

STATE OF TENNESSEE
DEPARTMENT OF GENERAL SERVICES, STATE OF TENNESSEE REAL ESTATE ASSET
MANAGEMENT



**DESIGNER
REQUEST FOR QUALIFICATIONS (“DRFQ”)
AMENDMENT ONE
FOR THE PROJECT TITLED:
Exhibit Designer - New Tennessee State Museum
SBC #529/050-01-2015**

DATE: September 3, 2015

1. This RFQ Schedule of Events updates and confirms scheduled RFQ dates.

EVENT	TIME (central time zone)	DATE (all dates are state business days)	Updated/Confirmed
1. DRFQ Issued		August 25, 2015	Confirmed
2. Disability Accommodation Request Deadline		August 26, 2015	Confirmed
3. Pre-Response Conference	2:00 p.m.	September 2, 2015	Confirmed
4. State response to 1 st set of written “Questions & Comments”		September 3, 2015	Confirmed
5. Notice of Intent to Respond Deadline		September 3, 2015	Confirmed
6. Written “Questions & Comments” Deadline	2:00 p.m.	September 8, 2015	Confirmed
7. State response to 2 nd set written “Questions & Comments”		September 11, 2015	Confirmed
8. RFQ Technical Response Deadline	2:00 p.m.	September 17, 2015	Confirmed
9. State Completion of Technical Submittal Evaluations		September 24, 2015	Confirmed
10. State Issues Notice of Short-Listed Respondents		September 25, 2015	Confirmed
11. Interviews with Short-Listed Respondents		October 5 & October 6, 2015	Confirmed
12. Fee Proposal Deadline	2:00 p.m.	October 9, 2015	Confirmed
13. State Issues Notice of Intent to Negotiate and Commences Negotiations		October 12, 2015	Confirmed
14. Executive Subcommittee Approval Sought		October 19, 2015	Confirmed
15. Contract Award		October 30, 2015	Confirmed

2. Relevant Attachments to the DRFQ (posted at <http://tn.gov/generalservices/article/projects-requiring-designers>) have been updated to include the following:

- a. Bicentennial Mall Urban Master Plan
- b. Interpretive Plan
- c. Functional Program

3. State responses to questions and comments in the table below to amend and clarify this DRFQ.
Any restatement of DRFQ text in the Question/Comment column shall NOT be construed as a change in the actual wording of the DRFQ document.

QUESTION / COMMENT	OWNER'S RESPONSE
<p>1 Attachment G - Qualifications Package Cover Attachment requires Tennessee Business License Information; however, Section 4.6.3 of the RFQ states that the successful proponent will be expected to “be registered with the Department of Revenue for the collection of Tennessee sales and use tax” before the contract is signed. Do we need to have a Tennessee Business License or Registration before submitting a response to the RFQ, or can this be acquired after being awarded the contract? And if it can be required after being awarded the contract, how should Attachment G be completed?</p>	<p>A Tennessee Business License is required and must be obtained prior to submission of response documentation.</p>
<p>2 Regarding Attachments A, B, and C in the RFQ, do you want the actual pages from the RFQ PDF extracted and placed in the response document, or can the respondent layout their own guide to the sections if they respect the item reference numbers and sequence?</p>	<p>Respondents are not required to extract the actual pages from the PDF and include them in their responses. Respondents must address, in sequence, all items contained within Attachments A, B, and C, and include a reference to where responses are located.</p>
<p>3 Do Attachments A, B, and C need to appear at the beginning of the bid or at the beginning of their related section? Is there a set location for Attachments A, B, and C?</p>	<p>See response to Question 2 above.</p>
<p>4 Pro Forma Contract, Attachment A, Scope of Work, 3. Detailed Interpretive Plan and Storyline (p. 36 of RFQ) requires a detailed interpretive plan. Is the exhibit designer authoring the detailed interpretive plan, or are they working with Lord Cultural Resources to expand the “‘Interpretive Plan’ report” mentioned in the section 1. Program Assessment of the same attachment?</p>	<p>The Exhibition Designer will be responsible for preparing a <u>detailed</u> interpretive plan and storyline in collaboration with Museum Working Group as per the Scope of Work. It must expand and enrich the interpretive plan prepared by Lord as part of the master planning process.</p>
<p>5 Pro Forma Contract, Attachment A. Scope of Work, 4. Content Packages (p. 36 of RFQ) requires text and label writing, still and moving image identification and procurement, artifact selection, original scripts and texts for audio visual and digital interactives, all informed by original research (sub-points a to e). Is the exhibit design team responsible for generating this content or is it being developed by the museum working group and being integrated into a “Content Package” by the design team?</p>	<p>The Exhibition Designer will be taking a leading role in the development and coordination of content as defined in the Scope of Work, working collaboratively with the Museum Working Group and Lord. Content such as text, image procurement will be generated directly by the Exhibition Designer and reviewed by Museum Working Group. Original research and expertise will be required. The Working Group will provide artifact selection, curatorial expertise and more. The Exhibition Designer will coordinate and work collaboratively with the Museum Working Group.</p>
<p>6 The overall schedule calls for designing and building a 120K museum in sufficient time to allow an exhibit install by June 2018. How much time within this schedule has been allowed to clarify field dimensions, build the exhibits, and install them? Could we see the current architectural and construction calendar?</p>	<p>The new building will open in June 2018 with all exhibits in place. The Project Schedule will be made available to the Exhibit Designer upon selection.</p>

QUESTION / COMMENT	OWNER'S RESPONSE
<p>7 Item 4.6.1 states "Before the response to this RFQ is submitted, the apparent successful Respondent (and Respondent employees and subcontractors, as applicable) must hold all necessary, appropriate business licenses(s) to provide service as required." What licenses are required in order to practice Exhibit Design in the State of Tennessee?</p>	<p>No professional licenses have been found to be required to practice Exhibit Design in the State. The State does require the business license and registrations as noted in response to Question 1 in order to conduct business in the State and pay the registration fees.</p>
<p>8 P15, item B.2 states: All projects must have been completed in the last 10 years, and must have a total value of more than \$10,000,000. Depending on how this is interpreted, it might suggest that the State is looking to select one of the 3 or 4 largest firms in the country.</p> <ul style="list-style-type: none"> a) Does "project size of \$10,000,000" refer to just exhibits, or exhibits plus architecture, or architectural spaces that embed interpretation? b) Due to the general economic slowdown, resulting in projects that are stalled in fundraising, or in fabrication dollars, we have half a dozen interesting and relevant projects that are completed in terms of design phases, but not completely built. Does "completed" mean, completion of design phases (since this is the work under consideration), or completion of fabrication and installation as well as design? c) The requirement could also mean "cumulatively, we should see \$10M worth of work that you've completed in the last decade." <p>Could you please clarify?</p>	<p>Be advised that the following change. The respondents' may present projects completed in the last 10 years, and must have a total value of more than \$5,000,000. At least one of the projects should be in excess of \$10,000,000. As the scope of this project is significantly larger than the \$5M threshold, respondents must demonstrate their ability to deliver a project similar magnitude.</p> <p>Each project example presented must have a value of more than \$5,000,000 and \$10,000,000 as indicated above.</p> <ul style="list-style-type: none"> a) Project size refers to the overall exhibition project cost, exclusive of designer fees. This means fabrication, production and installation. The respondent must demonstrate their ability and experience working on exhibits with a large constructions budget. b) Project examples must be completed. Completed can be further defined as fully designed, fabricated, installed and operational. c) Cumulative is acceptable if it is for the same client and within the 10 year period. All exhibits must be fully design, fabricated, installed and operational.
<p>9 Who (in terms of responsibility, skillset, and level of commitment of their time to the project —we are not interested in names) is on this Museum Working Group?</p>	<p>The Museum Working Group is defined under Section E.9 of the RFQ</p>
<p>10 How long do they require for formal reviews, approval, and comments?</p>	<p>The Project Schedule will be made available to the Exhibit Designer upon selection.</p>
<p>11 Will all directives and comments be transmitted, consolidated, and coordinated by a single person, to ensure consistency, and the unresolved conflicts are not conveyed to the Designer?</p>	<p>The roles of Lord, PMaA, and the Museum Working Group are defined within the documentation.</p>

QUESTION / COMMENT	OWNER'S RESPONSE
<p>12 The (Museum Working) group will provide guidance on selection of artifacts and images, accuracy and authenticity of text, and feedback on the composition. Additionally, they will assist in coordination of the movement and installation of the collection and exhibits and the training of staff." Implies that, regardless of their involvement in strategic or tactical direction, they are also intimately involved in detailed, if not day-to-day matters. Could you please clarify? What is their general or cumulative level of commitment, in terms of hours of in terms of interaction with the Designer as they go about their work?</p>	<p>The Museum Working Group is defined under Section E.9 of the RFQ.</p>
<p>13 4.a. Designer is to develop Content Packages "Informed by original research as well as in consultation with the museum working group."</p> <p>a) Can we assume that content-specific expertise (e.g. on the subject of the Nashville Movement") would be the same regardless of the team selected, and therefore we would work with the MWG (Museum Working Group) to identify appropriate content experts? (We further assume we are to make an allowance for payment of these experts.)</p> <p>b) What content expertise is available to the designer from within the MWG, as they will be consulting with the designer on some portion of the content (as noted above)?</p>	<p>a) If certain experts are required for content development they would be funded through the exhibit designer's fee budget.</p> <p>b) Requirements and availability of content expertise from the Museum Working Group will be ascertained during the finalization of the interpretive plan. Curatorial expertise is available at the Museum, however, the Exhibition Designer will required to coordinate that expertise and supplement as required to meet the demands of the schedule and requirements of their design.</p>
<p>14 4.h. Consult with museum working group as necessary on relocation of all artifacts from existing museum to new museum or storage facilities; Who will actually be moving the collections? (Are the collections quantified in any way?)</p>	<p>Only those collections that will be put on display are the responsibility of the Exhibition Designer to address in design and strategies for moving from the existing museum to the new museum. The exhibition fabricator will be responsible for moving and installing the artifacts as per the design prepared by the Exhibition Designer in collaboration with the Museum staff.</p>
<p>15 During Concept Design, we are to obtain a Concept Design cost estimate (in consultation with the exhibit fabricator) – when will the Exhibit Fabricator be selected and brought on board?</p>	<p>The Exhibit Fabricator will be selected in time for the Concept Design cost estimate.</p>
<p>16 P8: states that any existing facilities on the site will be demolished, and the Museum will build new. Is the site selected?</p>	<p>Information regarding the site for the Museum can be found in the file titled Bicentennial Mall Urban Master Plan, that can be found as a Relevant Attachment to this project on the State Website: http://tn.gov/generalservices/article/projects-requiring-designers</p>

17 P9: mentions “outdoor interpretive areas” – what will be the Designer’s scope in that regard?	The Exhibition Designer should identify any and all opportunities to create an engaging and world class exhibition experience which may include outdoor experiences. It is anticipated that the Exhibition Designer will consider such feasible opportunities in collaboration with the Architect and Landscape Architect.
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