

The Auckland Project

St Paul's Burning of the Heathen books

Interpretation & Fit Out ITT

February 2023





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Interpretation and Fit Out Invitation to Tender

1.0 Introduction

The Auckland Project (TAP) are inviting Tenders from appropriately qualified companies, individuals, and collaborations to help deliver a fully comprehensive Design & Build service in respect of interpretation for the Saint Paul Burning of the Heathen Books Tapestry.

The following tender is included in this project, and is advertised as below:

- Interpretation Design Team & Fit Out Contractor

2.0 Tender Instructions

Tenders should be via our Project Manager, Focus Consultants. During the Tender period, should the Tenderer wish to submit questions or seek clarification on any information contained within this ITT, they should be issued to administration@focus-consultants.com with the subject heading: The Auckland Project, Interpretation Design & Fit Out.

A Project Launch Event will be held via Zoom at **14:00 – 16:00 on 22nd February 2024.**

Please see the attached link below for access:

Join Zoom Meeting

<https://us02web.zoom.us/j/82023367231?pwd=SIRCb3JVZHExb0d3dUgzbkNpeGZyQT09>

Meeting ID: 820 2336 7231

Passcode: 411475

If successful in being shortlisted for interview, interviews will be held on 19th March 2024.

3.0 Procurement Programme

Description	Date
Project Launch Event	22/02/2024
Deadline for submission of queries	01/03/2024
Answers issued by	05/03/2024
Tender deadline	08/03/2024
Interviews	19/03/2024
Appointment	29/03/2024
Contract commences	15/04/2024

All responses to the specification will be scored by a panel using a weighted scoring system based on a 30:70 split between Price and Quality criteria respectively. Tenders will be evaluated against the following Criteria:

	Criterion Weighting:	
1	A3 page mood board of interpretive ideas	30%
2	Approach to collaboration with The Auckland Project and identification of any potential barriers/challenges	30%
3	Anticipated programme for work	10%
4	Fee proposal and breakdown, including any additional expenses over and above your core fee.	30%

Please provide the following along with submission:

- Response to the above criteria
- Completed Form of Tender
- Copies of relevant insurance

All responses will be assessed based on the following Scoring Methodology:

	Scoring Methodology	
10	Superior or outstanding compliance	Well exceeds the specified requirements.
9	Significantly exceeds requirements	Excellent response which surpasses all requirements and is fully substantiated.
8	Exceeds compliance	Very satisfactory response/more than adequate response to requirements and well substantiated.
7	Full compliance	Adequate response to requirements and appropriately substantiated.
5-6	Satisfactory compliance	Contains minor deficiencies preventing full compliance.
4-3	Marginal Compliance	Contains certain material deficiencies preventing full compliance.
1-2	Unsatisfactory Response	Does not meet minimum requirements or is inadequately substantiated.

Final scores will be agreed following an evaluation ratification meeting, and these scores will then be weighted according to the weightings listed in the table above.

Where candidates have applied for just part of the brief then they will be assessed against the elements of the scope that they are pitching for only and will not be marked down because they don't fulfil all of the scope requirements.

The formula used to calculate the weighted scores for each of the Criteria is the score given to each Criteria multiplied by the weighting factor shown for that Criteria i.e. Question Weighted Score (%) = (Tenderer's score/5) x Question Weighting.

The lowest price submission will receive maximum marks. The remaining Admitted Participants' prices will be compared with the lowest and receive a proportion of the marks based on how their price relates to the lowest price.

Pricing Weighted Score (%) = (Lowest Price / Admitted Participant's Price) x Question Weighting

Please submit your pricing information by setting out key tasks, resource, and associated fee.

Admitted Participants should note that the prices quoted in their Tender Return shall remain valid for acceptance for a minimum of 90 days from the tender return date.

The price shall be indicated exclusive of VAT.

The price shall be inclusive of all out-of-pocket expenses, including (without limitation) telecommunication, copying, printing, photography, materials, report preparation and publication, presentation materials, travel, subsistence, and accommodation.

Admitted Participants should note that the Evaluation Panel does not bind itself to accept the lowest or any Tender Return and reserves the right to accept or reject a Tender Return either in whole or in part, the right to reject a qualified Tender Return and the right to cancel the Tender Exercise at any point.

The Client is not liable for any costs resulting from any cancellation of this Tender Exercise or for any other costs incurred by those tendering for this Tender Exercise.

The Evaluation Panel may enter into Post Tender Clarification following receipt of the Tender Returns and reserves the right (but is not obliged) to seek clarification of any aspect of an Admitted Participant's Tender Return during the evaluation stage where necessary for the purpose of carrying out a fair evaluation.

Exhibition Design Brief

"The 'Holy Grail' of Tudor tapestry... a national treasure, of huge artistic significance in its own right, closely linked to the most dramatic events of the English Reformation, and significant for future study and research on the history and culture of Reformation England."- Dr Thomas P Campbell, Director and CEO of the Fine Arts Museums of San Francisco

1.0 Introduction

The Auckland Project is currently fundraising to acquire a tapestry of *Saint Paul Directing the Burning of the Heathen Books*, commissioned by Henry VIII in the 1530s. An object of national significance, it is proposed that the tapestry be exhibited within the Faith Museum at Auckland Castle, Bishop Auckland, from summer 2024.

Subject to conservation requirements, it is anticipated that the tapestry going on public display in June 2024 in a special exhibition that will run until October 2024. This exhibition will celebrate the significance of this masterpiece of tapestry weaving, exploring the context of its commission by Henry VIII at a pivotal moment in British history, the process of its creation, and the iconography represented.

2.0 The Tapestry

Saint Paul Directing the Burning of the Heathen Books is a monumental tapestry, 5.5 x 3.4m, one of a set of nine depicting the life of Saint Paul. The set, commissioned around 1535 and recorded as being in Hampton Court by 1539, was among the most expensive works of art commissioned by Henry VIII. This episode, the sole known survivor of the set, depicts Christian converts burning their books of 'curious arts' at Ephesus, as described in Acts (19:19):

A number of those who practised magic collected their books and burned them publicly; when the value of these books was calculated, it was found to come to fifty thousand silver coins.

The tapestries were last recorded at Windsor Castle in 1770. They then vanished and were believed destroyed. This single tapestry found its way to Spain, unidentified, until research in around 2017-18 confirmed its identity. Though its border has been removed it is in extraordinary condition, its colours unusually vivid.

3.0 Henry VIII's Commission

Henry VIII used textiles, and especially tapestry, to convey his power and status and to emphasise particular narratives: on his death he owned 2,770 works of tapestry. The Life of St Paul series, with its unusually lavish gold and silver content, was one of Henry's most expensive commissions and represented the highest achievement of this art form. Dr Thomas P Campbell, Director and CEO of the Fine Arts Museums of San Francisco, states:

"Tapestries of this quality (extremely high gold content) were exceedingly rare, much more so than scholars have generally understood... As such, it is a very rare survivor of that once enormous collection... from one of the most expensive sets in the collection, directly linked to the way that Henry used the visual arts, especially tapestry, to present himself as the Head of the English Church, following the Reformation."

Several Renaissance monarchs commissioned Life of St Paul tapestry sets, most of which consist of seven episodes: Henry's set included two additional episodes, one being *Saint Paul Directing the Burning of the Heathen Books*. The commission came shortly after Henry's Act of Supremacy in 1534 and immediately before the Dissolution of the Monasteries, a period that saw him issue a series of proclamations against seditious or heretical books. The burning of books at Ephesus provided Henry with Biblical precedent to do the same. It is likely that Henry requested the scene for this reason; creating a visual expression of his authority over the Church in England, allying himself with the apostle Paul as opposed to the apostle Peter, whose successor as Bishop of Rome was the Pope, whose authority Henry denied. For this reason, Dr David Starkey declares that the tapestry is 'not only one of Henry's most important possessions, but a testimony to his state of mind'.

4.0 Creating the Tapestry

The tapestry was designed by Pieter Coecke Van Aelst (1502–1550), a significant figure in the arts in Northern Europe. Coecke left his hometown of Aelst for Antwerp, where he studied under Jan Mertens van Dornicke. He took over Dornicke's workshop, later being elected to the Antwerp Guild of St Luke. In Antwerp he was commissioned for the stained glass windows at Antwerp Cathedral. He was influential as a painter (his Last Supper was widely reproduced), as a designer of tapestries, stained glass, woodcuts and metalwork, and as a conduit of ideas from Southern Europe.

Coecke's ability with languages enabled him to publish influential translations of ancient Roman and contemporary Italian architectural writings; this, and his familiarity with Italian art, meant he played an influential role in communicating the ideas of the Renaissance in Northern Europe. His knowledge of Italian art makes it likely that he visited Italy, and he is known to have visited Constantinople in 1533 to convince the Sultan to commission tapestries. Though this trip was not a commercial success he spent a great deal of time sketching details of the people, plants and buildings he found there: these sketches, contemporary almost with the tapestry's commission, may have informed the ornate clothing and delicate botanical details in *Saint Paul Directing the Burning of the Heathen Books*.

Coecke's tapestry designs were woven for him in Brussels, and it is believed that *Saint Paul Directing the Burning of the Heathen Books* is likely to have been woven under Paulus van Oppenem. The skill of the weavers brings Coecke's bold composition to life with such realistic details as the books tumbling forward and the rendering of the billowing, translucent smoke. It is a 'superlative example of the collaboration between the great designer and great weavers' (Elizabeth Cleland, Curator, European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York), and according to Simon Franses of Franses Gallery:

"the highest achievement of tapestry weaving.... The comparable pieces are at Hampton Court, the Abraham tapestries, which Henry VIII owned. But they're very polite, tame Biblical tapestries, whereas this is a dynamic, energetic piece... It's absolutely splendid."

5.0 Exhibition Setting

The Faith Museum, which opened to the public in October 2023, offers a unique look at Britain's history through the lens of faith. It explores the many ways in which faith has shaped lives and communities across Britain, from the distant past to the present day. The Faith Museum is housed within the Grade I listed Scotland Wing of Auckland Castle, which has been refurbished by Purcell, and a purpose-built extension designed by Níall McLaughlin Architects. This work was made possible by the National Lottery Heritage Fund, with support from the Jerusalem Trust and the Kirby Laing Foundation.

The exhibition of Saint Paul Directing the Burning of the Heathen Books will be presented in Gallery 3 of the Faith Museum (the "Great Gallery") on the upper floor of Niall McLaughlin's new extension. Displayed here, the tapestry would become a highlight for visitors: a particularly dramatic and beautiful representation of a pivotal moment in the religious history of this country, and an appropriate lens through which to consider themes of power, belief, sacrifice and spirituality, all of which are explored throughout the museum.

The gallery measures 25m x 7.5m with an open pitched roof with a latticework of exposed steel struts. An overhead lighting track creates ample flexibility for lighting displays. The 2.4m walls provide hanging opportunities, interrupted only by narrow slit windows. The gallery floor is a floating timber floor with an integrated grid of power & data points.

6.0 Audiences

The exhibition aims to reach four key audiences:

- **Dormitory Dependables:** Suburbanites and small towners interested in heritage activities and mainstream arts
- **Home and Heritage:** Rural and small town pensioners attracted to daytime activities and historical content
- **Trips & Treats:** Mainstream arts and popular culture fans influenced by children, family and friends
- **Commuterland Culturebuffs:** Affluent, professional and suburbanite keen consumers of traditional culture.

Further details on current and target audiences can be provided. It is hoped that this significant acquisition will put Bishop Auckland on the map and drive increased revenue for The Auckland Project. This will ultimately contribute to our organisation mission to revitalise the town, making it a better place to live, work, and visit.

7.0 Exhibition Outcomes

The inaugural exhibition of *Saint Paul Directing the Burning of the Heathen Books* will be a moment of celebration: the presentation of a single object of national significance. Interpretation will focus on clearly articulating why this is a national treasure, and engender a sense of pride that it has been saved for the nation.

The exhibition outcomes are as follows:

- To make a piece of national heritage accessible
- To increase awareness of the Tudor period and the impact of Henry VIII and the English Reformation on Britain as a whole
- To promote discussion and dialogue within and beyond the museum
- To bring more visitors to Bishop Auckland and the North East
- To engender pride in Bishop Auckland and the North East
- To improve the sustainability of the organisation through increased buy-in from the local community
- To enhance The Auckland Project's reputation as a heritage organisation of national standing, committed to excellence and best practice.

8.0 Interpretation

The interpretation of the tapestry must provide an experience that is informative, thought-provoking, inspiring, intriguing and enjoyable. Interpretation will be layered to meet the needs of different audience groups, with a variety of methods of interpretation catering to different learning styles. These will include text, graphic panels, AV and tactile interactives.

The exhibition and interpretation design will ensure that:

- The exhibition is accessible to all
- Visitors have agency, choosing which stories they want to explore further and how deep they want to dive
- There will be opportunities for active participation, tactile interaction and kinaesthetic learning
- The overall look and feel will be welcoming and family-friendly, with activities for younger visitors to enjoy
- Collective interaction will be encouraged, with visitors sharing the experience with family and friends
- Multiple voices will be reflected through interpretation, reflecting the many people who have contributed to the campaign to save the tapestry for the nation.

Key Messages:

- The tapestry is a national treasure and has been saved for the nation
- The tapestry shows followers of Saint Paul burning their books of sorcery
- It was made for Henry VIII who ordered it to proclaim his power over Church and people
- Weaving a tapestry was a long, complicated and expensive process involving many different people and materials
- The tapestry is immensely valuable for its artistic excellence, historic importance and contemporary relevance.

Further narrative content and information will be provided to the successful tenderer.

9.0 Conservation Requirements

A detailed conservation assessment of the tapestry has been undertaken, and a conservation plan is in place. Full detailed conservation requirements will be provided to the successful tenderer.

10.0 Design Requirements

- Reflecting the national significance of this object, we wish to create a sense of awe for visitors. Working within the constraints of the space, we wish to create a moment of revelation when visitors see the object for the first time. The tapestry needs space, and should be the star of the show.
- The visual language and design of the exhibition needs to complement the architecture, and feel 'at home' with the exhibition design across the museum (though this exhibition may have its own identity).

- The architecture of the gallery is quite restful, a place to pause for contemplation. We do not wish to make the space feel too cluttered or busy, and all agree that we need to keep things simple.
- Encourage visitors to really look at the object itself. Interpretation should not dominate, overshadow, or overwhelm, the object.

11.0 Spatial Requirements

- The space needs to be able to accommodate a school group of 35, and to offer space for in-gallery programming (such as curator spotlight talks).
- The space also needs to be able to accommodate a coach party visit.

12.0 Flexibility and Future On-going Use

We are seeking to create a flexible and updateable exhibition infrastructure, which will enable us to change content annually. We will require a 'kit of parts' comprising the main partition wall on which the tapestry will hang, interpretation networks, AV hardware, lighting systems, and visitor seating. All must be demountable, allowing for reconstruction in new layouts, enabling new stories to be told which put the tapestry into a wider context.

13.0 Environmental Sustainability

In line with our environmental statement and in accordance with our duty of care towards the environment, we will:

- Give preferment to local companies wherever possible, recognising our community obligations and keeping lengthy travel to a minimum
- Use recyclable or recycled materials wherever possible
- Use LED lighting and low-energy technology
- Ensure any changes we make are good value for money
- Create flexible and dynamic displays that can be easily updated and reused
- Invest in technology that is robust and can be cheaply and easily upgraded
- Consider the legacy, sustainability and environmental impact of any changes
- Ensure displays are future-proofed, as far as possible.

14.0 Programme

Please see the below Procurement Programme:

Description	Date
Project Launch Event	22/02/2024
Deadline for submission of queries	01/03/2024
Answers issued by	05/03/2024
Tender deadline	08/03/2024
Interviews	19/03/2024
Appointment	29/03/2024
Contract commences	15/04/2024

Please refer to Annex B (Master Programme) for full project programme.

Project Launch Event link has been provided in Invitation to Tender document, a separate link will be sent out following review of submissions for interviews. Notifications will be provided on 29/03/2024.

15.0 Budget

The budget for an Interpretation Design Team is approximately £65k.

The allocation for Fit out Contractor budget is approximately £185k (this is including Inflation and Contingency).

Design Team Brief

1.0 Overview

The Consultant shall provide the Scope of Service described with an excellence of service as expected of a competent, professional person of the relevant discipline in the performance of their services who is experienced in carrying out such services in relation to works of similar size, scope and nature to the proposed works.

This section includes the following scopes for consultant services to be provided by the Interpretation Design Team in connection with The Burning of the Heathen Books project at the Faith Museum as part of The Auckland Project.

Note that due to the time constraints it is intended that the fit out contractor will be appointed at the same time as the Design Team to work alongside the team and take ownership of the production drawings and final costings. This Tender is to procure a joint submission from a Design Team and Contractor. The Designers In the team should submit their fees for development of the work and the contractor should submit day rates for their trades and overheads & profit percentages.

The Design Team will be required to provide the following services:

- Lead Interpretation Design
- Lighting Design
- Audio-visual (AV) software brief development, design, and production
- Audio-visual (AV) hardware specification and installation
- Interactive brief development (mechanical and/or digital)
- Graphic design
- Services design
- Structural design
- Principal Designer

The Interpretation Fit Out Contract is to comprise of the following as required by the emerging concept:

- Setworks, bespoke joinery, scenic and set dressing
- Showcases
- Mounts
- Mannequins
- Protection, barriers (for objects on open display)
- Furniture and seating throughout
- Specialist lighting design for all interpretative design and display areas
- Audio-visual (AV) content
- Audio-visual (AV) hardware
- Interactive design (mechanical and/or digital)
- Multimedia
- Graphics
- Interpretative artworks
- Mechanical and Electrical (M&E) Services directly associated with the interpretation works

- Structural considerations in connection with the interpretation works i.e. any specific structural fixings required to support the installations and ensure structural integrity
- Prototyping

2.0 General Duties

The Designer shall provide a fully comprehensive design service in respect of Interpretation Design. This design role will include the provision of the following services:

- Act as the Lead Designer for all Interpretation Design for The Burning of the Heathen Books project and treatment of the entrance/ exit areas, including the co-ordination, integration and management of all sub-parties
- A considered graphic design, including artworking
- Lighting methods and layouts. Where Client supply fittings are to be used, the Interpretation Designer must supply a plan to the Client showing the location of fittings on track and indicate which paintings/object(s) they are lighting. The Interpretation Designer will be expected to attend site to focus lights physically once the objects have been installed. The Interpretation Designer shall comply with the industry norm accessibility requirements.
- Develop briefs for an audio and visual experience for the Interpretation
- The Client will manage rights clearance excluding rights clearance for the content in original films / audio which will be managed by the AV Designer
- Where there are AV, IT or other interactive elements of the Interpretation, responsible for integrating those elements into the design
- Where there is any AV hardware, to specify the most suitable and economical hardware and schedule any necessary tests:
 - The positioning of this hardware should be clearly marked on elevations and general arrangement plans
 - The Interpretation Designer should schedule any mock-ups or testing necessary before Contractor commences on site. The Interpretation Designer should schedule the test and ensure the hardware and test media are available
 - The Interpretation Designer will be expected to be present for commissioning and the associated approval
- Make recommendations, where there is audio, as to the most appropriate method by which the visitor hears the audio (i.e. speakers, handheld devices etc) and must make early proposals and decisions accordingly and in conjunction with the Client:
 - The Interpretation Designer will provide a detailed audio design brief for each section of the Interpretation, to enable the tendering of the audio production
 - The positioning of this hardware should be clearly marked on elevations and general arrangement plans
 - The Interpretation Designer will be expected to specify the most suitable and economical hardware, scheduling any necessary mock-ups or testing before the Contractor commences on site.
 - The Interpretation Designer will be expected to be present for commissioning and the associated approval

- Identify any modifications to existing services required to enable the Interpretation design, as far as practicable working within the parameters of the existing gallery space and provision
- Consider any acoustic implications of the design and specify design solutions or material specifications to ensure that spill into other spaces within the Interpretation or galleries adjacent to or above the Interpretation is kept to a minimum
- Be responsible for detailing object fittings, overseeing production as necessary and liaising with the Client
- Be required to be available on site while the objects are installed, although the Client will be responsible for installing the objects into the Exhibition
- If applicable, be expected to incorporate any Client-supply light fittings, AV hardware, showcases and other fittings into the design as much as feasible
- Support in the negotiation with the fit out contractor for the final contract sum
- Be the Principal Designer (CDM 2015)
- Comply with the responsibilities of a Designer as defined by the Construction (Design and Management) Regulations 2015
- Work with TAP's Exhibition and Content staff to evolve interpretation and interpretation design
- Ensure that the proposed interpretation addresses the themes, content, aims and future and priority audiences selected by the Client
- Ensure that the proposed interpretation is accessible to as wide a range of visitors as possible through the layering of content and use of accessible technologies and techniques (e.g. Braille/ audio guides), which are in line with independent standards and the requirements of the Equality Act
- Liaison with Marketing and Communications Team Commercial Teams (*Commercial Strategy, Marketing and Communications Strategy, Brand Strategy and Way Finding*) to integrate TAP's evolving strategies across Interpretation Design
- Liaison with the Property and Operations Teams to input into the preparation of Operational Maintenance Manuals (OMM) for all aspects of interpretations, interpretive design and display
- Assist and provide information as required by other TAP departments
- Structural Engineering input to ensure the stability and structural integrity of both the fit out and the interface with the existing gallery fabric
- Liaise closely with the Client, Exhibition Project Manager, other Consultants and Contractor throughout the design development and delivery process in order to maximise the project's success
- Provide the Quantity Surveyors with sufficient co-ordinated design information at appropriate times to prepare Cost Plans and to cost-check design development
- Attend meetings and visit Site to properly progress the works to ensure the successful completion of the Project and mitigate any delays or additional costs. Meetings will include, but not be limited to, Client meetings, project and design meetings, site progress meetings and other meetings called by the Interpretation Project Manager. Provide attendance at all meetings with statutory authorities as necessary
- Preparation of reports and presentations to NLHF and other funders, TAP Client Team, Project Board, Executive Committee, Trustees, Partners and stakeholders as required
- Support to fundraising and planning reports and presentations, as required
- Develop the Project in line with the Project Execution Plan and report progress against the PEP baseline throughout

- Perform the Services necessary for completion of the Works in line with the project programme
- Oversee and monitor the production of design information against the design programme and if delayed use reasonable endeavours to expedite the production of the information
- Be responsible for the aesthetic supervision of the works during the installation of the galleries
- Input into development of the interpretation programme to inform the wider master programme for the project and regularly review
- Give the Client reasonable prior notice of and invite the Client to attend all meetings called by the Interpretation Designer; attend all meetings called by the Client, the Project Manager and the Interpretation Designer in relation to the Project as appropriate/ reasonable in relation to the works being undertaken
- Keep full and proper records of all key meetings and discussions held by the Interpretation Design and Build Contractor and make the same available for inspection by the Client forthwith on request
- Adhere to a robust change management procedure in consultation with the Quantity Surveyor and Project Manager from RIBA stages 4
- Print and/or produce in digital format all documents, drawings, maps, models, photographs and other records necessary for the proper performance of the Services, ensuring sufficient copies are provided at meetings and presentations
- Provide information to the Client, Interpretation Project Manager, other Consultants and the Contractor from time to time as necessary to enable them to carry out their respective duties
- Comply with all relevant provisions for interpretation design and care of collections contained in the following UK national standards for museum collections:
 - Ensure design has full consideration of NLHF's 'Planning Greener Heritage Projects' document
 - Consult with planning authorities, as required
 - Consult with building control authorities, as required
 - Consult with fire authorities, as required and plan and execute the interpretation design to ensure adequate means of escape from interpretation areas to fire exits
 - Consult with environmental authorities, as required
 - Consult with other statutory authorities, as required
- Provide advice on maintenance, life cycle costing and support the production of cost in use studies as necessary
- Assist with risk identification and reduction strategies
- Undertake value engineering exercises to ensure alignment with budget
- Participate in any legal proceedings or hearings as reasonably requested by the Client
- Support the Client to overcome and resolve any objections from wider stakeholders
- Support the Client, Interpretation Project Manager in any negotiations required with the wider stakeholders as appropriate, including the production of drawings to support legal documentation
- If requested to do so, assist the Client in respect of any claims or proceedings made in relation to any of the other Consultants or Contractor
- Perform such other duties as may reasonably be required by the Client to secure the completion of the Project.

3.0 Additional ('Out-of-Scope') Services

The Client may from time to time in writing instruct the Interpretation Designer to carry out the following services set out below. Such services are out-of-scope, and, accordingly, shall attract an additional fee computed in accordance with the Rates Schedule unless they are required due to the fault of the Interpretation Designer or those acting on their behalf. These fees shall be agreed in advance of any work being carried out and may include the following:

- Modify and review any design, specification, drawing or other document prepared in whole or in part by the Interpretation Designer following a significant change to the project brief
- Provide such services which are not included in the Scope of Work as may be necessary if at any time, before the completion of the Interpretation or any part thereof, any materials, plant or equipment, whether incorporated in the Interpretation or not, shall be materially damaged or destroyed.
- Perform such other duties which are not included in the Scope of Work as may be reasonably requested by the Client to secure the successful completion of the Interpretation.
- Provide such assistance as the Client may reasonably require in pursuing each and every remedy which the Client may have against the Contractor(s) or Consultants following the issue of any writ or notice of arbitration, provided the Interpretation Designer is not otherwise party to such proceedings.
- Provide such assistance as the Client may reasonably require in defending any claim made against them by the Contractor following the issue of any writ or notice of arbitration, provided the Interpretation Designer is not otherwise party to such proceedings.

4.0 Work Stages and Interpretation Design Deliverables

For ease of reference, the services below have been divided into various stages but such division is not intended to, and shall not, limit or affect the Interpretation Designer's obligation generally to provide the services as and when they may from time to time be necessary or appropriate for the proper and timely completion of the Interpretation.

It is the Lead Interpretation Designer's responsibility to ensure that all deliverables are coordinated by the time they are presented to the Client at the end of each RIBA stage.

4.1 Design Development Deliverables

- 4.1.1 Provide fixed details of works to the existing gallery at scale 1:50.
- 4.1.2 Provide elevations and sections of Interpretation fit out at scale 1:50 including networks, showcases, and furniture.
- 4.1.3 Provide 3D 'working model' of the Developed Design at scale of not less than 1:50.
- 4.1.4 Provide developed computer-generated visuals of main Interpretation spaces.
- 4.1.5 Provide detailed computer visuals/drawings of key design elements at scale 1:10.
- 4.1.6 Provide specifications.
- 4.1.7 Develop method of mounting objects in liaison with Client Conservation/ Curatorial Teams.
- 4.1.8 Provide schedule of finishes.
- 4.1.9 Prepare layouts of exhibits within showcases or other secure environments.
- 4.1.10 Provide design proposals for specialist lighting installation.
- 4.1.11 Provide design proposal for any AV installations, art installations or any other specialist display technique that may be proposed.
- 4.1.12 Provide final visitor flow circulation diagrams.
- 4.1.13 Confirm results/feedback from prototype work carried out during the Developed Design period.
- 4.1.14 Confirm any further prototyping or specific research and development required.
- 4.1.15 Confirm scope of any mechanical or electrical works required to be carried out.
- 4.1.16 Confirm scope of any structural work to be carried out.
- 4.1.17 Provide Developed Design sign-off sheet listing all activities and deliverables completed which must include, as a minimum, all activities and deliverables identified in this document.

4.1.18 2-D

4.1.18.1 Provide developed graphic design with evidence to include sample boards and a specification for the 2D elements.

4.1.18.2 Produce a schedule to identify all the 2D elements included in the Developed Design and samples at actual size on proposed material for all of these elements (e.g. identifying if there are any special treatments for images, AV items etc). The schedule should include all substrates, printing method, print sizes, fixing details, quantities and fixing substrate, and be signed off, maintained and updated throughout the course of the project by the 3D Designer.

4.1.19 AV Design

4.1.19.1 Develop the AV Brief and storyboard the concepts.

4.1.19.2 Confirm AV hardware specifications and ensure specified hardware is integrated with the design.

4.1.20 AV hardware should be marked up on plan and elevation and include any housings required.

4.1.21 Interactive Design

4.1.21.1 Develop the Interactive Brief with the Client.

4.1.21.2 Develop the design for any interactives required.

4.1.22 Mechanical and Electrical (M&E)

4.1.22.1 Confirm the scope of any M&E works required to be carried out.

4.1.23 Showcases and Mounts

4.1.23.1 Agree casing and mounting methods with TAP.

4.2 Delivery

4.2.1 With the Client, assist to negotiate a price with the Contractor(s).

4.2.2 Revise design information to adjusted tender sum.

4.2.3 Discuss and agree with the Client and the Contractor(s) the procedures for release of information during the progress of the Contract(s).

4.2.4 Review and sign off the Contractor(s) production drawings.

4.2.5 Agree design changes with Client and Contractor(s).

4.2.6 Cross-check information from all parties.

- 4.2.7 Carry out any of the General Services which may be necessary or required from time to time.
- 4.2.8 Make twice weekly visits to the site as may be necessary generally to inspect and record the progress and quality of the work being executed by the Contractor and for the proper performance of the services.
- 4.2.9 Recommend actions if programme is delayed.
- 4.2.10 Visit the sites of the extraction, fabrication and assembly of materials and components to inspect such methods and workmanship before delivery to the site.
- 4.2.11 Instruct the opening up of completed work to determine that it is generally in accordance with the Contract.
- 4.2.12 Inspect and advise on the compliance of materials delivered to the site and off-site goods and materials with the terms of the Contract in relation thereto from time to time as the Interpretation Designer may consider desirable or as may be requested by the Client.
- 4.2.13 Prepare, in respect of the Interpretation Design elements, lists of defects and/or snagging and issue them to the Client and Contractor.
- 4.2.14 If required, advise on the commissioning or selection of the furniture and fittings for the Interpretation, and supervise their installation.
- 4.2.15 Carry out any of the General Services which may be necessary or required from time to time.
- 4.2.16 Supply final AV & Graphics files to the Client

4.3 Handover and Close Out

4.3.1 General

- 4.3.1.1 Carry out final inspection

4.3.2 Graphics, Lighting and Object Installation

- 4.3.2.1 Supervise the installation of the graphics in accordance the Client's timetable for object installation.
- 4.3.2.2 Attend site to focus lights physically once the objects have been installed.

4.4 In Use

4.4.1 Maintenance during Defects Liability Period (12 months, post completion)

- 4.4.1.1 Be available to respond to and provide solutions for emergency issues relating to the installation and advise any repairs.

Annex A

Form of Tender

(Please complete and return with your tender response)

Form Of Tender

Project: The Auckland Project: The Burning of the Heathen Books

Professional Service: Interpretation Design Team & Fit Out Contractor

Name of Tenderer:

To: Clare Baron, The Auckland Project

Please complete the following:

1. Fee Offer
 - I. Fee
 - II. Resources
 - III. Impact of Development Phase Programme Extension
2. Day Rates
3. Expenses and Disbursements
4. Offer Period
5. Declaration
6. Anti-Fraud and Bribery Statements

I/ We, the undersigned, do hereby offer to execute and complete the above professional services in strict accordance with the Appointment Brief and the Schedule of Services for the lump sum and percentage fees outlined below. For clarity, fee basis to be as follows unless otherwise stated:

- Development Stage April 2024 – May 2023
- Delivery Stage May 2024 – July 2024

I. Fee

Design Discipline	Design	Delivery	Total
Lead Interpretation Design			
Principal Designer			
Audio-visual (AV) Hardware Consultant			
Audio- Visual (AV) Software Consultant			
Graphic Design			

Services Design			
Structural Design			
Lighting Design			
Fit Out Contractor			
Total			

Note that the appointed consultant shall produce a monthly payments schedule to be agreed with the Project Manager which reflects these figures (on a pro-rata adjustment).

II. Resources

Lead Interpretation Design	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

Principal Designer	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

AV Hardware Consultant	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

AV Software Consultant	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

Graphic Design	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

Services Design	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

Structural Design	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

Lighting Design	Resources (in Resource Days)				
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician	Total Resource Days
Development					
Delivery					
Resource Sub Totals (Resource Days)					
Total Resource (Resource Days)					

2.0 Day Rates

Consultant	Rate (£/day)			
	Director/ Partner	Senior Consultant	Consultant	Assistant/ Technician
Lead Interpretation Designer				
Principle Designer				
AV Hardware Consultant				
AV Software Consultant				
Graphic Designer				
Services Designer				
Structural Designer				
Lighting Designer				

Contractor Staff Category	Day Rate (£)
General Site Operative	
Site Joiner	
Shop Joiner	
Decorator	
Electrician	
Graphics Technician (off site)	
Graphics Installer	
AV installer	
AV - Programmer	
Lighting Specialist	
Totals	

Contractor Staff Category	Day Rate (£)
Totals	

Overheads And Profit Margin:%

The above day rates will be utilised to negotiate any additional works that may be required if deemed to be beyond the reasonable scope of the works specified.

Your fee offer and all day rates are to be based on a 7.5 hour day and are to include allowance for disbursements but to exclude VAT.

3.0 Expenses and Disbursements

The fee offer is to include all expenses and disbursements (including printing charges). The percentage allowed for expenses within the fee offer above is _____ %

4.0 Offer Period

This tender/offer is to remain open for a period of 16 weeks from the date fixed to the return of tenders.

5.0 Declaration

Dated this day of.....

Name of the lead firm or company.....

Address.....

.....

.....

Contact Tel Nr.....

Contact Fax Nr.....

Contact E-mail address.....

Signature.....

Name.....

Capacity in which sign.....

No undertaking is given to accept the lowest or any tender.

6.0 Anti-Fraud and Bribery Statements

Certificate of Non Canvassing

I/We hereby certify that I/We have not canvassed or solicited any Member, Officer, Employee, Agent or Contractor of the Business in connection with the award of this Bid or any other Bid or proposed Bid for the Services and that no person employed by me/us or acting on my/our behalf has committed any such act.

I/We further hereby undertake that I/We will not in the future canvass or solicit any Member, Officer, Employee, Agent or Contractor the Business in connection with the award of this or any other Bid or proposed Bid for the provision of Services and that no person employed by me/us or acting on my/our behalf will commit any such act.

I/ We acknowledge that if we have acted or act in contravention of this Certificate of Non Canvassing then the Business shall be entitled to reject our response to this invitation to bid, or any subsequent bid, or after award of any contract pursuant to this bid process may rescind that contract, and that if such rejection or rescission occurs we will indemnify the Business in full against all loss and expenses arising out of or in connection with such rejection or rescission

Form Completed by:

Signed(1): _____

Status: _____

Signed(2): _____

Status: _____

For and on behalf of: _____

Date: _____

Conditions of Bona Fide Bid

We certify that this is a bona fide bid, intended to be competitive and that we have not fixed or adjusted the amount of the bid or the rates and prices quoted by or under or in accordance with any agreement or arrangement with any other person.

We also certify that we have not done and undertake that we will not do at any time any of the following acts:

- Communicating to a person other than the Business the amount or approximate amount of our proposed Bid (other than in confidence in order to obtain quotations necessary for the preparation of the Bid or for any insurance purposes);
- Entering into any agreement or arrangement with any other person that he shall refrain from bidding or as to the amount of any bid to be submitted;
- Offering or agreeing to pay or give or paying or giving any sum of money, inducement 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 Bid or proposed Bid for the Services any act or omission;
- commit an offence under the Prevention of Corruption Acts 1889 to 1916;
- commit an offence under the Bribery Act 2010.

In this certificate, the word “person” includes any person, body or association, corporate or unincorporated and “agreement” includes any arrangement whether formal or informal and whether legally binding or not.

We acknowledge that if we have acted or act in contravention of these Conditions of Bona Fide Bid then the Business shall be entitled to reject our bid, or after award of any contract pursuant to this bid process may rescind that contract, and that if such rejection or rescission occurs we will indemnify the Business in full against all loss and expense arising out of or in connection with such rejection or rescission.

Form Completed by:

Signed(1): _____

Status: _____

Signed(2): _____

Status: _____

For and on behalf of: _____

Date: _____

Statement of Acceptance of Business Policies

To The Business:

I/We certify that I/We undertake to meet all the provisions of the Business's Policies and Procedures in delivering any services that I am/we are successful in tendering for.

I/We acknowledge that these maybe amended from time to time as required to meet changes in legislation or guidance and that I am/we are required to comply with the latest version of any policy/procedure at any time.

I/We certify that I/We will not in pursuance of compliance with the requirements of this statement raise any charge outside the agreed contract price for any measures taken unless this has been agreed formally with the Business's authorised officers.

Signed:

(1) Position:

(2) Position:

Date:

Annex B

Master Programme

The Burning of the Heathen Books - NL-23-00126
 Delivery Phase Programme
 Tue 13/02/24

ID	Task Name	Duration	Start	2026												2027												
				J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J
1	NLHF Round Two submission	0 wks	Thu 16/11/23																									
2	Develop content	17.4 wks	Thu 16/11/23																									
3																												
4	Run formal tender exercise for appointment of professional team and fit out contractor, subject to securing funding	11 wks	Mon 05/02/24																									
5	Advertise opportunity	1 wk	Mon 05/02/24																									
6	Tender period	4 wks	Mon 12/02/24																									
7	Tender deadline	0 wks	Fri 08/03/24																									
8	Tender assessment	3 wks	Mon 11/03/24																									
9	Select preferred consultants	0 wks	Fri 29/03/24																									
10	Standstill period	2 wks	Mon 01/04/24																									
11	Enter contract if funding confirmed	1 wk	Mon 15/04/24																									
12																												
13	NLHF Decision	17.4 wks	Thu 16/11/23																									
14	Mobilisation and Permission to start	2 wks	Mon 01/04/24																									
15																												
16	3D and 2D Design Development	4.4 wks	Fri 12/04/24																									
17	Place order for long lead items (light fittings, glass)	0 wks	Fri 12/04/24																									
18	Detail exhibition fit out (setworks, display cases)	3 wks	Mon 15/04/24																									
19	Detail lighting arrangement	3 wks	Mon 15/04/24																									
20	Develop graphic style	3 wks	Mon 15/04/24																									
21	Issue design report for costing	0 wks	Fri 03/05/24																									
22	Pricing	1 wk	Mon 06/05/24																									
23	Review and sign off design report and costs	2 days	Mon 13/05/24																									
24	Full contextual image and moving image asset list issued	0 days	Tue 14/05/24																									
25	Full text issued	0 days	Tue 14/05/24																									
26																												
27	3D and 2D Delivery	6.2 wks	Wed 15/05/24																									
28	Production drawings	3 wks	Wed 15/05/24																									
29	Graphic artwork	2 wks	Wed 15/05/24																									
30	Production drawings sign off	3 wks	Wed 22/05/24																									
31	Graphic artwork sign off	3 wks	Wed 22/05/24																									
32	Fit out manufacture	3 wks	Wed 29/05/24																									
33	Fit out install	2 wks	Wed 05/06/24																									
34	Graphic production	1 wk	Wed 12/06/24																									
35	Graphic install	1 wk	Wed 19/06/24																									
36	Clean	1 day	Wed 26/06/24																									
37																												
38	AV development	11.2 wks	Mon 15/04/24																									
39	Storyboard concepts	3 wks	Mon 15/04/24																									

The Burning of the Heathen Books - NL-23-00126
 Delivery Phase Programme
 Tue 13/02/24

ID	Task Name	Duration	Start	2026												2027																	
				J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A			
79	Reformation	150 wks	Mon 08/07/24	[Blue bar]																													
80	Palace to Palace	150 wks	Mon 08/07/24	[Blue bar]																													
81	Social Sewing and Weaving for Wellbeing	150 wks	Mon 08/07/24	[Blue bar]																													
82	From Sheep to Showstopper	30 wks	Mon 03/03/25	[Blue bar]																													
83	The Lost Border	26 wks	Mon 07/09/26	[Blue bar]																													
84	In Our Own Words - Community Play	16 wks	Mon 01/06/26	[Blue bar]																													
85	Tapestry of Trees	24 wks	Mon 02/09/24	[Blue bar]																													
86	Stictch and Stay	150 wks	Mon 08/07/24	[Blue bar]																													
87	Growing and Dyeing	24 wks	Mon 02/06/25	[Blue bar]																													
88	Talks, workshops and study days	150 wks	Mon 08/07/24	[Blue bar]																													
89	Aglow	46 wks	Mon 04/11/24	[Blue bar]																													
90	Courtly Music	150 wks	Mon 08/07/24	[Blue bar]																													
91	Tudor Heritage Festival	9 wks	Mon 05/05/25	[Blue bar]																													
92	Conservation Insight Talks	150 wks	Mon 08/07/24	[Blue bar]																													
93	Accessible talks	150 wks	Mon 08/07/24	[Blue bar]																													
94	Tudor Tours	150 wks	Mon 08/07/24	[Blue bar]																													
95	Volunteer Exchange	95 wks	Mon 02/09/24	[Blue bar]																													
96	Telling Tricky Tales	150 wks	Mon 08/07/24	[Blue bar]																													
97	Professional Conferences and Sharing Days	95 wks	Mon 02/06/25	[Blue bar]																													
98	How to Engage with Tapestries Guide	52 wks	Mon 06/04/26	[Blue bar]																													
99																																	
100	Evaluation	170 wks	Mon 15/04/24	[Thick black line]																													
101	Detail evaluation plan and gather baseline data	4 wks	Mon 15/04/24	[Blue bar]																													
102	Review design process	4 wks	Wed 15/05/24	[Blue bar]																													
103	Review manufacture and install process	4 wks	Thu 27/06/24	[Blue bar]																													
104	Review opening events	16 wks	Fri 05/07/24	[Blue bar]																													
105	Review activity plan delivery	146 wks	Mon 02/09/24	[Blue bar]																													
106	Final evaluation	4 wks	Mon 02/08/27	[Blue bar]																													
107																																	
108																																	
109	NLHF Reporting	160 wks	Fri 21/06/24	[Thick black line]																													
110	Quarterly Progress 1	0 wks	Fri 21/06/24	[Blue bar]																													
111	Quarterly Progress 2	0 wks	Fri 13/09/24	[Blue bar]																													
112	Quarterly Progress 3	0 wks	Fri 06/12/24	[Blue bar]																													
113	Quarterly Progress 4	0 wks	Fri 14/03/25	[Blue bar]																													
114	Quarterly Progress 5	0 wks	Fri 06/06/25	[Blue bar]																													
115	Quarterly Progress 6	0 wks	Fri 29/08/25	[Blue bar]																													
116	Quarterly Progress 7	0 wks	Fri 21/11/25	[Blue bar]																													
117	Quarterly Progress 8	0 wks	Fri 27/02/26	[Blue bar]																													
118	Quarterly Progress 9	0 wks	Fri 22/05/26	[Blue bar]																													
119	Quarterly Progress 10	0 wks	Fri 14/08/26	[Blue bar]																													
120	Quarterly Progress 11	0 wks	Fri 06/11/26	[Blue bar]																													



