**Appendix F – Tender Brief**

**World Cultures Gallery**

The World Cultures Gallery is located on the third floor of the World Museum. It displays the museum’s anthropology collections and is the biggest permanent gallery across all of National Museums Liverpool’s sites.

The new display is part of the World Cultures Where Next project. The aim of this project is to remodel areas of the World Cultures gallery making it more accessible and engaging for a range of visitors including family audiences, schools, young people, and individuals and groups who self-identify with the collections on display. In short, the aim is to create a more inclusive, welcoming gallery that encourages visitors to join in with contemporary debates and conversations.
<https://www.liverpoolmuseums.org.uk/whatson/world-museum/exhibition/world-cultures-gallery>

**New Chinese ceramics display – overview**

The new display will use six Chinese ceramic objects from World Museum’s collections and six poems, each one inspired by one of the objects. The poems by Sarah Howe cover the themes of journeys, transformation, belonging and displacement. An audio recording of Sarah performing these works has been produced and the six poems run in a sequence to form one long audio piece. We plan to accompany the audio and objects with projections to create an immersive experience that will run on a loop. We are currently working with a Creative Producer to develop the storyboard and we will be commissioning an animator in January.

As shown in the 3D model stills in Appendix F, we are creating a 12-sided room which visitors walk into – there are two ways to enter the space and visitors can come in and exit from either side. On every other wall, one of the 6 ceramic objects will be displayed within an acrylic vitrine which will be built into the set works (the vitrine will either be in front of the wall or will be built into the wall so you can see the object through a window). As each poem plays, the object that it relates to will become the central to the display and the relevant animation will be projected. The projections will run around the entire room with imagery relevant to the particular poem and object.

The immersive space will create a real ‘wow factor’ and will stand in contrast to the more traditional approach to museum displays currently used in the rest of the gallery. We want to create a space that brings live to the gallery and gives a sense of wonder, excitement and intrigue, as well as providing a platform to think about museum collections in a new and creative way.

**Immersive Projection**

The space will contain two wrap-around, overlapping walls which surround the perimeter of the room. These are to be projection mapped from the floor to the top of the wall. All areas of the wall must be covered as per the illustrations in Appendix H – dimensions are provided for reference.

The projectors should be laser-based – using a light-source derived from a laser instead of a traditional lamp. The projectors may use DLP or LCD technology, however DLP-based projectors are preferred. Lamp-based projectors of any sort are not acceptable.

Four (4) projectors are expected to cover the larger wall section. The smaller wall section at the rear of the space should be covered by two (2) projectors. All projectors are to be ceiling mounted. Please note, there is a small portion behind each of the entrance and exit overhangs that will not be projected on as it is obstructed by the front sections of wall.

The projections should be edge blended. It is expected that the finished installation provides a completely seamless projected image on the walls that wraps 360-degrees around the room.

The use of ultra-short lenses is essential for all projectors. This is to allow for full coverage of the height of the walls and to maximise the shadow-free available space in the room. The expected throw ratio is 0.28-0.3:1.

**Multi-channel Audio System**

An immersive multi-channel audio system should be provided for the space. This should support six (6) channels of audio in addition to one (1) channel of low-frequency extension/subwoofer in order create six sound “zones” evenly distributed around the room.

The full-range loudspeakers will be mounted above the projection walls so the size of the loudspeaker cabinets should be as compact as possible to ensure they do not obstruct the projection.

Suitable amplification should be provided to power the speakers specified without the risk of damage or overpowering the loudspeakers.

In addition to the loudspeaker system, a perimeter induction loop should be installed around the top of the structure to provide audio for guest who have hearing difficulties. This should be powered by a suitable induction loop amplifier with any necessary signal attenuation.

**‘Reveal’ element**

An additional element to the display which we would like to include is a ‘reveal’ element for the ceramic objects that are in acrylic vitrines which are built into the set-works. We would like the objects to be highlighted or revealed when the relevant poem is being played. For example, this could be done using smart glass/ switchable glass which sits in front of the vitrine and becomes transparent at the right moment, or we make use of lighting to do this. Please note that we would advise against installing AV equipment inside of the vitrine with the museum object. All equipment must sit outside of the case.

**Operation and Maintenance**

The whole presentation needs to be set to automatically come on in the morning and turn off at night. The system needs to allow for museum staff to be able to easily adjust the timings for this so can accommodate late night events.

It is important to note that this display is within one of NML’s permanent galleries so we need the maintenance of to be manageable on a long-term basis for our in-house team. The system used should not have a single point of failure to allow any issues to be addressed in a quick cost-effective manner.

All projectors shall be warrantied for a minimum of 3 years, all other equipment and installation works shall be warrantied for at least 12 months following installation. Any deviation from this must be clearly outlined as part of your proposal. Any additional costs that may be incurred during this period, along with any exclusions or limitations should also be provided with your proposal.

Upon completion and handover of the system, an O&M manual must be provided detailing the system, an operational guide and maintenance procedures. A list of manufacturer’s warranties, stating the duration and extent of coverage should be included in the O&M manuals provided once the system is handed over. An onsite handover session should also be carried out with NML’s internal team.

Your proposal should include a proposed support agreement covering the first 12 months that follow the handover of the installation.

**Timescales**

The display opens on 27 March 2021. We have scheduled in the installation of the AV hardware to take place from 8 to 19 March 2021.

**Tender response**

Your response to the brief must provide a full break down of all costsand a full description of your solution to delivering the display.The successful AV contractor shall be responsible for all items necessary to allow the systems to function.

The successful AV contractor shall be responsible for the supply, termination and testing of all AV and control cabling required for the delivery of the display. All coincidental cabling, mounting, bracketry and fixings required for the interconnection and permanent installation of equipment to create a complete and functioning system must be provided by the AV contractor. Your proposal must provide anticipated power requirements for the equipment you have specified.

The successful AV contractor will be responsible for all elements of the system’s design, supply, installation, configuration, training, and handover. They will work closely with NML and the external content producer to ensure that the display is configured to requirements.