

Royal BC Museum Modernization

Royal British Columbia Museum Modernization - Museum Project

Appendix Y – Market Sounding Report

December 2021

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1 PURPOSE

Infrastructure BC, in collaboration with the Ministry of Tourism, Arts, Culture and Sport (the Ministry), the Royal British Columbia Museum (the Royal BC Museum) and Transportation Investment Corporation (TI Corp), held a series of market sounding sessions to discuss the Royal BC Museum Modernization – Museum Project (the Project). The purpose of the market sounding exercise was to confirm market interest and discuss key elements of the Project during business case development.

The objectives of the market sounding sessions were to:

1. Provide information about the Project to the market and raise market awareness and interest in the Project; and
2. Obtain market feedback on:
 - a) Project timing, schedule and phasing;
 - b) Level of market interest in pursuing the Project,
 - c) Preferred procurement model;
 - d) Design strategy, including:
 - i. Indigenous considerations and involvement;
 - ii. sustainability and the use of a hybrid solution with mass timber;
 - e) Applications of community benefits and forms of labour agreements on the Project;
 - f) Perceived Project risks; and
 - g) Any other comments.

This report documents the findings of these sessions.

2 PROCESS AND PARTICIPANTS

Building on the previous market sounding held in 2019, the Project Team identified a number of organizations, including constructors and architectural firms that have been actively involved in delivering cultural facilities as well as large public infrastructure projects across BC, Canada and around the world.

18 companies were originally invited with the 13 listed below electing to participate:



To prioritize and focus on topics important to constructors and designers, two distinct market sounding packages were put together with different background information and set of questions. The first backgrounder, focused on design and architecture, was distributed to each architecture firm in anticipation of the sessions (see Attachment A), followed by a construction centered backgrounder that was provided to constructors (see Attachment B). Market sounding packages were sent to each participant only after they had executed a confidentiality agreement. 45-minute market sounding sessions were held virtually on July 6, 9 and 23, 2021 with architecture firms and one-hour sessions with constructors on July 12 and 13, 2021. Representatives from Infrastructure BC, the Royal BC Museum and TI Corp attended the sessions. Notes taken in each session are summarized in this report.

3 KEY FINDINGS

Overall, all participants expressed a high level of interest in the Project. With such an iconic building and a potential landmark project, all participants indicated that the Project team should expect interest from the market.

3.1 TIMING, SCHEDULE AND PHASING

For all participants, the long Project timeline was not seen as a deterrent so long as there is a continuous flow of work. While all participants acknowledged the complexity of the various phases and the potential benefits to tighten the timelines, both architects and constructors clearly indicated that having full access to the entirety of the site would benefit both design and construction of the new museum. More specifically, most architects stated that a phased approach could impact the design by posing limitations due to the available site and how construction would need to proceed. One participant pointed out that if the goal is design excellence, then short-term perceived gains should not outweigh long-term design benefits and building integrity.

From a constructor's perspective, should a phased approach to building on site be taken, it was not perceived as a significant issue as they are used to working in urban area with operational constraints. However careful thought and planning should be given to phasing requirements, site conditions, risk allocation and associated schedules.

With competing projects being brought to market on Vancouver Island and in the Lower Mainland (e.g., Belleville Terminal, Cowichan Hospital, Collections and Research Building), projects already under construction have constrained the local sub-trades. This constraint is anticipated to continue and availability of trades and labour is seen as a major concern given the Project timelines. One participant saw the long Project timeline as a benefit to help plan and alleviate some of those pressures.

Generally, constructors saw the 48-month construction schedule as being reasonable so long as there is sufficient "runway" for the design phase. One participant indicated that it appears to be fairly aggressive as the capital value over the number of months equates to ██████████ monthly burn rate which is very high, even without consideration of the broader market conditions on Vancouver Island.

Similarly, architects saw the 18-month design period as being reasonable given that the procurement models would both bring the design to schematic level before starting design development.

Two constructors indicated that they would prefer to have full control over the hazardous materials abatement and deconstruction under the DB to help mitigate schedule risk over the lifetime of the Project.

3.2 PROCUREMENT AND HONORARIUM

3.2.1 Procurement

Overall, most participants indicated that they would consider pursuing the Project under a Competitive Alliance or Design-Build model. However, there was a clear difference in preference between architects and constructors.

For architects, the collaborative nature of the Competitive Alliance model seems very attractive in comparison to the Design-Build model (DB). Some architects have experience with the Integrated Project Delivery model (IPD) which has similar characteristics to the Competitive Alliance; however, none of them has experience with Competitive Alliance to date. Given the unique nature of the asset, participants indicated that the procurement model will need to support a true partnership between designer and constructor to prioritize design over price.

From the architects' perspective, the models under consideration limit opportunities for architects as each model requires proponents to team up with a constructor well in advance of the procurement. With a limited pool of constructors in the Canadian market capable of taking on a project of this size and complexity, emerging or acclaimed firms are limited in their options. One participant saw this as a risk to the Project as the Project vision, objectives and design criteria are not known yet, but constructors are already teaming up. Some architects provided ideas to help address this circumstance, such as:

- releasing a pre-procurement notice with detailed information on the design vision, indicative design, evaluation criteria and procurement model. Six months to a year was seen as sufficient by architects to create that relationship with constructors.
- Emphasizing the importance of design in the RFQ criteria and moving away from evaluating past experience as a team (i.e., design and constructor) as it does not incentivize the constructor to work with a different architectural firm.

On the other side, constructors expressed a strong preference for the DB model as it is a well-known and understood contracting model that provides control of scope, schedule and budget. The Competitive Alliance is new to the Canadian market and is not yet a proven model in British Columbia (B.C.), and while they see the benefits of working in an Alliance, some constructors stressed that pursuing the Project will require high caliber resources with a unique skill set to manage the Alliance, which may become a limiting factor. The limited Alliance experience would make most constructors think twice before pursuing the Project.

Overall, four out of the five constructors would consider pursuing the Project under either a DB or a Competitive Alliance.

All participants encouraged a balanced procurement timeline, one where adequate time can be dedicated to achieving the design vision, however not too long that exposes participants to working at risk longer than necessary. Some participants advised the Project Team to leverage procurement strategies including reasonable honoraria and faster shortlisting opportunities as means to balance the two sides.

3.2.2 Honorarium

Honorariums show a clear commitment of the Province, and can support the Project objectives (e.g. design excellence) in attracting the best design and construction firms in the industry. All participants felt the honorarium should reflect the artistic nature and design effort required of the procurement process. Most participants saw a \$2 to \$3 million range for honorarium as an appropriate amount with one architect and one constructor indicating that a 1.5 to 2 percent of the contract price [REDACTED] would be preferred especially if working with international or renowned architects who will want their fees to be substantially covered. With regards to difference between models, participants expressed different views. Some architects and constructors did not expect any difference between the DB and the Competitive Alliance while others indicated that it could be different. Some participants expect that the Competitive Alliance will require more from the pursuit team so the honorarium should reflect that aspect of the model, but others would expect the Competitive Alliance to cost less upfront due to the collaborative nature and risk sharing process of the model. The minimal experience with the Competitive Alliance model is most likely leading to the almost opposite perspectives.

3.3 DESIGN AND CONSTRUCTION

3.3.1 Iconic Design and Indigenous Considerations

Given the location of the museum in Victoria's Inner Harbour, all participants indicated that a strong site strategy that extends beyond the parcel itself is required. Appropriate time will need to be given to engage with the Royal BC Museum, the First Nations, and the community to help inform the design process. Architects all see the Project as requiring a highly collaborative process that cannot be designed in isolation or by guessing concepts. To support this process, participants recommended the following:

- Having appropriate representative(s) from the Indigenous community supporting the project as a shared resource for proponents;
- Set expectations of engagement process and provide reasonable timelines to engage meaningfully;
- Indigenous considerations should permeate throughout the entirety of the facility and be a core design principle, not be additional or alternative options.
- Strive to bring together two different value systems (i.e., western vs Indigenous knowledge principles) rather than focusing on one and incorporating concepts from the other. There is a

collaborative approach to be created where both value systems are meshed to design the new museum; and

- Clearly articulate the Royal BC Museum’s vision of what the museum will be in the future and the stories and narratives it will tell, so that they can rise to the challenge and deliver design excellence that truly incorporate that vision.

3.3.2 Hybrid Solution

All participants have experience with mass timber products (e.g., cross-laminated timber, glulam, etc.) and are comfortable implementing these materials in their designs. Incorporating concrete, steel, or alternative materials (other than mass timber) was seen as a requirement to create the best design and building functionalities possible (e.g., clear span, heavy loads, vibration). Some participants mentioned that the Project Team will need to factor in time for testing of hybrid solutions to demonstrate Building Code compliance and/or seeking equivalency approvals from the Authority Having Jurisdiction as fire protection and seismic requirements for the desired spaces will drive a highly engineered solution. Making Building Code implications available to all proponents will alleviate time and cost concerns.

3.3.3 Sustainability

Regarding sustainability initiatives, participants generally indicated that setting clear targets and establishing goals early in the process (i.e., in procurement documents) are fundamental to create a cohesive design approach. One participant cautioned the Project team to not chase multiple targets as some sustainability initiatives may conflict with each other (e.g., embodied carbon and passive house design). Choosing a primary driver that meets the Royal BC Museum’s objectives will be a key to achieving the target. The more clarity the better.

3.3.4 Exhibition and Gallery Fit Out

While participants did not anticipate any issues with a fit-out contractor working concurrently in the new Museum building, some participants indicated that the 12-month overlap could be a challenge as the spaces will have to be properly conditioned which only leaves 36 months from contract execution to the start of exhibition and gallery fit-out. It will require clear communication and planning between the two parties.

Some participants indicated that having a clear understanding of the fit-out specifications and requirements by having the exhibition and gallery fit-out designer involved early will be critical to ensure that the base building systems integrate seamlessly with the gallery exhibitions, and avoid changes to the base-building scope.

3.4 COMMUNITY BENEFITS AND EMPLOYEE RELATIONS



[Redacted text block]

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- [Redacted list item 1]
- [Redacted list item 2]
- [Redacted list item 3]
- [Redacted list item 4]
- [Redacted list item 5]

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[REDACTED]	[REDACTED]	[REDACTED] [REDACTED]
[REDACTED]	[REDACTED]	[REDACTED] [REDACTED]
[REDACTED]	[REDACTED] [REDACTED] [REDACTED]	[REDACTED] [REDACTED]

3.5 OTHER CONSIDERATIONS

3.5.1 Project Risks

The main and major risk perceived by all constructors is market capacity. The B.C. market is busy and getting labour to Victoria for a project of this magnitude is a big unknown at this stage. Trades are stretched to levels never seen before, with many large projects still coming online, and Project timing will be key to ensure capacity and quality of the work. With Victoria’s housing shortage, one participant thought that providing a camp option for provincial projects between Duncan and Victoria could alleviate some of the pressure. Supply chain disruption and uncertainty, and escalation impact are seen as key risks to be considered during the planning and procurement phase by the Project Team. In addition, constructors with experience in commissioning museums pointed out that it is a complex process that will require time and contingencies.

For architects, the following risks were identified:

- When required to present as part of a consortium (as is required in both DB and Competitive Alliance), the size of the Project limits the number of available contractors to partner with, which could potentially create a risk of not achieving design excellence (i.e., less opportunities for acclaimed and emerging design firms);
- Limited of public engagement and collaboration with the Royal BC Museum that could lead to a mediocre result; and
- Absence of a local voice on the design team to properly reflect and incorporate the Royal BC Museum vision as a museum for all British Columbians.

These were reinforced by one of the constructors who stated that getting the right partner to design and build the museum is probably the biggest risk to the Project.

4 SUMMARY

The responses to the market sounding were overall very positive and indicated significant interest by the market in pursuing the Project. The following list presents the key recommendations to the Province based on feedback from the market sounding participants.

- B.C.'s construction market is extremely busy, and current market conditions bring a high level of uncertainty for constructors (e.g., supply chain, labour availability). However, depending on the labour requirements and procurement model, competition is anticipated as the Project is highly attractive.
- While participants stated that phasing the Project is possible so long as adequate considerations are given to schedule and cost impact, they all expressed a preference for a cleared site and one prime contractor on site.
- The Project schedule appears reasonable with 18 months post contract award to complete working drawings, 48 months for construction and 12-month overlap for the gallery and exhibition fit-out at the tail end.
- With the hazardous materials abatement and deconstruction phase having a high-risk profile with regards to schedule, incorporating that scope of work under the DB would provide a certain level of flexibility to manage the overall Project schedule and achieve substantial completion on time.
- All participants supported the proposed procurement models of a 100 percent design-scored DB combined with Construction Management and Competitive Alliance.
- A \$2 to \$3 million range for honorarium is seen as an appropriate amount for the Project.
- [REDACTED]
PCT under a DB is the preferred option. [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
- A pre-procurement notice, released a minimum of six months before procurement start, that outlines the Royal BC Museum's vision, design narratives and objectives, potential evaluation criteria and procurement model details would support architects in developing relationships with constructors. Emphasizing the importance of design in the RFQ criteria and moving away from evaluating past experience as a team (i.e., design and constructor) will incentivize constructors to work with acclaimed and emerging architectural firms.
- Participants are supportive of the Project's expectations around the use of a mass timber and were encouraged by the focus on sustainability.

- Indigenous considerations should be supported by appropriate representative(s) from the Indigenous community and be a core design principle and vision for the Project.

ATTACHMENT A - MARKET SOUNDING PACKAGE - ARCHITECTS



Royal British Columbia Museum Modernization
-
Museum Project

Market Sounding Package

July 2021

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1 PURPOSE

The purpose of this market sounding exercise is to solicit market input into the development strategy for the Royal British Columbia Museum Modernization – Museum Project (the Project). As a result of the business case analysis presented to government in July 2020, the program was split over two sites. The Collections and Research Building (CRB) in Colwood, British Columbia (B.C.) is to house the collections and archival records. The exhibits and galleries, Indigenous collections and offices are to remain on the downtown site in Victoria, B.C at the corner of Belleville and Government Streets. While the CRB was approved to proceed to procurement, further analysis was required for the Project leading to the anticipated submission of an updated business case in the Fall of 2021. In particular, the project team is seeking input regarding Project timing and schedule, procurement models, design considerations and sustainability strategies for the Project.

2 ROYAL BRITISH COLUMBIA MUSEUM

The Royal British Columbia Museum (the Royal BC Museum) is renowned as one of Canada’s cultural treasures. As B.C.’s provincial museum and archives, it has a mandate to collect artifacts, documents, archival material, and specimens of B.C.’s natural and human history, safeguard them for the future, and share them with the world. Through research, exhibits and learning programs, the Royal BC Museum strives to broaden understanding about the province and the Indigenous communities in B.C. with the more than 700,000 annual onsite visitors, and the close to two million who explore their website each year.

Currently reporting to the Ministry of Tourism, Arts, Culture and Sport (TACS), the Royal BC Museum is responsible for an irreplaceable collection, consisting of more than seven million objects spanning 500 million years, including plants, animals, fossils and geological specimens, and archaeological and historical artifacts from the earliest days of human habitation in the province. Vast holdings of maps, charts and architectural plans, photographs, paintings, drawings, prints, audio tapes, film and newspapers that preserve the recorded history of B.C. and provide a valuable resource for the future are cared for by the BC Archives.

The land, on which the museum and BC Archives stand, is the traditional territory of the Lekwungen, today represented by the Songhees and Xwsepsum (Esquimalt) Nations. It is situated in the heart of Victoria’s historic downtown waterfront on the Inner Harbour, bookmarked by the B.C. Legislature to the west and the Empress Hotel to the north.

2.1 THE MUSEUM PRECINCT

The Museum Precinct is approximately 2.6 hectares, including the designated Provincial Heritage Site of Thunderbird Park, which the Royal BC Museum is responsible for including the buildings contained within the park. There are currently 10 facilities and structures within the Museum Precinct of varying age and purpose. The facilities and structures are identified on the following site plan are explained below.



Figure 1: Museum Precinct Site Plan



1) Exhibitions Hall

The core of the precinct is the Exhibitions Hall. Built in 1967 as a federal/provincial centennial project, this three-storey building serves both public and private functions and houses the exhibition galleries along with a small amount of office space.

2) Netherlands Carillon Tower

The landmark Netherlands Carillon Tower, situated near the Belleville Street and Government Street intersection, was gifted to the Royal BC Museum, also in 1967, by British Columbia's Dutch community to commemorate Canada's centennial.

3) Fannin Building

The 14-storey Fannin Building, located to the west of the Exhibitions Hall, houses the majority of the Royal BC Museum's permanent collection of artifacts and specimens, laboratory and research facilities, and administrative offices. It was built in 1968.

4) BC Archives Building

Also constructed in 1968, the BC Archives Building provides storage for B.C.'s historical documents, including maps and paintings (among them, the world's largest and most comprehensive Emily Carr collection), as well as offices and a public reference room. A native plant garden is located in the sunken water court to the north of the BC Archives and grows B.C.'s largest collection of native plants, including rare species.

5) IMAX Theatre and Lobby

In 1997, the National Geographic IMAX Theatre (IMAX Victoria) and current museum lobby were constructed, connecting the Exhibitions Hall and the Fannin Building, and replacing the original public lobby. The IMAX is owned by the Royal BC Museum since 2019.

6) Other buildings on-site

There are four other buildings on the site:

- Helmcken House is one of the oldest houses in B.C. located on its original site and foundation. It was constructed in 1852 and houses historical and household artifacts.
- St. Ann's Schoolhouse, built in 1844, is one of the oldest public structures in B.C.
- Mungo Martin House (Wawadit'la), opened in 1953, is located in Thunderbird Park and is an authentic Kwakiutl house portraying First Nations tradition. Thunderbird Park, which encompasses the northeast corner of the precinct, was designated as a Provincial Heritage Site in 1941.
- The final building is the Glenshiel seniors' residence, located on the southeast corner, and originally bought by the Province in the 1970s for museum expansion. The residence is operated by B.C. Housing through a long-term lease (to 2062) and was therefore not considered in the re-planning of the Museum Precinct.

The Exhibition Hall, Fannin Tower and IMAX are standalone structures, joined by the glass lobby, to provide a seamless entrance to the facilities. The BC Archives Building, also an independent structure, has staff access from the basement level of the Fannin Tower, with the public entrance located just west of the museum lobby. These buildings account for the majority of the total built area of the Museum Precinct, and are broken down as follows:



Table 1: Existing Building Areas

Building	Area (m ²)	Opened
Exhibition Hall	17,020	1967
Fannin Tower	8,032	1968
BC Archives Building	3,926	1969

3 PROJECT BACKGROUND

As a guide to the Project and to define the future of the organization, the Royal BC Museum undertook the development of a new vision statement (the “Museum’s Vision”). The Museum’s Vision outlines three overarching narratives that will underpin the redevelopment of the museum. With a focus on the inclusion of Indigenous knowledge and natural sciences throughout, the narratives, told from a uniquely B.C. perspective, are:

- Indigenous Reconciliation;
- Building a Sustainable World; and
- Opening the Collections for Learning and taking BC out to the World.

The Royal BC Museum will be a world-leading museum and gathering place that invites the public to learn with their minds and their senses - not just as spectators, but as full participants in the life of the museum. As a modern museum, the Royal BC Museum will become a global digital platform - a vibrant online museum of ideas and inspiration that fosters engagement through dialogue, collaboration and play. Research and curated content will be woven together with engaging programs to encourage people around the world to use the research and content developed in B.C. to respond to global challenges.

The Royal BC Museum will ensure the collections are safeguarded for generations to come, housed in spaces that meet rigorous conservation and security requirements, in a seismically sound and environmentally sustainable manner. As a result, public access to collections will increase exponentially, from one percent to approximately 50 per cent.



4 PROJECT DESCRIPTION

With a strong connection to Thunderbird Park and the adjacent Victoria Inner Harbour, the estimated [REDACTED] square metre museum will be a world class, modern museum, designed and constructed to respect the prominence of the corner it occupies between two iconic and architecturally important buildings, the B.C. Parliament Buildings to the west and the Empress Hotel to the north.

With a design and construction cost estimated at [REDACTED], the scope of the Project is anticipated to include three public galleries¹, a new IMAX, storage for the Indigenous collection, learning spaces, offices, loading dock, workshops, and all associated support spaces, including lobby, ticketing, gift shop and food and beverage areas. The building structure is anticipated to be a hybrid of mass timber and structural steel. The Project will also include approximately 54 underground parking spaces.

The Royal BC Museum has undertaken the development of an indicative design, portions of which are included as Attachment 1, to determine: (1) if the site meets the physical requirements of accommodating the functional program, (2) if the concept can be realized within the existing zoning and building bylaws and (3) to establish the Project budget. The Project's advisors Walt Crimm Associates, HDR Architecture, AME Group, AES Engineering, Bogdanov Pao Associates, Kerr Wood Leidal Associates and Connect Landscape Architecture prepared the indicative design.



¹ Two core galleries and one changing exhibit gallery

4.1 PHASING APPROACH AND SCOPES OF WORK

With a split in program, the Project will require a complex strategy to accommodate the packing and moving of the collections and archives from the current buildings to other facilities, which may include leased space off-site or the CRB.

Given the complexity to decant the buildings², a multi-step approach per building forms the basis of the planning as described below. The intent is to provide access to the majority of the site as early as possible to start construction of the new museum.

Four distinct scopes of work are identified for the Project:

- Hazardous Materials Abatement;
- Deconstruction;
- Base Building Design & Construction; and
- Exhibition and Gallery Fit Out.

4.1.1 Schedule and Phasing Approach

The Project is currently in the planning phase, targeting funding request and approval in late 2021. The Project Team anticipates that the Project's schedule would be as follows:

Scope	Phasing	Estimated Timelines
Business Case Approval	n/a	Late 2021
Decant Existing Buildings	n/a	Summer 2022 – Late 2023
Hazardous Materials Abatement	Step 1 - Exhibition Hall Abatement followed by the BC Archives Building.	2023/24
	Step 2 - The Fannin Building will be the last building to be abated once all the collections are safely moved to the CRB.	2025/26
Deconstruction	Step 1 – Exhibition Hall and IMAX deconstruction along with the BC Archives Building	2025

² The CRB is expected to be operational in late 2024 to start receiving the collections and archives.

Scope	Phasing	Estimated Timelines
	Step 2 – Fannin Building deconstruction	2025/26
Base Building Design & Construction	Design and construction of the new museum. -	2023-2029
Exhibition and Gallery Fit Out	Fit out of the new galleries with a 12-month overlap at the end of base building construction	2028-2030
Museum Opening	Phased opening of galleries	2029 – 2030

4.2 PROJECT DELIVERY ASSUMPTIONS

The Project Team has made the following assumptions in developing the overall phasing for delivery of the Project:

- It is anticipated that the Royal BC Museum will not operate on site during the Project.
- The Royal BC Museum will be responsible for decanting the site;
- The structure will be a hybrid solution (i.e. mass timber and steel); and

The Project will showcase sustainability initiatives to limit green house gas emissions during construction and operations of the museum such as maximizing net embodied carbon.

5 POTENTIAL PROCUREMENT MODELS

Given the unique attributes of the building including the program requirements, decanting, hazardous materials abatement, demolition, and location, the Project Team is considering a number of procurement models. Depending on the model, the museum work may be procured as a single project or delivered otherwise under multiple contracts.

The procurement models being assessed include:

- Design-Build (DB) for the museum base building construction with a 100 percent scored design competition and mandatory price ceiling, combined with Construction Management for the gallery and exhibition fit out. Hazardous materials abatement and deconstruction are anticipated to be done as an early works package to deliver the site clear of all existing structures; and

- Alliance Contracting, where both owner and non-owner participants are collectively responsible for project delivery and will include a concept design submission as part of the first phase of the request for proposal.

Please refer to Attachment 2 [Procurement Option Descriptions] for a detailed description of each model in relation to the Project.

Further study is underway to develop the recommended procurement approach.



6 QUESTIONS

The market sounding invites participants to comment on the Project in particular the topics outlined below.

Project Timing

1. Given the schedule outlined in Section 4, do you believe there will be market interest in pursuing the Project? What steps would you suggest the Royal BC Museum take to garner the greatest interest and to ensure competition for the procurements?

Procurement

7. The Project Team is currently evaluating the following procurement models:

- Museum – DB with CM for exhibition and gallery fit-out; and
- Alliance

What do you see as the strengths and challenges the market faces with each model? Would the choice of procurement model impact your decision to pursue the Project?

5. Do you feel that an honorarium is necessary for a competitive selection process and if so, what would you recommend as an appropriate amount? Does it differ between the two delivery models?
6. Is there anything in our procurement strategy that could be improved or changed to attract acclaimed and emerging design firms?

Project Considerations

5. Mass Timber – One of government's goals for the project is to have a mass-timber showcase building. Do you have any concerns with a requirement for a predominantly mass timber (engineered wood) structure with hybrid (e.g. steel and timber) elements where floor loads are high or long spans might preclude engineered wood solutions?
6. Climate Action Secretariat – to support achieving the CleanBC targets for Better Buildings³, what suggestions do you have to ensure this is a highly sustainable project that minimizes its carbon footprint?

Design

7. Is there anything in our procurement strategy that could be improved or changed to attract acclaimed and emerging design firms?

³ <https://cleanbc.gov.bc.ca/>

8. The Museum Precinct occupies a prime location on Victoria's Inner Harbour, set between two iconic buildings, the B.C. Legislature to the west and the Empress Hotel to the north.
 - a. What can be done with the project to ensure we achieve design excellence and an iconic building design for the museum on this critically important corner of Victoria's Inner Harbour; and
 - b. Do you have any thoughts about how to incorporate Indigenous considerations within the design of the new museum?
9. If the Royal BC Museum provided its design vision and values, the indicative design, and functional program, what would be a reasonable amount of time to develop a concept that could portray the proponent's design intent?
10. Do you have any concerns with the design submission being scored to determine the proponent's ability to achieve the design vision and values?
11. What do you anticipate the design fees to be for a project of this type/importance?

General:

12. What significant risks do you perceive with this Project? What is the best way to manage these risks?
13. Any further comments?

7 RESPONSE FORMAT

The Royal BC Museum and Infrastructure BC plan to arrange video or tele-conference meetings, to be scheduled during the week of July 5, 2021.

8 CONFIDENTIALITY

The Royal BC Museum and Infrastructure BC will maintain all the responses in confidence. Information provided by participants, as well as the corporate name of the participants, may be included in a market sounding report; however, the information will not be attributed to individual participants.

9 CONTACTS

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10 DISCLAIMER

The information contained in this package is preliminary and for the purposes of the market sounding only. The project described herein has not received government approval to proceed and, if approved, may not proceed on the scope, schedule and/or budget described in this package.



ATTACHMENT 1 – INDICATIVE DESIGN

The Royal BC Museum has undertaken the development of an indicative design to determine if the site meets the physical requirements of accommodating the functional program, if the concept can be realized within the existing zoning and building bylaws and to establish the Project budget. The indicative design is relayed in this package not to illustrate a singular design solution but to allow market sounding participants the opportunity to better understand the complexities of the site and program and to demonstrate the Royal BC Museum's preliminary efforts to rethink and reshape the visitor experience and audience engagement.





ATTACHMENT 2 – PROCUREMENT OPTION DESCRIPTIONS

DESIGN BUILD WITH CONSTRUCTION MANAGEMENT

Under this option, the main contract would be a DB competition with a fixed fee and maximum value evaluation approach with the exhibition and gallery fit-out to be managed by the design builder under a Construction Management (CM) contract. Hazmat and deconstruction would be isolated and delivered under a CM as described in Table 1 below:

Table 1: Scope Combinations

Scope	Procurement Methodology
Hazardous Materials Abatement	Construction Management
Demolition and Deconstruction	
Base Building Construction	Design-Build with Construction Management
Exhibition and Gallery Fit Out	

Hazardous materials abatement and deconstruction would be procured first as an early works package. The DB procurement would include the design and construction of the base building as well as the proposed CM fees for managing the exhibition and gallery fit-out.

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the new asset is transferred to the Royal BC Museum that will be responsible for operations, maintenance and life cycle.

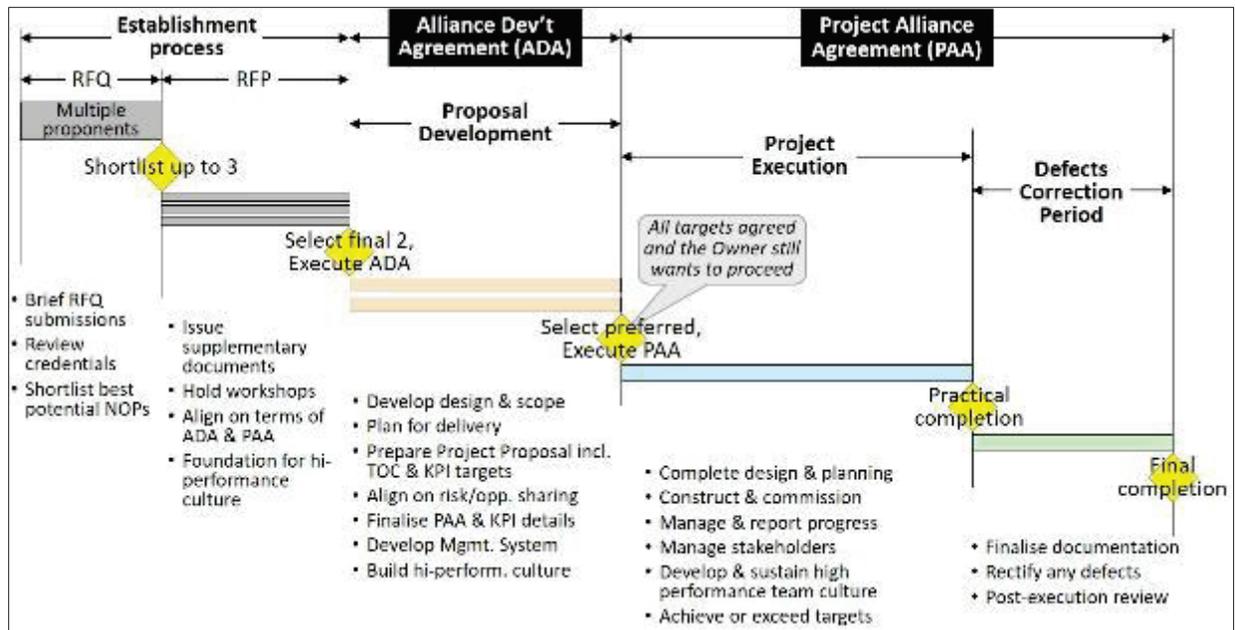
DB models have been used recently on arts and culture facilities such as the Royal Alberta Museum (circa 2018), with the DB/CM model currently being used on multiple health care projects in B.C. that include both new construction and renovation/tenant improvement components.

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Alliance is a three-stage partnership procurement model as described in Figure 1 below.

Figure 1: Alliance Establishment Process



Note: TOC = Target Outturn Cost; NOP = Non-Owner Participant; KPI = Key Performance Indicator

The first stage would entail an RFQ whereby respondent teams would submit qualifications along with a concept design to be evaluated by the Royal BC Museum. The evaluation process would result in a shortlist of up to three proponents who would then be invited to participate in the two stage RFP process.

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Alliance has been used on arts and culture facilities such as the National Museum of Australia (circa 2001) and is presently being implemented on the Cowichan District Hospital.

Please refer to Attachment 3 [IBC Alliance Framework] provided separately for more details on the Alliance Contracting model.



ATTACHMENT B - MARKET SOUNDING PACKAGE - CONSTRUCTORS



Royal British Columbia Museum Modernization
-
Museum Project
Market Sounding Package
July 2021

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1 PURPOSE

The purpose of this market sounding exercise is to solicit market input into the development strategy for the Royal British Columbia Museum Modernization – Museum Project (the Project). As a result of the business case analysis presented to government in July 2020, the program was split over two sites. The Collections and Research Building (CRB) in Colwood, British Columbia (B.C.) is to house the collections and archival records. The exhibits and galleries, Indigenous collections and offices are to remain on the downtown site in Victoria, B.C. at the corner of Belleville and Government Streets. While the CRB was approved to proceed to procurement, further analysis was required for the Project leading to the anticipated submission of an updated business case in the Fall of 2021. In particular, the project team is seeking input regarding Project timing and schedule, procurement models, design considerations and sustainability strategies for the Project.

2 ROYAL BRITISH COLUMBIA MUSEUM

The Royal British Columbia Museum (the Royal BC Museum) is renowned as one of Canada's cultural treasures. As B.C.'s provincial museum and archives, it has a mandate to collect artifacts, documents, archival material, and specimens of B.C.'s natural and human history, safeguard them for the future, and share them with the world. Through research, exhibits and learning programs, the Royal BC Museum strives to broaden understanding about the province and the Indigenous communities in B.C. with the more than 700,000 annual onsite visitors, and the close to two million who explore their website each year.

Currently reporting to the Ministry of Tourism, Arts, Culture and Sport (TACS), the Royal BC Museum is responsible for an irreplaceable collection, consisting of more than seven million objects spanning 500 million years, including plants, animals, fossils and geological specimens, and archaeological and historical artifacts from the earliest days of human habitation in the province. Vast holdings of maps, charts and architectural plans, photographs, paintings, drawings, prints, audio tapes, film and newspapers that preserve the recorded history of B.C. and provide a valuable resource for the future are cared for by the BC Archives.

The land, on which the museum and BC Archives stand, is the traditional territory of the Lekwungen, today represented by the Songhees and Xwsepsum (Esquimalt) Nations. It is situated in the heart of Victoria's historic downtown waterfront on the Inner Harbour, bookmarked by the B.C. Legislature to the west and the Empress Hotel to the north.

2.1 THE MUSEUM PRECINCT

The Museum Precinct is approximately 2.6 hectares, including the designated Provincial Heritage Site of Thunderbird Park, which the Royal BC Museum is responsible for including the buildings contained within the park. There are currently 10 facilities and structures within the Museum Precinct of varying age and purpose. The facilities and structures are identified on the following site plan are explained below.



Figure 6: Museum Precinct Site Plan



7) Exhibitions Hall

The core of the precinct is the Exhibitions Hall. Built in 1967 as a federal/provincial centennial project, this three-storey building serves both public and private functions and houses the exhibition galleries along with a small amount of office space.

8) Netherlands Carillon Tower

The landmark Netherlands Carillon Tower, situated near the Belleville Street and Government Street intersection, was gifted to the Royal BC Museum, also in 1967, by British Columbia's Dutch community to commemorate Canada's centennial.

9) Fannin Building

The 14-storey Fannin Building, located to the west of the Exhibitions Hall, houses the majority of the Royal BC Museum's permanent collection of artifacts and specimens, laboratory and research facilities, and administrative offices. It was built in 1968.

10) BC Archives Building

Also constructed in 1968, the BC Archives Building provides storage for B.C.'s historical documents, including maps and paintings (among them, the world's largest and most comprehensive Emily Carr collection), as well as offices and a public reference room. A native plant garden is located in the sunken water court to the north of the BC Archives and grows B.C.'s largest collection of native plants, including rare species.

11) IMAX Victoria Theatre and Lobby

In 1997, the National Geographic IMAX Theatre (IMAX Victoria) and current museum lobby were constructed, connecting the Exhibitions Hall and the Fannin Building, and replacing the original public lobby. The IMAX Victoria is owned by the Royal BC Museum since 2019.

12) Other buildings on-site

There are four other buildings on the site:

- Helmcken House is one of the oldest houses in B.C. located on its original site and foundation. It was constructed in 1852 and houses historical and household artifacts.
- St. Ann's Schoolhouse, built in 1844, is one of the oldest public structures in B.C.
- Mungo Martin House (Wawadit'la), opened in 1953, is located in Thunderbird Park and is an authentic Kwakiutl house portraying First Nations tradition. Thunderbird Park, which encompasses the northeast corner of the precinct, was designated as a Provincial Heritage Site in 1941.
- The final building is the Glenshiel seniors' residence, located on the southeast corner, and originally bought by the Province in the 1970s for museum expansion. The residence is operated by B.C. Housing through a long-term lease (to 2062) and was therefore not considered in the re-planning of the Museum Precinct.

The Exhibition Hall, Fannin Tower and IMAX Victoria are standalone structures, joined by the glass lobby, to provide a seamless entrance to the facilities. The BC Archives Building, also an independent structure, has staff access from the basement level of the Fannin Tower, with the public entrance located just west of the museum lobby. These buildings account for the majority of the total built area of the Museum Precinct, and are broken down as follows:



Table 2: Existing Building Areas

Building	Area (m ²)	Opened
Exhibition Hall	17,020	1967
Fannin Tower	8,032	1968
BC Archives Building	3,926	1969

3 PROJECT BACKGROUND

As a guide to the Project and to define the future of the organization, the Royal BC Museum undertook the development of a new vision statement (the “Museum’s Vision”). The Museum’s Vision outlines three overarching narratives that will underpin the redevelopment of the museum. With a focus on the inclusion of Indigenous knowledge and natural sciences throughout, the narratives, told from a uniquely B.C. perspective, are:

- Indigenous Reconciliation;
- Building a Sustainable World; and
- Opening the Collections for Learning and taking BC out to the World.

The Royal BC Museum will be a world-leading museum and gathering place that invites the public to learn with their minds and their senses – not just as spectators, but as full participants in the life of the museum. As a modern museum, the Royal BC Museum will become a global digital platform – a vibrant online museum of ideas and inspiration that fosters engagement through dialogue, collaboration and play. Research and curated content will be woven together with engaging programs to encourage people around the world to use the research and content developed in B.C. to respond to global challenges.

The Royal BC Museum will ensure the collections are safeguarded for generations to come, housed in spaces that meet rigorous conservation and security requirements, in a seismically sound and environmentally sustainable manner. As a result, public access to collections will increase exponentially, from one percent to approximately 50 per cent.

4 PROJECT DESCRIPTION

With a strong connection to Thunderbird Park and the adjacent Victoria Inner Harbour, the estimated [REDACTED] square metre museum will be a world class, modern museum, designed and constructed to respect the prominence of the corner it occupies between two iconic and architecturally important buildings, the B.C. Parliament Buildings to the west and the Empress Hotel to the north.

With a design and construction cost estimated at [REDACTED], the scope of the Project is anticipated to include three public galleries⁴, a new IMAX Victoria theatre, storage for the Indigenous collection, learning spaces, offices, loading dock, workshops, and all associated support spaces, including lobby, ticketing, gift shop and food and beverage areas. The building structure is anticipated to be a hybrid of mass timber and structural steel. The Project will also include underground parking spaces.

The Royal BC Museum has undertaken the development of an indicative design, portions of which are included as Attachment 1, to determine: (1) if the program fits the site constraints, (2) if the concept can be realized within the existing zoning and building bylaws and (3) to establish the Project budget. The Project's advisors Walt Crimm Associates, HDR Architecture, AME Group, AES Engineering, Bogdanov Pao Associates, Kerr Wood Leidal Associates and Connect Landscape Architecture prepared the indicative design.



⁴ Two core galleries and one changing exhibit gallery

4.1 PHASING APPROACH AND SCOPES OF WORK

With a split in program, the Project will require a complex strategy to accommodate the packing and moving of the collections and archives from the current buildings to other facilities, which may include leased space off-site or the CRB⁵.

Given the complexity to decant the buildings⁶, a multi-step approach to preparing, packing and moving per building forms the basis of the planning as described below. The intent is to provide access to the majority of the site as early as possible to start construction of the new museum. Depending on the final site strategy, this may lead to overlapping deconstruction and construction in close proximity.

Four distinct scopes of work are identified for the Project:

- Hazardous Materials Abatement;
- Deconstruction;
- Base Building Design and Construction; and
- Exhibition and Gallery Fit Out.

4.1.1 Schedule and Phasing Approach

The Project is currently in the planning phase, targeting funding request and approval in late 2021/early 2022. The Project Team anticipates that the Project’s schedule would be as follows:

Table 3: Project Phasing and Timelines

Scope	Phasing	Estimated Timelines
Business Case Approval	n/a	Late 2021
Decant Existing Buildings	n/a	Summer 2022 – Late 2023
Hazardous Materials Abatement	Step 1 - Exhibition Hall Abatement followed by the BC Archives Building.	2023/24
	Step 2 - The Fannin Building will be the last building to be abated once all the collections are safely moved to the CRB.	2025/26

⁵ Not in contractor’s scope of work.

⁶ The CRB is expected to be operational in late 2024 to start receiving the collections and archives.

Scope	Phasing	Estimated Timelines
Deconstruction	Step 1 – Exhibition Hall and IMAX Victoria deconstruction along with the BC Archives Building	2025
	Step 2 – Fannin Building deconstruction	2025/26
Base Building Design & Construction	Design and construction of the new museum.	2023-2029
Exhibition and Gallery Fit Out	Fit out of the new galleries with a 12-month overlap at the end of base building construction	2028-2030
Museum Opening	Phased opening of galleries	2029 – 2030

4.2 PROJECT DELIVERY ASSUMPTIONS

The Project Team has made the following assumptions in developing the overall phasing for delivery of the Project:

- It is anticipated that the Royal BC Museum will not operate on site during the Project;
- The Royal BC Museum will be responsible for decanting the site;
- The structure will be a hybrid solution (i.e. mass timber and steel);
- The Project will showcase sustainability initiatives to limit green house gas emissions during both construction and operations of the museum; and
- Community benefits and labour agreements will form part of the business case analysis as described in the following section.

4.3 COMMUNITY BENEFITS AND EMPLOYEE RELATIONS

The Province of British Columbia recognizes that infrastructure projects are an effective way to implement policies supporting community benefits and harmonious labour relations, including recruiting, training and dispatching of qualified and diverse individuals such as Indigenous people, local residents and those from equity-seeking groups. The following table summarizes three options being considered for application on the Project to ensure the Province’s objectives in this area are achieved.



Table 4: Labour Agreement Approaches

Agreements	Description	Labour Supplier	Labour Employer	Union Membership Required
Special Project Needs Agreement	Government negotiates a project-specific PLA with union; contractor enters PLA with union on those terms.	Contractor and Union	Contractor and subcontractors	Yes
Contractor Led Labour Agreement	Government establishes high-level objectives; proponent negotiates a PLA with union of its choice in accordance with the high-level objectives.	Contractor and Union	Contractor and subcontractors	Yes
Community Benefits Agreement	General agreement negotiated between Crown corp. and union applies to the project.	BC Infrastructure Benefits Inc.	BC Infrastructure Benefits Inc.	Yes
Procurement and Contract Terms Enhanced	Government establishes objectives and collaborates with prospective proponents to agree on objectives and reasonable targets; includes financial incentives and penalties; includes monitoring and reporting requirements.	Contractor	Contractor and subcontractors	No

5 POTENTIAL PROCUREMENT MODELS

Given the unique attributes of the project including the program requirements, decanting, hazardous materials abatement, demolition, and location, the Project Team is considering a number of procurement models. Depending on the model, the museum work may be procured as a single project or delivered otherwise under multiple contracts.

The procurement models being assessed include:

- Design-Build (DB) for the museum base building construction with a 100 percent scored design competition and mandatory price ceiling, combined with Construction Management for the gallery and exhibition fit out. Hazardous materials abatement and deconstruction are anticipated to be done as an early works package to deliver the site clear of all existing structures; and
- Alliance Contracting, where both owner and non-owner participants are collectively responsible for project delivery and will include a concept design submission as part of the first phase of the request for proposal.

Please refer to Attachment 2 [Procurement Option Descriptions] for a detailed description of each model in relation to the Project.

Further study is underway to develop the recommended procurement approach.



6 QUESTIONS

The market sounding invites participants to comment on the Project in particular the topics outlined below.

Project Timing

2. Based on the program size and estimated construction value, does a 48-month construction timeline for the museum base building seem reasonable?
3. Are there any critical items that the Project Team should consider further in planning the Project phasing?
4. What steps would you suggest the Royal BC Museum take to garner the greatest interest and to ensure competition for the procurements?

Procurement

8. The Project Team is currently evaluating the following procurement models:

- Museum – DB with CM for exhibition and gallery fit-out; and
- Alliance

What do you see as the strengths and challenges the market faces with each model? Would the choice of procurement model impact your decision to pursue the Project?

5. How much time should be allocated to advance the design development and working drawings prior to start of construction under either procurement model?
7. What would you recommend as an appropriate amount for honorarium? Does it differ between the two delivery models?

Construction

8. Mass Timber – One of government's goals for the project is to have a mass-timber showcase building. Do you have any concerns with a requirement for a predominantly mass timber (engineered wood) structure with hybrid (e.g. steel and timber) elements where floor loads are high or long spans might preclude engineered wood solutions?
9. If the project proceeds under a DB procurement, the gallery fit-outs are anticipated to be completed as a CM managed by the Design-Builder to allow for efficiencies in design and construction for that particular scope of work. The Royal BC Museum will procure an exhibition fit-out designer separately and will utilize internal resources for parts of the fit-out (e.g. dioramas exhibition cases, signage). A 12-month overlap between the base building completion and the museum fit-out is currently planned with the first exhibition partial opening six months after base building completion. What are your concerns, if any, with this proposed arrangement?

10. The current strategy assumes that the Royal BC Museum will decant the Exhibition Hall first to provide access to the majority of the site for construction as early as possible. Due to the need to complete the CRB before collections can be moved, the Fannin Building will be the last building to come down. If sufficient temporary space can be secured prior to CRB completion, the Archives Building could be deconstructed early and therefore provide access to the front of the site at start of construction (vs a phased turnover of site areas). What are your thoughts are with regards to being given the entire site or only portions to work with and approximately a 12-15 month delay in turning over the site in its entirety?

General:

11. What significant risks do you perceive with this Project? What is the best way to manage these risks?

Community Benefits and Employee Relations:

12. Of the approaches being considered in Table 3, which one provides the best opportunity to support effective delivery of the provincial priorities outlined in the Community Benefits Framework?
13. Are there other resources, organizations or institutions the Province should be considering working with in implementing these policies within the construction sector on the Project?
14. Do you have experience with project specific labour agreements? If so, is there any advice or guidance you can provide for effective implementation?
15. If Procurement and Contract Terms is the recommended approach, how should targets be established to ensure alignment with the Community Benefits Framework or the Community Benefits Performance Plan and how should performance against the targets be incentivized and/or penalized?
16. With the Community Benefits Agreement (CBA) being implemented on a number of projects in BC, do you have any recommendations for the Project Team to consider with regards to the application of the CBA on the Project? Do the recommendations differ by procurement models under consideration?
17. If implementing one of the proposed approaches in Table 3 above is a requirement on this Project, will it influence your participation?
18. Any further comments?

7 RESPONSE FORMAT

The Royal BC Museum and Infrastructure BC plan to arrange video or tele-conference meetings, to be scheduled during the week of July 12, 2021.



8 CONFIDENTIALITY

The Royal BC Museum and Infrastructure BC will maintain all the responses in confidence. Information provided by participants, as well as the corporate name of the participants, may be included in a market sounding report; however, the information will not be attributed to individual participants.

9 CONTACTS

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10 DISCLAIMER

The information contained in this package is preliminary and for the purposes of the market sounding only. The project described herein has not received government approval to proceed and, if approved, may not proceed on the scope, schedule and/or budget described in this package.



ATTACHMENT 1 – INDICATIVE DESIGN

The Royal BC Museum has undertaken the development of an indicative design to determine if the site meets the physical requirements of accommodating the functional program, if the concept can be realized within the existing zoning and building bylaws and to establish the Project budget. The indicative design is relayed in this package not to illustrate a singular design solution but to allow market sounding participants the opportunity to better understand the complexities of the site and program and to demonstrate the Royal BC Museum's preliminary efforts to rethink and reshape the visitor experience and audience engagement.





ATTACHMENT 2 – PROCUREMENT OPTION DESCRIPTIONS

DESIGN BUILD WITH CONSTRUCTION MANAGEMENT

Under this option, the main contract would be a DB competition with a fixed fee and maximum value evaluation approach with the exhibition and gallery fit-out to be managed by the design builder under a Construction Management (CM) contract. Hazmat and deconstruction would be isolated and delivered under a CM as described in Table 1 below:

Table 1: Scope Combinations

Scope	Procurement Methodology
Hazardous Materials Abatement	Construction Management
Demolition and Deconstruction	
Base Building Construction	Design-Build with Construction Management
Exhibition and Gallery Fit Out	

Hazardous materials abatement and deconstruction would be procured first as an early works package. The DB procurement would include the design and construction of the base building as well as the proposed CM fees for managing the exhibition and gallery fit-out.

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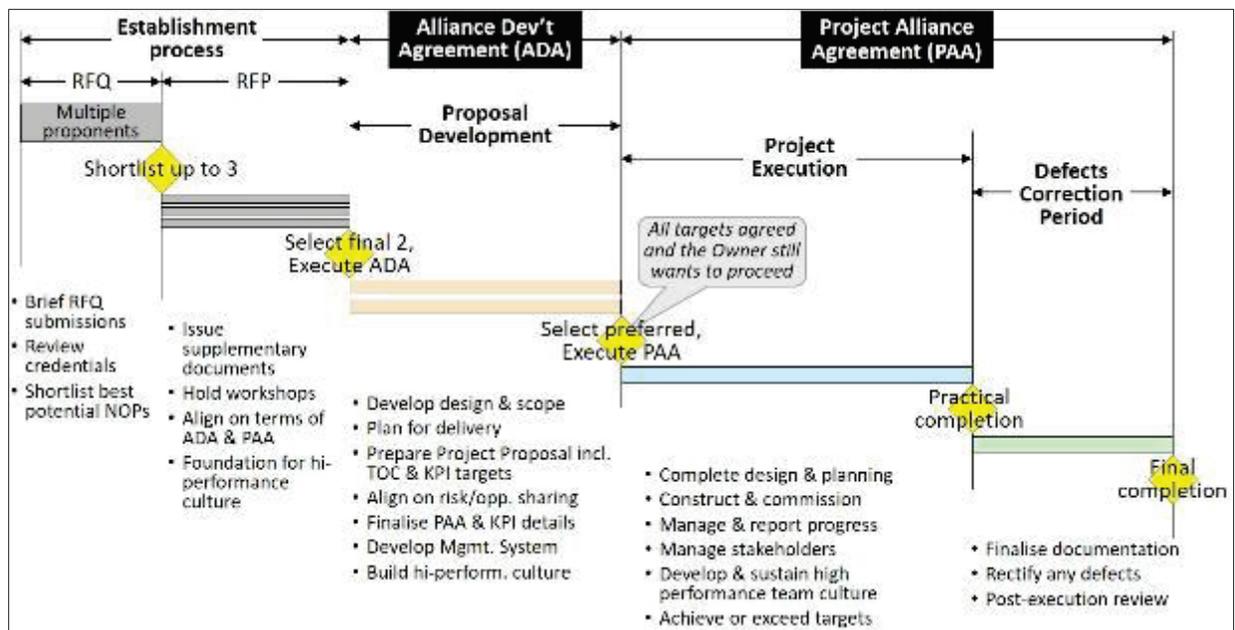
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