

CITY OF TUSCALOOSA, ALABAMA



**REQUEST FOR QUALIFICATIONS
FOR THEATER PLANNER AND ACOUSTICIAN SERVICES**

Project Name: The Saban Center
OCA File Number: A21-1603

Issued by:



Department of Urban Development
2201 University Boulevard
Tuscaloosa, Alabama

Date Issued: April 22, 2022
Deadline for Responses: May 23, 2022, at 3:00 p.m. CST

LATE SUBMISSIONS WILL NOT BE ACCEPTED

CONTENTS

Part 1 – Overview	1
Part 2 – The Project and Scope of Work	2
Part 3 – Content of Proposals	4
Part 4 – Instructions for Proposals.....	7
Part 5 – Selection Procedure.....	10

PART 1 – OVERVIEW

The City of Tuscaloosa is requesting qualifications from qualified firms to provide Theater Planner and Acoustician services for the Saban Center project. Part 2 of this RFQ provides a general description and abbreviated scope of work for the project.

This is a procurement of professional services, and will be conducted in a manner to provide full and open competition. A Selection Committee will review all responses, and will rank the responding firms based on criteria identified in Part 5. The criteria may include, but is not limited to, the response, firm qualifications, references, interviews, and other relevant information. Upon selection by the Selection Committee, the City will enter into negotiations with the successful Respondent. Pending successful negotiations, the successful Respondent will enter into a Contract for Professional Services with the Architectural and Engineering Design Firm currently being procured under a separate RFQ.

PART 2 – THE PROJECT AND SCOPE OF WORK

2.1 The Project

The City of Tuscaloosa is partnering with the Nick and Terry Saban Family, the Nick’s Kids Foundation, the Children’s Hands-On Museum, and Tuscaloosa Children’s Theatre to create the Saban Center. The Saban Center will be an innovative community partnership which will bring STEAM programs together with theater, literature, outdoor recreation, and interactive learning for children and families in Tuscaloosa, to provide a state of the art, interactive center educating the next generation and preparing them to succeed beyond measure.

The Saban Center will be located across Jack Warner Parkway from the Tuscaloosa Amphitheater on nearly ten acres of green space overlooking the Black Warrior River. The current vision is to transform the site into an interactive learning center to house the Children’s Hands-On Museum, Tuscaloosa Children’s Theater, the Nick’s Kids Foundation, and the Saban Center Foundation. The Center will also house event space, meeting space and a performance venue to host theatrical and performance productions and other community events.

Additional information about the vision for the Saban Center is available on the Center’s website at sabancenter.org.

2.2 Services and Scope of Work

Team Composition and Responsibilities

The preferred Theatre Consultant and Acoustician will have experience in and knowledge of the local market. They should provide a fully integrated team and overall project approach that offers theatre planning and design expertise, equipment design and specification, acoustic services, and audiovisual design and specification. The teams' success will be in providing a holistic and consistent user experience suited for the intended purposes of the facility.

Teams should be prepared to provide the audiovisual scope with fee break-out between 1. Performance and support spaces 2. Building-wide AV (excluding exhibit, performance, and support spaces), and 3. Exhibit area audiovisual services. Teams should also be prepared to separate Theatre Planning and Acoustical services.

Services

The selected theatre consultant and acoustic team will provide the following deliverables, services, and support:

1. Schematic design
 - a. Review and update previous master planning work (if necessary) and become familiar with work done to date.
 - b. Based on updated master planning work, provide building planning input, including reviewing design team progress drawings and adjacency diagrams.

- c. Prepare sketch layouts or planning guidelines showing critical dimensions and design criteria for performance, event, and support spaces.
- d. Develop plan and section theatre design drawings illustrating the intent and functional arrangement of:
 - i. Seating layout and sightlines
 - ii. Stage lighting positions
 - iii. Loudspeaker locations
 - iv. Projector/LED wall locations and screen size
 - v. Control rooms
 - vi. Stage layout
 - vii. Moveable technical elements
- e. Collaborate with the architect and design team to develop the performance and event spaces to ensure they work well for the desired experience.
- f. Develop an audiovisual systems narrative that describes the desired capabilities and performance of the sitewide audiovisual technology systems.
- g. Prepare an updated theatre equipment probable cost estimate and develop a narrative description of the theatre equipment and audiovisual systems.
- h. Prepare engineering guidelines with design loads, design criteria, and descriptions of the structural, mechanical, electrical, and fire protection accommodation required to support the theatre equipment and audiovisual systems.
- i. Provide planning input for theatre equipment and audiovisual infrastructure, including identification of locations, space requirements, and required architectural accommodation for theatre equipment systems.
- j. Review cost model review to ensure the budget accurately reflects the theatre and audiovisual equipment and its infrastructure.
- k. Prepare conceptual acoustical designs for the sound-critical spaces and MEP system noise and vibration control.
- l. Develop specific locations and detailed arrangements for required acoustic features and the initial palette of finish materials in each sound critical space.
- m. Provide preliminary details and specifications for acoustical constructions (walls, floors, etc.) and assemblies (doors, windows, etc.) of sound-critical spaces.
- n. Prepare schematic-level sound and vibration isolation strategies for building control systems.

2. Design development

- a. Review milestone drawing issues for structural, architectural, mechanical, and electrical disciplines. Provide drawing review notes, mark-ups, and sketches with planning advice. Mark-ups should include input toward, but not limited to, performance and event space design, acoustic conditions, theatre equipment, audiovisual system accommodation, and the overall function and suitability of the design.
- b. Participate in cost reduction/value-engineering workshop.
- c. Continue providing design and technical advice, including seating layouts and sightlines, audience circulation, and accessibility. Finalize the design of performance, event, and support spaces.

- d. Update structural, mechanical, and electrical design loads as required by changes to the design. Also, advise on construction details needed to support the installation and operation of the theatre equipment and audiovisual systems.
- e. Provide direction to the electrical and mechanical engineers for receptacles, transformers, company switches, grounding, and cooling requirements needed to support the audiovisual systems.
- f. Prepare and issue key milestone design development drawings and a model for coordination for the theatre equipment, audiovisual systems, and seating.
- g. Prepare general arrangement drawings of infrastructure requirements. Drawings should include:
 - i. Performance and event space power requirements, including theatre machinery and temporary and touring power
 - ii. Theatre machinery control raceways
 - iii. Performance lighting control and power outlets
 - iv. Control processing and user interface for house and work lighting in the event spaces and immediately adjacent areas
 - v. Zoning schedules for work lighting in the event spaces and immediately adjacent areas
 - vi. Clean technical power requirements, including special isolation, sequencing, and grounding
 - vii. Audiovisual receptacles and devices
 - viii. Cable management for temporary and touring productions
- h. Update the theatre production equipment probable cost estimate and review the cost model to ensure it accurately reflects the developing design.
- i. Review, refine and develop the Schematic Design acoustical design concepts for the sound-critical spaces.
- j. Work with the architect and design team to develop specific locations and detailed arrangements for required acoustical features in each space and palette of finish materials.
- k. Develop details and specifications for acoustical construction and assemblies for sound-critical spaces. Such details can include but are not limited to walls, floors, doors, windows, etc.
- l. Evaluate sound isolation strategies and confirm inclusion in the design.
- m. Evaluate strategies for controlling noise and vibration from building systems and analyze the acoustic performance of systems to verify they will be sufficiently quiet. Recommend adjustments as required.

3. Contract documents

- a. Coordinate work with other disciplines and assist the design team in coordinating the work of all disciplines and advise on construction details to help produce a high-quality document set.
- b. Review milestone drawing issues for all design and engineering disciplines and provide drawing review notes, mark-ups, and sketches with planning advice. Mark-ups should include input toward, but not limited to, performance and event space design, acoustic

- conditions, sound isolation, building system noise, theatre equipment, audiovisual system accommodation, and the overall function and suitability of the design.
- c. As needed, participate in one round of value engineering.
 - d. Prepare drawings and specifications and a model for coordination for the theatre equipment, audiovisual systems, and seating: issue drawings and the model at critical milestones.
 - e. Finalize acoustical design concepts for sound-critical spaces.
 - f. Work with the architect and design team to finalize detailed designs for required acoustical features and palette of finish materials in each sound-critical space.
 - g. Support efforts to complete final details and specifications for acoustical constructions (walls, floors, etc.) and assemblies (doors, windows, etc.) for sound critical spaces.

4. Bidding

- a. Advise on theatre and audiovisual equipment manufacturers and contractors who may be suitable as bidders.
- b. Attend pre-bid and pre-award conferences as appropriate.
- c. Assist the design team in responding to bidders' questions and preparing addendums to the Contract Documents and model.
- d. Advise in evaluating theatre equipment and audiovisual system bids or negotiated proposals.
- e. Review the drafts of contracts with equipment contractors, as needed.
- f. Assist in evaluating proposed alternatives or substitutions of theatre equipment, audiovisual systems, or building elements that could affect the performance and event space's function.
- g. Attend the pre-bid conference with potential bidders to answer questions about the acoustic aspects of the project, as needed.
- h. Review bid submissions to assess conformance to the acoustical objectives of the project and prepare a bid evaluation memorandum with findings.

5. Construction administration

- a. Attend pre-construction meetings and pre-installation reviews for theatre equipment, audiovisual systems, and seating, as appropriate.
- b. Brief the contractors' project managers, and trade foremen, on special theatre requirements, equipment, and audiovisual systems.
- c. Visit the site to review the progress and quality of the work. Look for issues that could affect the theatrical function and acoustic conditions, and determine if the theatre equipment, audiovisual equipment, and seating are per the design intent.
- d. Provide field reports documenting site visits, detailing issues and project status.
- e. Work with the design team to develop responses to requests for information.
- f. Review, mark up, and take appropriate submittal review action on the theatre equipment, audiovisual equipment, and seating submittals—coordinate review with the architect and the engineering disciplines as needed.

- g. Review and provide advisory submittal comments for work of other trades that affects performance and event space function or theatre equipment, audiovisual systems, and seating.
- h. Work with the design team to prepare change orders and supplemental instructions as reasonable and necessary.
- i. Meet with the owner, architect, and contractors periodically to review the acoustic requirements in the design documents.
- j. Review contractor submittals related to acoustic elements and evaluate their conformance to the designs.

6. Commissioning and project closeout

- a. Provide a commissioning Workplan for the theatre equipment, audiovisual equipment, acoustic elements, and seating, and coordinate the commissioning schedule with the project team.
- b. Visit the site to perform a final review of the work in place and provide a punch list for the theatre equipment, audiovisual equipment, and seating. Commissioning tasks include:
 - i. Observe load, safety, and other tests performed by the contractor
 - ii. Direct final adjustments to mechanics and controls
 - iii. Verify that the theatre and audiovisual equipment function safely and as intended
 - iv. Confirm compliance with the design intent and contract requirements
 - v. Calibration of performance sound systems.
- c. For the performance acoustical systems, this may include:
 - i. Developing settings for any adjustable acoustic elements
 - ii. Work with the staff and owner during the first use period to determine the best arrangement of acoustic elements
 - iii. Performing instrumented measurements or listening tests
- d. Provide basic training to Owner staff

7. Assist TCT with long-term financial sustainability:

- a. Assessment of need and financial sustainability admission fees
- b. Funding feasibility from building to future day-to-day operations options, such as:
 - 1. Feasibility of funding sources
 - 2. Additional revenue
 - 3. Other possible management & board models
- c. Subsequent resources required (staffing, budget, supplies, etc.)
- d. Economic impact to the City
 - i. As an employer
 - ii. In possible sales (tickets, store, etc.)
 - iii. As a tourist destination
 - iv. Include benchmarks & case studies with comparable cities (population, economic situations, and relative competition)
- e. Assessment of size needs

The City began the master planning process for the Saban Center in the Spring of 2020. Under the current project timeline, the City seeks to begin construction on the Center as early as the Winter of 2023. The successful Respondent will be expected to begin its work for this project in Summer of 2022, and maintain a full-time commitment to the project through at least the completion of construction.

Please Note: The successful Respondent who is selected as the Theater Planner and Acoustician for the City will be expected to continue in the role of Theater Planner and Acoustician through the successful completion of the project. As the Theater Planner and Acoustician, the successful Respondent to this RFQ (and all of the Respondent's affiliates) will **not** be eligible to bid on or to compete for any construction contract (such as a general contractor or construction manager contract) for this project.

PART 3 – CONTENT OF PROPOSALS

In order to facilitate the Selection Committee’s evaluation, each response should include the following content, in the following order:

- Cover Letter
- Table of Contents
- Executive Summary
- Licensing and Professional Standing
- Conflicts of Interest
- Background Information
- Firm Experience
- Project Understanding and Approach
- Project Team
- Quality Assurance and Quality Control

Each of these items is discussed in more detail in the following sections.

3.1 Cover Letter

The primary purpose of the cover letter is to identify a representative of the Respondent who is authorized to answer questions about the Respondent’s response, and to negotiate a Professional Services Agreement (“PSA”) with the City. The cover letter should provide the name, title, telephone number, email address, and mailing address for the Respondent’s designated representative.

The cover letter must be signed by the Respondent’s designated representative, and shall serve as a certification that all of the statements and information in the Respondent’s proposal are true, correct, and accurate.

3.2 Table of Contents

Please include a table of contents for the proposal and any attachments or appendices.

3.3 Executive Summary

The executive summary should be a brief summary of the proposal’s key information, emphasizing the Respondent’s qualifications, experience, and approach and work plan. There is no minimum or maximum page limitation for the executive summary, however, it generally should be limited to two pages or less.

3.4 Licensing and Professional Standing

Please include a brief statement confirming that the Respondent is legally authorized to do business in Alabama, and that all staff assigned to perform services for the project are appropriately licensed or certified to perform such services in Alabama.

In addition, please include a statement confirming that the Respondent is not presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation by any state or federal department or agency.

Finally, for the five year period preceding submission of the proposal, please identify (1) all contracts terminated (in whole or in part) by clients for convenience or default, including contract value, description of work, project owner, contract number, and name and telephone number for a representative of the project owner; (2) all claims made against the Respondent arising out of the Respondent's professional services; and (3) all litigation (including any arbitration or mediation proceedings) to which the Respondent has been a party.¹ If no contracts have been terminated, or if the Respondent has not been a party to any claims or litigation, please include a statement to that effect.

3.5 Conflicts of Interest

Please identify all actual or potential conflicts of interest that would prevent the Respondent from entering into a professional relationship with the City generally, or for this project specifically.² If no such conflicts exist, please include a statement to that effect.

3.6 Background Information

The background information should describe in general the Respondent's history and its experience in major construction projects, specifically including relevant experience in acting as an Owner's Representative on major public projects and cultural event centers. It should also describe the Respondent's size, and identify key ownership and management personnel. If the Respondent is a minority-owned or woman-owned business, please include a statement to that effect.

3.7 Firm Experience

The response should identify at least three large scale publicly-funded projects which the Respondent has completed as a Theater Planner and Acoustician, which the Respondent believes are similar to the proposed project, or otherwise relevant to the project or services to be performed. Particular emphasis should be given to museum, theater, performing arts, or cultural and event center projects.

In addition, please identify projects the Respondent has completed which were funded in whole or in part by public funds and/or federal grant programs, or describe the Respondent's experience planning construction of publicly-funded and federally-funded projects. For each project identified, please provide the following information:

¹ The disclosure of terminated contracts, claims, or litigation will not automatically disqualify a Respondent from consideration. The Selection Committee will review any matter disclosed, and make an independent determination as to whether the matter should disqualify the Respondent from consideration.

² The disclosure of actual or potential conflicts of interest will not automatically disqualify a Respondent from consideration. The Selection Committee will review any disclosed conflicts, and make an independent determination as to whether the potential conflict should disqualify the Respondent from consideration.

- Project title, owner, and location
- Client contact person, address, and phone number
- Respondent's project manager for the project
- Detailed description of the project and the services provided by the Respondent
- Year services were performed and date(s) of project construction
- Construction costs
- State whether the project was completed on time. If the project was not completed on time, please state how long the project extended beyond the scheduled completion date, and provide an explanation of why the project went beyond the scheduled completion date.

3.8 Project Understanding and Approach

The response should demonstrate the Respondent's understanding of the project, and describe the Respondent's proposed approach to the project and the activities to be accomplished. Please provide a proposed work plan which identifies project milestones (e.g., project elements, measures, and deliverables), and the Respondent's anticipated timeline for accomplishing each milestone.

3.9 Project Team

Identify the project manager and key personnel who will be assigned to the project team. Describe the specific services that will be performed by the project team members, and how each team member's background, education, and experience relates to their assigned role. In addition, please address the project team's availability to perform the required work and services, in light of their current and projected workload and assignments. Please provide resumes for all members of the proposed project team, and identify the location from which each of the team members will be working.

If the Respondent proposes to use subconsultants to perform any part of the work or services for the project, please provide the following information:

- The corporate or company name of each subconsultant, and names of the officer or principals of the subconsultant who will perform work on the project
- A description of each subconsultant's role, and the work or services to be performed
- A description of previous joint work between the Respondent and the subconsultant
- Particular experience of the subconsultant's key personnel, including past projects and resumes.
- If any proposed subconsultant is a minority-owned or woman-owned business, please include a statement to that effect.

3.10 Quality Assurance and Quality Control

The response should describe how the responding Respondent will provide quality assurance ("QA") and quality control ("QC") for the project. Identify the individuals that will be involved in QA/QC

services. If your firm has a structured QA/QC program, briefly describe the program and how it will be applied to the project for coordination of disciplines during design and construction activities.

PART 4 – INSTRUCTIONS FOR PROPOSALS

Before submitting a response, the Respondent should carefully review the entire RFQ and be familiar with its contents. Submission of a response shall be considered evidence that the Respondent has fully studied the RFQ and is familiar with the general conditions to be encountered in performing any services.

4.1 Format of Responses

Responses shall be 8.5" x 11" in size. General brochure type information should be kept to a minimum, and the response shall be a maximum of 20 one-sided pages or 10 two-sided pages. The cover letter, table of contents, and any appendix items (e.g., resumés for project team members or subconsultants) are not counted toward the page limit. Responses may be written in either Times New Roman or Calibri font, and the font size must be 12-point or larger.

4.2 Inquiries

The City will accept inquiries on the contents and requirements of the RFQ in written form only. Inquiries shall be submitted by email only. Inquiries should be submitted to:

Audrey K. Buck
Director, Saban Center
Email: abuck@tuscaloosa.com
City of Tuscaloosa
2201 University Boulevard
Tuscaloosa, Alabama 35401

Inquiries must be submitted at least seven (7) days before the deadline for submission of proposals. For this RFQ, the deadline for inquiries is **May 16, 2022, at 3:00 p.m.** Central Standard Time, after which time no further inquiries will be addressed by the City.

If the City chooses to respond to an inquiry, the City will do so in writing, in the form of an addendum to this RFQ. The addendum will be sent to all recipients of the RFQ, and will be posted to the City's website at www.tuscaloosa.com/bids.

Each addendum issued by the City shall become part of this RFQ and proposals shall include any work or requirements described in the addendum. No addendum will be issued or posted less than 72 hours before the deadline for submission of proposals.

4.3 Submission of Responses

Responses must be received by the City by 3:00 p.m. Central Standard Time on May 23, 2022. Late responses will not be accepted or reviewed. It is the Respondent's responsibility to ensure that the response is submitted and received within the time required by this RFQ. The City is not responsible for delayed or late deliveries due to mailing or delivery service. The City may, in its sole discretion, extend the deadline for submission of responses. If the City chooses to extend the deadline, it will do

so prior to May 16, 2022, and will do so in writing in the form of an addendum to this RFQ. The addendum will be sent to all recipients of the RFQ, and will be posted to the City's website at www.tuscaloosa.com/bids.

Proposals must be submitted electronically, in Portable Document Format (PDF) file format, and should be sent via email to:

Audrey K. Buck
Director, Saban Center
Email: abuck@tuscaloosa.com
City of Tuscaloosa
2201 University Boulevard
Tuscaloosa, Alabama 35401

The Respondent's email should reference the project name and file number:

Project Name: The Saban Center – Theater Planner and Acoustician Services
OCA File Number: A21-1603

The Respondent is responsible for obtaining confirmation that the City received the Respondent's proposal.

4.4 Additional Items Related to Proposals

a. Proposal Rejection/Proposal Costs

By issuing this RFQ, the City does not commit to entering into a contract, to paying any costs incurred in the preparation of a response, or to procuring or contracting for services. The City reserves the right to cancel this RFQ in whole or in part, to reject any and/or all responses, to accept the response it considers the most favorable to the City's interests in its sole discretion, and to waive irregularities or informalities in any response or in the RFQ procedures. The City reserves the right to reject all responses and issue a new RFQ, at its sole discretion. All responses and other materials submitted in response to this RFQ will become property of the City.

b. Contract and Insurance Requirements

The City has standard contract and insurance requirements for professional services contracts, and is unable to make substantial changes to the requirements for the contract to be used for this project. The laws of the State of Alabama shall govern the contract executed between the successful Consultant and the City, as well as any interpretations or constructions thereof. Further, the place of performance and transaction of business shall be deemed to be in the City of Tuscaloosa, Alabama, and in the event of litigation, the exclusive venue and place of jurisdiction shall be in Tuscaloosa County, Alabama.

c. Requests for Additional Information

The City reserves the right to request additional information to clarify the responses.

4.05 Public Records

Each Respondent is hereby informed that, upon submission of its response to the City in response to this RFQ, the response becomes the property of the City.

Unless otherwise compelled by a court order, the City will not disclose any response while the City conducts its deliberative process in accordance with the procedures identified in this RFQ. However, after the City either awards an agreement to a successful Consultant, or the City rejects all responses, the City shall consider each response subject to the public disclosure requirements of the Alabama Open Records Act (Ala. Code § 36-12-40) and Tuscaloosa City Code § 2-4, unless there is a legal exception to public disclosure.

If a Respondent believes that any portion of its response is subject to a legal exception to public disclosure, the Respondent shall: (1) clearly mark the relevant portions of its response "Confidential"; (2) upon request from the City, identify the legal basis for exception from disclosure under the Open Records Act; and (3) defend, indemnify, and hold harmless the City regarding any claim by any third party for the public disclosure of the "Confidential" portion of the qualifications submittal.

PART 5 – SELECTION PROCEDURE

The City will use a Selection Committee of qualified City employees for the evaluation of responses. This is a qualifications-based procurement for professional services, in which the qualifications of the responding Consultants will be reviewed and evaluated, and the most qualified firm will be selected, subject to negotiation of fair and reasonable compensation.

The Selection Committee will review the responses submitted in response to this RFQ, and rate the responses based on the following grading system, which includes both numerical and pass/fail criteria:

<u>Numerically-Scored Criteria</u>	Max. Points
• Firm Experience	25
• Project Understanding and Approach	30
• Project Team	30
• Quality Assurance and Quality Control	10
• Minority- or Woman-Owned Business	5
<u>Pass/Fail Criteria</u>	
• Compliance with RFQ Instructions	P/F
• Licensing and Professional Standing	P/F
• Conflicts of Interest	P/F

The Selection Committee will eliminate from consideration any response which receives a “Fail” grade on any one or more of the pass/fail criteria for evaluation.

After review and evaluation of the responses, the Selection Committee may select one or more Respondents for interviews. However, the Selection Committee is not required to conduct interviews. The Selection Committee may determine that interviews are not necessary for the selection process, and such decision is within the sole discretion of the Selection Committee.

When the Selection Committee concludes its work, it will make a recommendation to the City Council’s Public Projects Committee, and request authority to begin negotiating a PSA, including final scope of work and fees for services, with the successful Respondent.

Upon approval by the Projects Committee, City staff will begin contract negotiations with the successful Respondent. If the negotiations are unsuccessful, or if an agreement cannot be reached within a reasonable time, as determined by the City, then City staff will terminate negotiations the firm, and will request authority from the Projects Committee to begin negotiations with another Respondent. Any compensation discussed with one Respondent will not be disclosed or discussed with any other Respondent.

Upon the conclusion of negotiations, the successful Respondent will enter into a Contract for Professional Services with the Architectural and Engineering Design Firm currently being procured under a separate RFQ. The Architectural and Engineering Design Firm PSA shall not be in force until

it is approved by the Tuscaloosa City Council, and it is signed by the Mayor. The City cannot pay for any work or services performed prior to the approval of the PSA by the City Council, and the issuance of a notice to proceed by the City.

The City’s anticipated schedule for the RFQ and selection process is as follows:

<u>Event/Milestone</u>	<u>Anticipated Date*</u>
RFQ Issued	April 22, 2022
Deadline for Inquiries	May 16, 2022
Deadline for Responses	May 23, 2022
Consultant Interviews (if necessary)	June 6-10, 2022
Consultant Selection / Begin Negotiation of PSA	June 15, 2022
Approval and Execution of PSA	June 28, 2022

*Note: The anticipated dates are for informational purposes only, and the timeline is subject to change without notice at the City’s sole discretion.

However, this RFQ does not guarantee that the City will make any contract award. The City reserves the right to modify, amend, or withdraw this RFQ, in whole or in part, at any time and for any reason, in its sole discretion. The City also reserves the right to reject all responses, in its sole discretion.

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