



**NATIONAL MUSEUMS LIVERPOOL**

**& NML Trading Ltd**

NML Terracotta Warriors Exhibition Audio Visual

**Author:** Ian Lindsay

**Date:** 24/04/2017

Contents

1. Introduction 3

1.1 Company Background 3

1.2 Project Background 3

1.3 High Level Overview of Requirements 4

1. Tender Instruction s 6

2.1 Introduction 6

2.2 General 6

2.3 Confidentiality and Non-Disclosure 7

2.4 Accuracy of Information and Liability of NML 7

2.5 Cost of Preparation 8

2.6 Oral Agreement or Arrangements 8

2.7 Independent Price Determinations 8

2.8 Payments Against a Contract Award 8

2.9 Bidder Misrepresentation or Default 8

2.10 Amendments to the Tender 8

2.11 Responding to the Tender 8

1. Tender Timing, Scoring and Process 10

3.1 Questions and Additional Informations 10

3.2 Site Visits 10

3.3 Target Timetable 10

3.4 Timing and Delivery 10

3.5 Bidder Interviews 11

3.6 Evaluation 11

1. Bid Requirements 12

4.1 Introduction 12

4.2 Management Summary 12

4.3 Company Background 12

4.3.1 Company Details 12

4.3.2 Financial Information 13

4.3.3 Third Party Services 13

4.3.4 Reference Clients 13

4.4 NML Security and Health & Safety Requirements 13

4.5 NML Procurement Protocol 13

4.6 Timetable 14

4.7 Contractual Considerations 14

4.8 Costs 14

4.9 Summary of Documents to be returned as part of Submission 15

1. Requirements Specification 16

5.1 Requirements Overview 16

5.2 Visitor Profile and Visitor Flow 16

5.3 Supporting Information 16

5.4 Audio Visual 1 – Introduction to China 17

5.5 Audio Visual 2 – The First Emperor 18

5.6 Audio Visual 3 – Han Dynasty 19

5.7 Hardware Requirements 20

5.8 Support Requirements 20

5.9 Implementation / Installation 21

**Appendices**

Appendix A – Form of Tender

Appendix B – NML Supplemental conditions

Appendix C – NML Safety Guidelines for Contractors

Appendix D – NML H&S Questionnaire

Appendix E – NML Procurement Protocol

Appendix F – Electrical supply information

Appendix G – NML Access Guidelines

Appendix H – Scale plan + Audio Visual Mood boards

Appendix I – First Emperor exhibition synopsis

Appendix J – China's First Emperor programme

Appendix K – World Museum Horseshoe Gallery

|  |  |
| --- | --- |
| Introduction |  |

## Company Background

National Museums Liverpool (NML) is one of the world’s leading museum organisations. NML currently comprises eight museums in and around Merseyside. Entry to all our venues is free, with circa 3 million visitors per year. We hold in trust and safeguard some of the world’s greatest museum collections, which are universal in their range – everything from archaeology and ethnology, natural and physical sciences, fine and decorative arts, maritime, social and industrial history.. We are core-funded by central UK government, and we are the only national museum service in England based wholly outside London, so we have a unique fourfold role – we are the main museum service for Liverpool and Merseyside; the largest cultural organisation in the North West of England; and we operate at both national and international levels.

Having played a pivotal role in the cultural, educational and economic life of Liverpool and the North West for more than 150 years, our success can be measured in terms of how well we combine this local and regional role with our national and international responsibilities.

Our mission is to be the world’s leading example of an inclusive museum service. We believe in the concept of social justice; we are funded by the public and in return we strive to provide an excellent service to the whole of the public. We believe in the power of museums to change people’s lives. We work hard to be a free museum service and focus our venues, exhibitions and education resources to reach out, and to represent the diverse needs of our local communities.

National Museums and Galleries on Merseyside was established as a national museum as an incorporated Trustee Body by the Merseyside Museums and Galleries Order 1986, because of the outstanding quality of its collections. In 2003 the name was changed to National Museums Liverpool. Our origins go back to 1851 and the founding of Liverpool Museum. NML is an exempt charity by virtue of Schedule 3 to the Charities Act 2011.

NML has status as a Non Departmental Public Body (NDPB) sponsored by the Department for Culture, Media and Sport (DCMS). The DCMS became the principal regulator of NML on 1 June 2010 and provides the majority of its revenue funding.

## Project Background

**China’s First Emperor & the terracotta warriors**

We are staging a major exhibition at World Museum from February to October 2018 which will showcase national treasures from the tomb of China’s First Emperor, Qin Shihuangdi. This is the first time in more than 30 years that such an exhibition has been brought to a museum in the UK outside London.

Visitors will be given a glimpse into the extraordinary story of Qin Shihuangdi, the First Emperor of China (221 to 210 BC). Fragments of clay from his vast burial site were unearthed near Xi’an in North West China in 1974 and subsequently led to the discovery of the now famous terracotta warriors. The Emperor’s terracotta warriors will be shown alongside other spectacular artefacts dating from the 6th century BC to the 3nd century AD, along with remarkable new archaeological discoveries. They shed light on the pursuit of immortality and preparations for the afterlife amongst ruling families but also help us to understand more about the imperial court and everyday life in Ancient China.

The exhibition will be a major tourist attraction during Liverpool’s 2018 celebrations, marking 10 years since the city held the title of European Capital of Culture in 2008.

The exhibition offers visitors a unique experience;

* The chance to see some of the most important archaeological discoveries in the world
* An unmissable opportunity to see Chinese national treasures
* A once in a life time chance to see artefacts from the First Emperor’s tomb, the biggest burial site on earth
* The first ever showing of the world famous terracotta warriors in England outside of London
* The chance to learn about new discoveries, theories and pioneering research
* The opportunity to experience innovative cutting edge technology which will bring to life the themes of the exhibition

Through the exhibition we hope to:

* Tell the story of China’s First Emperor, the terracotta warriors and the legacy of the Qin and Han dynasties
* Deliver one of the most creative and innovative exhibitions staged so far on the terracotta warriors – with genuine wow factor
* Provide an atmospheric, engaging and memorable experience for visitors with a target dwell time of up to 1 hour

Particular messages we hope to communicate through our interpretative approach include the following:

* the diverse landscapes and cultures of ancient China
* the factors that led to the rise of the Qin dynasty and the subsequent unification of China under the First Emperor
* the character, personality and achievements of the First Emperor and the imperial court
* the scale and lavishness of the First Emperor’s burial site, what makes it so distinctive, the wealth of finds, the vastness of the warrior pits and the mystery of the Emperor’s mausoleum
* Chinese ancestor worship, burial practice and belief in the afterlife
* the developments that took place in the Han dynasty and how these practices have laid the foundation for modern China
* the significance of the horse in ancient Chinese society
* the contribution that archaeology is making to current knowledge

## High Level Overview of Requirements

Bidders are asked to submit a formal tender for the “NML Terracotta Warriors Exhibition Audio Visual”.

We plan to create three different Audio Visual environments within the exhibition as part of the visitor experience. These environments will fit seamlessly into the design of the exhibition and will help to communicate key elements of the story. This brief sets out the aims, objectives, and narrative for each Audio Visual component but is not intended to be prescriptive in terms of approach. We are seeking imaginative and creative responses to the brief which contribute to our wider ambitions for the exhibition. As part of content delivery you will be required to source images and moving footage for the productions. The tender package should cover the following elements:

* Creative content (software)
* Technical outputs and specification including spares (hardware)
* Installation specification and indicative schedule
* Maintenance support (operational)

The exhibition will open in early February 2018. The deadline for delivery of the Audio Visual installation is late November 2017 with installation to be complete by 20th December 2017 in advance of object installation which will commence in January 2018.

# 

|  |  |  |
| --- | --- | --- |
| |  |  | | --- | --- | | Tender Instructions |  |  Introduction |

# Tendering is required by NMLs procurement processes that ensure that NML is adhering to Managing Public Money guidelines. The Bidder is requested to propose a solution that will meet the current and future requirements of NML, as detailed within this tender pack.

## 2.2 General

NML reserves the right, without prior notice, to change, modify, or withdraw the basis of its request and/or to reject all proposals and terminate negotiations at any time. In no circumstance will NML incur any liability in respect of time, effort or costs incurred in regard to either discussions, meetings or time spent in respect of reviewing and/or responding to this document or any subsequent material.

This tender is not a purchase order or an offer to contract and does not constitute an offer capable of acceptance. This tender does not commit NML or any official of it to any specific course of action. The issue of this tender does not bind NML or any official of it to accept any proposal, in whole, or in part, whether it includes the lowest priced proposal, nor does it bind any officials of NML to provide any explanation or reason for its’ decision to accept or reject any proposal. Moreover, while it is the intention of NML to enter contract negotiations with the selected bidder, the fact that NML has given acceptance to a specific Bidder does not bind it or any official of it in any manner to the bidder. Acceptance of a proposal neither commitsNML to award a contract to any bidder, even if all requirements stated in this tender are satisfied, nor does it limitNML’s right to negotiate in their best interest. NML reserves the right to contract with a bidder for reasons other than the lowest price. Contract award will be post the tender process and may be awarded without discussions or negotiations

The bidder shall be deemed to have examined before the submission of their bid submission, all the provisions in this tender as well as regulations and other information relevant to your bid submission, and to have fully considered the risks, contingencies, and other circumstances, which could affect the bid submission. The bidder shall be responsible for obtaining all information by the making of reasonable and prudent inquiries and, by prior arrangement.

By submitting a bid submission the bidder represents that it has read and understood the tender. The bidder will consider the contents of any submitted bid submission as an offer to contract.

Any attempt by bidders or their advisors to influence the contract award process in any way may result in the bidder being disqualified. Specifically, bidders shall not directly or indirectly, at any time:

* Revise or amend the content of their tender in accordance with any agreement or arrangement with any other person, other than in good faith with a person who is a proposed partner or bidder;
* Enter into any agreement or arrangement with any other person as to the form or content of any other tender, or offer to pay any sum of money or valuable consideration to any person to effect changes to the form or content of any other tender;
* Enter into any agreement or arrangement with any other person that has the effect of prohibiting or excluding that person from submitting a tender;
* Canvass NML or any employees or agents of NML in relation to this procurement; or
* Attempt to obtain information from any of the employees or agents of NML or its advisors concerning another bidder or tender; or
* Offer, pay, promise to pay, or authorize the giving of any financial or other benefit to any person for the purpose of obtaining an improper advantage, or otherwise conduct themselves in a manner contrary to any anti-bribery or anti-money laundering legislation and/or regulations in the broadest sense (whether issued by the EU, the US, the UN or any other body) or any other such rule or legislation that may apply from time to time.

Bidders are responsible for ensuring that no conflicts of interest exist between the bidder and its advisors, and NML and its advisors and Partners.

NML also reserves the right to cease discussions with any bidder from the date of submission of bidder tender.

Failure to meet a qualification or requirement in this tender will not necessarily subject a proposal to disqualification but may do so.

## 2.3 Confidentiality and Non-Disclosure

The information contained in this tender (or accumulated through other written or verbal communication) is confidential. It is for proposal purposes only and is not to be disclosed or used for any other purpose.

Information received by NML in this tender will be held in strict confidence and will not be disclosed to any party, other than within NML and their engaged consultants if appropriate,without the express written consent of the bidder.

NML undertakes not to publicise any information obtained during this tender process, either generally or to any other bidders involved in the tender. Additionally, there will be no obligation on the part of NML to share any of the results or conclusions of the tender process with any bidder.

As a responder to this tender, you are reminded of the need for confidentiality and the need not to divulge your actual or intended tender price or an approximation of that price to any other person or body until we notify you that the contract has been awarded.

## 2.4 Accuracy of information and liability of NML

The information contained in this tender has been prepared by NML in good faith but does not purport to be comprehensive or to have been independently verified. NML does not accept any liability or responsibility for the adequacy, accuracy, or completeness of, or make any representation or warranty (express or implied) with respect to the information contained in the tender, or with respect to any written or oral information made or to be made available to any bidder or its professional advisors and any liability therefore is hereby expressly disclaimed.

Bidders considering entering into a contractual relationship with NML should make their own enquiries and investigations of NML's requirements. The subject matter of this tender shall only have contractual effect when it is contained in the express terms of an executed agreement.

Nothing in this tender is, or should be, relied upon as a promise or representation as to the future, and NML does not undertake to provide bidders with access to any additional information, or to update the information in this tender, or to correct any inaccuracies that may become apparent. NML reserves the right, without prior notice, to change the procedures outlined in this tender or to terminate discussions and the delivery of information at any time before entering into an agreement.

Should there be any obvious typographical errors or misunderstandings in the tender documentation then clarification should be sought. However, if the response is found to misrepresent facts, the documents will be deemed void. In the case where the error or misrepresentation is not discovered until after the contract is awarded, we reserve the right to determine the contract and costs incurred by us as a result of the determination shall be recoverable from the bidder under the contract.

## 2.5 Cost of Preparation

NML will not accept any liability or responsibility for any costs incurred by the bidder in preparing this tender document or any associated work effort.

## 2.6 Oral Agreement or Arrangements

Any alleged oral agreements or arrangements made by the bidder with any NML agent or employee will be disregarded in any proposal evaluation or associated award.

## 

## 2.7 Independent Price Determinations

The bidder shall warrant, represent, and certify that the following requirements have been met in connection with their proposal for this tender:

* The costs proposed have been arrived at independently, without consultation, communication, or agreement for the purpose of restricting competition as to any matter relating to such process with any other organisation or with any competitor;
* Unless otherwise required by law, the pricing proposed has not been knowingly disclosed by the bidder on a prior basis directly or indirectly to any other organisation or to any competitor; and no attempt has been made, or will be made, by the proposed to induce any other person or firm to submit or not to submit a proposal for the purpose of restricting competition.

## 2.8 Payments Against a Contract Award

Under no circumstances shall the successful bidder begin to perform under the contract prior to the effective date of the contract. NML shall assume no liability for payment of services under the terms of the contract until the successful bidder is notified that the contract has been agreed by both parties.

## 2.9 Bidder Misrepresentation or Default

NML may reject the proposal and void any award resulting from this tender to a bidder who makes any material misrepresentation in their proposal or other submittal in connection with this tender.

## 2.10 Amendments to the Tender

NML reserves the right to issue amendments or modifications to this tender during the tender stage. These will be amended on the procurement portal where the tender was originally advertised and bids will be assumed to take account of any such modifications and amendments.

## 2.11 Responding to the Tender

In responding to this tender, the bidder you specifically agrees to the following:

Having examined all parts of the tender that the supply of the Goods and/or Services to NML will be at the rates/prices as provided. All prices must be quoted on the basis indicated in the accompanying documents, except where the bidder proposes alternative priced procedures, and should **exclude VAT.** Discounts for prompt payment should be stated. The basis of the price shall be inclusive of all costs and delivery to NML.

That any contract whatsoever that may result from this tender shall be subject to the laws of England and Wales as interpreted in an English Court.

The prices quoted and all other information supplied in this tender are valid and open to acceptance by NML for a period three calendar months from the tender return date specified in the tender

The essence of competitive tendering is that NML shall receive bona fide competitive tenders from all companies tendering. In recognition of this principle, any response is declared to be a bona fide tender, intended to be competitive and that the bidder (or representatives) have not fixed or adjusted the amount of the tender by or under or in accordance with any agreement or arrangement with any other person.

The bidder declare that you have not done and undertake that you will not do any of the following acts:-

* communicate with a person, other than the person calling for this tender, the amount or approximate amount of the proposed tender.
* enter into any agreement or arrangement with any other person that he shall refrain from tendering or as to the amount of any tender to be submitted.
* offer to pay or give, or agree to pay or give, any sum of money or valuable consideration directly or indirectly to any person for doing or having done or causing or having caused to be done in relation to any other tender or proposed tender for the requirement any act or thing of the sort described above.

|  |  |  |
| --- | --- | --- |
| |  |  | | --- | --- | | Tender Timing, Scoring and Process |  | |

## 3.1 Questions and Additional Information

Formal queries concerning the content of this tender and the bidder’s submission should be submitted in writing by e-mail to Ian Lindsay ([Ian.Lindsay@liverpoolmuseums.org.uk](mailto:Ian.Lindsay@liverpoolmuseums.org.uk)) with the subject title “NML Terracotta Warrior Exhibition Audio Visual Tender”.

Where questions are raised by bidders and answers given clarify NMLs requirements for the tender, then these questions and answers may be shared with other bidders responding to this tender.

Queries must not be directed through any other employee, contractor or consultant who is engaged as part of the tender working party.

## 3.2 Site Visits

It is advised that bidders visit the site, we would designate a day for all selected tender applicants to visit if required. This will ensure that all parties get the same information and opportunity. This would be arranged on **25/05/2017 only.** Please contact [simon.brooks@liverpoolmuseums.org.uk](mailto:simon.brooks@liverpoolmuseums.org.uk)

## 3.3 Target Timetable

The target timetable for this project is shown in the table below but bidders must be aware that whilst every effort will be made to meet these dates, the timetable may change for operational reasons

|  |  |  |
| --- | --- | --- |
| **Step** | **Task** | **Date** |
| 1. | Tender issued | **12/05/2017** |
| 2. | Site visit (if required) | **25/05/2017** |
| 3. | Deadline for clarification questions | **06/06/2017** |
| 4.. | Responses to clarification questions issued | **12/06/2017** |
| 5. | **Deadline for Bid Submission** | **14/06/2017** |
| 6 | Evaluation of the Tender Responses commences | **14/06/2017** |
| 7. | Clarification meetings if required | **29/06/2017** |
| 8. | Notification to unsuccessful Bidder | **30/06/2017** |
| 9. | Provisional notification to Successful Bidder | **30/06/2017** |
| 10. | Order Placed & contracts signed | **07/07/2017** |
| 11. | Installation of hardware complete | **20/12/2017** |
| 12. | Installation of software complete | **12/01/2018** |

Note – all deadlines are at Noon on that business day.

## 3.4 Timing and Delivery

The bidder must provide a full submission by email. Bids should be in Microsoft Word, Excel or PDF format. The submission must include a copy of “Appendix A - Form of Tender”.

The submission must be made to [Tenders@liverpoolmuseums.org.uk](mailto:Tenders@liverpoolmuseums.org.uk). To ensure that your submission is successful you should ensure that each email is less than 8Mb. Emails should be titled “NML Terracotta Warrior Exhibition Audio Visual Tender”. If multiple emails are sent the header should indicate they are “Part x of xx”.

Bid submissions must be received no later than **Noon on 14th June 2017.** Any response received after this date and time may be discounted from further consideration. Any requirement that the bidder might have for proof of delivery is at the bidder’s discretion and cost.

No bid submission will be opened until the deadline of **Noon on 14th June 2017.**

To enable an efficient and fair evaluation process this process must be strictly adhered to. If a bidder does not comply with the requirements contained in this Section, NML may (in its sole discretion) disqualify the bidder from the competition.

**3.5 Bidder Interviews**

Following the deadline for bid submission, NML will evaluate and score each bidder’s submission against the evaluation criteria. Bidders may be invited to attend an interview to discuss the content of their submitted bid.

The post tender interviews will be held on 29th June 2017. Notification will be sent to those bidders invited to interview.

**3.6 Evaluation**

The bid submissions will be checked initially for compliance with this tender and for completeness. Responses that are not substantially complete and/or compliant may be rejected. During the evaluation period, NML reserves the right to call for further information from the bidders to assist in its consideration of their responses.

The bid submissions will be evaluated according to the following criteria, to determine the highest scoring responses. :

|  |  |
| --- | --- |
| **Element of Evaluation** | **Max Score Available** |
| Installation to Timescale | 5 |
| References – evidence of supply and installation of similar solutions | 5 |
| Total cost to NML over the contract | 20 |
| Creative and innovative solution | 60 |
| Track record of design and delivery of similar installations | 10 |
| **Total** | **100** |

Only information provided as a direct response to this tender will be evaluated. Information and detail which forms part of general company literature or promotional brochures etc. will not form part of the evaluation process. Supplementary documentation may be attached where you have been directed to do so. All sections must be answered unless advised otherwise.

|  |  |
| --- | --- |
| Bid Requirements |  |

## 4.1 Introduction

This section provides bidders with details of the form and content of bids that are invited and sets out the procedural requirements with which bidders must comply when submitting bids in order for their bids to be considered by NML. The process is intended to:

• assist NML in choosing the most economically advantageous bid;

• make clear the requirements with which bidders must comply and the basis on which the bids will be evaluated; and

• maintain competition throughout.

If a bidder does not comply with the requirements contained in this Section, NML may (in its sole discretion) disqualify the Bidder from the competition. Bids should be as concise as possible, whilst providing sufficient information to enable NML to evaluate bids in accordance with this tender.

The bidder is required to prepare the proposal and pricing based on the requirements specification detailed in section 5 of this document. Any assumptions that the bidder makes must be clearly stated in the appropriate section.

The costs must be fully itemised and transparent.

If the bidder has additional information that is directly relevant to the stated requirements but not explicitly requested, this may be added to the end of the most appropriate section under the heading “Additional Information” or referenced out to appendices.

Failure to return all of the requested documentation may result in your tender not being considered further.

This document details baseline requirements for the solution. This is not meant to be an exhaustive list of requirements but it will however serve to identify suitable solutions and bidders. NML reserves the right to modify its requirements at any time.

## 4.2 Management Summary

The bidder must provide a concise management summary of their offering, including the following:

1. A brief overview of the proposed solution including reference to any partners and third parties.
2. Reasons why NML should choose the proposed bidder and solution.
3. Summary of the bidder’s commercial offer.

## 4.3 Company Background

### 4.3.1 Company Details

The bidder must provide the following information:

1. The registered name and address of the company
2. Details of any holding companies
3. The date the company was established
4. The main activities of the company
5. The proportion of the total business accounted for by the proposed services
6. The number and location of offices, identifying the main functions of each
7. Insurance details (Professional Indemnity cover, Employers Liability cover, IPR cover)
8. Company accreditations (professional body accreditations and trade body accreditations but excluding awards)
9. Certifications and last audit dates, e.g. ISO9000 / 9001
10. An organisation chart that highlights those functions that would be involved in the delivery and subsequent support of the proposed services
11. The quality assurance mechanisms employed by the bidder
12. Describe any recent mergers or acquisitions
13. Detail any significant partnerships that will be used to deliver the proposed services. Detail the specific nature of each partnership and describe the commercial and contractual implications

### 4.3.2 Financial Information

The bidder must provide audited accounts for the last three financial years.

### 4.3.3 Third Party Services

The bidder must provide the following information for each of the proposed third parties / sub-contractors that may form part of the proposed solution to this tender:

1. Service
2. Supplying bidder name
3. Product name / version
4. List of relevant clients where the bidder has provided that service

### 4.3.4 Reference Clients

As part of the selection process NML will require to contact existing customers of the bidder for similar solutions. The bidder must select 2 reference clients and provide the following contact information:

1. Company name and address
2. Description of solution provided
3. Key contact name, title, and contact information
4. Length of the supply relationship

NML undertakes not to contact any reference company without arranging such contact via the bidder’s Account Manager first.

### 4.4 NML Security and Health & Safety requirements

As part of the selection process NML will require potential bidders to agree to NML’s security and Health and Safety requirements. Please review the enclosed documents:

i) Appendix B – NML Supplemental conditions

ii) Appendix C – NML Safety Guidelines for Contractors

iii)Appendix D – NML H&S Questionnaire

Please complete and return the NML H& S Questionnaire with your submission.

### 4.5 NML Procurement Protocol

As part of the NML Procurement protocol and procedures, NML expect suppliers to uphold similar business standards, particularly in relation to sustainability, ethics and the Modern Slavery Act. NML will require potential bidders to agree to NML’s Procurement Protocol and their agreement to uphold those values. Please review the enclosed document:

i) Appendix E – NML Procurement Protocol

Please complete and return the Acknowledgement of NML Procurement Protocol form.

### 4.6 Timetable

The exhibition will open in early February 2018. The deadline for delivery of the Audio Visual installation is late November 2017 with hardware installation to be complete by 20th December 2017 in advance of object installation which will commence in January 2018.

We anticipate that there will be a staged design and delivery process for the Audio Visual installations which will interface with key stages in the development of the design for the wider exhibition.

Bidders should present a detailed timetable for planning, installation and completion for the project as a whole, indicating how this date will be achieved.

## 4.7 Contractual Considerations

The bidder must provide a copy of their standard Terms and Conditions for the proposed services.

**4.8 Costs**

A full breakdown of all costs is to be provided. One off costs and continuing running costs should be clearly distinguished. Please provide details of any potential extra costs.

Cost breakdown should include the following as a minimum:

**Project Delivery**

1. Project Management
2. Development
3. Installation
4. Hardware
5. Software
6. Display build
7. Images + copyright
8. Other (specify)

**Maintenance**

1. Support & maintenance costs through to end of Exhibition in November 2018

As an exempt charity and an educational institution funded by government (DCMS). NML generally qualifies for academia, educational or charity pricing schemes offered by many bidders and manufacturers and this must be taken into account when tendering.

We would look for a phased payment schedule across the lifetime of the schedule, with minimal upfront payment. We would expect each phased payment to be invoiced with accompanying evidence of work completed and time spent.

**4.9 Summary of Documents to be returned as part of Submission**

Bidders are required to provide the following completed documents as part of their tender return, if a bidder fails to return the below items the tender submission will be considered invalid:

* + 1. Form of Tender
    2. Pricing document - Cost breakdown
    3. Management summary answers (section 4.2)
    4. All requirements referenced in point 4.3
    5. Detailed timetable of Delivery dates/Programme
    6. A show reel of your creative response to the brief
    7. Detailed description (text and digital) of proposed solution
    8. Acknowledgement of NML Procurement Protocol form
    9. Standard Terms & Conditions
    10. Reference sites, with links to digital representations

|  |  |
| --- | --- |
| Requirements Specification |  |

**5.1 Requirements Overview**

We plan to create three different Audio Visual environments within the exhibition as part of the visitor experience. These environments will fit seamlessly into the design of the exhibition and will help to communicate key elements of the story. This brief sets out the aims, objectives, and narrative for each Audio Visual component but is not intended to be prescriptive in terms of approach. We are seeking imaginative and creative responses to the brief which contribute to our wider ambitions for the exhibition. As part of content delivery you will be required to source images and moving footage for the productions. The tender package should cover the following elements:

* Creative content (software)
* Technical outputs and specification including spares (hardware)
* Installation specification and indicative schedule
* Maintenance support (operational)

Technical solutions should take into account cost-effectiveness, level of performance and reliability over an 8-month period as well as ease of maintenance

It is important that the Audio Visual elements of the gallery fit into the overall look and feel of the exhibition. As such, you will be required to work closely with the design team at National Museums Liverpool.

**5.2 Visitor profile and visitor flow**

The exhibition is aimed at a family audience and paced to ensure that Audio Visual components are interspersed with more reflective areas where visitors will have the chance to appreciate the exquisite beauty and craftsmanship of some of the objects.

The maximum anticipated footfall within the exhibition gallery will be 350 visits per hour. We anticipate that there will be individual visitors, family groups as well as organised school parties and group tours. There will be a natural circulation route through the gallery which visitors will follow as they explore the exhibition.

The narrative will be produced in English but we may choose to introduce Chinese characters or script at certain points within the exhibition.

**5.3 Supporting information**

We have attached the following supporting documents which we hope you will find useful;

* Appendix I - First Emperor exhibition synopsis
* Appendix H - Scale plan + Audio Visual Mood boards. These give a plan of the proposed layout of the gallery marking the location of the Audio Visual components. Also mood boards are included for each immersive.
* Appendix G – NML Access Guidelines
* Appendix J - China's First Emperor programme
* Appendix F - Electrical supply information
* Appendix K - World Museum Horseshoe Gallery
  1. **Audio Visual 1 – Introduction to China**

This Audio Visual experience will be at the start of the visitor journey. It will set the scene for the exhibition and should raise a sense of excitement and anticipation.

**Objective:** Our intention is transport visitors to a different part of the World, taking them back in time to ancient China c. 6th century BC by re-winding time

**Technical information**: the experience will be located in a gallery space with an overall footprint of 125 sqm (each long wall measures 15m in length x 3.8m in height). The windows to the south elevation will be covered. The walls and ceilings will be decorated to match the look and feel of the main gallery. The floor will be carpeted with floor tiles. The space is effectively a blank canvas at this stage but we may choose to project onto different types of structures to provide interest and drama.

**Look and Feel:** large attractive captivating images, capturing the sites and sounds of China

**Dwell time**: approx. 5 minutes – with the possibility of a seated area

**Audience**: family visitors, accessible to those with visual and hearing impairments

**Content/storyline:** we will start by showing visitors some of the country’s most famous sites such as the Great Wall of China and the Forbidden City, striking landscapes along the Yangtze and Yellow Rivers and modern cityscapes with miles of high rise flats, monumental public buildings and sculptures. Interspersed with this we would hope to see close shots of people’s faces, as well as other images we associate with modern China such as its cuisine, Chinese characters etc

Gradually, we will move to centuries- old landscapes with more traditional dwellings, burial monuments, temples and shots of people in traditional Chinese costume as a way of setting the scene for the start of our story. Landscapes will be interspersed with details of historic objects and the faces of people from long ago; warriors, maids and servants as well as images which represent peasant farming; close up shots of model farms, fish; water plants, and crops such as millet and rice and livestock including dogs, pigs, goats and cattle.

We will show the extent of modern China compared to Ancient China in the 3rd century BC, the point at which the country was first unified, and a visual representation of the countries and tribes along China’s borders – the nomads (modern day descendants) in the grasslands to the north (ideally on horseback) and west and the high mountain passes to the south and the coastal areas to the east as well as detail shots representing ancient tracks, canals and rivers which would have been so vital for communication.

Linked to this we hope to introduce images of characters such as Alexander the Great, Julius Caesar, Cleopatra, the Emperor Augustus and Emperor Hadrian and possibly some iconic shots of the Mediterranean and the UK - the forum in Rome, Hadrian’s Wall in the North of England, as a way of showing what was taking place elsewhere in the world over the period of time covered by our exhibition from 500 BC to 400 AD. We would expect the visual timeline to be enhanced with appropriate music and to incorporate a textual element with dates, facts and figures.

The final component of this section will be the discovery of the terracotta warriors themselves in such a way as to wet the appetite while not revealing too much. In 1974 local farmers digging a well near the site of the First Emperor’s mausoleum unearthed large pottery fragments which led to the discovery of 3 underground pits covering an area of 22,000 square metres housing an estimated 8,000 life size terracotta warriors and horses. These extraordinary figures are known worldwide and are classed as national relics because of their cultural importance. In 1987 the tomb complex of the First Emperor of China was declared a UNESCO world heritage site, which now welcomes more than 10,000 visitors each day

**5.5 Audio Visual 2 - The First Emperor**

The second Audio Visual experience will be located at top end of the horseshoe-shaped gallery housing the main exhibition. There will be a large screen which will act as a backdrop to some of the most important exhibits in the exhibition, the terracotta warriors.

***Objective***: the intention is to create a presentation with high quality images which helps to explain the context from which the warriors and other artefacts originate. It will be important to ensure that the images don’t overshadow or dwarf the warriors themselves. We envisage this element very much as moving wallpaper. It may be appropriate to intersperse or introduce breaks in the imagery so that visitors have a chance to turn their attention to the warriors themselves without the distraction of anything else. We like the idea of starting with a strip – maybe the eyes of the warriors which then expand into larger shots. We would also like to show the vastness and scale of the Emperor’s burial site but there are opportunities to show close up images of the warriors themselves, their different characteristics and costumes, the faces of horses and well as detailed shots of other artefacts that have been found.

***Technical information****:* the overall gallery measuresc.1, 200 sqm with a height of 4.5m. There are windows to all elevations which be blacked out. It is envisaged that the Audio Visual presentation will form a backdrop to the warriors and will be located on the west elevation (as shown on the attached floor plan) which has a curved wall which measures 16.5m length x 4.5m high). The colour palette for the gallery is likely to be dark grey with contrasting gold and reds (please refer to the mood boards). The gallery has a wooden floor.

***Look and feel***: moving wallpaper – sequence of images which enhance the artefacts displayed adjacent to them. Reflective, awe-inspiring, respectful

***D*well time**: 3 minutes max but on a timed loop

***Audience****:* aimed at a family audience but needs to be accessible for those with disabilities.

***Storyline/content***: over the last 40 years there has been wider investigation of the entire burial site which covers an area of c.100 square kilometres, 200 times bigger than the Valley of the Kings in Egypt, making it the biggest burial site on earth.

The Emperor’s mausoleum, a giant tomb complex covered by an imposing pyramid of earth, lies at the heart of the burial site. It is located on the northern foot of Mount Li, 35 kilometres east of Xi’an, the ancient capital of China, with mountains to the back and the Wei River to the north.

Ancient texts record that construction on the mausoleum started when Ying Zheng became king of Qin in 246 BC and the scale of construction increased after he unified China in 221 BC. The project continued even after his death in 210 BC but was perhaps never completed as there is a fourth pit which appears to have been prepared for warriors but remains empty. The Emperor’s mausoleum is surrounded by an inner and outer perimeter wall. Both of these walls originally had watch towers and gates leading out in all four directions.

The warriors and horses were buried in battle formation, equipped with real weapons such as crossbows, swords, spears and halberds to the east of the Emperor’s burial chamber, protecting him from his enemies in the afterlife. The pits are 5-7 metres below ground; each divided into a series of corridors and originally covered with wooden planks, fibre mats and earth. They warriors are found in fragments and have to be painstakingly pieced together So far more than 1,900 terracotta warriors have been unearthed but the majority of the figures are still untouched.

Two sets of painted bronze chariots and horses were discovered in a large, deep pit 20 metres west of the Emperor’s burial mound. They were originally placed in a large wooden coffin which has since rotted away. Found in thousands of pieces, it has taken eight years to reconstruct them. They are half-size models, designed to replicate the sort of chariot the Emperor would have used to travel through his empire in the afterlife.

Between the Emperor’s tomb mound and the inner wall is a pit containing terracotta officials (K0006), twelve larger than life-size, colourfully painted terracotta figures with remains of a chariot and nine horses. Between the inner and outer walls, more burial pits have been located. These include a pit containing skeletons of several hundred horses, representing a stable and many more pits for rare animals and birds with their keepers, near the western gate. A pit (K9801) that contains eighty seven sets of stone armour and forty three sets of stone helmets, as well as a pit (K9901) for terracotta acrobats, intended to entertain the emperor in the afterlife, have been found near the eastern gate. The famous terracotta warriors and bronze water birds, as well as pits containing horses were found on the eastern side of the burial complex outside the walls.

The layout of the First Emperor’s burial site symbolises the Chinese belief that the afterlife is the continuation of life itself, and for this reason the tomb layout is modelled on the real world.

**5.6 Audio Visual 3 - Han Dynasty**

The third Audio Visual experience will be located at top end of the horseshoe gallery housing the main exhibition, close to Audio Visual 2. There will be a large screen on the west elevation which mirrors the adjacent display, acting as a backdrop the small warriors and horses from royal tombs of the Han dynasty.

***Objective:*** our ambition for this element of the exhibition is to mirror the approach with the large scale warriors and to provide a sense of context so that visitors can appreciate not only the tombs but the wider landscape surrounding the burials. There is again, an opportunity to show long shots as well as close up images so that visitors have a chance to appreciate the detailed design and intricate patterns of both the figures and other artefacts. Royals tombs in this part of China have never been opened up but we can imagine, from the investigations that have taken place in eastern China, what the tombs may look like inside. We can only speculate that they too may contain spectacular stone or jade suits.

**Technical information**: the overall gallery measuresc.1,200 sq metre with a height of 4.5m.There are windows to all elevations which will be blacked out. It is envisaged that the Audio Visual presentation will form a backdrop to the small warriors and will be located on the west elevation (as shown on the attached floor plan) which has a curved wall and measures 16.5m length x 4.5m high. The colour palette for the gallery is likely to be dark grey with contrasting gold and reds (please refer to the mood boards) The gallery has a wooden floor.

***Look and Feel***: The intention is to create a presentation with high quality images which help to explain the context from which the Han warriors and figures originate. It will be important to ensure that the large scale images don’t overshadow or dwarf the artefacts themselves. We envisage the images very much as moving wallpaper. It may be appropriate to intersperse or introduce breaks in the imagery so that visitors have a chance to turn their attention to the small size figures themselves without the distraction of anything else. We like the idea of starting with a strip – maybe the eyes of the warriors which then expand into large shots.

***Dwell time***: 3 minutes max but on a timed loop

***Audience***: It should be aimed at a family audience but needs to be accessible for those with disabilities.

**Content/storyline**: The Han emperors followed in the footsteps of the First Emperor, showing a great interest in the afterlife. Their tombs outside Xi'an on the bank of the River Wei illustrate the grandness and prosperity of the Han Empire. None of these tombs have been opened but from surveys we know that they seem to have been designed in a similar way to Qin burials, as underground cities.

One of the best preserved tombs belonged to Jingdi, the sixth emperor, whose burial site was discovered when the Airport expressway was constructed. Over the last 40 years thousands of objects have been found in pits and satellite graveyards and from the remains of former temples and palaces surrounding the emperor’s mausoleum. Large numbers of pottery animals and figurines, both male and female, as well as storage jars and food containers have also been found in tomb passages leading to the main tomb chamber of emperor Jingdi. The figurines are small-size, beautifully made with moveable limbs, painted and carefully dressed in silk clothing. They were intended to function as the Emperor’s servants and guardians in the next life

Some Han royal family tombs of the eastern kingdoms were excavated in the 1980s and 90s during road and building construction. The royal tombs in eastern China were either carved into rocky mountain hills or dug underground and were designed to mimic living palaces with several functional chambers. Princes and their consorts were buried with jade suits that were composed of more than 2,000 small jade plaques with holes at the corners and sewn with gold, silver, copper or even silk thread to make armour-like coverings to protect the body of the deceased.

**5.7 Hardware Requirements**

Bidders are required to give a breakdown of the AV & IT hardware requirements and associated costs to NML. Where possible costs should include purchase costs and rental costs.

Please note that NML may choose to source the hardware themselves, based upon the bidders detailed specification.

## 

## 5.8 Support Requirements

The bidder must provide details on how they would provide support to NML over the lifetime of the exhibition, in order to maintain maximum availability of the immersives and visitor enjoyment.

1. Service Desk – can the bidder provide a suitably manned service desk to take incidents calls with the appropriate processes in place to resolve these as required? Please include opening hours and what capabilities the bidder has for out-of-hours support coverage.
2. Provide details on how the bidder will execute Incident Management.
3. What service levels can the bidder offer for faults ranging from full system outage through to advice and guidance.

**5.9 Implementation / Installation**

NML expects the implementation of the solution to be fully project managed, ensuring that the required dates are met.