



The following questions were either addressed during the Pre-Proposal Conference on Friday, 9 November 2018, or afterward via email.

Questions have been edited for clarity and to avoid duplication.

Regarding Phase 1, when is the Request for Qualifications (RFQ) due?

The RFQ is due 7 January 2019, at 5 pm Central Time. From these entries, a Board Selection Committee will invite approximately three to five (3 to 5) firms to submit a Request for Proposal (RFP). The RFP date has not been announced, but will probably be March 2019, at the earliest.

Have you secured funding for this project?

We have not.

Is there a construction timetable?

No, not at this point

Will there be compensation during Phase 2?

Yes, an anticipated stipend of \$10,000-\$15,000 will be paid to the selected firms to help defray expenses as a prelude to the selection of one firm to be retained and begin the design process.

Is it expected in the Request for Proposal (RFP) that we present our entire team?

We will evaluate the RFP on the primary members of the team.

What is your relationship with Oklahoma Contemporary?

The Oklahoma City Museum of Art and Oklahoma Contemporary have a strong professional, collegial and complementary relationship. OKCMOA is a collecting institution, while Oklahoma Contemporary will emphasize temporary exhibitions and studio arts education. The launch of Oklahoma Contemporary and the American Indian Cultural Center and Museum will significantly enhance the cultural landscape of Oklahoma City and the region.

Are you considering more outreach programs and classrooms?

Yes, we do want additional educational spaces within the Museum, yet we are moving away from the Museum School concept toward in-gallery learning for all ages. That said, we will always offer classes and special programs.

Who are your peer institutions and those you strive to be?

In ranking peer museums, I look for outstanding collections and strong relationships with their communities. High on my list are the Minneapolis Institute of Art, Seattle Art Museum, the Nelson-Atkins Museum of Art, North Carolina Museum of Art, and the San Antonio Museum of Art.

Who is your typical visitor and what kind of person are you hoping to attract?

Our visitors are increasingly younger and more ethnically diverse. This phenomenon is reflective of the demographic evolution of Oklahoma City. We're attracting this audience with special exhibitions and programs designed to engage, such as our Third Thursday events. We have reformatted our tours geared to an audience seeking rich content delivered in a refreshing, sometimes irreverent manner.

Have you done research on the reach of the Museum locally?

Our visitors are exhibition driven. Generally, 85% of visitors are from the greater Oklahoma City area. During the Matisse exhibition, however, the local attendance was around 60%. That exhibition attracted visitors from all fifty states and thirty foreign countries. Within the profession, a trend is emerging to concentrate more on an institution's permanent collection.

Is the exclusively permanent collection exhibition trend an aspiration for the Oklahoma City Museum of Art?

We're not quite there yet. Our permanent collection is focused mostly on American art of the nineteenth and twentieth centuries and contemporary art. Importantly, our special exhibitions permit us an encyclopedic art historical approach. We have established a goal of developing at least one-third of our special exhibitions in-house and from the collection.

Can you tell us about potential sites for expansion?

Here on the current site, as well as the parking lot on the north side of the building.

Does the expansion of the Museum tie into a city master plan?

No, the Museum is a private non-profit and receives no direct municipal support. However, we have had meetings with city to keep them informed of our vision and progress. The ambition of Oklahoma City is a positive inspiration for the Museum.

Is the Museum subject to historic preservation limitations?

No, but modifications and new construction are subject to the Downtown Design Review Committee.

Are your exhibitions designed in house?

Yes. Our exhibitions are designed and installed by an in-house team. The exception was our Fabergé exhibition where we incorporated the designs developed by the Museum of Fine Arts, Montreal.

How often do you change exhibitions?

We change traveling or special exhibitions every three to four months.

How do you currently fill the building and view the space?

This building functions exceedingly well. The galleries are flexible and visitors respond positively to the diversity of spaces. The needs include more gallery and hospitality space. We are currently at capacity for staff offices. We have to partially block a city street for art deliveries, so a fully enclosed loading dock would be a desire. I am also personally advocating an art conservation facility.

Talk more about RFP. Is it a collaborative process with multiple parties?

The intent of the RFP is to ultimately select, following interviews, one firm to create the concepts, feasibility, costs, programming, and project phasing, all resulting in a Museum Master Plan. The RFP is not a final proposal, but a proposal to undertake the project, the approach to doing so, introduction of ideas and concepts, tasks involved, proposed schedule, and proposed interaction with OKCMOA staff.

Are you envisioning teams and partnerships working with local offices?

We have an expectation that national and international firms will partner with local architects. This planning and collaboration is the responsibility of each firm.

Will the financial planning be done in-house?

We anticipate hiring consultants for the financial planning and oversight.

You outline on page three of nineteen (3 of 19) that Phase 2 will be the submission of an RFP to create concepts, project costs, programming, etc. Is the intent that this selection process includes the actual concepts, project costs, programming, etc. to create master plans from all three to five (3 to 5) firms that will be shortlisted from Phase 1? Or is the intent that the selection process in Phase 2 will allow one firm to move forward with developing a concept design?

The intent of Phase 2 is to narrow the anticipated three to five finalists to the selection of one firm to move into Phase 3.

With Allen Brown Architects being so involved in the first project, will he play any role in working with the selected architectural firm to provide assistance with more a detailed background of the project and existing conditions?

The roles of architects, contractors, subcontractors, and vendors who have been previously involved with the Museum has yet to be determined.

You state that there is a desire to make a significant architectural statement for the OKCMOA and OKC. Is there any indication or expectation by the board of the magnitude of potential project costs for a renovated and expanded building? Any basic parameters such as “below \$50M”; “\$50M -\$100M”; “over \$100M” would be helpful.

At this point in the project, we are seeking to determine the qualifications of architects and firms. The ultimate scope of the project and its associated budgets has yet to be determined.

Is it the intention for the design driving the budget or the budget driving the design?

Designs always face modifications based on budgetary limitations. The overarching vision is to make a significant contribution to the architectural legacy of the city while meeting the Museum's current and long-term needs.

Has there been any discussion or approval with the City of Oklahoma City about building over or under Robert S Kerr Avenue?

No such discussions have taken place with the City of Oklahoma City.

Is it the intention to include property that the Museum may acquire as part of the planning and master plan process?

Property currently owned by the Museum will be included in the planning process.

Do you anticipate the proposed building addition/renovation being completed in one phase or multiple phases based on fundraising?

Ideally, a master plan should address current and future renovation and expansion needs.

Could you please elaborate on the expectations / breadth of the Phase 2 Concepts, Programming, and Museum Master Plan? Does this entail the overall site plan and expansion or is the aspiration for the Concepts, Programming and Museum Master Plan to also include "soft items" such as goals and roadmaps for visitor experience and engagement?

The full scope of Phase 2 will be developed in consultation with the three to five finalists selected on the basis of the RFQ.

Seems from the RFQ that we will need to put together a team of sub-consultants. But I would like to clarify on what extent, and if it has to be just basic services or also specialists. Or if there is/will be any other specific requirement on this matter.

The extent to which national and international firms form partnerships with sub-consultants and local firms is the decision of each firm.

As stated in Part 5 of the RFQ, "The projects included in this section should be limited to those accomplished by, or benefitted from personnel currently with the firm". Given that the projects span ten (10) years back we assume it's expected that the whole team will not be currently with the firm.

That is correct. However, it is the Museum's expectation that principals associated with the projects referenced will currently be with the firm.

Can the Museum release drawings of the current and future plot boundary documentation?

At this point, the Museum is seeking Statements of Qualifications from interested architects and firms. Release of drawings and future plot boundary documentation at this stage is premature.

**Do you intend to hire the cost consultant directly, or does it fall within the design team?
Which consultants will be hired directly by OKCMOA?**

The Museum is in the planning stage of determining the types of consultants that we will retain.

Is the theater seen as a separate facility or seen more as an integrated room to the Museum? Who are the primary users and under what scenarios is the theater used? Are there any needed renovations for the theater and its support spaces?

The Samuel Roberts Noble Theater is fully integrated into the Museum. We neither anticipate adjusting its primary function as the home of our active film program nor significant renovations to alter the function of the space.

Do you see the future entry to be in the current building or within the new addition?

This is yet to be determined.

Is the Selection Committee the same group who will be managing the project moving forward?

The long-term role of the Selection Committee has yet to be determined.

Can you provide the square footage for the Museum-owned parking lot on the corner of Robert S. Kerr and Hudson streets?

The Museum-owned parking lot is approximately 25,000 square feet.

Please clarify if the parking that would be displaced by a new building on the Robert S. Kerr/Hudson site would need to be accommodated elsewhere, or if it can be eliminated entirely.

The elimination or integration of parking into the design is yet to be determined.

Is there a need for community engagement and will public presentations of the design proposal be required?

This will be determined at a later date.

Is LEED certification desired?

LEED certification will be determined at a later date.

Must I renew my Oklahoma license in order to submit the RFQ?

For purposes of the RFQ, the architect of record must be licensed or licensable in the state of Oklahoma.

Are there any other documents that resulted from the Task Force's meetings that can be distributed to the group?

The findings and direction of the Task Force are incorporated into the RFQ.

Who are the members of the Task Force?

The backgrounds of the Task Force are identified on page 4 of the RFQ.

Are you expecting that the design team will include an exhibit designer or do you anticipate exhibit design will be accomplished in house?

This will be determined at a later date.

Are the response checklist, statement of qualifications letter and tabs included in the fifty (50) page limit?

No, the above are not included in the RFQ limit of fifty pages.

Is perfect binding acceptable, as opposed to spiral or comb binding, for the submission of the RFQ?

Yes, this is acceptable.