

# REQUEST FOR QUALIFICATIONS



Rose Kennedy [Greenway.org](https://www.Greenway.org)

## The Greenway Dance Series Presented by Amazon

Submissions Due – **September 14, 2022 by 5pm**

## **I. KEY INFORMATION FOR BIDDERS**

### **A. OVERVIEW OF THE GREENWAY AND CONSERVANCY**

The Rose Fitzgerald Kennedy Greenway ([www.rosekennedygreenway.org](http://www.rosekennedygreenway.org)) is a contemporary public park in the heart of Boston and typically welcomes millions of visitors annually to gather, play, unwind, and explore. The Greenway Conservancy (the “Conservancy”) is the non-profit responsible for the management and care of The Greenway. The majority of the public park’s annual budget is generously provided by private sources.

The Conservancy envisions a vibrant, inclusive, and evolving gathering place that offers

- healthy green space,
- fun, engaging, and thought-provoking experiences, and
- a testing ground for new ideas.

We pursue our mission through

- park care that sustains year-round beauty, ensures safety, and models environmental stewardship;
- robust programming that showcases and supports the ingenuity and breadth of our community;
- temporary exhibitions of contemporary public art that facilitate artistic experimentation and speak to our current moment;
- raising the standard of excellence for urban park management.

The Rose Fitzgerald Kennedy Greenway is a public park, and the Conservancy strives to make The Greenway and the Conservancy more diverse, equitable, and inclusive through every aspect of our work.

The Greenway is one of the most visited attractions in the Commonwealth. Prior to the COVID-19 pandemic, more than 1.4M trackable visitors attended The Greenway’s offerings each year, and millions more casually enjoyed the park. The 17-acre Greenway is one of only a few urban parks nationwide that is maintained organically, providing beautiful lawns and gardens to complement the six fountains.

The Conservancy’s programming and improvements have brought the park to life. The Greenway typically hosts more than 400 free programs annually—from free fitness classes to movie nights to the Greenway Artisan Market showcasing the work of local artisans. Partnerships with Celebrity Series Boston and the Boston Lyric Opera have brought free, world-class performances to the public. Our nationally recognized food truck program, free Wi-Fi, moveable furniture, and seasonal planters have created welcoming and engaging spaces for all. Our dedicated Park Rangers regularly patrol The Greenway and ensure the safety and enjoyment of the park for all. The one-of-a-kind

Greenway Carousel at The Tiffany & Co. Foundation Grove, created by a Massachusetts sculptor, is the most accessible in New England, welcoming individuals with physical, cognitive and sensory disabilities. The Conservancy's Public Art Program has become a leader in presenting temporary exhibitions of contemporary public art. The rotating artwork ensures new perspectives and ideas can be explored, celebrating the work of local, national, international, emerging, and established artists.

Ten years after the Conservancy took over management of The Greenway, we were awarded the Boston Society of Architects/AIA prestigious Commonwealth Award for place-making for our "outstanding work on the dynamic transformation of a portion of downtown" and Boston Globe columnist, Yvonne Abraham, lauded, "The Greenway has also become a destination unto itself; a serene respite from bustling streets, a place of immense beauty, a platform for adventurous public art."

For over a decade, it has been the Greenway Conservancy's mission to manage and care for The Greenway, providing vibrant green space that is essential to everyone who shares our city.

## **B. OVERVIEW OF OPPORTUNITY**

The Greenway Conservancy is partnering with choreographer/director Peter DiMuro on a major new dance project that will develop, present, and document four site-specific works by local choreographers of diverse ages, races, ethnicities, and dance genres. DiMuro will guide the cohort through a year-long development process that includes workshops with guest artists, peer critical response, rehearsal space, mentorship, public work-in-progress performances, and documentation. The Conservancy has presented dance projects through partnerships and commissions in the past, but this will be the first major commissioned series of dance performances on The Greenway. This project is funded with the support of Amazon, the Greenway Business Improvement District, and the National Endowment for the Arts.

We are seeking two choreographers/companies to join Public Displays of Motion and Jean Appolon Expressions in a cohort of four companies, each presenting one original work. Each artist will select a portion of the 1.5-mile-long Greenway on which to base their work. Their 15-30 minute dance will respond to the context of the site, whether historical, social, anthropological, or environmental.

The development process will include pre-meetings to determine a non-hierarchical framework for learning and co-creation. The cohort will begin to develop shared movements, which will ultimately connect the four dances.

Performances will occur over 5 weekends during the fall of 2023. The series will feature 2 performances of one choreographer's piece each week for 4 weeks and culminate in a festival day in which all 4 pieces are performed. Please see the schedule in the timeline below for more details.

Peter DiMuro will be Artistic Director and Lead Choreographer for this project. For 30+ years, DiMuro has woven a career as a dancer, actor, choreographer, director, teacher, and facilitator of creativity. He was Artistic Director of Liz Lerman Dance Exchange 2003-2008, a White House Millennial Artist, and a Mayor of Boston/ProArts Arts Award recipient. His work has received support from the NEA, National Performance Network, the Mass Artists' Foundation, Mass Cultural Council, and MetLife Foundation. DiMuro was a member of the inaugural cohort of the Mayor of Boston's Artist-in-Residence program in 2015, the recipient of an Arts Fuse Award in 2016, and the 2018 inaugural choreographer-in-residence at the Isabella Stewart Gardner Museum. DiMuro is currently focused on physically embodying public art by creating dance in and for public spaces. His work creates platforms for the often invisible histories of our shared spaces, allowing the viewer to see and move through places differently. Public Displays of Motion is a dance company under the creative umbrella of DiMuro that develops and performs artistic works in dance and dance/theatre that translate the poetic and humane within everyday lives into performance; they will be one of the four companies involved in this project.

Jean Appolon is also a confirmed choreographer for this project, chosen during the funding stage. Appolon is the Co-founder and Director of Jean Appolon Expressions (JAE). He is a choreographer and master teacher based in Boston and Port-au-Prince, Haiti. Appolon received his earliest training in Port-au-Prince with the Viviane Gauthier Dance Company and the Folkloric Ballet of Haiti. He continued his dance education at the Harvard and Radcliffe Dance Program in Boston, and Alvin Ailey American Dance Theater and the Joffrey American Ballet School in NYC. Appolon's Boston-based Haitian Contemporary dance company has performed at major venues in Boston and toured to Washington, DC and Port-au-Prince. Appolon and JAE have received grants from The W.K. Kellogg Foundation, The National Performance Network, FOKAL, The Boston Foundation, and Mass Cultural Council. In 2013, Appolon was nominated for a Brother Thomas Fellowship (awarded by The Boston Foundation) and honored by The Art of Black Dance and Music.

We are seeking two additional choreographers/companies to complete our cohort. The cohort's iterative, collaborative process will result in the creation of innovative dances that make visible the many histories of the site. Therefore, the success of the project will

rely on the diverse perspectives that the artists bring to the cohort by virtue of their races, cultures, and life experiences, as well as their movement styles. Given the specific histories represented on The Greenway, we are particularly interested in working with choreographers/companies of Indigenous, Native, AAPI, Black, and other marginalized backgrounds/experiences.

## **C. PROJECT TIMELINE AND BUDGET**

### **i. Dance Program 2022-2023 Timeline**

1. September 2022: Artist Selection
  - Interviews
  - Contract drafting
2. October/December 2022: Cohort Meetings and Trainings
  - Contract completion
  - Cohort meets several times with Greenway Conservancy to explore the site
  - Site selection
  - Videographer/documentarian selection/confirmation
  - Choreographers begin community outreach and site research
  - Choreographers begin to develop shared choreography and a name for the project
3. January 2023-May 2023: Planning and rehearsals
  - Site history workshops facilitated by the Conservancy
  - Rehearsals begin (companies own studio space or Dance Complex), including DiMuro company visits
  - Workshops and debrief sessions
  - Marketing and advertising plan creation
  - Rehearsals actively happening in the studio
4. June-August 2023: On-site rehearsals
  - Signage in the park
  - Tease performance at the Greenway Gala
  - Bloomberg radio spot
  - Conservancy-produced direct mail piece goes out
  - Signage design and finalization
5. September 2023: Individual dance performances (one company per weekend, 2x/day)
  - Saturday, September 9
  - Saturday, September 16
  - Saturday, September 23
  - Saturday, September 30

6. October 2023: Dance Festival (all companies perform)
  - Saturday, October 7
  - Documentarian completes filming; begins editing
  - Cohort members complete assessment surveys
  - Group reflection meeting
7. October-December 2023: Dissemination
  - Documentation complete and shared via the Conservancy and partnering companies' websites and social media

*\*Please note that this schedule is subject to change but the targeted performance dates are required for participation.*

## ii. Project Budget

Each choreographer/company will receive a budget of \$25,000. Of this, \$7,000 will be provided in 2022 and the remaining \$18,000 provided in 2023. The exact schedule of payments will be included in the contract. Below is a general breakdown; it's not required that the budget be spent this exact way but this is a guide of expectations, including a company of at least 8 dancers and original sound/music.

<b>Company Budgets</b>		Notes
<b>Choreographer</b>		
Choreographic Commission	\$3,860	
Artistic Direction	\$1,000	
Training Attendance	\$1,000	
	<b>\$5,860</b>	
<b>Company (~8 dancers)</b>		
Rehearsals	\$4,800	10 rehearsals x 3 hours x \$20/hour
Feedback Sessions	\$800	2 "share and respond" x 2.5 hours x \$20/hour
Dress Rehearsals	\$1,680	2 dress tech x 3 hours x \$35/hour
Performances	\$3,360	3 perfs x 4 hours x \$35/hour
Apprentice/community dancer participation	\$2,500	Optional but helpful to engage a larger dance group in public space
Composer/musical performance	\$4,000	Sound advisor/techs/sound system will be part of the overall budget/is not included here
Administrative/production assistance	\$1,000	

Props and supplies	\$250	Costume design will be part of the overall budget/is not included here
Transport and travel	\$250	Travel budget is based on local companies. Companies from further away are welcome to apply but may have to cover additional travel expenses.
Wellness stipend	\$500	
	<b>\$19,140</b>	
<b>TOTAL</b>	<b>\$25,000</b>	

**D. OVERVIEW OF THE RFQ PROCESS AND KEY DATES**

Responses to this RFQ are due **Wednesday, September 14, 2022 at 5pm**. There is no submission fee required.

The Conservancy will review applications, conduct interviews as needed, and intends to designate partners by late September. The following schedule is subject to change in the Conservancy’s sole discretion.

**RFQ Schedule:**

1. Friday, August 19, 2022: RFQ emailed out and posted on the Conservancy [website](#)
2. Wednesday, August 31, 2022: Any clarifying RFQ questions due via email to [info@rosekennedygreenway.org](mailto:info@rosekennedygreenway.org) by 5pm
3. Wednesday, September 7, 2022: Answers posted on the Conservancy [website](#)
4. **Wednesday, September 14, 2022 at 5pm**: Submissions due
5. September 15 – September 28, 20022: Interviews conducted, as needed
6. **Friday, September 30, 2022 Partners selected and notified**
7. By Friday, October 7, 2022: Contract execution

**E. CRITERIA FOR SELECTION**

The Conservancy will select partners in collaboration with Peter DiMuro and will look for partners that best meet our selection criteria. This decision-making process will be led by the project's curatorial team, consisting of Conservancy staff members and choreographer Peter DiMuro.

RFQ responses will be evaluated based on the following criteria below, and such other criteria as the Conservancy may deem relevant:

1. Diversity of choreographers and artists with an emphasis on Indigenous and AAPI backgrounds

2. History of work that shows dedication to stories of ancestry, land, heritage, and/or environment
3. Ability to deliver the indicated service (especially: creating a new group/outdoor piece, impact of company and practice in open space)
4. Interest in the collaborative model of this project
5. Commitment to deliver a high quality dance piece within the provided budget and timeline

## **II. APPLICATION**

### **INSTRUCTIONS**

- All Respondents should read and understand all sections of this RFQ document.
- All responses must be consistent with the guidelines in the Appendix.
- Please submit a completed RFQ proposal by **Wednesday, September 14, 2022 at 5pm.**
- Any questions about the RFQ must be received to [info@rosekennedygreenway.org](mailto:info@rosekennedygreenway.org) by Friday, September 2 at 5pm. Answers to submitted questions will be posted on Wednesday, September 7 at <https://www.rosekennedygreenway.org/vending/>.

Please fully complete and include the information across the following seven (7) sections in your application.

1. CONTACT INFORMATION
  - a. Primary Contact First Name
  - b. Primary Contact Last Name
  - c. Email
  - d. Phone
  - e. Address
  - f. Company Name (optional)
  - g. Please specify your race and/or ethnicity
    - African American and/or Black
    - Asian
    - Caucasian
    - Latino or Hispanic
    - Native American and/or Indigenous
    - Native Hawaiian or Pacific Islander
    - Two or More
    - Other/Unknown
    - Prefer not to say



## 2. VISUAL PORTFOLIO AND WEB PRESENCE

- a. Website
- b. Portfolio/Work Sample
- c. Additional Work Sample/Other
- d. Social Media
  - Preferred Social Media Platform?
    1. Twitter
    2. Instagram
    3. TikTok
    4. Other
  - Twitter Handle/# of Followers
  - Instagram Handle/# of Followers
  - TikTok Handle/# of Followers
  - Other Social Platform/# of Followers

## 3. AVAILABILITY

- a. Of the anticipated dance performances dates in 2023, which are you available for (select all that apply):
  - Saturday, September 9, 2023
  - Saturday, September 16, 2023
  - Saturday, September 23, 2023
  - Saturday, September 30, 2023
  - Saturday, October 7, 2023 (all companies perform)

*\* Please note that a weather plan will be created in consultation with the cohort*

- b. Are there any times you are totally unavailable during the project timeline?

## 4. RELEVANT EXPERIENCE AND QUALIFICATIONS ( Word Limit: 500 words)

Describe previous experiences with creating new works and working in outdoor spaces. Include any experience in dance relating to stories of ancestry, land, heritage, and/or environment.

## 5. INTEREST IN PROJECT (Word Limit: 500 words)

Describe what interests you about this collaborative project and what you/your company would gain from participation in a site-specific dance cohort.

## 6. SCOPE AND SCALE (Word Limit: 500 words)

Describe how you would build a team of dancers that could commit to this project,

develop a concept in line with the project vision, and successfully perform in an outdoor space, within the provided budget and timeline.

## 7. REFERENCES

Please provide two professional references that can speak to your work as a choreographer. References cannot be Conservancy employees.

Reference 1

Name:

Email:

Phone Number:

Relationships:

Reference 2

Name:

Email:

Phone Number:

Relationships:

### **III. ADDITIONAL INFORMATION ON PARTNER SELECTION**

The Conservancy reserves the right to reject any or all responses if it determines that such action is in the best interest of the Conservancy. The Conservancy reserves the right to modify, suspend or cancel this procurement at any time at its sole discretion. Responses which do not meet basic requirements or those which fail to meet minimum standards on any single evaluation criteria may be disqualified. In addition, the Conservancy may reject any response that contains contingencies, additions not called for, omissions, errors, or irregularities of any kind; provided, however, that the Conservancy reserves the right to waive any and all informalities or irregularities, and may elect to accept any omitted materials or information subsequent to submission.

The Conservancy will have no obligation to treat any information submitted to it in response as proprietary or confidential, and information submitted to the Conservancy may be subject to disclosure pursuant to the Massachusetts Public Records Law. The Conservancy will have the right to use all or portions of the Respondent's submittal and accompanying information as it considers necessary or desirable in connection with the project in question. By the submission of the required information and materials, the Respondent grants to the Conservancy an unrestricted license to use such information and materials in connection with such project.

After receipt of proposals, the Conservancy may, at its discretion, interview one or more Respondents, during which time such Respondent will have the opportunity to present its proposal and respond to questions; no statement by a Conservancy employee at any

such interview is binding on the Conservancy. The Conservancy reserves the right to award final contracts on the basis of initial responses received, without discussions or requests for best and final offers. Selection of a Respondent does not imply that every element of that proposal has been accepted.

The Respondent's proposal in response to this RFQ may be incorporated into a final contract between the Conservancy and the selected Respondent(s). If a Respondent is selected but proves unable to meet requirements necessary for contract signing, the Conservancy reserves the right to select another Respondent. Respondents not selected within this RFQ process may be engaged for future opportunities that arise.

The Conservancy will not be responsible under any circumstances for any costs incurred by any Respondents to this RFQ.