



AFRICAN AMERICAN  
MUSEUM IN PHILADELPHIA

## Q&A for the AAMP RFQ Prepared Feb. 19, 2020

### Proposal Structure and Submission

- Does the maximum 20-page-limit include the title page, table of contents, affiliated team resumes, as well as the financial statements or does it only include the content about the letter of interest, statement of firm's diversity and inclusion practices, summaries of relevant projects, etc.?  
[The financial statements and full resumes would fall outside of the 20-page scope](#)
- Can we revise the electronic submission that's due February 26th for our March 4 final submission or should the electronically submitted draft and the mailed in submission be the exact same?  
[Submissions should be the same.](#)
- What kind of financials does the RFP require?  
[A P&L statement is enough.](#)
- Do the recent and relevant projects need to be from the last 5 years or do the references from completed projects need to be from the last 5 years? Or both?  
[A combination of both projects will be accepted.](#)
- We have a significantly relevant project from Philadelphia, but it falls outside of the 5-year scope, would we be able to include it in our qualification proposal?  
[Yes, the project outside of five years will be accepted.](#)
- Reading through your write up for submittal - it is geared more towards a design firm. For this project consideration, Superior Exhibits & Design, Inc. is interested in the fabrication and installation phases of the project. Are you keeping a separate list of firms for this phase? Is there a list of information you are requesting from these firms for consideration or will you be doing a standard RFP to various firms to bid on your selected designer's set of drawings?  
[The selected firm will be expected to serve as the lead firm and use a design-build approach.](#)
- Will answers to all questions be distributed to all the firms that received this RFQ?  
[Answers will be posted on the AAMP website.](#)

### Current Exhibit Design and Museum Capacity

- What are the functions of the other first-floor galleries?  
[Multi-use space for heavy rentals and events. All 1<sup>st</sup> and 2<sup>nd</sup> floor content is still part of the core experience.](#)
- The two gallery spaces have been multi-use areas for the museum. Should we assume that the new exhibition will need to be an open plan (i.e. modular/movable components, etc.) to accommodate a multi-use function?  
[Yes](#)

- Will the new exhibit impact the museum flow or current functions?  
No, the flow and functions will be the same or similar.
- Are there specific elements of the Audacious Freedom exhibit that AAMP definitively wants to keep, re-use, or repurpose (i.e. technology, lighting, structural approach, etc.)?  
The specifics of this question are to be determined. However, content, research, and some salvageable hardware can be maintained.
- The existing exhibition has been an amazing opportunity for AAMP staff to observe and evolve over the past 10 years. What elements have worked well regarding Audacious Freedom? (i.e. visitor response, impact, length of visitor engagement, what has resonated with visitors, what has afforded staff the ability to develop programming, what has constrained staff, etc.)?  
Some of this question can be addressed in the site visit. A more in-depth answer will become part of a work session with the selected firm.
- What is the condition and feasible use of the current monitors? What is the maintenance history, repairs, replacement, etc. of the monitors?  
They are outdated and unreliable 10 years later and need to be replaced.
- Is there an app for AAMP for visitors to learn more about exhibits, or take self-guided tours via the app, or to interact with objects, etc.? Is there interest at AAMP for developing an institutional app? (for example: Spencer Museum of Art's App)  
There is no app at this time AND there is an interest in developing one.
- Does AAMP have access to a collection of objects for this exhibit? Would AAMP source objects for this exhibition? Could these objects be loaned—from NMAAHC, for example—or would there need to be permanent objects added to AAMP's collection?  
AAMP has collection access and is in a position to borrow only as needed. There is an openness to long term arrangements
- Will the previous exhibit designer be considered in any way for this scope of work?  
Yes, the previous designer will be considered. The previous designer is NOT currently part of the consultant team.
- Is there existing research about the museum's online or in-person audience that the contractor will be able to review prior to conducting the research under this scope?  
Yes, information and data will available to the selected firm upon request.

## **Exhibit Design and Fabrication Process**

- Has the thematic structure been identified, or is that identification part of the task of the design firms?  
There have been some initial discussions related to themes. Specific discussions will take place once the firm is selected, thus allowing for critical input from the firm.

- Regarding lighting and infrastructure, does the museum want to pursue a shift from current lighting to LED? Are there other infrastructural changes that need to be made and/or taken into consideration?  
Yes.
- Is AAMP and ROZ Group interested in receiving credentials for fabricators at this time or is that exclusively reserved for an RFP response?  
The discussion of fabricators will occur with the selected firm.
- What is meant by "Revisions and Renovations"? For example, do you envision keeping the architecture, but removing the current exhibit and replacing it (i.e. 100% renovation), removing half of it and changing it (50% renovation) or removing some small parts solely to update scholarship, but leaving the exhibit structures largely as is (say, 10-20% renovation)?  
The current plan is to keep the architecture, keep the content, and replace much of the hardware/exhibit structures.
- Can you confirm that this is a design-build RFP -- meaning it requires not just oversight of fabrication, but fabrication and installation itself, all as part of a single future contract with AAMP?  
This is a design-build project.
- Assuming this is definitely a design-build project: we are a design firm, so to provide the full service, we would team up with a fabrication company. Are teams like this permitted, or are you seeking a single firm to do both design and fabrication?  
Collaborative efforts are encouraged and appreciated.
- Have artifacts for the exhibit been selected?  
Selection of artifacts would be premature at this time since content outlines have not yet been produced. This process will require input from the selected firm.
- We understand that exhibit is to open Fall 2021. Is the project to start immediately? When should fabrication begin? Having a more definitive timeline will allow us to make better staffing recommendations.  
The project will begin immediately. A definitive timeline is expected from the selected firm immediately after the launch work session.

## Research and Content Development

- Given the early American history focus on the current Audacious Freedom exhibition, is it the AAMP's intent to shift the timeline of the story to encompass the entirety of the African American experience up to present day or will the timeline remain 1776-1876?  
Given the change in approach, the exhibit will include contemporary topics as well as historic. However, there is work to be done to identify what that will look like.
- Does the scope for this project include any content development or writing beyond the initial content strategy? If not, who on the team will be responsible for writing or editing new or repurposed content?  
The selected firm is expected to develop content, including writing. AAMP staff will participate in the process. Therefore, content development will be a Hybrid.

- “Relevance to current trends and topics of interest” infers an extension of new research and scholarship to expand the exhibit narrative, including contemporary touchpoints (a prologue for civil rights, black lives matter, etc.). Is this AAMP’s intention?  
Yes.
- Should we assume the sources AAMP noted in the RFQ is work they want to somewhat emulate in this exhibit (i.e. The 1619 Project, Water Dancers, The Warmth of Other Suns, etc.)? In other words, are the cited works indicative of the direction AAMP wants this exhibit to go in? Are there relationships with these authors?  
These published works were cited because they have generated significant interest and discussion. These are examples of heightened public awareness and new black scholarship on African American History. We hope to echo the tone of some of these recently developed resources in our core exhibit experience.  
Familiarity with these titles provides the selected firm with a sense of direction, etc. There may be relationships with the authors, but those relationships are not relevant to this RFQ.
- Regarding web content development, is there a component of this experience that would expand on the topics’ stories more broadly on the website? Would this exhibit revision be a direct resource for schools and/or would this give AAMP the ability to add new scholarship and narrative?  
Yes

## Financials

- We understand that some RFQs don’t include a project budget, but it would be extremely helpful to know something about AAMP resource expectations for this work. Can you provide any context or comparative information that would help us scale our scope-of-work appropriately? What is the overall project budget for Audacious Freedom?  
\$1.5 million is the overall project budget. A breakdown will be developed with the selected firm.

## Outreach and Engagement

- Do you have an advisory committee in place for the project? Do you expect the design/build (D/B) team to bring on a team of scholars, etc. to serve in that capacity?  
There is an advisory board in place. In the past, the team has included a lead historian.
- What will the AAMP staff involvement look like? Will Ms. Duckett serve in an active, lead capacity as curator? Do you expect the D/B team to bring that expertise to support or lead the curatorial role?  
The AAMP staff will support the firm’s team with direction from the ROZ Group as project manager.
- Similarly, do you expect the staff to take on the leadership of and responsibility for the interpretive planning, exhibit development, and writing, or would you want the D/B team to include those roles?  
The D/B team would have leadership responsibility with oversight from The ROZ Group.
- How many firms have been invited to compete for this project? Which firms have been invited to compete for this project?  
N/A

- Is there a local preference for a Philadelphia firm?  
No
- May I ask how you found your way to us? We are always curious.  
N/A
- Will the Exhibit Leadership make up the core project team for the project? And who are the wider project stakeholders?  
This question will be addressed in the launch work session with the selected firm.
- Does this exhibit want to support flexible change for the institution? Should we be taking AAMP's staff into consideration regarding design and other developments? (i.e., educational programming, social platforms, new technology that facilitates new content, etc.)  
Yes
- Is the list of scholars on page 2 currently connected to the project as consultants, or are they being pursued at all? Is there a public historian on the team? Is there any cost allocation for a public historian?  
The scholars are people with whom the museum has an ongoing relationship. They are real contacts and collaborators. The expectation is that the selected firm will contract with a public historian. Funds should be allocated from the overall budget.
- Are there partnerships that AAMP can or would like to make with other local cultural sites based on common connections or content?  
AAMP currently collaborates with African American sites throughout the Greater Philadelphia region and institutions in the historic district. Many of these institutions are among the stakeholder base.
- Do you anticipate needing a period of public input, or have you already undergone that process? If more public engagement is needed as part of the development process, would you look to the design firm to reach out and do that work with public audiences?  
Public input will be sought out. The ROZ Group will lead the public input process with participation from the selected firm and stakeholders.
- Would interconnecting the relevance of the exhibit and current topics of interest require focus groups and public inquiry? Will there be community meetings to inform this exhibition?  
Yes.
- The Audacious Freedom exhibit was for a general audience. AAMP's RFQ describes a "broad cross-section of people." Can you articulate more specifically the audiences AAMP wants to target with this next iteration? (e.g. what age school groups? K-8, high school, higher ed, all?)  
"Broad Cross-section" defines what is being sought to include everything in this list. The exhibit is intended to be a cross-cultural experience that will inform more than just people of color. African American history is everyone's history.