

**BID COVER (Non CCNA)**

City of  
**Gainesville**

**Procurement Division**  
(352) 334-5021(main)

Issue Date: April 8, 2022

**REQUEST FOR QUALIFICATIONS: #CMGR-220052-DH**  
**Planning, Design Development and Operation of a Cultural Arts Center**

PRE-PROPOSAL MEETING:  Non-Mandatory  Mandatory  N/A  Includes Site Visit  
DATE: April 22, 2022 TIME: 10:30 am  
LOCATION: Zoom meeting

QUESTION SUBMITTAL DUE DATE: April 28, 2022 @ 3:00 pm

*All meetings and submittal deadlines are Eastern Time (ET).*

**DUE DATE FOR UPLOADING PROPOSAL May 6, 2022 @3:00pm**

**SUMMARY OF SCOPE OF WORK:**

The City is seeking an experienced consulting firm that specializes in planning, design development and operation of a Cultural Arts Center. The consulting firm will work with the City, external stakeholders and community members to create a vision for a Cultural Arts Center in East Gainesville, including an assessment of site and facility requirements commensurate with the vision.

For questions relating to this solicitation, contact: Diane Holder, holderds@cityofgainesville.org

Bidder is not in arrears to City upon any debt, fee, tax or contract:  Bidder is NOT in arrears  Bidder IS in arrears  
Bidder is not a defaulter, as surety or otherwise, upon any obligation to City:  Bidder is NOT in default  Bidder IS in default

Bidders who receive this bid from sources other than City of Gainesville Procurement Division or DemandStar.com MUST contact the Procurement Division prior to the due date to ensure any addenda are received in order to submit a responsible and responsive offer. Uploading an incomplete document may deem the offer non-responsive, causing rejection.

**ADDENDA ACKNOWLEDGMENT:** Prior to submitting my offer, I have verified that all addenda issued to date are considered as part of my offer: Addenda received (list all) # 1 & 2

Legal Name of Bidder: Webb Management Services, Inc.

DBA: \_\_\_\_\_

Authorized Representative Name/Title: Duncan Webb, President

E-mail Address: duncan@webbmgmt.org FEIN: 13-3948512

Street Address: 800 West End Ave, Suite 11A, New York, NY 10025

Mailing Address (if different): \_\_\_\_\_

Telephone: (212) 929-5040 Fax: (\_\_\_\_\_) \_\_\_\_\_

By signing this form, I acknowledge I have read and understand, and my business complies with all General Conditions and requirements set forth herein; and,

Proposal is in full compliance with the Specifications.

Proposal is in full compliance with the Specifications except as specifically stated and attached hereto.

SIGNATURE OF AUTHORIZED REPRESENTATIVE: Duncan Webb

SIGNER'S PRINTED NAME: Duncan Webb DATE: 05/ 06/2022

*This page must be completed and uploaded to DemandStar.com with your Submittal.*



*building creativity*

# Qualifications:

# Planning, Design Development and Operation of a Cultural Arts Center

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Prepared for: City of Gainesville

RFQ #CMGR-220052-DH

Date: 5/6/2022

**CONTACT**

Duncan Webb  
800 West End Ave · Ste 11A  
New York · NY 10025  
212 929 5040  
duncan@webbmgmt.org

[webbmgmt.org](http://webbmgmt.org)

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## B. INTRODUCTION

May 6, 2022

City of Gainesville Procurement Division  
200 E University Ave  
Gainesville, FL 32601

Re: RFQ; #CMGR-220052-DH

To Whom it May Concern:

Further to your April 8, 2022 Request for Qualifications, we are pleased to present our qualifications and approach to undertake a study for the City of Gainesville with respect to the potential development or redevelopment of a Cultural Arts Center in and for the community of East Gainesville.

This proposal is offered by a team of specialists in the development of arts and cultural facilities, with three firms able and willing to bring their unique perspective to bear on the project, as follows:

- Our firm, **Webb Mgmt**, will be the lead on the project. We are management consultants specializing in the development and operation of arts and entertainment facilities. We have been developing feasibility studies, business plans and strategic plans for facilities like this for 25 years. We have now completed over 475 projects, many of which were for public sector clients in Florida and the Southeast. We will also note that, if selected, we will work with the City and its partners to identify and engage a local cultural and/or communications professional to provide local insight and act as a community liaison where appropriate.
- **MNArchitects**, is a nationally prominent design firm based in West Palm Beach with recent Gainesville knowledge and experience founded with the goal of designing and building great projects through an intensely close collaboration with clients, creating architecture that is relevant, innovative, and enduring.
- **Venue**, the team's cost consultant, provides expert estimating and cost control services to liberate organizations to pursue their passion and realize their grandest artistic visions. Venue has specific expertise in cost estimating for cultural facilities. Their goal is to provide the most flexible and reliable estimating and cost control service mindful of the Client's bottom line. The firm is based in St. Peterburg, FL and has extensive experience in and around Gainesville.

As a team we have:

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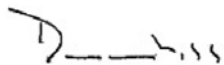
- **Deep relevant experience.** Our firms are nationally recognized experts in the development, design and operation of arts facilities. We have worked on hundreds of successful performing arts facility projects around the country, including significant work in Florida. Many of us also have practical experience in the performing arts as artists, programmers, presenters, designers, and arts administrators.
- **True objectivity.** Our process and team are structured to provide you with unbiased advice about whether and how the amphitheater should be renovated based on community needs and market opportunities.
- **A track record of successful collaboration.** Our firms have worked together in various partnerships on many projects throughout the US.
- **The “A Team.”** As you will see, we have committed each of our firm’s partners and principals to have a high level of involvement in your project.

Our proposal responds to your RFQ with a process that is comprehensive, credible and inclusive. The City of Gainesville has requested a planning process based on education sessions and visioning to occur over an eleven-month period. In this proposal, we describe an alternative approach which we believe will provide more specific and better information to the City on the potential project over a six to eight-month period, with ample time for education and engagement with stakeholders in the community. While we are always flexible in our approach based on client input, the process laid out here is one we have developed over many years and has proven to be successful on comparable projects in similar communities.

The resulting study will provide the information needed to make informed decisions about the development, design and operation of a Cultural Arts Center for Gainesville and, if appropriate, prepare you for the work of planning, design, fundraising and operating the venue.

If selected, Webb Mgmt will be the contracting entity and I will be the person authorized to negotiate on behalf of the team. In that regard, please do not hesitate to call me if you have any questions or would like additional information.

Yours sincerely,



Duncan M. Webb  
President

Webb Mgmt  
800 West End Ave, Suite 11A | New York, NY 10025  
(212) 929-5040  
duncan@webbmgmt.org

C. MINIMUM QUALIFICATIONS

## C. Minimum Qualifications

Webb Mgmt is a leading provider of advisory services for the development and operation of cultural facilities, organizations, agencies and districts. Our 475+ past clients include municipalities, colleges and universities, nonprofit arts organizations, community and private foundations, commercial developers, economic development agencies and various friends of the arts--most of which, like Gainesville, have considered the development and operation of the development and operation of arts facilities.

### Our mission is to advance the arts with sound planning and research.

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1. A passion for finding achievable and sustainable strategies for every assignment, organization and community.
2. The desire to engage in meaningful and relevant research.
3. The integrity to pursue the right answer as opposed to the easy answer.
4. A commitment to collaboration and partnerships.
5. A belief in the positive and beneficial impacts of the arts and creative industries on people, communities and society.

Our work is not intended to sit on a bookshelf, but rather to provide direction, a detailed roadmap, and, oftentimes, a fundraising tool for those charged with turning project concepts into reality.

**With one office located in New York City, our firm has provided planning and analysis for more than 490 arts and cultural projects across North America over 25 years. Duncan Webb, President and sole principal of the firm, oversees a team of three who all have artistic and practical experience, as well as formal training in performing arts, arts administration, business, finance, research and law.**

This combination of experience, combined with our specific expertise providing objective, research-based market and feasibility studies for performing arts facilities, means that we are very well-suited to lead the project that the City of Gainesville will undertake.

### C. MINIMUM QUALIFICATIONS

As a national provider of cultural facility planning services, our firm meets the minimum qualifications requested in the project RFQ. Below we list each minimum qualification along with an explanation of how and why we meet it.

#### **I. CREATING STRATEGY AND IMPLEMENTATION PLANS FOR MUNICIPALITIES OR OTHER PUBLIC AGENCIES**

More than half of Webb Mgmt's 490+ projects have provided municipalities or public agencies with needs assessments, business plans, feasibility studies, cultural plans or cultural district plans, all based on in-depth research which informs strategy and then provides a plan to get from where they are today to where they should be once our recommendations and once a project becomes a reality. Notable projects include work for the City of Durham, City of Pompano Beach and City of Virginia Beach where these municipalities have successfully developed and are sustainably operating facilities that resulted from our recommended strategy and implementation plans. These are just a few examples of dozens of municipalities and public agencies for which we have worked.

#### **II. ENGAGING DIVERSE COMMUNITIES THOUGHTFULLY IN A PUBLIC PROCESS;**

Nearly all of projects aim to engage a cross-section of community in order to develop the right priorities and recommendations. We work with clients to ensure that historically marginalized communities have opportunities to provide input in our studies and plans, often focusing on communities of color, LGBTQ+ communities, disabled people, non-English speakers and immigrants. We sometimes work with representatives of those communities to organize this engagement work, depending on the needs of the client and issues at play. This is one area where we often call on the client group for support, as a local representative can often more effectively collect input and feedback (with our guidance and participation.) In Gainesville, if hired, we plan to identify and contract a local partner as part of our team to serve as a community liaison.

#### **III. LEADING, COORDINATING, AND FACILITATING COMPLEX PUBLIC ENGAGEMENT PROCESSES, INCLUDING MANAGEMENT OF MULTIPLE STAKEHOLDER COMMITTEES**

As noted, each of our projects require engagement with a cross-section of stakeholders. At minimum, our plans include an extensive set of one-on-one interviews, small group meetings, public surveys, and public meetings (digital and/or in-person.) Some large scale projects require us to support a public entity in the development and management of multiple stakeholder committees. For example, our work for the City/County of Denver in 2015 involved an extensive set of committees that brought together politicians, business owners, educational institutions, local residents, arts organizations, individual artists and arts workers, neighborhood associations, identity groups for work sessions and public meetings as we re-imagined Denver's most significant cultural asset.

#### **IV. DEVISING AND EXECUTING A COMMUNICATIONS STRATEGY FOR CULTURAL PLANNING**

We are not communications professionals, but we do support municipalities in messaging and communications around our projects--and stakeholder engagement is the most critical part. We help devise content for digital communications and engagement and provide content to frame the study and opportunities for engagement that align with the goals and priorities of the project. The language that is used for framing a study is often critical, particularly when the planning process is being funded by the municipality but a resulting cultural facility



### C. MINIMUM QUALIFICATIONS

development project will require funding and support by a diverse set of partners and thus cannot be positioned as a "City project."

#### V. BUILDING AN ACCOUNTABLE IMPLEMENTATION AND FUNDING PLAN.

Each one of our projects includes implementation and high level funding plans. For implementation, we identify the key tasks required to prepare for fundraising, facility development and start-up to ongoing operations, identify who should be responsible for those tasks and schedule they should occur in the life of the project. Our recommendations and plans are always informed by extensive research, including benchmarks, metrics and anecdotal input ("lessons learned") from other comparable projects and initiatives around the country. We are not fundraisers, but do have extensive knowledge of cultural facility operating models in communities of all sizes and can thus make informed recommendations around funding plans. As we often say, the only thing certain with these plans and projects is change, so we always ensure that our assumptions and models are flexible to accommodate for change when it arises.

#### **BIDDER SHALL DEMONSTRATE THAT IT HAS EXPERIENCE IN PLANNING, DESIGN DEVELOPMENT AND OPERATION OF A CULTURAL ARTS CENTER. THE BIDDER SHALL HAVE AT LEAST SEVEN (7) YEARS EXPERIENCE IN THIS FIELD.**

Research and planning for the development and operation of cultural arts facilities is our "bread and butter" and it is the work we love to do. We have been doing it nearly exclusively for 25 years on nearly 500 projects across North America and beyond.

#### **BIDDER SHALL DEMONSTRATE PERSONNEL AND EQUIPMENT SUPPORT NECESSARY FOR THE COMPLETION OF THE REQUESTED SURVEYING AND ENGINEERING SERVICES IN A TIMELY AND EFFICIENT MANNER.**

Webb Mgmt has identified our own team members as well as subcontractors in physical planning and cost estimating to meet the needs identified in the RFQ. Our team has significant relevant experience and is able to complete the requested scope over the course of six months. We invite the City to look to our past record of success and timely project completion. We are able and willing to provide additional references and project examples that speak to our ability to meet deadlines and work efficiently but thoughtfully.

#### **BIDDER SHALL DEMONSTRATE THAT IT COMPLIES WITH ALL APPLICABLE STATE AND FEDERAL PROFESSIONAL LICENSING LAWS.**

Webb Mgmt is a New York State S-Corp that is in good standing and has been licensed to do business in the State of Florida as needed for past projects completed for the City of Pompano Beach, City of Fort Lauderdale, City of Homestead and many others.

#### **BY SUBMITTING THE STATEMENT OF QUALIFICATIONS, THE BIDDER CERTIFIES THAT IT HAS FULLY READ AND UNDERSTANDS THE RFQ AND HAS FULL KNOWLEDGE OF GENERAL SCOPE, NATURE, AND QUALITY OF THE WORK TO BE PERFORMED, THE GENERAL REQUIREMENTS OF THE SERVICES TO BE PROVIDED, AND THE CONDITIONS UNDER WHICH THE SERVICES ARE TO BE PERFORMED.**

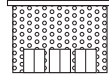
Webb Mgmt confirms that we understand the RFQ and the details of the work to be performed.

Following are additional details related to our qualifications.



C. MINIMUM QUALIFICATIONS

## Services



### CULTURAL FACILITY DEVELOPMENT & OPERATIONS

*One side of our practice is focused on the development and operation of arts, cultural and entertainment facilities.*



### CULTURAL RESEARCH & PLANNING

*The other side of our practice provides research and advisory services to the arts sector.*

**Needs Assessment:** Studies that consider whether and what facilities should be developed, improved or expanded based on market conditions and opportunities.

**Business Planning:** Plans for the operation of new, improved or expanded facilities that address how they should be programmed, operated and financially sustained. This work is often completed right after the needs assessment, those two pieces combining to form a facility feasibility study. Business planning often includes qualitative and quantitative economic impact projections.

**Project Development:** Once a project has been defined and begins to advance, we inform clients on specific issues such as financing options, real estate and site issues, project team selection and management, operating partnerships, executive search support, operational costing, project management and bridge or start-up programming.

**Facility Strategic Planning:** Comprehensive strategic plans for existing arts, cultural, and entertainment facilities that inform long-range planning with internal and external analyses, the formulation of strategy and the creation of detailed implementation plans.

**Research:** Primary and secondary organizational and sector-wide research, including audience satisfaction, market penetration and capacity, and programming demand. Services include surveys, focus groups, geo-demographic analysis, ticket buyer analysis and other analytics, mapping and benchmarking.

**Strategic Planning:** Strategic planning for cultural organizations and facilities addressing capacity building, audience development, earned revenue growth, capitalization, organizational evolution, staff re-organization and board development.

**Cultural Planning:** Comprehensive community cultural planning addressing community cultural needs, cultural infrastructure, cross-sector collaboration, cultural asset evaluation and mapping, policy development, gap analyses and funding mechanisms.

**Cultural District Planning:** Studies that evaluate the need and opportunity for the development of cultural districts, addressing market conditions, the built environment, branding and identity, district management and funding strategies.

**Mergers, Acquisitions & Consolidations:** Studies, strategies and ongoing advice on the combination of nonprofit arts organizations.

**Executive Counsel:** Coaching, executive search, board management, and other short-term assignments that provide specific research and advice on an immediate basis to answer a specific questions.

C. MINIMUM QUALIFICATIONS

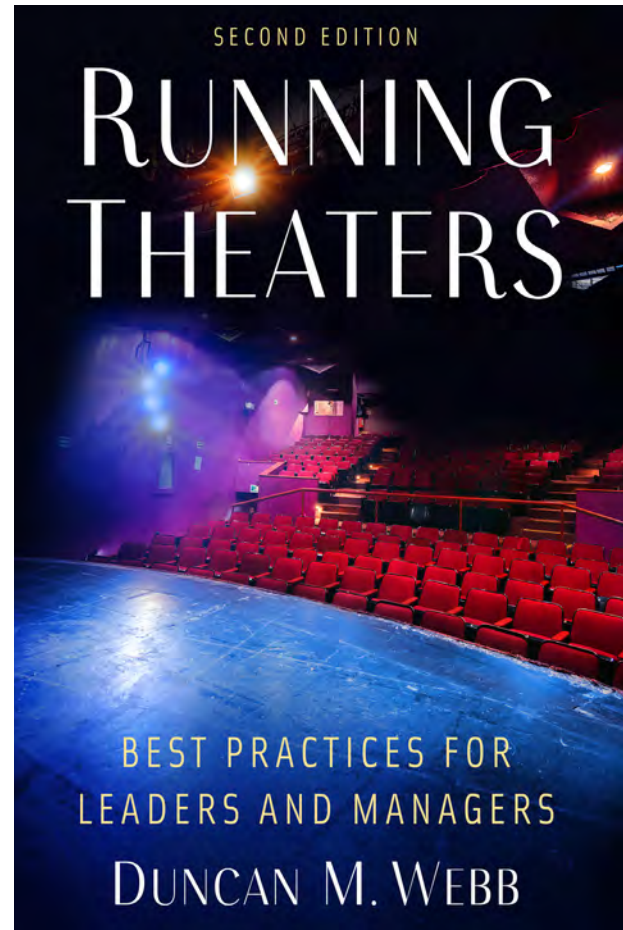
## Publications

### Buildings for the Arts

Duncan Webb is a founding member of CultureLab, an informal consortium of worldwide arts consultants and the Cultural Policy Center at the University of Chicago. CultureLab was formed to break down the silos of research, policy, and practice and create a new capacity and approach to tackling challenging issues in arts and culture. Duncan Webb and CultureLab served as advisors on the University of Chicago study, *Set in Stone: Building America's Next Generation of Arts Facilities (1994-2008)*. Duncan also served as an advisor on the resulting book, *Buildings for the Arts*.

### Running Theaters: Best Practices for Leaders and Managers

Duncan Webb's book reveals the best practices that consistently lead to operating successful theaters. Culled from surveys and interviews with more than 50 top theater managers and experts, this guide provides proven and successful strategies from managers, staff, and volunteer leaders covering virtually every aspect of running a theater: audience development, fundraising, facility development, programming, community involvement, and much more. Special sections cover physical maintenance, technology in theaters, and staff and board development. The book was recently translated into Mandarin and is informing extensive cultural facility investment throughout China. A second edition will be released in May 2020.



### The Performing Arts Center of the Future

Webb Mgmt produced a conference in New York City to consider the future of performing arts facilities. Expert panelists, relevant research, and resulting discussions indicated that, on the whole, performing arts spaces will become smaller, more flexible, less permanent, and less formal. Equally important is the idea of designing facilities that support amateur community programs and attract younger audiences with the possibility of an enriching social experience. A monograph outlining discussions and conclusions was published by Americans for the Arts.

D. EXPERIENCE

## Relevant Experience

We have worked on hundreds projects that address cultural facility development over the last 25 years. In fact, approximately 90% of our 490+ projects have addressed arts facility feasibility and operations. We also have extensive experience working with municipalities in Florida and nearby states. Following is a selected list of our public sector clients followed by three more detailed examples of relevant experience.

New York City Department of Cultural Affairs (NY)  
 City of Clearwater (FL)  
 City of Homestead (FL)  
 City of St. George (UT)  
 City of Virginia Beach (VA)  
 Howard County (MD)  
 Town of The Woodlands (TX)  
 Town of Homestead (FL)  
 City of Mississauga (ON)  
 City of Lee's Summit (MO)  
 Fairfax County (VA)  
 City of Sandy (UT)

Town of Breckenridge (CO)  
 City of Bedford (TX)  
 George Mason University (VA)  
 City of Dublin/Ohio University (OH)  
 City of Madison (WI)  
 San Jose Redevelopment Agency (CA)  
 City of Nashua (NH)  
 MassDevelopment (MA)  
 Town of Monroe (NC)  
 City of Westminster (CO)  
 City of Plano (TX)  
 Municipality of Park City (UT)  
 City of Ocala (FL)

# 1

## Florida Gulf Coast University

FORT MYERS, FL | 2020-2021

Webb Mgmt was engaged by Florida Gulf Coast University in 2020 to develop a feasibility study for new performing arts facilities to serve this rapidly growing institution in Southwest Florida. We worked closely with the FGCU community and the Fort Myers arts community to consider how current facilities were serving their needs and understand demand for new facilities. This work resulted in a recommended facility concept. When then developed a business plan for that concept, including a detailed financial operating model.



D. EXPERIENCE

**2**

**City of Myrtle Beach**

MYRTLE BEACH, SC | 2022

Webb Mgmt was contracted by the City of Myrtle Beach to develop a business plan to inform the renovation and reanimation of the historic downtown Broadway Theatre. Research and analysis affirmed the viability of the project, particularly given the role that it will play in anchoring a new downtown Arts and Innovation District. The second portion of work developed a pro-forma operating budget for the renovated theater and provided recommendations on how a partnership between the City and a University-based operator should be structured. A final step provided inputs and assumptions to support economic impact projections for the facility and district.



Image courtesy of City of Myrtle Beach

**3**

**City of Pompano Beach**

POMPANO BEACH, FL | 2010-2015

Webb Mgmt was hired by the Pompano Beach Community Redevelopment Agency as it developed plans for a cultural space on the second floor of a new County library. Our study conducted extensive research and engagement to identify cultural facility needs and opportunities across the City, then suggesting a concept for a cultural center at the library as well as concepts for a former hotel and former community center outside downtown. We were then hired to develop business plans for the three facility projects. Under a separate contract, we planned for the improved operations of the City's amphitheater and developed a business model for the combined operation of all of these facilities.



Image courtesy of NV2A Group

**E. PROJECT TEAM**

## Our Team

This proposal is offered by carefully curated team of specialists in the development and operation of arts and cultural facilities.

Webb Mgmt will be the lead on the project. Everyone on our team has been artists and arts administrators but also understands the operation of cultural space and need for sustainability and fiscal conservancy. Not yet represented on the organizational chart to the right is a local affiliate who we will identify in partnership with the City.

MNArchitects, a nationally prominent design firm based in West Palm Beach will provide physical planning services for any recommended facilities.

Venue, expert cost estimators and cost control services will provide order of magnitude cost estimates for any recommended facilities.

Each of our team members have availability and are ready and willing to begin work as soon as notice to proceed is received.



**Duncan Webb** PRESIDENT, CMC

WEBB MGMT | PROJECT LEAD

Duncan M. Webb founded Webb Management Services, Inc. to provide management consulting services to the arts and cultural industries and has led the firm since 1997, completing more than 475 assignments for the advancement of cultural communities, organizations and facilities. Duncan is an active speaker and published writer on arts management and the development, operation and financing of arts facilities. And he has taught arts administration in the university setting for more than 25 years, most recently at Baruch College in New York City.

**Education**

Bachelor's Degree in Economics, University of Western Ontario

Master's Degree in Business Administration, University of Toronto

**Key Clients**

City of Homestead

Broward Center for the Performing Arts

Florida Gulf Coast University  
Classical Theatre of Harlem



**Miriam King**

WEBB MGMT | RESEARCH & ANALYSIS

Miriam brings skills in research design, data visualization, database management, research coordination, grant writing and non-profit management to clients and projects.

Miriam explores the intersection of science and the arts through rigorous research and her passion for dance performance. She has expertise in neurorehabilitation research, and dance program development and arts in health initiatives, including Dance for PD® , Dance for Huntington’s and Dance for Dementia.

**Education**

Bachelor of Arts, Majors in Neuroscience & Dance Performance, Hampshire College, Amherst, MA

Masters of Arts, Motor Learning & Control, Biobehavioral Science Department, Teachers College, Columbia University

**Key Clients**

Stockton University  
Arts in Stark  
Brooklyn Arts Exchange



**Michael Nelson** AIA NCARB

MNARCHITECTS | PHYSICAL PLANNING

Mr. Nelson has enjoyed a diverse career in the field of architecture for 30+ years. His extensive programming, design and project management experience is enhanced by two periods where he served as full-time Site Architect on major performing arts projects leading to his role in establishing an office for the internationally renowned firm of Zeidler Partnership Inc Architects for more than 20 years. In addition to designing and project managing a wide variety of building types, Mr. Nelson has also guest lectured at numerous higher educational institutions and conferences on the design of cultural and other assembly facilities. With the founding of MNA and previously design, Mr. Nelson’s passion for design excellence and client satisfaction is evident in the firm’s ability to grow based on relationships.

**Education**

Bachelor’s Degree in Architecture, SUNY-Buffalo

Master’s Degree in Architecture, SUNY-Buffalo

**Key Projects**

Raymond Kravis Center for the Performing Arts  
University of Florida Madine Mcuire Theatre and Dance Pavilion  
Long Center for the Performing Arts  
Fox Cities Performing Arts Center  
Coral Springs Center for the Arts (Renovations & Additions)  
Armory Arts Center  
Marion Theatre  
Seminole Theatre



**Nakoto Rentz**

VENUE | COST ESTIMATING

Nakoto Rentz is an accomplished Associate Principal and cost consultant credited with highly successful performing arts projects under his cost control belt, spanning a 20 year career.

Nakoto has collaborated with design and construction teams for projects in the US and has assisted, in varying capacity, design and construction teams on over 50 complex projects to budget, ranging in single project size of \$10 million to over \$100 million.

**Education**

Bachelor of Science in Construction Engineering Technology, Florida A&M University

**F. WORK PLAN**

## Approach

Our approach to developing a plan for a cultural arts center for the City of Gainesville is based on a process that we have developed and used with dozens of governments, arts and community organizations, universities and foundations in our work around North America.

This approach is designed to:

- **Guide the City towards a concept for a Cultural Arts Center that is responsive to community needs and opportunities.** To us, a study like this one must be rooted in research on the market (audiences) and users relative to the quality and supply of existing facilities and offerings. Our first goal in Gainesville will be to understand whether the market has capacity to support programs and events that might take place in a new cultural arts center. Additional research will consider community plans and goals, the competitive situation for arts facilities and programs and demand for particular types of space. In addition, this planning must consider the experience of similar projects, communities and organizations.
- **Provide ample opportunities for key stakeholders and other community members to actively participate in the development of a strong and inclusive facility concept.** We will develop the study in close collaboration with you and the community. Our process is interactive, iterative and progressive, such that by the time the planning is complete, you will have strong understanding and ownership of each component of the study.
- **Provide strong operational and financial plans that optimize potential support for the project from the City and State.** We believe that physical, operating and financial perspectives are critical and inter-related. We will help the City consider the operating implications of various physical choices involved in developing new facilities, such as those around capacity (300 vs. 800 seats, for example) and flexibility (flat floor vs. fixed seating) and various types of production space (rehearsal vs. visual arts classroom, for example.) Final plans will include detailed activity, operating and financial projections from inception to start-up to stabilized operations.
- **Be flexible.** The only thing certain with studies and plans for cultural facilities is change. Our work for you will be flexible enough to encourage and accommodate new opportunities as they arise. For example, our financial projections for any new initiatives will be delivered in a spreadsheet format so that City staff or partners can modify the model as and if factors change.

**F. WORK PLAN**

## Scope of Services

In general terms, this is a feasibility study designed to affirm the market opportunity for a cultural center and then, if appropriate, a combination of physical planning and business planning that advances the Cultural Center concept to the point that City of Gainesville leaders can make informed decisions on whether and how the project should proceed. The work is broken down into two phases, which can be contracted separately.

### Phase One: Needs Assessment

The first phase of the study addresses the issue of whether or not a new Cultural Arts Center will be viable in East Gainesville and, if so, what spaces should be developed within the project. That work includes the following tasks.

**Materials Review:** We will review previous plans and documents related to the development of cultural facilities in Gainesville, including the recently developed cultural plan.

**Individual Interviews/Focus Groups:** At the beginning of the study process, we will work with City leadership to coordinate an extensive set of one-on-one and group meetings with a broad cross-section of arts and cultural leaders, and leaders from the business, political, tourism and downtown sectors. Our conversations with these individuals will inform our research and analysis of supply and demand issues around the cultural arts center concept.

**Forces & Trends:** We will identify and explore broader issues in the arts and cultural sector that may have a bearing on the viability, programming and operation of a cultural arts center, such as trends in arts audiences and consumer behavior, the role of the arts in community development, changing views on public support of the arts and the economic challenges of the nonprofit arts sector.

**Market Analysis:** Using relevant local and regional inputs, as well as data from ESRI (a market research company), we will evaluate the potential for audience development around Gainesville in terms of population size, characteristics and potential. This will include a demographic and geo-demographic analysis of the defined market area, focusing on characteristics associated with arts and cultural participation, as presented in the National Endowment for the Arts' Survey of Public Participation in the Arts.

**Existing Facilities & Competitive Analysis:** We will research the use and evaluate the condition of existing or planned performance facilities in Gainesville and the region. We will visit facilities, interview facility operators and users, and conduct secondary research to understand the size/capacity, physical facility features, program content, quality and availability of existing facilities. We will also consider how gaps in the inventory are limiting opportunities for programming and audience participation, and how a new or redeveloped cultural arts center might impact the operation of existing and other planned facilities.

**Potential Users:** We will survey and meet (individually or in workshop settings) with potential users of cultural arts center spaces, including representatives of local performing arts organizations, regional presenters, arts educators, special event planners and other community constituents to assess demand for arts facilities and the potential levels of use from broad sectors of the community. We will work with users to understand their physical



**F. WORK PLAN** *Scope of Services continued*

space needs, potential frequency of use and capacity to pay for access to the space and its amenities.

**Touring Product Potential:** We will conduct research on touring programs and other presenting facilities in the region around Gainesville. This will include interviewing regional and national promoters and impresarios, as well as agents and artist representatives, to assess the potential to bring more or different touring programs to Gainesville. We will also identify and evaluate opportunities for presenting programs at a cultural arts center, suggesting the kinds of product, positioning and presenting partnerships that are likely to succeed.

**Benefits, Impacts & Community Goals:** We will determine if and how a new or redeveloped cultural arts center might play a role in pursuing broader Gainesville goals, including continued downtown development, corporate recruitment and cultural tourism.

**Conclusions & Recommendations:** Based on the analysis described above, we will offer conclusions and recommendations around the concept of a new cultural arts center. If we conclude that the project is not feasible from a market perspective, we will outline the steps and conditions that would make a project viable. If the conclusions are positive, we will describe the capacity, form, flexibility and combination of spaces that should be included in the facility that respond to identified market opportunities.

**Workshop, Report & Presentation:** We will deliver our work in draft form and meet with City leadership in a workshop setting to discuss each component of the analysis and how it contributed to our overall position on the project. At this point, if desired, we can also facilitate a community workshop to share details of the process and findings and collect feedback before the report is finalized. We will incorporate feedback and deliver a final report.

**Phase Two: Facility Concept Development**

If the first phase of the study yields positive results and there is a consensus on the vision for a cultural arts center, we will propose a second round of work – the development of preliminary physical and business plans for the recommended concept, which will be developed in parallel.

**PART A: PHYSICAL PLANNING**

The physical planning scope will be managed by MNArchitects with the support of Venue as cost consultants. It will include the following steps.

**Space Programming:** We will develop a list of spaces to be included in the cultural arts center, leading to the definition of a potential footprint and site requirements.

**Site Evaluations:** We will evaluate the fit of the project on the Duval Early Learning Academy site and up to three other locations as determined by City staff. This exercise will also lead to the definition of site criteria that can be used to evaluate future potential locations.

**Cost Estimate:** We will project the cost of renovating and/or building a cultural arts center

**F. WORK PLAN** *Scope of Services continued*

for a minimum of three development scenarios, potentially including multiple phases and/or multiple locations.

**Presentation & Report:** We will present and discuss the results of the physical planning work with key stakeholders and then deliver a final report including photos, schedules, diagrams, drawings and narrative.

**PART B: BUSINESS PLANNING**

The second part of the second phase is business planning, determining how recommended facilities should be programmed, operated and financially sustained for the long term. This planning work includes the following tasks.

**Define Goals & Practices:** We will first define the vision and operating goals for the cultural arts center, covering such areas as community access, cost-recovery, maximizing utility and community benefits.

**Scheduling Charrette:** We will work with the City to invite potential programmers, bookers and renters to participate in a workshop where we will develop operating policies and practices and confirm activity estimates for the venue. Discussions will be centered around operating issues like rental rates, food service and booking policy, culminating in a mock scheduling exercise where participants are asked to “reserve” dates needed during a typical year in the new spaces.

**Activity Profile & Programming Plan:** With input from Phase One and the Scheduling Charrette, we will prepare an activity profile for all spaces that can accommodate public activity and programs in the improved venue, listing types and levels of use by internal programs, local arts groups, promoters/presenters and other local organizations, also suggesting how that utilization might evolve over time.

**Governance & Operations:** We will review various operating scenarios, then make specific recommendations on how the cultural arts center should be governed and operated.

**Facility Management Plan:** We will recommend how cultural arts center should be operated in areas of scheduling, booking horizons, front of house operations, production management, capital planning, financial systems and controls, ticketing, marketing and food, beverage and other services.

**Staffing & Leadership Plan:** We will identify staffing requirements with compensation ranges and recommended hiring dates required to implement recommendations. This will also include direction on how to develop volunteer resources to support the operation of the center.

**Models & Precedents:** We will conduct research on other comparable venues around the country to inform the planning process. Key areas of research include governance and operating structures, programming and operating partnerships, space utilization, food and beverage operations and rental pricing mechanisms.

**Pro-forma Operating Budget:** We will construct an Excel-based pro-forma operating budget

**F. WORK PLAN** *Scope of Services continued*

for six years of operations, starting the year before facilities open. This financial model will include all sources of operating revenues and expenses, appropriate capital reserves and the likely result of operations. We will work on many versions of the pro-forma with the City, workshopping drafts with the client group until we are all comfortable with projections and assumptions.

**Critical Path Plan:** We will create a critical path plan that identifies key milestones and deadlines in three critical areas: the raising of funds to improve and sustain facilities, physical planning (including design and construction), and then preparing for the operation of the center.

**Workshop, Report & Presentations:** We will deliver a complete draft of the business plan and present and discuss the business planning work in draft form. We may also facilitate a community meeting at which the results of the planning process are presented and discussed with the public. We will incorporate feedback and issue a final comprehensive report that includes an Executive Summary.

## Community Engagement

Planning work like this often requires an engagement plan that allows us to collect all of the information necessary to direct the project and also provide key stakeholders with the right opportunities to participate in the effort. We will work with the City to finalize the right engagement strategy before we begin the study, considering the following elements.

**Kick-off Meetings & Communications Strategy:**

We would begin the planning process with a kick-off meeting with representatives from the City and/or the client team to organize the process. Together, we would finalize the details of the plan's schedule and logistics, including the community engagement strategy.

**Individual Interviews/Focus Groups:**

As noted, at the out-set of the study process, we would work with the City and its stakeholders to coordinate an extensive set of one-on-one and group meetings with a broad cross-section of Gainesville including arts and cultural leaders and workers, and leaders from the business, political, tourism and downtown sectors.

**Public Meetings:**

We could facilitate at least two public gatherings during the study to audiences determined by the City and the client team, sharing information on process, findings, and recommendations. These presentations would invite comments in an open, inclusive and informal setting.

**Digital Surveys/Engagement:**

Again, working with the City, we could support the use of web-based survey tools to collect information from study participants and the public. We would also suggest the utilization of other online tools and provide content for those channels.

**F. WORK PLAN** *Scope of Services continued*

## Deliverables

Over the course of the study we will deliver the following information to the City of Gainesville:

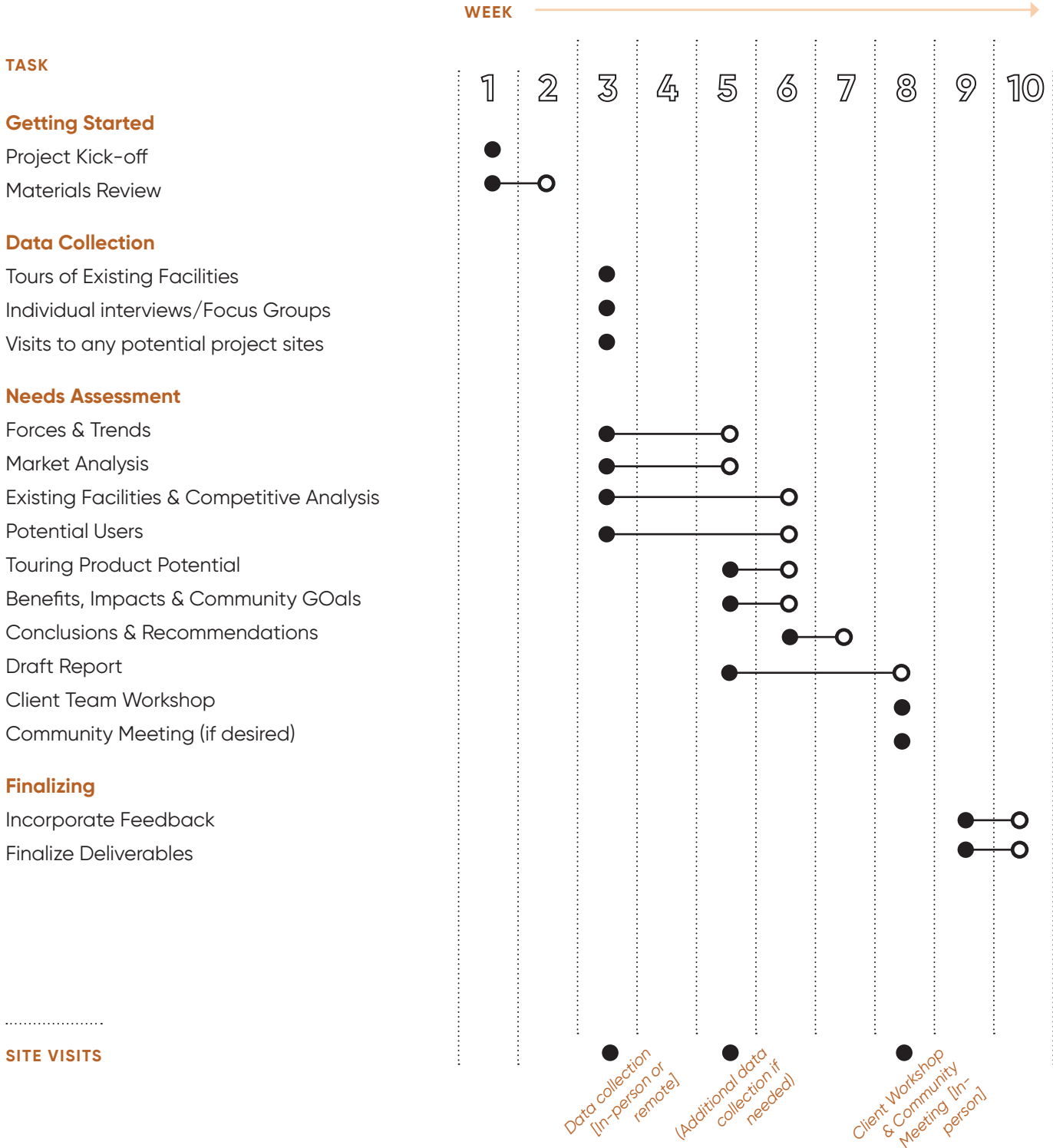
- PDF reports that detail our research, conclusions and recommendations.
- An Executive Summary that briefly describes the process and results.
- Research, data and materials used to analyze the market, competitive situation for arts programming and facilities and project the economic impacts of the project.
- Any raw survey data, summaries or other content related to community engagement efforts.
- A multi-tab Excel-based workbook including the pro-forma operating budget and all relevant assumptions and inputs.

## Timeline

We are ready and willing to begin work as soon as notice to proceed is received. We anticipate completing each phase of work over two 12-week periods, depending on our ability to access the resources and people needed in a timely manner.

F. WORK PLAN

# Project Schedule | Phase One: Needs Assessment



F. WORK PLAN

# Project Schedule | Phase Two: Facility Concept Development

WEEK

TASK

**Physical Planning**

- Space Programming
- Capital Cost Estimate
- Site Evaluations
- Draft Report
- Client Team Workshop

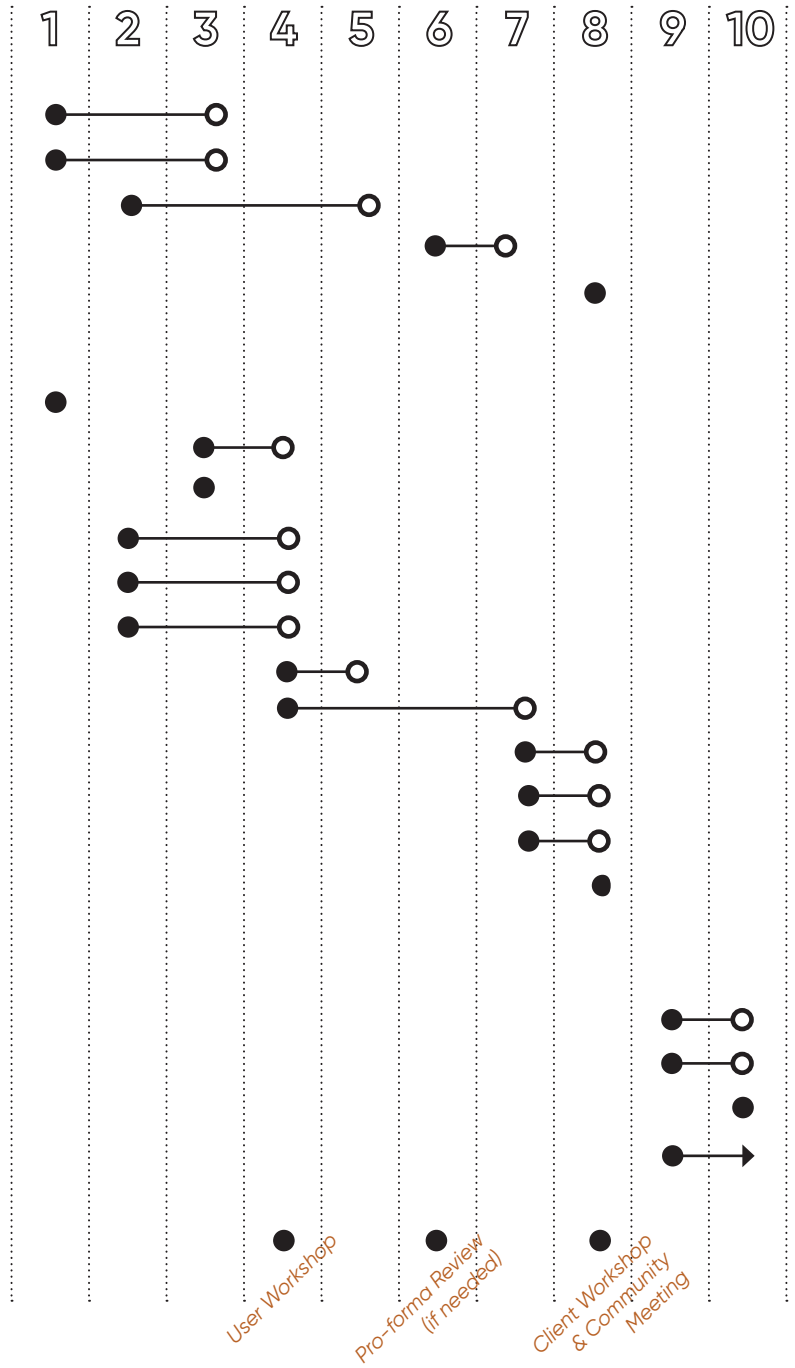
**Business Planning**

- Define Goals & Practices
- Scheduling Charrette
- Activity Profile & Programming Plan
- Governance & Operations
- Facility Management Plan
- Staffing & Leadership Plan
- Models & Precedents
- Pro-forma Operating Budget
- Critical Path Plan
- Draft Report
- Client Team Workshop
- Community Meeting (if desired)

**Finalizing**

- Incorporate Feedback
- Finalize Deliverables
- Community Presentation
- Ongoing Advice

**SITE VISITS**



H. SAMPLES OF RELEVANT WORK

## Relevant Experience

Webb Mgmt was engaged by Florida Gulf Coast University in the Fall of 2020 to develop a feasibility study for new performing arts facilities to serve this rapidly growing institution in the rapidly growing region of Southwest Florida.

Our first phase of work was a needs assessment designed to determine what new facilities, if any, should be developed in response to audience demand, the needs of University-based academic programs, the opportunity to serve the needs of regional arts organizations, gaps in the campus and community inventories of performance, rehearsal and teaching spaces, and how such a project might align with the broader goals of the institution and the surrounding region.

During this phase, we worked with faculty members, students and members of the Fort Myers arts community about how current facilities were serving their needs and the type of new facilities needed. Then we explored comparable university/community performing arts facilities, identifying compelling models and precedents for University leadership.

After arriving at a positive conclusion and recommending a set of facilities for the University, we developed a business plan to suggest how recommended spaces should be programmed, operated and financially sustained. We worked closely with internal and external users of facilities to develop a robust pro-forma operating budget for phased development of facilities on campus. This phased approach provides the University with a reasonable set of fundraising goals over the next decade.

Over the course of the study we also identified a series of opportunities for the University to partner in the development of additional performing arts

# 1

## Florida Gulf Coast University

FORT MYERS, FL | 2021



Image courtesy of Pfeiffer Partners

spaces off-campus with commercial development partners. These projects included a community music school that could be created in a new Town Center development five-miles from campus, and a Center for the Arts and Healing that might be advanced in partnership with a local healthcare provider.

### Work Sample

A confidential work sample from this project is available for viewing [HERE](#). We appreciate your discretion.

H. SAMPLES OF RELEVANT WORK

## Relevant Experience

Webb Mgmt was contracted by the City of Myrtle Beach to develop a business plan to inform the renovation and reanimation of the historic Broadway Theatre in downtown Myrtle Beach.

Plans to renovate this historic theater along Myrtle Beach's Main Street had been advancing slowly for many years, including the development of a physical plan by LS3P Architects. And the City had begun negotiations with Coastal Carolina University about the prospect of operating the venue in partnership with the City. Given that context, Webb Mgmt. Was hired to affirm the market opportunity for the renovated theater and then advise the city and the University on how the renovated venue should be programmed, operated and financially sustained.

The first part of our work affirmed the strength of the concept on the basis of demand coming from various community arts organizations, the possibility of having University-based programs and students active in downtown Myrtle Beach, and the role that the project would play in anchoring a new downtown Arts and Innovation District for Myrtle Beach.

The second part of the project included the development of a pro forma operating budget for the renovated theater and then recommendations on how the partnership between the City and the University should be structured. The final step was to deliver various inputs and assumptions that would support the development of economic impact projections related to the theatre and downtown Myrtle Beach.

## 2

### City of Myrtle Beach

MYRTLE BEACH, SC | 2022



Image courtesy of the City of Myrtle Beach

#### Work Sample

A confidential work sample from this project is available for viewing [HERE](#). We appreciate your discretion.



H. SAMPLES OF RELEVANT WORK

## Relevant Experience

The Pompano Beach Community Redevelopment Agency is a relatively new entity, formed to address community and economic development and urban planning in key areas within this North Broward County community.

This particular project was inspired by an opportunity to add cultural facilities as part of a civic campus proposed to include a new Broward County Library, City Hall, and mixed use restaurant and retail components. There was also potential to develop cultural facilities within 30,000 square feet on the second floor of the library, if there was adequate need for programs and facilities.

Our work assessed demand for cultural programs and space, identifying facility development opportunities and suggesting how new spaces might be configured to accommodate demand. The effort began with a series of one-on-one interviews to inform our work around market analysis, facility inventories, user demand, programming opportunities, and potential benefits and impacts. We surveyed Broward County artists and arts groups to understand demand for space in the northern end of the county. A report including findings, conclusions, and recommendations was issued to the CRA and City Council.

We were then hired to develop business plans for three facility development opportunities, including a new Cultural Center, artist studios to be developed in a former hotel, and a cultural and community center celebrating Pompano's rich African-American history. Working with TCC, we developed and assessed a number of space programs to understand the physical implications and capital costs of recommendations.

Under separate contracts, we planned for the

### 3

## City of Pompano Beach

POMPANO BEACH, FL | 2010-2018

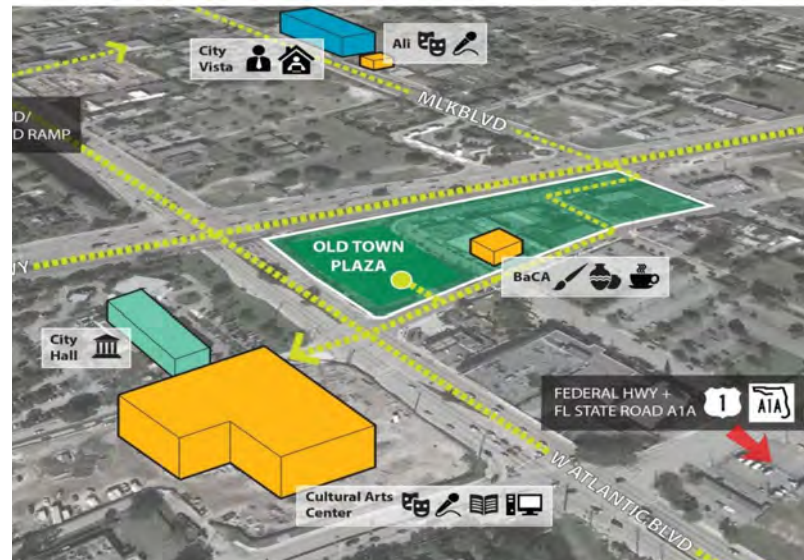


Image courtesy of the City of Pompano Beach

improved operations of the City's amphitheater, developed a business model for the combined operation of all of these facilities and supported the City as it engaged a third-party operator for its amphitheater.

These facilities have been developed and are operating sustainably.

### Work Sample

We have delivered nine different reports to the City of Pompano Beach over time. This needs assessment is most parallel to phase one of the approach we have proposed for the City of Gainesville. This confidential work sample from this project is available for viewing [HERE](#). We appreciate your discretion.

## DRUG-FREE WORKPLACE FORM

The undersigned bidder in accordance with Florida Statute 287.087 hereby certifies that

Webb Management Services, Inc.

does:

(Name of Proposer)

1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
2. Inform employees about the dangers of drug abuse in the workplace, the business's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for the drug abuse violations.
3. Give each employee engaged in providing the commodities or contractual services that are under bid a copy of the statement specified in subsection (1).
4. In the statement specified in subsection (1), notify the employees that, as a condition of working on the commodities or contractual services that are under bid, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 or of any controlled substance law of the United States or any state, for a violation occurring in the workplace no later than five (5) days after such conviction.
5. Impose a sanction on, or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employee's community, by any employee who is so convicted.
6. Make a good faith effort to continue to maintain a drug-free workplace through implementation of this section.

As the person authorized to sign the statement, I certify that this bidder complies fully with the above requirements.



Bidder's Signature

May 6, 2022

Date

***In the event of a tie bid, bidders with a Drug Free Workplace Program will be given preference. To be considered for the preference, this document must be completed and uploaded to DemandStar.com with your Submittal.***

# REFERENCE FORM

Name of Bidder: Webb Management Services, Inc.

Provide information for three references of similar scope performed within the past three years. You may include photos or other pertinent information.

#1 Year(s) services provided (i.e. 1/2015 to 12/2018): 9/2020 to 8/2021

Company Name: Florida Gulf Coast University, Bower School of Music and the Arts  
Address: Music Building, Room 203 | 10501 FGCU Blvd S  
City, State Zip: Fort Myers, FL 33965  
Contact Name: Florida Gulf Coast University  
Phone Number: 239.745.4442 Fax Number: \_\_\_\_\_  
Email Address (if available): kbiernacki@fgcu.edu

#2 Year(s) services provided (i.e. 1/2015 to 12/2018): 1/2012 to 12/2018 (Intermittent Contracts)

Company Name: City of Pompano Beach, Department of Parks & Recreation  
Address: 1801 Northeast 6th Street  
City, State Zip: Pompano Beach, FL 33060  
Contact Name: Mark Beaudreau  
Phone Number: 954.786.4191 Fax Number: \_\_\_\_\_  
Email Address (if available): Mark.Beaudreau@copbfl.com

#3 Year(s) services provided (i.e. 1/2015 to 12/2018): 1/2022 to 3/2022

Company Name: City of Myrtle Beach, Downtown Development  
Address: PO Drawer 2468  
City, State Zip: Myrtle Beach, SC 29578  
Contact Name: Lauren Clever  
Phone Number: 843.918.1055 Fax Number: \_\_\_\_\_  
Email Address (if available): LClever@cityofmyrtlebeach.com

# Request for Taxpayer Identification Number and Certification

Give Form to the requester. Do not send to the IRS.

▶ Go to [www.irs.gov/FormW9](http://www.irs.gov/FormW9) for instructions and the latest information.

<b>Print or type.</b> See Specific Instructions on page 3.	<b>1</b> Name (as shown on your income tax return). Name is required on this line; do not leave this line blank.	
	<b>2</b> Business name/disregarded entity name, if different from above	
	<b>3</b> Check appropriate box for federal tax classification of the person whose name is entered on line 1. Check only <b>one</b> of the following seven boxes.  <input type="checkbox"/> Individual/sole proprietor or single-member LLC <input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=Partnership) ▶ _____ <b>Note:</b> Check the appropriate box in the line above for the tax classification of the single-member owner. Do not check LLC if the LLC is classified as a single-member LLC that is disregarded from the owner unless the owner of the LLC is another LLC that is <b>not</b> disregarded from the owner for U.S. federal tax purposes. Otherwise, a single-member LLC that is disregarded from the owner should check the appropriate box for the tax classification of its owner. <input type="checkbox"/> Other (see instructions) ▶ _____ <input type="checkbox"/> C Corporation <input type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate	<b>4</b> Exemptions (codes apply only to certain entities, not individuals; see instructions on page 3):  Exempt payee code (if any) _____  Exemption from FATCA reporting code (if any) _____  <small>(Applies to accounts maintained outside the U.S.)</small>
	<b>5</b> Address (number, street, and apt. or suite no.) See instructions.	Requester's name and address (optional)
	<b>6</b> City, state, and ZIP code	
	<b>7</b> List account number(s) here (optional)	

### Part I Taxpayer Identification Number (TIN)

Enter your TIN in the appropriate box. The TIN provided must match the name given on line 1 to avoid backup withholding. For individuals, this is generally your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the instructions for Part I, later. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN*, later.

**Note:** If the account is in more than one name, see the instructions for line 1. Also see *What Name and Number To Give the Requester* for guidelines on whose number to enter.

<b>Social security number</b>											
			-				-				
<b>or</b>											
<b>Employer identification number</b>											
			-								

### Part II Certification

Under penalties of perjury, I certify that:

1. The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me); and
2. I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding; and
3. I am a U.S. citizen or other U.S. person (defined below); and
4. The FATCA code(s) entered on this form (if any) indicating that I am exempt from FATCA reporting is correct.

**Certification instructions.** You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions for Part II, later.

<b>Sign Here</b>	Signature of U.S. person ▶	Date ▶
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### General Instructions

Section references are to the Internal Revenue Code unless otherwise noted.

**Future developments.** For the latest information about developments related to Form W-9 and its instructions, such as legislation enacted after they were published, go to [www.irs.gov/FormW9](http://www.irs.gov/FormW9).

### Purpose of Form

An individual or entity (Form W-9 requester) who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) which may be your social security number (SSN), individual taxpayer identification number (ITIN), adoption taxpayer identification number (ATIN), or employer identification number (EIN), to report on an information return the amount paid to you, or other amount reportable on an information return. Examples of information returns include, but are not limited to, the following.

- Form 1099-INT (interest earned or paid)

- Form 1099-DIV (dividends, including those from stocks or mutual funds)
- Form 1099-MISC (various types of income, prizes, awards, or gross proceeds)
- Form 1099-B (stock or mutual fund sales and certain other transactions by brokers)
- Form 1099-S (proceeds from real estate transactions)
- Form 1099-K (merchant card and third party network transactions)
- Form 1098 (home mortgage interest), 1098-E (student loan interest), 1098-T (tuition)
- Form 1099-C (canceled debt)
- Form 1099-A (acquisition or abandonment of secured property)

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN.

If you do not return Form W-9 to the requester with a TIN, you might be subject to backup withholding. See What is backup withholding, later.

# BIDDER VERIFICATION FORM

## **LOCAL PREFERENCE** (Check one)

Local Preference requested:  YES  NO

A copy of your **Business Tax Receipt** must be included in your submission if you are requesting Local Preference:

## **QUALIFIED SMALL BUSINESS AND/OR SERVICE DISABLED VETERAN BUSINESS STATUS** (Check one)

Is your business qualified, in accordance with the City of Gainesville's Small Business Procurement Program, as a local Small Business?  YES  NO

Is your business qualified, in accordance with the City of Gainesville's Small Business Procurement Program, as a local Service-Disabled Veteran Business?  YES  NO

## **REGISTERED TO DO BUSINESS IN THE STATE OF FLORIDA**

Is Bidder registered with Florida Department of State's, Division of Corporations, to do business in the State of Florida?

YES  NO (refer to Part 1, 1.6, last paragraph)

If the answer is "YES", provide a copy of SunBiz registration or SunBiz Document Number (# F11000004278)

If the answer is "NO", please state reason why: \_\_\_\_\_

## **DIVERSITY AND INCLUSION (Applies to solicitations above \$50,000)**

Does your company have a policy on diversity and inclusion? YES NO  
X

If yes, please attach a copy of the policy to your submittal.

*Note: Possessing a diversity and inclusion policy will have no effect on the City's consideration of your submittal, but is simply being requested for information gathering purposes.*

Webb Management Services, Inc.

Bidder's Name

Carrie Blake, Senior Consultant

Printed Name/Title of Authorized Representative



Signature of Authorized Representative

May 6, 2022

Date

## ADDENDUM NO. 1



Date: April 27, 2022

Bid Date: May 6, 2022  
at 3:00 P.M. (Local Time)

Bid Name Planning, Design Development and Operation  
Of a Cultural Arts Center

Bid No.: CMGR-220052-DH

NOTE: This Addendum has been issued only to the holders of record of the specifications and to the attendees of the non-mandatory pre-bid conference held on April 22, 2022.

The original Specifications remain in full force and effect except as revised by the following changes which shall take precedence over anything to the contrary:

1. Any questions shall be submitted in writing to the City of Gainesville Purchasing Division by 3:00 p.m. (local time), April 28, 2022. Questions may be submitted as follows:  
Email: Diane Holder holderds@cityofgainesville.org
2. Please find attached:
  - a) Copy of the blackout period information (Financial Procedures Manual Section 41-524 Prohibition of Lobbying in Procurement Matters)) distributed during mandatory pre-bid meeting.
  - b) Copy of the Pre-Proposal registrants for your information.
3. Diane Holder Procurement Division, discussed bid requirements.
  - a. This is a non-mandatory meeting.
  - b. The cone of silence (blackout period) began once the solicitation was released and continues until contract award. No lobbying or discussions can occur between bidder and any representative of the City or GRU, except the designated purchasing staff contact; otherwise your bid will be disqualified.
  - c. Questions/Answers and topics of discussion addressed at this pre-bid will be available in an addendum for download through DemandStar.
  - d. Send questions in writing to Diane Holder via email
    - i. All communication through Diane Holder only. Do not communicate with other City staff.
  - e. Upload your response in PDF format before the due date and time.
  - f. Proposals must be uploaded to Demandstar by 3:00 p.m. on May 6, 2022. This platform does not accept late submittals.
  - g. Various forms are to be completed and returned with your proposal.
    - i. Sign, date and return all Addenda.

4. Cintya Ramos, City Manager's office, discussed the project scope.
- The City is seeking an experienced consulting firm that specializes in planning, design development and operation of a Cultural Arts Center. That consulting firm will be working with the City staff, external stakeholders and community members to gather information on what may be needed for a Cultural Arts Center. Some of the steps to getting to that are mapping out all the Cultural Arts centers in the city and putting together a feasibility study of what this could look like. We are looking for best practice case study research on other cultural arts facilities that have been successful in other areas that are similar to the City of Gainesville.

The following are answers/clarifications to questions received prior to the non-mandatory pre-bid conference:

5. Question: At the time of the published bid, the contract start date was listed as TBD. Do you have a general goal date for starting the project?  
Answer: The City is looking to get started as soon as the contract is fully executed.
6. Question: Do you have an anticipated budget for the overall project?  
Answer: The City is looking to the firms to provide an appropriate budget for this project but does expect proposals to be highly competitive.
7. Question: Do you have an anticipated budget per service/deliverable required of this project (i.e. project management, cultural asset mapping, best practice/case study research)?  
Answer: No.
8. Question: Are you considering contracting with several vendors to work together within the same scope of work - for example, would you consider hiring a Gainesville-located consultant to serve as a local representative of the project, provide local insight, project management, communication, and vendor relations/management services with the other selected vendors?  
Answer: The City is looking for firms to provide a proposal of what they think will work best. An understanding of the local city, with knowledge specific to Gainesville, is important.

The following are answers/clarifications to questions received at the non-mandatory pre-bid conference:

9. Question: On page 12, Section I the samples of relevant work. You just mentioned that you are looking for case studies and feasibility studies. Are you looking for more feasibility studies for cultural art centers or are you looking for ones that had feasibility studies and then are built and open? Because it asks for data where available. Is that the type of data you are looking for, after the center is open and you are collecting data from the center?  
Answer: The City is looking for case studies of other already existing cultural arts centers. If the City of Gainesville were to recommend moving forward with a Cultural Arts Center, a feasibility study would be needed for that and is expected to be included as part of the deliverable for this project. In addition, when researching case studies, some cultural arts centers report to the Department of Justice data on adolescent participation in the cultural arts center has lessened

their involvement in crime or negative activities. This type of information is along the lines of the research the City is looking for as part of the case studies.

10. Question: Do you expect that this project will be led by an architect, physical planner that has experience designing cultural art centers or by a consultant that specializes in research, planning, feasibility studies?

Answer: The City is looking for the firms to propose a structure that best meets the goal of the solicitation.

11. Question: In regards to facilities and the end goal for the feasibility study. Is the City looking to build a performing arts center, auditorium theatre or is it going to be more focused on some outdoor type venues from some of the information that I've uncovered on the internet.

Answer: The City is looking for research that will help drive a recommendation based on other facilities in the City and what they are providing/or not providing.

12. Question: I'm sure you are not trying to compete with the Philips Center and UF. So I'm gauging the size of the facility. There wasn't mention of an auditorium or theatre type facility. More educational and other things like that.

Answer: The City is not looking to compete with the Philips Center or UF.

13. Question: You had mentioned in the proposal that you are looking for the cost and budget of the project. Don't you mean that would be in the feasibility study after commissioned? We have no idea without sitting down with anybody on the scope or size, and cost of something unless we spend months doing a study.

Answer: The City research conducted by the firm will determine what the budget for a cultural arts center, if recommended, could be.

14. Question: Also is there any funding from the state that's going to be available. I did see some preliminary numbers in the vision plan of \$12.75M. Is that for the estimated cost producing the feasibility study after implementing the feasibility study?

Answer: The City does not have funds set aside for a cultural arts center.

15. Question: So there will be fundraising efforts after the feasibility is done with renderings.

Answer: The City will determine funding needs if a recommendation is made to move forward with a cultural arts center.

16. Question: Are there been any numbers thrown around on what you will fundraise.

Answer: No.

17. Question: Will you be providing the list of those registered for this meeting?

Answer: Yes.



**NOTE:** PART 9 – SAMPLE CONTRACT – Section 8 INSURANCE is revised as follows:

**INSURANCE.**

A. During the term of this Contract, Contractor shall maintain insurance as follows:

Workers' Compensation insurance	providing coverage in compliance with Florida Statutes
Professional Liability insurance	<u>N/A</u>
Public Liability insurance (other than automobile) consisting of broad form comprehensive general liability insurance including contractual coverage	<b><u>\$1,000,000</u></b> per occurrence combined single limit for bodily injury and property damage
Automobile Liability insurance	<b><u>\$500,000</u></b> per occurrence combined single limit for bodily injury and property damage
Property Damage insurance	<u>[N/A]</u> per occurrence combined single limit for bodily injury and property damage

B. Prior to the effective date of this Contract, Contractor shall provide to City a certificate of insurance certifying such insurance and naming City as additional insured and that City will be notified in writing at least thirty (30) days before any such insurance is canceled or materially changed.

C. Insurance must be written by a company licensed to do business in the State of Florida and satisfactory to City.

**ACKNOWLEDGMENT:** Each Proposer shall acknowledge receipt of this Addendum No. 1 by his or her signature below, **and a copy of this Addendum to be returned with proposal.**

**CERTIFICATION BY PROPOSER**

The undersigned acknowledges receipt of this Addendum No. 1 and the Proposal submitted is in accordance with information, instructions, and stipulations set forth herein.

PROPOSER: Webb Management Services, Inc.

BY: 

DATE: May 6, 2022

CITY OF \_\_\_\_\_ FINANCIAL SERVICES  
GAINESVILLE PROCEDURES MANUAL

41-524 **Prohibition of Lobbying in Procurement Matters**

Except as expressly set forth in Resolution 170116, Section 9, during the Cone of Silence as defined herein no person may lobby, on behalf of a competing party in a particular procurement process, City Officials or employees, except the Procurement Division or the procurement designated staff contact person. Violation of this provision shall result in disqualification of the party on whose behalf the lobbying occurred.

Cone of Silence period means the period between the issue date which allows for immediate submittals to the City of Gainesville Procurement Division in response to an invitation to bid, or a request for proposal, or qualifications, or information, or an invitation to negotiate, as applicable, and the time that City Officials or the Procurement Division, or City Department awards the contract.

Lobbying means when a person seeks to influence or attempt to influence City Officials or employees with respect to a decision of the City, except as authorized by procurement procedures.

Non-Mandatory Pre-Proposal Meeting  
CMGR-220052-DH  
Held on April 22, 2022

<u>Registrants</u>	<u>Email Address</u>	<u>Registration Date</u>
<a href="#">sarah king</a>	sking@prosserinc.com	4/22/2022 10:34
<a href="#">Roxana Gonzalez</a>	GONZALEZRN@cityofgainesville.org	4/22/2022 10:31
<a href="#">Tony Jones</a>	jonstr@cityofgainesville.org	4/22/2022 10:29
<a href="#">Cintya Ramos</a>	ramoscg@cityofgainesville.org	4/22/2022 10:26
<a href="#">Carrie Blake</a>	carrie@webbmgmt.org	4/22/2022 9:26
<a href="#">melanie sowers</a>	sowersma@cityofgainesville.org	4/22/2022 9:18
<a href="#">Michael Blachly</a>	mblachly@fsu.edu	4/21/2022 12:35
<a href="#">Rebecca Smith</a>	rsmith@mindproconsultants.com	4/21/2022 8:55
<a href="#">Michael Richmond</a>	m.richmond@brameheck.com	4/20/2022 11:34
<a href="#">Anita Seeratan</a>	anita.seeratan@keenindependent.com	4/19/2022 14:21
<a href="#">Shannon Braddy</a>	shannonb@chw-inc.com	4/19/2022 11:54
<a href="#">Amanda Wiegman</a>	amanda@wjarc.com	4/19/2022 11:39
<a href="#">Mike Vela</a>	mvela@hksinc.com	4/15/2022 16:26
<a href="#">Philip Jordan</a>	pjordanxc@gmail.com	4/15/2022 16:24
<a href="#">Carrie Read</a>	cread@smeinc.com	4/15/2022 11:46
<a href="#">Christina LoBiondo</a>	christina@marblefairbanks.com	4/14/2022 15:37
<a href="#">Maggie Chaffin</a>	mchaffin@dlrgroup.com	4/14/2022 15:17
<a href="#">James Casciato</a>	jcasciato@theatreprojects.com	4/12/2022 13:20
<a href="#">Tom Decker</a>	tdecker@arquitectonica.com	4/12/2022 9:59

## ADDENDUM NO. 2



Date: May 2, 2022

Bid Date: May 6, 2022  
at 3:00 P.M. (Local Time)

Bid Name Planning, Design Development and Operation  
Of a Cultural Arts Center

Bid No.: CMGR-220052-DH

NOTE: This Addendum has been issued only to the holders of record of the specifications and to the attendees of the non-mandatory pre-bid conference held on April 22, 2022.

The original Specifications remain in full force and effect except as revised by the following changes which shall take precedence over anything to the contrary:

1. Please find attached:
  - a) Copy of the blackout period information (Financial Procedures Manual Section 41-524 Prohibition of Lobbying in Procurement Matters) distributed during mandatory pre-bid meeting.

The following are answers/clarifications to questions received after the non-mandatory pre-bid conference:

2. Question: Regarding Part 4 of the RFQ, item 4.2 states the Contents of the Proposal should include "B. Table of Contents." As the RFP does not specify a section "A," please confirm if this is correct or if Proposer's should organize their responses beginning with "A. Table of Contents."  
Answer: Please organize the responses follows:
  - A. Table of Contents
  - B. Introduction
  - C. Minimum Qualifications
  - D. Experience
  - E. Project Team
  - F. Work Plan
  - G. Proposed Budget and Narrative
  - H. Samples of Relevant Work (at least three)
  - I. Required Documents
3. Question: Section F: Project Team states that there is a two-page maximum. Resumes are required for this section, are resumes excluded from the page count?  
Answer: Resumes should be no more than 1 page.

4. Question: Under RFP Section 4.2 (page 11), the description below item E — Experience states there is a 2-page limit and instructs Proposers to provide project descriptions for three similar projects and reference information for one project. Project descriptions are also required for item I — Samples of Relevant Work (page 12) and a reference form is attached to the solicitation?

Answer: Revised Section D (former section E) - Experience: A description of the firm’s relevant experience and capabilities must be provided listing three culturally sensitive projects conducted in the past seven (7) years describing the scope of services provided and the outcome. These projects will be further detailed in section H – Samples of Relevant Work. Current contact information for a project manager or individual familiar with at least one project must be included. Also identify the firm’s experience working for local governments. (2-page maximum)

Revised Section H (former section I) – Samples of Relevant Work: Include information on the three culturally sensitive projects referenced in Section D – Experience including data on the proposed and actual impact on visitor experiences (where data is available). (2-page maximum per sample)

5. Question: Please confirm (a) whether project descriptions and reference information can be duplicated in response to item E; and (b) whether or not the page limit still applies to Section E.

Answer: Please see response to Question 4.

ACKNOWLEDGMENT: Each Proposer shall acknowledge receipt of this Addendum No. 2 by his or her signature below, **and a copy of this Addendum to be returned with proposal.**

CERTIFICATION BY PROPOSER

The undersigned acknowledges receipt of this Addendum No. 2 and the Proposal submitted is in accordance with information, instructions, and stipulations set forth herein.

PROPOSER: Webb Management Services, Inc.

BY: 

DATE: May 6, 2022

CITY OF \_\_\_\_\_ FINANCIAL SERVICES  
GAINESVILLE PROCEDURES MANUAL

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*building creativity*

# G. Proposed Budget & Narrative:

## Planning, Design Development and Operation of a Cultural Arts Center

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Prepared for: City of Gainesville

RFQ #CMGR-220052-DH

Date: 5/6/2022

### CONTACT

Duncan Webb  
800 West End Ave · Ste 11A  
New York · NY 10025  
212 929 5040  
duncan@webbmgmt.org

[webbmgmt.org](http://webbmgmt.org)



G. PROPOSED BUDGET & NARRATIVE

## Financial Proposal

We propose fixed fees and ask for the reimbursement of expenses for the two phases of work, detailed as follows:

PHASE	FEE	EXPENSES
<b>1. Needs Assessment:</b>	\$36,500	
Travel (2 Trips at \$1,200)		\$2,400
Market Data		\$500
<b>2A. Physical Planning:</b>	\$38,500	
Travel (2 Trips at \$800)		\$1,600
<b>2B. Business Plan:</b>	\$34,000	
Travel (2 Trips at \$1,200)		\$2,400
Economic Impact Multipliers		\$275
<b>Total:</b>	<b>\$109,000</b>	<b>\$7,175</b>

There is no need to contract more than one phase at a time. We structure our work as a fixed not-to-exceed fee. We are also willing to cap expenses once the scope is confirmed. This means that, once selected, our team and the client can work together to complete the right scope of work and find the right answers and solutions for this project without worrying about overruns.

Services falling outside of the approved scope would be billed at the following hourly rates. These hourly rates were discounted to arrive at the fixed fees noted above.

Duncan Webb	\$225
Carrie Blake	\$175
Miriam King	\$125

*We typically bill fees monthly based on the progress of the study. Expenses are billed monthly as incurred with no mark-up.*

*This proposal is valid for a period of 90 days, beginning on May 6, 2022..*