology offers opportunities to enhance how people experience and engage in the arts, both nationally and around the world, but there are challenges in how the cultural sector can access the channels to distribute content and in how the public can access it.
- **As a business tool** – as in virtually every other sector, digital technology has changed how arts organizations and artists work (promotion, fundraising, membership, sales, collaborations, recruiting, community engagement, etc.). A wide range of digitally-driven business models are fundamentally changing the business of the arts but the adoption and exploration of these is vastly different across the sector. Furthermore, artists continue to fight for appropriate compensation for the use and distribution of their work as the complexity of the distribution chain increases.

According to 2012 research, a significant number of Canadians (71%) are using the Internet to engage in arts and culture-related activities online. There is a strong correlation between the likelihood of engaging in these activities and age, with respondents under the age of 35 sometimes twice as likely to have engaged in culture-related activities online. For example, 32% of Canadians under the age of 35 have downloaded arts-related software or apps, and 27% have uploaded something creative or artistic; as compared to 17% and 15% for those over 35. (Phoenix Research, Arts and Heritage in Canada: Access and Availability Study, 2012) Much

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<sup>1</sup> The Council's working definition of digital arts is: *Independent and innovative forms of artistic expression that exclusively use digital technologies in its creation, production or presentation.*

has changed since 2012 and the rate of use and adaptation of cultural content online by the public is thought to be accelerating.

The cultural transformation of society resulting from technological adoption requires the Council to seriously consider its role in ensuring the arts sector is positioned to take advantage of all the opportunities presented by digital technologies, and also to respond to the needs and challenges posed by this changed environment. Questions of cultural content, competition, access, ownership and value will play major roles as the digital society evolves.

### **The Arts in a Digital World Research Initiative**

The Canada Council for the Arts is developing a strategy to support the arts sector in its ongoing adaptation to the digital transformation. The strategy will aim to ensure the arts sector's adaptability, sustainability and capacity in a digital age. In developing its strategy, the Council will consider how to:

- work within its mandate and focus on artistic creation, dissemination, production, and public engagement;
- clearly differentiate its work in this area from other federal and provincial/territorial digital policy initiatives, programs and strategies;
- achieve impact for both artists and arts organizations;
- build a plan for the Council's investment that has a long-view and that remains iterative and flexible as digital technologies evolve.

As a foundational piece of this strategy, the Council is conducting a comprehensive research initiative that will have two major components:

1. a review and assessment of strategies and studies at the national and international level designed to support and promote digital capacity in the arts and culture
2. a survey of the Canadian professional arts sector to understand the current level of integration of digital technology and the opportunities for the future.

The research will be guided by an internal steering committee, chaired by the Director, Research, Evaluation and Performance Measurement, with an external advisory that includes representatives from the arts sector, the policy/academic sector and the digital/IT sector.

The goal of this research will be to understand the current landscape related to integration of digital technology in art and digital arts practices and to identify how the arts sector is adapting to the challenges and opportunities presented by Canada's rapid adoption of digital tools and the resulting emergence of networked culture.

### **Council's Service Requirements**

The Council is seeking the services of a research agency or team of researchers to undertake the following:

#### **1. Review of Digital Strategies for the Arts and Culture**

Multiple digital strategies, funds and plans for the arts have been put in place in Canada and around the world by governments and governmental agencies. The Council wishes to know more

about the process, design, implementation and impact of these strategies through an in-depth review.

### **Methodology:**

The Review will include international or intergovernmental strategies or plans (for example at UNESCO), national as well as provincial/territorial strategies developed since 2010<sup>2</sup>. It would focus primarily on the arts and culture sector but, given that many strategies address the digital economy or digital communications, it may require looking at broader initiatives in order to identify the arts or cultural components. A review was done for the Canadian Public Arts Funders in 2011<sup>3</sup>– the 2016 review will deepen and expand that initial research. Additional strategies from the private or not for profit sector that are applicable to the arts may be suggested by the researcher.

The review of digital strategies will focus on the data underlying the strategies and how that was obtained, the types of goals and objectives articulated, the interventions and tools put in place and the resources allocated to achieve the goals. The review will also look at any specific studies done in Canada by governments, funders, arts service organizations, academics or others regarding digital use in the arts. The researcher will be expected to look critically at these strategies and studies and assess the impact, effectiveness and relevance of these.

This will be complemented by telephone interviews of approximately 25 key external stakeholders in Canada and internationally, including from government agencies and departments. The interviews will focus both on the process of developing the strategies, their implementation and unintended consequences as well as their impact. The interviews will also probe what emerging trends and innovations these stakeholders are observing and ask if their strategies have the capacity to keep pace. Drawing on these experiences, a critical component of this research will be analyzing the potential for digital transformation, rather than just what has been done to date.

The final report (approximate length: 25 pages) will provide findings for consideration by the Canada Council as it determines the specific role it will play within the Government of Canada's broader approach to digital issues and how best it can leverage its interventions to ensure the maximum benefit. The findings are expected to inform the questions in the Survey (see below). The report will include an executive summary, a detailed analysis, an annotated bibliography and transcripts of interviews.

**Estimated cost: \$30-35,000**

## **2. Survey of Artists and Arts Organizations: Integration of Digital Technologies**

In order to determine what interventions and tools will be most effective in supporting the arts sector, the Canada Council needs to have a better understanding of how artists, groups and arts

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<sup>2</sup> For example: [https://www.mcc.gouv.qc.ca/fileadmin/documents/Strategie\\_culturelle\\_numerique/MCC-StrategieNumerique-HR.pdf](https://www.mcc.gouv.qc.ca/fileadmin/documents/Strategie_culturelle_numerique/MCC-StrategieNumerique-HR.pdf) and <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/creative-media-and-digital-innovation/>

<sup>3</sup> <http://www.cpaf-opsac.org/en/themes/documents/DigitalTransitionsReport-FINAL-EN.pdf>

organizations are currently using digital technologies, where there are strengths and challenges, needs and opportunities. A particular focus will be on understanding potential inequities and barriers in accessing and adopting digital means for different communities (e.g. First Nations, Inuit and Métis peoples, Deaf and disabled artists and arts organizations, diverse cultures and languages and the next generation of artists).

**Methodology:**

The Canada Council wishes to undertake a survey in 2016 to establish a baseline of the current state of the arts sector and identify areas for growth. This survey will likely be administered again in 2019 although that is not part of this RFP.

**Technical Requirements:**

The Agency shall create and manage a survey that meets the following requirements:

- national,
- online,
- platform neutral (e.g. can be completed on mobile devices),
- a mix of opened and closed-ended questions,
- in compliance with WCAG 2.0 AA standards,
- bilingual, and
- will include both individual artists and arts organizations.
- The firm will ensure that all technology used in the consultation is reliable, robust, secure and accessible, and will be solely responsible for rapidly and effectively resolving any technical issues that arise in its use in order to protect both the integrity of the consultation and Council's reputation.

Particular attention must be paid to ensure a diverse portrait of the arts sector but will be a non probability sampling survey. Therefore, the Agency should weight the responses to provide a statistically reliable analysis. The survey should take no longer than 25 minutes to complete. The Agency should provide an estimated maximum number of open-ended questions, indicate the number of completed questionnaires that will be targeted and explain any proposed weighting to allow for more reliable analysis. Data would be analyzed against demographic characteristics (region, language, artistic discipline etc. to be determined in conjunction with the Council).

The target sample population includes:

- Current client base of the Canada Council and of other public art funders – individual artists and arts organizations. Past surveys have been sent to a mailing list of approximately 22,000 stakeholders and have generated approximately 2000-3000 responses. A final sample will be determined with the Agency.
- Practicing artists and arts organizations which have not applied for or are currently ineligible for Canada Council funding but whose practice falls within the general sphere of Canada Council support or could in the future (e.g. pre-professional students or professional artists and organizations working under in new modes not yet recognized by the Council).

It will be critical to ensure that the sample includes sufficient respondents from:

- First Nations, Inuit and Métis communities

- All regions of the country, including the North where access issues are paramount
- Both Official Language communities, including Official Language Minorities
- Culturally diverse artists and arts organizations
- Deaf & Disability artists and arts organizations
- Next generation of artists (under 35 years)

The Agency will be expected to develop approaches to identifying possible sources of respondents in their methodology that are beyond the Council's existing mailing list and outline an outreach and communications plan that will ensure a high level of response, particularly from the above list.

## **Content Requirements**

The survey will address some or all of the following areas (some of which are cross-cutting):

### **Research, Creation and Production of Art**

- How are artists and arts organizations using digital technologies in the creation and production of art? To what extent are artists and arts organizations dependent on digital tools and networks?
- What are the technical challenges and barriers to greater integration of digital approaches? Opportunities?
- What is the difference between the integration of digital technology in art and digital arts? How are artists navigating this? What are the conditions that allow artists working in digital arts practices to thrive?
- Are digital tools, platforms and networks changing artistic practices and approaches (e.g. collaborative, multi-disciplinary, co-creation, hybridity)? Are there relative levels of intensity of the change? Are there initiatives that are game-changers?
- Who are artists and arts organizations working with (e.g. tech sector, gaming, their own audiences)? Who would they like to work with in the future?
- How is networked culture having an impact on art making? How is the notion of 'ownership' and 'authorship' of art changing within networked culture?
- What are the unintended consequences from the use of digital technologies in the creation and production of art?

### **Dissemination, Engagement and Networked culture**

- What are the tools, platforms etc. that artists and organizations are using to share work with the public and engage differently?
- Are primary audiences being sought and/or online or offline? What does that mean in terms of approaches to audience development? What is the continuum between digital engagement, dissemination and marketing?
- What have been successful innovations and interesting failures in the use of digital dissemination tools? What are some of the unintended consequences?
- Are there issues in ensuring a diversity of Canadian content is disseminated?
- What is the level and complexity of use of social media in audience engagement?

### **Administration, Ways of Working and Business Tools**

- What are the characteristics of artists/organizations that are digital natives, adopters or laggards? What has caused them to be that? (e.g. age/attitudes of work force and leadership, access to infrastructure) What is the level of digital literacy and competency?
- How much business/revenue occurs online? What is the level of expenditure on digital tools?
- What are the non-technological barriers to adoption of greater digital usage? (e.g. union rules)
- Where are the arts innovating in terms of use of administrative technologies? What are some of the unintended consequences?
- What are the tools and approaches currently being used? What is the average lifespan? Are the tools accessible and/or bilingual?
- Are there business models that are emerging due to new opportunities? What is the level of transition of current models?
- Which organizations are truly data driven or, at least, data ready? What have been the impacts of using data?

The survey tool will be developed in collaboration with the Agency and the Council.

It is important that the findings help to trace a path towards new opportunities, not simply ensuring that the existing clients and infrastructure “get up to speed”. Thus, while examining what has been done to date is a necessary component of the survey in order to establish a baseline, what is more important is assessing the capacity of the arts sector to further adapt and evolve in the next few years, during which time networked culture’s ascendance will accelerate. This will include analysis of momentum and outliers identified through the data as well as challenges and barriers inherent in digital integration (e.g. changing contact with the public, literacy etc).

**Estimated cost: \$55-65,000**

### **Final Report and Knowledge Mobilization**

The final report will include:

- Executive summary of the findings
- Detailed analysis with cross-tabulations according to demographic groups as determined by the Council
- Identification of key trends and emergent issues
- Knowledge mobilization tools such as data visualizations, info graphics, short videos etc. that are adapted for social media
- Presentation format (PowerPoint, Prezzie or others)
- Appendices :
  - the full technical report;
  - banner tables;
  - the raw survey data in .csv or excel;
  - the survey coding interpretation and survey dictionary;
  - the methodology used to analyze the data from the survey (type of statistics and approach).

**Total Estimated Cost for both components: \$90-95,000**

Researchers and Agencies will be able to bid on the full RFP alone or in consortia and may bid on one or both components. Agencies must ensure that the team contains the following expertise:

- Strong critical analysis skills
- Survey methodologies and quantitative and qualitative analysis
- Expertise in digital thinking, trends and approaches
- Interactive digital tools, research dissemination and knowledge mobilization
- Strong knowledge of the national and international arts sector
- Bilingual capacity

## **Responsibilities**

The responsibilities of the Canada Council and the Agency related to this work are as follows.

### **The Canada Council is responsible for:**

- Providing further background information on the Council's proposed Digital Strategy at an initial briefing session.
- All translation coordination.
- Managing the feedback of the internal steering committee and external advisory committees and relaying that information in a useful manner back to the Agency.
- Reviewing and approving all material in a timely manner.

### **Review of Digital Strategies:**

- Providing a preliminary list of strategies and documents for the review.
- Reviewing and approving the final list of documents.
- Reviewing and approving the analytical framework for the document review.
- Providing preliminary list of external stakeholders for interviews.
- Reviewing and approving the final list of external stakeholder interviewees and interview protocol.
- Providing contact information for interviewees, if possible.
- Reviewing and approving the draft and final reports.

### **Survey of Artists and Arts Organizations:**

- Providing advice on the development of the survey and final approval of the questionnaire.
- Providing initial e-mail distribution list for online surveys.
- Approving approach to identifying additional respondents.
- Providing a sample list for participant pre-testing of an online version of the survey.
- Providing some analysis of pre-testing of results.
- Providing all translations into French.

### **The Agency is responsible for:**

- Developing the full methodology, budget and timeline for the project.
- Advising the Canada Council should there be any changes to approach or issues including any difficulties meeting deadlines or budget targets.

- Adhering to the approved budget.

### **Review of Digital Strategies:**

- Identifying complementary documents and sources to supplement the preliminary list provided by the Council.
- Determining an analytical framework for the organization and interpretation of the information.
- Identifying key stakeholders based on the document review for interview.
- Developing an interview protocol for approval by the Canada Council.
- Organizing, conducting and transcribing all interviews.
- Providing all interview transcripts to the Canada Council, unless there are privacy limitations.
- Preparing the full report for review and approval by the Canada Council.

### **Survey of artists and arts organizations:**

- Identifying and implementing methods to supplement the provided contact lists, to capture a sufficiently representative range of respondents. The Canada Council will determine what constitutes a representative range.
- Designing the survey methodology, tool and structure.
- Writing of all the survey questions, scripts, and associated emails in consultation with and for the approval of Canada Council.
- Ensuring that artists and arts organizations see themselves as included in the survey so that they will be more likely to complete it.
- Designing a comprehensive communications plan for the survey, including social media.
- Designing an approach to ensuring as large and diverse a survey response as possible.
- Recommending how to handle privacy issues related to data requested in the survey.
- Providing a test version of the survey online to send to the pre-test list supplied by the Council. If no significant changes are then required these responses should be included in the sample (so these respondents do not need to complete it again). This online test should be available sufficiently in advance of the target survey launch date to allow for any necessary changes to the structure, language and dissemination strategy for the survey.
- Providing original content in English or French for the survey and emails, for the Council review.
- Analyzing the survey data against demographic breakdowns, with weighting as appropriate.
- Preparing the draft and final report for approval by the Council, including in presentation format.
- Creating knowledge mobilization tools such as data visualizations etc.
- Providing a technical report and the full data set in excel or .csv format to the Council as well as the survey coding interpretation and the methodology used to analyze the data from the survey.

### **Time Frame**

Request for proposal process

January 2016

Start of contract(s)	End of January
Review of digital strategies	February – March
Development, translation and testing of survey	February – March
Survey in the field	April
Draft Report	May
Final Report	June

## **INFORMATION FOR AGENCIES**

### **Receipt of Proposals**

Proposals must be submitted by email in pdf format to:

**Alexis Andrew**

**Director, Research, Evaluation and Performance Measurement**

Canada Council for the Arts

Performance Court

2nd Floor, 150 Elgin Street

P.O. Box 1047

Ottawa, Ontario

K1P 5V8

[alexis.andrew@canadacouncil.ca](mailto:alexis.andrew@canadacouncil.ca) and

[celine.gratton@canadacouncil.ca](mailto:celine.gratton@canadacouncil.ca)

and must be delivered no later than **3pm** on **Monday, January 18, 2016**.

### **Forms of Proposal**

To ensure that all proposals are uniformly evaluated, they shall be submitted in the format prescribed in **Appendix A to this RFP**.

All proposals must be signed by a duly authorized officer and include a statement that the Agency has examined and understood the RFP.

The proposal should completely address each element of the Council's requirements as outlined. Changes or enhancements should be clearly identified and explained. The Agency 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.

The proposal must state that the Agency 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.

### **Acceptance or Rejection of Proposals**

The Council reserves the right to reject any or all proposals or to accept any proposal at its discretion.

Proposals will not be opened prior to the specified closing date and time. Any proposal received after the specified closing date and time will be returned unopened to the Agency.

### **Modification of Proposals**

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

### **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 delivered to all Agencies. No interpretation, correction, clarification or amendment to the RFP shall be binding on the Council unless it is by way of an addendum. Agencies must acknowledge receipt of all addenda in their proposal.

### **Period of Validity of 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.

### **Agreements with Successful Agency**

The Council shall enter into negotiations with the successful Agency 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 **1 year** with an option to renew for successive years in favour of the Council. The Council reserves the right to cancel the contract after one year 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 Agency, the Council may disqualify that Agency and re-evaluate the remaining proposals without obligation or claim against the Council.

### **Confidentiality and Council's Obligation**

All information, including the RFP, provided to the Agencies 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 Agency 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.

### **Confidentiality and the Obligations of External Providers**

External providers hired by the Canada Council are subject to the [\*Access to Information Act\*](#) and the [\*Privacy Act\*](#). The Consultant will not, directly or indirectly, disclose or grant access to the Personal Information to any person, firm, association, corporation or any other entity, nor shall it use or exploit the Personal Information for any purpose other than on behalf of the Canada Council and for the purposes described in the final agreement between both parties. If the consultant is uncertain whether information is personal information, the Consultant will consult with the Canada Council's Access to Information and Privacy Office.

The Consultant will assume full responsibility for complying with the Canada Council standards for personal information, including its collection, use, retention and disposition, and will be accountable for any breach in this process. The Canada Council will reserve the right to examine any results or reports in order to verify that there has been no compromise of the personal information.

### **Requests for Information**

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

**Alexis Andrew**  
**Director, Research, Evaluation and Performance Measurement**  
**613-566-4414 ext 4522**  
**alexis.andrew@canadacouncil.ca**

### **Evaluation of the Proposals**

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:

- Pricing; (note that the total budget available for both components is \$90-95,000)
- Agency's ability to provide a highly personalized, responsive and practical service;
- Agency's ability to provide a high level of service to Council in both official languages;

- Agency's ability to meet Council's need for strong critical analytical skills, qualitative and quantitative analysis, and survey methodology;
- Agency's approach and methodology for servicing Council's research needs with regards to digital use in the arts sector;
- Agency's knowledge of the national and international arts sector;
- Agency's expertise in digital thinking trends and approaches;
- Agency's capacity in research dissemination and knowledge mobilization;
- Council's perception of the Agency's capabilities; and
- Agency's references.

The work may be done in by one agency or in teams. Researchers will be able to bid on the full RFP in consortia or on each component. **The Council's preference is to award the full contract to one agency** but the Council reserves the right to split the contract between two agencies if necessary.

Institutions are required to demonstrate in their proposal that they are able to satisfy the above criteria. A short-list of Agencies will be selected on the basis of Council's analysis. Agencies 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 Canada 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. In addition the Canada Council reserves the right in its sole discretion to:

- withdraw the RFP at any time;
- not enter into negotiations with any Agency that submits a proposal; and
- request, in writing or orally, clarification of any additional information concerning proposals that are considered responsive.

**PROPOSAL FORMAT**

To ensure that all proposals are evaluated equally, they must be submitted via email in pdf format, divided into the following sections:

**Part I: Technical Proposal**

**Section A     An Executive Summary of the Proposal**

This section should indicate if the proposal is for one or both components.

**Section B     A Profile of the Agency**

this section should include:

- a) company name and address;
- b) name of contact person to whom all enquiries can be directed;
- c) number of years in business as a research and/or market analysis firm;
- d) an overview of the team with resumés for each team member, detailing their professional experience in the arts, the digital sector and/or research.

**Section C     Methodology**

This section should be broken into sub-sections that respond to each of the main categories identified in the Council's Requirements of this RFP (see pages 4-9). This section must provide full methodologies for one or both components. The methodology must include a outreach and communications plan, delivery plan, detailed timeline with milestones and level of effort.

**Section D     Suitability of Your Agency**

This section should describe in two pages why you feel that your agency is best suited to serve the Council's research requirements.

**Section E     Research and Analysis Reports**

This section must provide examples of reports previously completed by the agency that demonstrate ability to meet the Council's Requirements. This should include examples of knowledge mobilization tools.

**Section F     References**

Please provide three references of: comparable, existing corporate clients in Canada, include the names of the senior contacts;

**Section G     Contributions to the Arts**

The agency should describe what it has done to further the arts in Canada over the last five (5) years.

## **Part II: Financial Proposal**

### **Section H    Project Budget**

Please provide a projected budget for proposed activity expenses, including daily rates for all team members, survey costs and travel for each component. Please be sure to tie these expenses to specific proposed activities in your work plan. Please identify any additional or potential costs.