

**DR. P. PHILLIPS ORLANDO PERFORMING ARTS CENTER
DESIGN AND M/WBE CONSULTANT PRE-SELECTION CLARIFICATION
MEETING**

Date: Thursday, September 6, 2007

Time: 3:00 pm

Location: First United Methodist Church of Orlando-3rd floor
Wesley M & E Building
401 S. Magnolia Avenue
Orlando, FL 32801

Speakers: Kathy Ramsberger, Dr. Phillips Performing Arts Center President
Chuck Watters, Hines Project Officer

Information: Minutes, sign-in and presentation posted on www.orlandopac.org.

MINUTES

I. Welcome and Introduction (Kathy Ramsberger)

Welcomed everyone for attending

II. Project Team (Kathy Ramsberger)

Reviewed DPAC project team.

Jim Pugh, DPAC chairman

Michael Harrison, Hines project officer

Chuck Watters, Hines project officer

Jerry Lea, Hines conceptual construction

Mark Chenoweth, Hines conceptual construction.

III. DPAC Committees (Kathy Ramsberger)

Public procurement process has been defined in City/arts center agreement. The Building Committee is compiled of DPAC board members who will oversee the integrity of the design of the arts center provide oversight of the specialty consultants.

Jim Pugh, Committee Chairman

Jean-Marc Allard

Don Ammerman

Dr. Rita Bornstein

Kathy Ramsberger

The City/DPAC Procurement Committee is compiled of three DPAC appointment selected by Jim Pugh and two City appointments selected by Mayor Buddy Dyer.

Jim Pugh, Committee Chairman
Roger Chapin
Royce Walden
Tim Ackert
Kevin Edmonds

This committee follows Sunshine guidelines and will assist with the selection of all other consultants.

IV. Proposed Master Plan (Kathy Ramsberger)

Reviewed DPAC's 9-acre mixed-used development site bordered by Orange Avenue, Anderson Street, Rosalind Avenue, and South Street. DPAC is still working to acquiring all parcels of land.

V. Clarification to the Program for the Dr. Phillips Performing Arts Center (Kathy Ramsberger)

2800 Seat Amplified Hall
1800 Seat Acoustical Hall
Rehearsal Hall with in the Acoustical Hall
300 Seat Hall in partnership with the University of Central Florida
Outdoor performance location which accommodates up to 3,000 people

VI. DPAC is Committed (Kathy Ramsberger)

\$ 135 Million for Construction and Endowment
- Year to Date Raised \$80 Million
\$ 1 Million Annually for Operations
Driving for a successful development process
Fulfilling the Mission in a fiscally responsible manner
Utilize open and competitive process ensuring we are compliant with the M/WBE and The Blueprint initiatives

VII. Introduction of Hines (Kathy Ramsberger)

VIII. RFP Timing (Chuck Watters)

The City will partner with DPAC and Hines to plan, conceive, and develop the site. There are various categories of consultants. DPAC will hold all contracts; Hines will act on DPAC's behalf with all consultants.

Selection of the first round of consultants is as follows:

<u>RFP</u>	<u>Issue Date</u>	<u>Response Date</u>
Theater Cost Consultant	8/15/07	8/30/07
Production Architect/ Architect of Record	8/27/07	9/14/07
Theater Planning Consultant	8/27/07	9/14/07
M/WBE Consultant	8/28/07	9/14/07
Acoustical Designer	8/28/07	9/14/07

DPAC Building Committee or Procurement Committee will review proposals, rank, interview and negotiate contract for final selection.

Anticipated Schedule of Interview Dates: (dates and times are subject to change)

September 19, 2007 Theater Planning Consultant

September 19, 2007 Acoustical Engineer

September 20, 2007 Production Architect

September 25, 2007 M/WBE Consultant

The second round of consultants will be selected after the production architect is selected, anticipated for mid October 2007.

IX. Consultant Selection (Chuck Watters)

Specialty Consultants will be selected by DPAC Building Committee;

Theater Cost Consultant

Theater Planning Consultant

Acoustical Designer

Other first round consultants will be selected by DPAC/City Procurement Committee;

Production Architect

M/WBE Consultant

Second Round consultants will be selected by the Production Architect. Second round consultants will be sub-consultants to the production architect. The RFP for the production architect is not asking to put together an entire team of sub-consultants at this time to allow time for an orderly selection process.

X. Second Round Consultants (Chuck Watters)

Presented second round consultants that will be selected after the production architect is selected. The list is in no particular order.

1. Structural Engineer
2. MEP Engineer
3. Landscape Architect
4. Controls Engineer
5. Geotechnical
6. Survey
7. Civil
8. Window Wall
9. Elevators
10. Audio/Visual
11. Signage
12. Window Washing
13. Security
14. Environmental
15. Telecommunications
16. Food & Beverage
17. Code Compliance
18. Green/Environmental
19. Fire/Life Safety
20. Commissioning
21. Lighting Traffic Engineering

DPAC and Hines are committed to the M/WBE goals set by the City of Orlando. In the RFP’s responders are encouraged to joint venture with small and minority businesses.

XI. DPAC Guiding Principle (Chuck Watters)

DPAC by-laws require no responder to contact City or county officials, DPAC Board members or staff. Any questions can be answered by Mark Chenoweth, a member of the Hines conceptual construction team via email for the architectural and engineering consultants. Chuck Watters will handle questions pertaining to M/WBE issues.

DPAC’s guiding principal language is as follows:

“No influence by responders/bidders. Any responders/bidders, either directly or indirectly through any third party, attempting to contact any member of the Board of Directors of the Corporation or any government official (elected or appointed) in an effort to influence the selection process for contracts to be awarded or entered into by the Corporation may be immediately disqualified.”

I. Request for Proposals are posted on the following websites

- www.orlandopac.org
- www.cityoforlando.net/elected/venues

XII. Questions & Answers
See Attachment A

ATTACHMENT A

Dr. P. Phillips Orlando Performing Arts Center Questions & Answers

Q. Will the M/WBE Consultant be selected on the first round or second?

A. They will be selected during the first round and they will be contracted directly with DPAC.

Q. Will the Theatre Planning Consultant and the Acoustical Engineer be required to fulfill the M/WBE requirements?

A. Yes, we expect all proposers to be mindful of the M/WBE requirements in their proposals as it is a very important part of the selection process.

Q. Will Barton Myers Associates and all sub-consultants fees be inclusive with the architect of record fees as part of the percentage for M/WBE?

A. BMA was selected through a procurement process two years ago. They will be funded out of the philanthropic side of the ledger.

Q. What are the estimated construction costs (range)?

A. Approximately \$255 million

Q. How many contractors will be on the project?

A. We anticipate one general contractor and approximately 30-40 subcontractors.

Q. Is this a GC job not CM?

A. Yes, we will be using a General Contractor.

Q. At it's peak, what is the estimated number of employees (craft workers) that will be on site?

A. This number has not yet been determined.

Q. With the second round of consultants to be selected, will they also be required to be M/WBE compliant?

A. Yes, the objective across the board is to meet the M/WBE criteria.

Q. If we bid on the M/WBE consultant will we be required to sub-contract with another M/WBE firm, even if we are certified as a M/WBE firm with the city of Orlando? Will they be required to have the 18 percent and 6 percent M/WBE participation?

A. If you are 100% M/WBE and you are bidding on the M/WBE services, there is no requirement for you to sub-contract. If you do sub-contract, the sub-contractor's contract value will be aggregated with yours to calculate the total M/WBE participation rate.

Q. In the RFP for the M/WBE consultant page 3, II, #2, there is a section at the end of that sentence which says, "in jobs when the project becomes operational." Can you clarify what "operational" means?

A. Operational would mean when the project goes under construction

Q. What percentage of public art is required?

A. 1 percent of the public buildings. DPAC is committed to public art located on the site.

Q. Can an outside company partner with a minority firm outside of the Orlando area? Does the company need to be certified with the City of Orlando? Is it looked upon more favorably if they are local?

A. There is a process of certification through the city and the company needs to be certified with the City of Orlando. Local firms will be looked upon favorably.

Q. Will the sub-consultants to the prime be evaluated on the basis of the proof of participation to the M/WBE?

A. Yes, we will meet the goals of the Blueprint as well as Chapter 57. Everyone is expected to meet the requirements.

Q. Is the structural engineer in the second round of RFP's?

A. Yes.

Q. Is it a good or bad thing if consultants work on more than one of the venue projects?

A. It is an objective decision. Selection will depend on capacity and qualification of the firm. DPAC will select on the basis of the proposals and the level of involvement they can provide to the arts center. If the company is qualified and has the capacity to work on more than one project than that is acceptable.

Q. Is there a specific percentage of minority participation between two firms if a non-minority firm partners with a minority firm?

A. There are no hard and fast rules, we are embracing the objective of the local M/WBE participation, as well as other criteria it will be an overall evaluation of the proposer's qualifications to carry out the work.

Q. In the Theatre Planning RFP, it asks for a maximum salary rate, why is this included instead of a lump sum amount?

A. There are certain state contracts that require that, but frankly we will be looking to negotiate on the basis of a lump sum.

Q. Is sound/amplification in the acoustical engineer RFP or in the second round of consultants?

A. Second round.

Q. Can we include it in the first round?

A. A firm is more than welcome to mention its capabilities in that area, however it will be selected in the second round.

Q. Will overall systems integration be included in the audio/visual RFP?

A. Yes, most likely we would like to have the acoustical designer on board first before we address that subject.

Q. Should the RFP for the acoustical engineer include interface between the Audio/Visual Consultant if it is someone other than someone based within our firm?

A. Yes, mention it if you believe it is a gap within the RFP.

Q. Are there workforce goals on this project? Are workforce goals the responsibility of the M/WBE consultant?

A. Yes, the goals are part of the Blueprint; however the City of Orlando is in the process of negotiating language that speaks to ratios which has not yet been implemented to the venues. The Consultant will coordinate with the City who will take the lead on enforcing and monitoring the workforce goals.

Q. Does Living Wage (\$ 8.50) apply to craft workers?

A. Yes

Q. Is the production architect responsible for CD through CA? Is Barton Myers Associates also responsible, and if so what is the ratio between the two?

A. Barton Myers Associates' role will be heaviest through design development, and ebb after construction documentation begins. We will look to the production architect to take the lead on construction documents.

Q. In the Acoustical RFP there is a 1-16 acoustical model for one of the halls, does that relate to all three halls?

A. This will be negotiated after a firm is selected and cost proposals are requested.

Q. What is Ehrenkrantz Eckstut & Kuhn's role?

A. They were DPAC's Master Plan Architect; however they will have a minimal role moving forward with respect to the DPAC project.