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June 3, 2008

**Museum of Jewish Heritage – A Living Memorial to the Holocaust
Keeping History Center
REQUEST FOR PROPOSAL - Exhibit Design Firms**

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IMPORTANT NOTE – The drawing is of the entire third floor. The exhibit plan for the Keeping History Center is only the area identified as GALLERY 330, including the preceding corridor. GALLERY 320 is not part of the space.

**Museum of Jewish Heritage – A Living Memorial to the Holocaust
Keeping History Center
REQUEST FOR PROPOSAL - Exhibit Design Firms**

I. Overview of Services Requested

The Museum of Jewish Heritage (MJH) is seeking the services of an Exhibit Design firm (Firm) in connection with the development and realization of a new permanent exhibit space, the Keeping History Center (KHC) within the Museum. The MJH is seeking the services of a Design Firm (Firm) for an initial contract period of thirty-two months approximately to assist with interior space planning and design/programming of the KHC. (Please see **Section III** for a more detailed description of the anticipated **Scope of Work**.)

Submission Process

Firms interested in submitting proposals must follow the recommended guidelines and instructions contained in this section as well in the **Submission Requirement** guidelines of the this RFP (see **Section IV**)

By submitting a written proposal, each firm will be deemed to agree that the MJH shall thereby be assigned ownership of the drawings and other documents and materials prepared for the RFP and submitted with the proposal and any design concepts expressed therein (and all copyright or other pertaining thereto) excluding of course the firm's brochures, and any designs or materials relation to other projects included as examples or for reference to the firm's work for other clients.

The MJH may conduct interviews with responding firms to explore further or clarify information provided in their proposals. Respondents responsible for the preparation of the proposal should be present at the interview. Request for an interview shall not constitute acceptance of a proposal.

The MJH reserves the right to reject any or all proposals submitted if such election is deemed to be in the best interest of the MJH. The MJH assumes no obligation, no responsibility, and no liability for costs incurred by the responding firms prior to the issuance of a contract. The MJH reserves the right to negotiate with one or more firms submitting proposals and to accept any bid or negotiated proposal which the MJH deems best or most appropriate for purposes of the project and the public interest, whether or not lower in the aggregate or in any detail than any other proposal.

Proposals must be received no later than 6:00 PM July 7th, 2008. Deliver all hard copy proposals to:

Museum of Jewish Heritage – A Living Memorial to the Holocaust

Attn: Alice Rubin
Project Manager – Keeping History Center
36 Battery Place
New York, NY 10280
Email: arubin@mjhny.org

The current schedule for this effort is as follows:

- June 3, 2008 - RFP Issued/Posted
- June 13, 2008 - Deadline for submitting questions **
- June 20, 2008 - Response to Questions
- July 7, 2008 Proposals Due
- July 18, 2008 Firm Selected

**Please submit copies of all questions via email to:

Alice Rubin, Project Manager – Keeping History Center: arubin@mjhny.org

Estimated Schedule

The estimated schedule for the Project is as follows:
(Approved Scheduled Attached)

II. Project Overview

Museum Background

The mission of Museum of Jewish Heritage – A Living Memorial to the Holocaust is to educate people of all ages and backgrounds about modern Jewish history and the Holocaust. Since opening our doors in September 1997, the Museum has become an important part of downtown culture. Located in Battery Park City in lower Manhattan on the very spot where Jews first arrived in the United States in 1654, the Museum looks out over New York Harbor, and monuments – the Statue of Liberty and Ellis Island – whose symbolic power is closely linked with the history portrayed within our walls. The Museum’s Core Exhibition, which spans three floors, depicts Jewish life before, during, and after the Holocaust in detail from the personal perspective of those who lived it.

Drawing from our collections of more than 13,000 artifacts, 9,000 photographs, documents, films, and 3,800 video and audio testimonies, the Museum’s core exhibition conveys the personal dimensions of the Jewish experience over the last century. The first floor of the core exhibition portrays Jewish life around the world prior to World War II, examining the vitality, richness, and diversity of its cultural traditions. The second floor explores the Holocaust and the individuals and communities confronted with hatred and persecution. The third floor of the core exhibition surveys the renewal of life and community following the Holocaust, and the responsibility we all bear toward one another to help create a better world.

The Robert M. Morgenthau Wing of the Museum further accommodates the needs of our growing audience, offering additional exhibition galleries, a theater, classrooms, and other facilities and public spaces that enhance our mission and enable us to provide a more ambitious range of programs.

Populations Served

The Museum’s core audience consists of visitors from New York City, the tri-state area, throughout the United States, and tourists from around the world. In addition, a large number of our visitors are families with an interest in modern Jewish history and heritage, and a range of adult groups from a range of organizations. Most importantly, the Museum serves tens of thousands of school children and teachers from a range of cultural and socioeconomic backgrounds, as well as university students and scholars. Our close affiliation with New York’s Department of Education and Archdiocese schools have contributed greatly to the large number of school groups and professional development participants we welcome throughout the year. A Museum visit teaches young people about the ethical and moral lessons that Jewish history and the Holocaust convey, and helps them to better understand mandated classroom curricula in American history, social studies, and global studies. At the same time, students make personal connections to the culture and history of others while reflecting upon their own roles in society in new ways.

Project Background

While the Morgenthau Wing has already greatly increased our capacity to serve our public, it is not yet complete. The original building design called for the creation of the Keeping History Center, an interactive space in which visitors – adults and students alike – will be able to explore the Museum’s collection and messages about the importance of heritage and tolerance in greater depth.

Our Core Exhibition is an extremely compelling, powerful, and personal experience, but it does not provide opportunities for visitors to participate in the stories it tells. Consistent with the rest of the Museum, the Keeping History Center will maintain the approach of transmitting history through personal testimony, stories, and voices. But the Keeping History Center will encourage interaction with visitors – opportunities for visitors to add their own voices, and “curate” experiences for themselves based on their own curiosity, interests, and family history. This is the space where visitors really come to understand that they are part of the history they keep.

The Keeping History Center at the Museum will occupy pride of place – at the culmination of our special exhibition space, at the “prow” of the building, overlooking New York Harbor and the Statue of Liberty. The 1,600 square foot Keeping History

Center will be a multi-media space where visitors can mine the collections and exhibitions of the Museum in depth in an interactive and personal way. Perhaps more than any other space in our building, the Keeping History Center will be the link between the Museum's subject matter and the powerful symbolic geography we occupy overlooking the Statue of Liberty and New York Harbor, five blocks south of ground zero.

Within the Center there will be three primary areas:

Mining the Museum

Dynamic interactive displays will allow visitors to explore aspects of the Core Exhibition that they would like to know more about. Of the nearly 23,000 items in our collection, only about 960 are on view at one time. The collection is the heart and soul of the Core Exhibition, consisting almost entirely of personal items donated by Holocaust survivors or their families. As a modern history institution, the Museum collects artifacts, photographs, and documents, and is a major repository of Holocaust-era video testimonies, as well as other specialized collections.

We have a responsibility to preserve, catalog, and make accessible to visitors and scholars the wealth of information available about each artifact, including the artifacts installed in the Core Exhibition. And since learning at the Museum is artifact-based, accessibility to the wealth of information available about the collections will convey to students, teachers, scholars, researchers, and the general public the personal dimension of Jewish experience over the last century.

In addition, the Museum receives new artifacts regularly, and this trend continues as survivors of the Holocaust age and wish to donate their artifacts. Especially as the Museum has become known as a significant repository for special collections, and has undergone an expansion with the Morgenthau Wing, the Keeping History Center will make accessible to the public artifacts recently added to the collection.

The technology utilized in this section will not only allow visitors to delve deeper into something they saw in the Core Exhibition, but also to connect to objects, documents, and photographs that are in storage. For example, if the Bamberger torah scroll – a scroll rescued from a synagogue in Hamburg, Germany by Seligman Bamberger on Kristallnacht, just before the Nazis burned the synagogue to the ground – intrigued a visitor, they could probe further here. They could find out more about the Bamberger family and their fate. They would discover other objects from that family in the collection, such as son Joseph's report card from the Jewish school he was enrolled in after the Nazis expelled him from his public school, or the satirical booklet that Seligman's students (he taught chemistry) made for him one Hanukkah. Visitors would also learn the fate of these bright, humorous students – most of whom did not survive the Holocaust. On the other hand, one could find out more about torah scrolls generally, and look at examples of others in the collection. Exploring yet further, a visitor could look at other items of Judaica related to the use of torah scrolls – *yads* (The pointer which is used to point to words on the Torah scroll, as it is not allowed to be touched by hand), *rimonim* (Torah finials), etc.

Family History

Here a visitor or a family group might start to investigate their own family history. Access to a number of online resources such as JewishGen, the Survivors Registry (of the United States Holocaust Memorial Museum), Central Database of Shoah Victims' Names (administered by Yad Vashem), as well as other resources, would provide the basis for doing research on family history and genealogy. By conducting this exploration in the context of the Museum, individuals and families can start to piece together how their own history relates to a larger historical continuum.

In addition, visitors would be able to search the visual and oral histories from the USC Shoah Foundation Institute for Visual History and Education, the Center for Holocaust Studies, and the Museum's own collection of testimonies. Visitors could view the entire testimony of a Holocaust survivor or search specific themes across testimonies (geographic, experiential, etc.).

Visitors will also be able to scroll through or search for names and images of veterans who were represented on our Wall of Honor (an installation that had been part of our special exhibition, *Ours to Fight For: American Jews in the Second World War*) and add to the database. We will have the ability to scan a photograph of a World War II veteran

and upload it to our virtual Wall of Honor – and put it on permanent view. It should be noted that *Ours to Fight For* was tremendously well-received by the public, and the veterans Wall of Honor was a highlight, particularly for individuals who contributed photographs of family members and other loved ones who were part of the War effort. Its success tells us that the Keeping History Center will serve the public's interest in personalizing and "interacting" with the history we convey.

Voices of Liberty

For the space overlooking the Harbor, audio-visual components will be poetically composed of individual voices responding to arriving in America for the first time (incoming to Ellis Island or elsewhere.). From Holocaust survivors who sought refuge here in the late 1940s after having lost everything in Europe, to Soviet *refusniks* arriving here in the 1980s seeking religious freedom, every immigrant can add a powerful voice to that experience. For the visitor, listening to this edited testimony while looking out on the Statue of Liberty, Ellis Island, and the activity in the harbor would certainly be an extraordinarily moving experience. Audio and video capture will be built into the program for visitors to add their own responses and stories of immigrating to the United States.

Additional Areas:

Garden of Stone Passageway

Garden of Stones, an eloquent garden plan of trees growing from stone, is Andy Goldsworthy's design for the Memorial Garden, an outdoor space that is a central feature of the Museum's Robert M. Morgenthau Wing. The corridor that precedes the KHC overlooks the garden and should be included in the exhibit plan. Here the visitor can rest, sitting on a bench, and reflect upon the sculpture garden while learning about its formation through a media component that might include testimony from the artist and film of the garden's installation. This space is also an important transition point between the core and temporary exhibitions and the KHC.

Examples from the Museum:

We have included two stories from the Museum's book *36 Stories of Memory and Hope* as an entry way into understanding our archival holdings. Along with the stories are lists of related artifacts as well as ancillary material to illuminate potential links. Use these stories as a portal to understanding the artifacts and databases the Museum retains in their collection. We also plan on including outside source materials where appropriate, so please do not limit your imagination with what has been provided.

We recommend you visit the Museum to understand our collection better. Additional sites to visit include:

Museum of Jewish Heritage – <http://www.mjhnyc.org>

JewishGen - <http://www.jewishgen.org>

USC Shoah Foundation Institute - <http://www.vhf.org>

Key Museum Personnel

The Museum uses a team approach to the creation of its exhibitions. The principle team members will be:

Ivy Barsky, Deputy Director,
Alice Rubin, Project Manager
Allison Farber, Museum Educator

Additionally, curators and exhibition assistants, registrars, educational and program staff, communications staff and development staff will all contribute to the process. The Firm and its subcontractors would become part of the team, and would be expected to attend team meetings as required.

III. Anticipated Scope of Work

The Museum will provide the Firm with appropriate material selections for each exhibit. Working with the Museum, the Firm or its subcontractors will produce a detailed description

The Design Firm(s) will participate actively in the:

Exhibit Space Planning

A description of programmatic space requirements by program area should include:

- Square footage and height requirements—break out by square feet required for each program use, i.e. exhibit space, performance space/ auditorium, etc.
- Flow diagrams from area to area, space adjacencies, and circulation issues;
- Visitation through-put
- Public spaces and support spaces
- Acoustical requirements
- Any special architectural requirements (double height spaces, multi-use spaces, key adjacencies of program, etc.)
- Technical requirements
- Special requirements

Exhibition Production Cost Estimate & Production Schedule

An Exhibition Production Cost Estimate should include:

- An overview of the costs associated with the production of the proposed exhibits
- Specific outline of production costs including development, content acquisition, and construction
- An outline of the timetable required to develop and build the proposed exhibits

Project Management and Participation in Meetings

- The Design Firm(s) will assign a Design Project Manager. This Design Project Manager will work closely with the MJH, throughout the Design, Production and Installation Phases.
- The Design Project Manager will participate in regular design meetings (frequency to be determined) with MJH.

Exhibit Narrative & Content

- The Design Firm(s) will be included in the creative development of the KHC to ensure that all design initiatives reflect the editorial vision of the MJH. The Design Firm(s) will be responsible for documenting the exhibit concepts as they are formed in collaboration with MJH. This documentation should include:
 - Written narrative of each exhibit proposed
 - Examples of specific artifacts, film, etc. that could be used in each exhibit
 - Content bubble diagram(s)
 - Preliminary Exhibition Layout Floor Plans
 - Concept Sketches

III. Submission Requirements

Proposals should provide a straightforward, complete and concise description of the firm's capabilities to satisfy the requirements of the RFP. Please prepare: (4) hard copies and one (1) electronic copy of your proposal and work samples. Each hard copy of the proposal should be bound in a single volume and include any documentation you may wish to submit. Submissions should not exceed twenty (20) one-sided pages (12-point type size or larger) not including supporting documentation. Proposals will be evaluated based on qualifications, experience, proposed staffing, methodology, creativity and proposed fee.

Please note, all information and documentation requested below must be included or addressed for submissions to be deemed complete and eligible for consideration.

Please respond to the following:

Qualifications, Experience, and Staffing

- Provide a history of the Consultant's experience working with projects of similar size and scope, specifically working with not-for-profit institutions and museum venues.
- Provide a history of the firm's experience working with economic development corporations, municipalities, state and federal government agencies, private developers and civic organizations.
- Provide an overview of the firm's work. Please include in the appendix, at least, three (3) examples of significant projects complete in preferably involving public, nonprofit and exhibit components, where the firm acted in the capacity of lead designer overseeing and coordinating the work of other firms and professional experts in their field. Please include budget size of projects, name of clients and subcontractors with contact information, your scope of work, and your fees for services.
- Describe your organizational structure, specifically identifying those individuals who would be assigned to work directly on the project with the MJH. Please include resumes of key staff in the appendix.
- Describe the unique qualifications and relevant work experience of staff that would be designated to work with the MJH on this project.
- Demonstrate capacity of the Consultant to designate appropriate principal and support staffing for the duration of a project of the size and scope described in the RFP.
- Demonstrate ability of the Consultant to comply with the selection criteria as outlined in Section V ("Selection Criteria").
- Provide at least three (3) references for each of clients and subcontractors. Include the projects worked on and contact information, including name, title, address, telephone number, and email address.
- Provide a list of recommended subcontractors you would submit to the MJH for approval to work on this project based on the scope of work described in this RFP. The MJH recognizes that this list may not be all-inclusive at this point of the development phase.

Methodology

- Describe the firm's philosophy in working with clients, in general, and how it would envision working with the MJH team.
- Describe how the firm will address the scope of work set forth in this RFP.
- Describe the firm's general practice in identifying and working with subcontractors. Of particular interest are levels of oversight and coordination, and how findings are concluded and incorporated into a comprehensive plan.

- Describe how the firm will promote the participation of minorities and women on this project. If appropriate, please identify Minority and Women-owned business Enterprises (M/WBE) subcontractor business participation outlining the responsibilities, key staff, and qualifications.

Fee

- Please provide a proposed Fee for all services based on the scope of work described in this RFP, inclusive of all subcontractors' costs.
- Provide a fee schedule.
- Provide the normal hourly rate for all principals and staff who would be designated to work on this project. If different, provide the hourly rate used in the calculation of the fee proposed for this project.
- List anticipated reimbursable expenses and the rate charged for each without markup.
- Please indicate any reduced fees offered to organizations as not-for-profit under Section 501(c)(3) of the Internal Revenue Service, and if these fees were incorporated into the Consultant's proposed fee.
- If any, indicate other fees or charges not included in the Consultant's proposed fee.

Contact Information

On a single cover sheet in your proposal, please provide the following:

- The lead firm or individual name;
- The lead firm's contact person;
- License of certification information of lead firm principal or individuals working on the project;
- Telephone, fax, and wireless numbers for principals or staff working on the project;
- Email address of firm principals and staff who would work on the project;
- The street address of the firm;
- The firm's founding year;
- The M/WBE status of the firms, if applicable;
- The type of work or specialty and the size of the firm; and
- The dated signature of the firm's principal.

Conflict of Interest

- Submit a statement describing any potential conflict of interest or appearance of impropriety, relating to other clients of the Consultant, or officers, directors, and employees of the MJH or other groups involved in the rebuilding of Lower Manhattan, that could be created by providing services to the MJH.
- Provide a list of projects the Firm would be engaged in simultaneous to the KHC. Describe what resources the Firm has to support these endeavors.
- Indicate what procedures will be followed to detect and notify the MJH to resolve any conflicts of interest.

- Indicate any pending litigation and/or regulatory action by any oversight body or entity that could have an adverse material impact on the firm's ability to meet its obligations to the MJH.

Nondiscrimination Policy

- Firms with 50 or more employees shall submit a copy of their nondiscrimination or affirmative action plan.
- Firms with fewer than 50 employees shall submit a statement of their commitment to equal opportunity and affirmative action from their chief executive officer.

IV. Selection Criteria

The MJH requires the firm to meet and document the following minimum qualifications to be eligible for consideration.

- 5 years experience providing design services for projects of similar scope and size.
- Experience as the lead designer on three (3) projects similar in nature and scale (i.e. fine arts museums or other cultural complexes), including one where firm has done substantial design for a leading cultural institution with a construction budget of at least \$2 million.
- Approaches in methodology with respect to the anticipated scope of services that demonstrate maximum comprehension of and ability to provide such services to the MJH.
- Experience working on at least three (3) projects in urban environments.
- Experience working with multiple institutions.
- Experience managing multiple subcontractors on a single project.

In addition to the aforementioned criteria for eligibility, the MJH will consider the following in evaluating proposals:

- Level of excellence as demonstrated by submitted examples of past projects of similar scope and size.
- Level of excellence as demonstrated by the experience of past clients and subcontractors of the design firm.
- The ability of the firm to complete projects with fast-track schedules and to maintain project budget.
- Experience working on complex projects involving numerous stakeholders including government agencies, civic organizations, private developers, and the public.
- Experience working with nonprofit cultural organizations, especially those in the museum field.
- Past experience of working on projects in New York City.
- Innovative or outstanding work by firm that demonstrates the firm's unique qualifications to provide services.
- Projected cost of services.
- Selected firm's staff ability, availability and facility for working with the MJH directors, officers, staff, and consultants.
- Experience of firm and employees to be assigned to the project in general and in particular, providing consulting services to non-profit entities, municipalities, economic development organizations, or other governmental entities.

Contract Terms and Requirements

The MJH reserves the right to incorporate the contents of the proposal, and any corresponding addendum approved by the MJH, of the selected design firm into the signed contract agreement at its discretion.

The selected firm will be required to:

- Maintain accurate accounting records and other evidence pertaining to costs incurred in providing services and provide to the MJH a copy of all such records and evidence. Additionally upon request, make such records available to LMDC, or any applicable auditing agency at all reasonable times during the contract

period and for four (4) years after the date of the final payment to the firms under the contract.

- Assume sole responsibility for the complete effort as required by this RFP, and be the sole point of contact with regard to contractual matters.
- Refrain from assigning, transferring, conveying, subletting or otherwise disposing of the contract or its rights, titles or interest therein or its power to execute such agreement to any other person, firm, partnership, company, or corporation without the prior consent and approval in writing of the MJH.
- Comply with applicable laws governing projects initiated or supported by the MJH, including all applicable HUD requirements and regulations. (See Schedule A)

The MJH reserves the right to terminate any contract entered into as a result of this RFP at any time, provided that written notice has been given to the firm at least thirty (30) days prior to such proposed termination date.