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**Dunstable Town Council**

Priory House

Interpretation & Exhibition

Design Team

Invitation to Tender



January 2025

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Contact Information

|  |  |
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| Document Title: | Interpretation & Exhibition Design Team ITT |
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Appendix A - Architectural Drawings

Appendix B - Tender Response Form

**Section 1**

Invitation to Tender

1. **Introduction**

1.1 Dunstable Town Council seeks a specialist Consultant to work with the Council, the existing design team and other stakeholders to develop and deliver the interpretation and exhibition displays for the re-opening of Priory House.

* Lead Interpretation Consultant
* Lead exhibition design
* Lighting design
* Audio-visual (AV) software brief development
* Audio-visual (AV) hardware specification
* Graphic design

1..2 The ‘Interpretation and Exhibition’ is to comprise:

* Development of the Interpretation Plan
* Bespoke joinery to reveal wall paintings – to be developed alongside the conservation architect
* Specialist lighting design for all exhibition the display areas
* Audio-visual (AV) content
* Audio-visual (AV) hardware
* Graphics
* Mechanical and Electrical (M&E) supporting services. A separate MEP contractor is working on the scheme, but there would be a requirement for the exhibition works to have input into the overarching MEP plan, in particular specifying any specific electric and data cabling requirements and locations.
* Structural considerations in connection with the exhibition works i.e. any specific structural fixings for the wall paintings required to support the exhibition installations
* Input into management and maintenance plan update (Heritage Fund requirement)

**1.3 Background of the project**

1. The interpretation and exhibition development and delivery is part of the wider project to repair Priory House, Dunstable, improve visitor facilities and maximise footfall and engagement through constant interest generated by revolving exhibitions on local topics. In collaboration with the local history society, approximately six exhibitions have been researched and can be exhibited with the appropriate media. These can be alternated and reused to enhance and be built on with any new locally researched exhibitions.
2. The project is a highly unusual project that has evolved whilst on site due to uncovering a number of deficiencies in the construction works requiring far more significant interventions into the building than was envisaged when the project started. As such, all spaces have had to be stripped back to expose the building structure to address structural challenges, this included discovering that the exhibition installations that had been on display in Priory House were too heavy for the spaces in which they sat. As a result of this, new lightweight and fabric sensitive interpretation and exhibition displays are required to re-provide interpretation of the building and its stories. In thinking about the use of the building, for different functions, Dunstable Town Council are also keen that the interpretation is relatively light touch and can be dialled back if the room is to be used for events. It is also desirable that the displays are easily changeable, adaptable, to encourage repeat visits, but to be updated with limited resource within the Council’s team.
3. Due to the nature of the project Historic England have provided far greater support than one might normally expect, and their knowledge can also be drawn upon for the development of the interpretation as required.
4. A removeable, non-permanent exhibition about Priory House can be interchanged with further exhibitions that can reference the links to Priory House from the wider locale through history and how Priory House used to look e.g., in Medieval times and its importance to the women who used to live and work there for Dunstable’s Leading Ladies.
5. The intention of the Council is to continue to use the building for exhibition space, function space, as well as a café with associated shop at ground floor level. Much greater information about the building has been gained through the project and works has been undertaken in close liaison with archaeologists, wall paintings conservators, expert conservation masons and in close cooperation with Historic England. The first floor exhibition space must be able to be used for interpretation and exhibition due to previous grant agreements with the Heritage Lottery Fund, but also needs to be flexible for alternative uses.
6. Where possible this will be working in partnership with volunteers. It will also consider how the interpretation will meet the needs of all visitors to Priory House. Effective Interpretation is key to delivering an understanding and appreciation of Priory House.
7. Dunstable Town Council has limited resource to develop the content of the Interpretation Plan and the appointed Interpretation and Exhibition Consultant will need to take the ownership of developing the Interpretation Plan, drawing on the knowledge of the client team, the conservation design team, Historic England, and the archaeologist to collate the content and distil into a coherent and engaging plan of stories. The works are being made possible by a National Lottery Heritage Fund grant, and funding from Historic England. The interpretation and exhibition displays are being funded directly by Dunstable Town Council.
8. The repair, conservation, and re-construction of the building is underway, and the services infrastructure first fix (electrical and data services) will be taking place soon after the Interpretation and Exhibition Design Team is appointed. As such, one of the first tasks of the appointed Design Team will be to confirm requirements for the interpretation that will enable flexibility in use. The rooms are constrained both by space and by the historic fabric, and so there are only limited areas in which services can be located.
9. The Base Build Design Team are led by The Morton Partnership as the Conservation Engineer and the Contract Administrator, supported by Caroe Architecture and Martin Thomas Associates as Conservation Architect and MEP engineer respectively. An information package covering the Base Build Architectural (Caroe) is included at Appendix B of this document. Upon appointment, the Designer will be issued any further relevant information.
10. Tobit Curteis has been appointed to provide advice on the environmental conditions and has determined a simple low maintenance set of requirements that avoids significant environmental control and targets managing a stable temperature within the rooms, which in turn will keep the Relative Humidity at a steady state.
11. The Interpretation and Exhibition Design Team shall allow for liaising with the Base Build Design Team to fully understand the environmental design criteria for the various gallery spaces/ incoming services capacity/ locations and together with the building fabrics structural capacity/ restrictions and ensure that the exhibition design coordinates with the same. Where there are discrepancies between the exhibition design requirements and the Base Build provision, this should be highlighted to the Project Manager at the earliest opportunity and await instruction on how to proceed.
12. The general Project Team meetings and reporting requirements will be on a monthly cycle. Any interim design workshops/ subcontractor meeting shall be arranged by the Designer on an as needed basis.
13. Given the relatively low value and limited scale of the interpretation, it is anticipated that the exhibition designer will be responsible for procuring and contracting the packages to deliver the interpretation in its entirety.
14. The spaces in which we are anticipating the interpretation and exhibition displays to be concentrated are the Tea Room and Exhibition Rooms.
15. Please see Section Three for the detailed Interpretation and Exhibition Brief.

**1.4 Project Programme**

1.4.1 A copy of the proposed detailed Priory House Exhibition Programme can be found at Appendix A of the document.

1.4.2 A summary of the key proposed milestone dates are detailed in the table below:

|  | **Milestones** | **Indicative Dates** |
| --- | --- | --- |
|  | **PRIORY HOUSE – INDICATIVE PROGRAMME** | |
|  | Outline Brief | January 2025 |
|  | Appoint Design Team | March 2025 |
|  | RIBA Stage 2 – Concept Design Sign off | June 2025 |
|  | RIBA Stage 3 – Developed Design Sign off | October 2025 |
|  | RIBA Stage 4 – Technical Design Sign off | February 2026 |
|  | RIBA Stage 5 – Installation | June 2026 |
|  | Final Clean and light focusing | July 2026 |
|  | Training, familiarisation and front of house prep | July 2026 |
|  | **Potential Opening Date** | **July 2026** |

**1.5 Project Budget**

The budget for the interpretation and exhibition development, design, and installation is £160,000 excluding VAT, This is to include all curatorial support, research and copy writing, and asset licencing, as well as any setworks, graphics, and AV delivery. There is a separate contingency held of £20,000 ex VAT.

**1.6 Tender Instructions**

**1.6.1 Information to be included within the Tender Submission**

* + Tender Response Form (Appendix B)

Including:

* + - Outline methodology
    - Three relevant case studies to demonstrate your suitability for this contract
    - CVs of the key personnel included within your proposed team and team structure
    - Copies of Profession Indemnity, Public Liability and Employer’s Liability Insurance certificates
    - Copies of the following policies (if you are able provide):
      * Health & Safety Policy
      * Equality Policy
      * Environmental & Biodiversity Policy
      * Environmental & Biodiversity Management response

Methodology

1.6.1.1 A need to establish the stories wishing to be told and then establishing the best solutions for the interpretation. This will need to consider the extent of text based, audio and video to be used. The interpretation consultant will need to work with the client to determine the content to be curated and into a succinct and engaging output.

1.6.1.3 Having a lead person to lead this curatorial content will be key and can be an employed consultant. They will both review the information available; potential undertake further research and including community outreach if required, work directly with the client team and various other sources to piece together a captivating story but also make sure what is produced will serve the community.

Considerations/Assumptions

* Items in the Exhibition Rooms cannot be fixed directly to the walls;
* Items in the Tea Rooms can be fixed to the walls with care;
* The Exhibition Rooms will need to remain flexible for events, which means any free standing units should be moveable as and when required;
* The Tea Room interpretation will be reserved for sharing the story of the building's conservation possibly;

**1.6.2 Submissions**

1. Tenders must be submitted by no later than 12pm on 24th February 2025.
2. Queries should be made to Becky Wisbey via email to [info@dunstable.gov.uk](mailto:info@dunstable.gov.uk) and submissions made only to [accounts@dunstable.gov.uk](mailto:accounts@dunstable.gov.uk)
3. The Tender and any documents accompanying it must be in the English language.
4. Price and any financial data provided must be submitted in or converted into pounds sterling. Where official documents include financial data in a foreign currency, a sterling equivalent must be provided.
5. Tenders must be received by the closing date.
6. The Authority will notify the successful Tenderer(s) of their admission to the Agreement in writing.

**1.7 Procurement Programme**

|  |  |
| --- | --- |
| **Description** | **Deadline** |
| Issue ITT | 27 January 2025 |
| Tender responses due | 12 Noon, 24 February 2025 |
| Notification of results | Week commencing 3 March 2025 |
| Appointment commences | Week commencing 17 March 2025 |

**1.8 Assessment Panel and Evaluation Criteria for Tender**

1.8.1 The assessment panel will consist of Dunstable Town Council and Focus. The tender assessment criteria for all tenders will be based on qualitative and quantitative criteria as follows with associated weighting:

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Description** | **Weighting** |
| **Quantitative** | Price | 30% |
| **Qualitative** | Relevant skills and experience of team (CVs) | 15% |
| Outline Methodology | 15% |
| Three relevant case studies | 40% |

**1.9 Assessment Panel and Evaluation Criteria for Tender**

1.9.1 A desktop assessment will be carried out of all tenders received against the criteria outlined below. Scores for each qualitative criterion will be awarded in accordance with the following scale.

|  |  |
| --- | --- |
| **Score** | **Description** |
| **0** | **No response received or unable to demonstrate,** based on the answers provided that the standard can be met. |
| **1 – 2** | **Very poor**. Seriously incomplete. Largely not demonstrating the standard. |
| **3 – 4** | **Poor**. Missing key areas of information and failing to deal with the full scope of demonstrating the standard. |
| **5 – 6** | **Satisfactory**. Acceptable proposal providing only minimum levels to meet the standard. |
| **7 – 8** | **Good.** Competent proposal. Some limited added value. No clarification required. |
| **9 – 10** | **Excellent.** Outstanding and competent proposal. Thoroughly convinces with significant and relevant added value. No clarification required. |

1. The price related elements of the qualitative criteria will be scored in accordance with the following.

|  |  |
| --- | --- |
| **Score** | **Description** |
| **0** | **Major Concerns** - Is under budget or exceeds expected budget by 25+%. Major concerns of unrealistic financials provided |
| **1 – 2** | **Unsatisfactory -** Exceeds expected budget 16- 25%. Concerns of unrealistic financials provided |
| **3 - 4** | **Acceptable** - Exceeds expected budget by 0 -15% |
| **5 - 6** | **Satisfactory**. - Meets expected budget |
| **7 - 8** | **Good.** Under expected budget by 0 - 15 % |
| **9 - 10** | **Excellent -** Under expected budget by 16 – 25% |

1. In addition, tenderers may be invited to attend a tender clarification meeting.
2. The Client does not bind itself to accept the lowest or any tender.
3. The tender is to be kept open for acceptance for a period of not less than 16 weeks. A bid valid for a shorter period will be judged to be non-compliant and will be rejected by the Client.
4. In exceptional circumstances, the Client may seek the tenderers to consent to extend the validity period. The tenderer may refuse such a request without penalty. If the tenderer grants the request, then the tenderer will not be permitted to modify their bid.
5. All costs and administration associated with the preparation of the tender response and proposal to this Invitation to Tender are the responsibility of the tendering organisation.
6. The information contained in the document and appendices is strictly confidential and you are requested to acknowledge your agreement to non-disclosure as part of your tender return.
7. Tenders will not be accepted by facsimile or telephone. Tenders arriving after the closing date and time will not be accepted. Tenders will be treated as confidential.
8. Contractors are expected to examine all the tender invitation documents which indicate what information must be provided. Incomplete bids may be rejected.
9. All material issued by the Client in connection with the Invitation to Tender remains the property of the Client and is to be used solely for the purpose of tendering. Documents must not be copied or forwarded to unauthorised persons.
10. Information supplied by the Client is supplied for general guidance in the preparation of tenders. Tenderers must satisfy themselves by their own due diligence with regard to the accuracy and completeness of such information. No responsibility is accepted by the Client for any inaccurate information obtained by tenderers.
11. Tenders for services where a conflict of interest may exist or arise, must inform the Client and submit proposals for avoiding such conflicts. This is particularly important where the conflict could result in a real danger of bias in the execution of the service.
12. The Tenderer may withdraw and re-submit their tender at any time prior to the deadline for receipt by giving notice in writing to the Client. The re-submitted tender must be sent sealed, marked and in the same manner as the original.
13. The Tenderer may withdraw this bid at any time prior to the Client’s notification of acceptance by sending written notice of withdrawal to the Client’s contact named in the Invitation to Tender letter.
14. Tenderer should note that their tender will be invalidated if you disclose to any other party, even approximately, what their tendered prices are or will be at any time before the deadline for delivery of tenders. An exception to this will only be made if you need an insurance quotation to calculate this tender price, in which case you may give your insurance company or brokers any essential information they require, so long as you do so in strict confidence. Any attempt to obtain any information about anyone else’s tender or proposed tender prior to the deadline for delivery of tenders will also invalidate the tender.
15. The Client will send to the successful bidder a letter of provisional acceptance of tender. At the same time the Client will notify each unsuccessful bidder.
16. The Client will send to the successful bidder two copies of the contract documentation together with appropriate authorisation to commence work on the project. Within 7 calendar days of receipt of the contract documentation the successful bidder shall sign both copies and return them to the Client. The Client will sign both copies and return one signed copy to the successful bidder and retain the other copy. No other form of acknowledgement will be accepted.

Scope of Services for Consultant Roles

**Section Two**

**2.0 Assessment Panel and Evaluation Criteria for Tender**

2.1 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.

2.2 This section includes the following scopes for consultant services to be provided by the Interpretation and Exhibition Designer in connection with the interpretation and exhibition displays at Priory House. The Design Team will be required to provide the following services:

* Lead Interpretation Consultant
* Exhibition Design
* Lighting Design
* Audio-visual (AV) software brief development
* Audio-visual (AV) hardware specification
* Graphic Design

2.3 The ‘interpretation and exhibition’ is to comprise:

* Interpretation design
* Bespoke joinery for wall paintings
* Specialist lighting design for all exhibition, interpretative design and display areas
* Audio-visual (AV) content
* Audio-visual (AV) hardware
* Multimedia
* Graphics

**2.4 Professional Fees**

1. Please complete the Tender Response Form and return it with your tender response/offer. The Tender Response Form is included at Appendix A.
2. The fee proposal to provide the services indicated in the Scope of Services is to include all reasonable expenses and disbursements.
3. The fee proposal is to be presented in a clear manner, supported by a stage by stage breakdown, presented in sufficient detail and a style that enables a clear understanding of the fee, services, programme and deliverables for each stage, with any specific exclusions stated.
4. Please note that the expected budget for this project is £160,000, inclusive of design fees.

**2.5 Resource**

2.5.1 Consultants should ensure adequate resource provision to deliver the requirements of this appointment, within the timescale stipulated.

**Additional (‘Out-of-Scope’) Services**

2.5.3 The Client may from time to time in writing instruct the Interpretation and Exhibition Design Team to carry out the following services set out in Paragraphs 2 to 6 (inclusive). 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 and Exhibition Design Team 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 Design Team 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 Exhibition or any part thereof, any materials, plant or equipment, whether incorporated in the Exhibition 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 Exhibition.
* 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 Design Team 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 Exhibition Design Team is not otherwise party to such proceedings.

**2.6 Work Stages and Exhibition Design Deliverables**

2.6.1 For ease of reference, the services below have been divided into various stages (in line with the RIBA Plan of Work) but such division is not intended to, and shall not, limit or affect the Exhibition 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 Exhibition. It is the Lead 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.

1. **Stage 2 – Concept Design Deliverables**

**2.6.2.1 Spatial Design**

1. Develop the Interpretation Plan and agree with the Client.
2. Develop the Design Programme and agree the same with the Client.
3. Sketch elevations and sections of the Interpretation and Exhibition Interpretation to communicate design intent.
4. Provide spatial design ‘working model’ to demonstrate Concept Design at scale of 1:50.
5. Provide visuals of main gallery spaces including entrance/exit treatment.
6. Outline Cost Plan
7. Outline proposals art installations or any other specialist display technique.
8. Identify early items that require prototyping or specific research and development.
9. Provide Concept Design sign-off sheet listing all the activities and deliverables completed which must Include, as a minimum, all activities and deliverables identified in this document.
10. Confirmation of any changes to Client’s Design Brief.
11. Carry out any of the General Services which may be necessary or required from time to time.

**2.6.2,2 2-D**

1. Provide indication of graphic treatment to be used in the display spaces: this is to include examples for treatment of title, introductory section, panels and object labels.
2. Provide evidence of development of concept ideas.
3. Demonstrate how 2D integrates with 3D.
4. Indicate potential/suggested materials to be used.

**2.6.2.3 AV Design**

* + - * 1. Develop the AV Brief with the Client for the appointment of AV Designers.
      1. **AV Hardware**

1. Specify the most suitable, compatible and economical AV hardware for each area of the Concept Design.   
   * + 1. **Mechanical & Electrical (M&E)**

2.6.2.6.1 Liaise with the relevant M&E consultant and contractor and obtain all necessary information concerning the M&E infrastructure and ensure the Exhibition Design keeps to the requirements.

**2.7 Stage 3 – Developed Design Deliverables**

1. **Spatial Design**
   * + 1. Develop the stories and content.
       2. Provide fixed details of works to the existing gallery at scale 1:50.
       3. Provide elevations and sections of Exhibition fit out at scale 1:50.
       4. Provide 3D ‘working model’ of the Developed Design at scale of not less than 1:50.
       5. Provide developed computer-generated visuals of the exhibition spaces.
       6. Provide detailed visuals/drawings of key design elements at scale 1:10.
       7. Provide draft specifications.
       8. Develop method of mounting objects (Jacobean wall paintings) in liaison with Client Conservation/ Curatorial Teams and Historic England.
       9. Provide schedule of finishes.
       10. Prepare project Cost Plan
       11. Provide design proposals for specialist lighting installation.
       12. Provide design proposal for any AV installations, art installations or any other specialist display technique that may be proposed.
       13. Confirm results/feedback from prototype work carried out during the Developed Design period.
       14. Confirm any further prototyping or specific research and development required.
       15. Confirm scope of any mechanical or electrical works required to be carried out.
       16. Confirm scope of any structural work to be carried out.
       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.
       18. Carry out any of the General Services which may be necessary or required from time to time.
     1. **2-D**
        + 1. Provide developed graphic design with evidence to include sample boards and a draft specification for the 2D elements.
        1. 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 by the 3D Designer.
     2. **AV Design**
2. Develop the AV Brief with the Client for the appointment of AV Designers.
3. **AV Hardware**
   * + 1. Develop the AV Hardware Schedule for the tender package and ensure specified hardware is integrated with the design.
       2. AV hardware should be marked up on plan and elevation.
     1. **Mechanical and Electrical (M&E)**
        1. Confirm the scope of any M&E works required to be carried out.

**2.8 Stage 4 - Technical Design Deliverables**

* + 1. **Spatial Design** 
       1. Develop the technical design drawings, schedules and specifications, as listed below.
       2. Provide comprehensive and bespoke specifications for all work packages (standard generic specifications will not be accepted).
       3. Produce a fully coordinated set of details for the fabrication of the exhibition installations.
       4. Obtain specialist quotations as required and appoint the necessary subcontractors to deliver the interpretation and exhibition proposals.
       5. Give all notices required to be given for building bye-law, building act, building and fire regulations, approvals and all other statutory approvals and consents required for the Exhibition.
       6. Keep the Client fully advised of all such negotiations referred to above and obtain their consent before departing from agreed approvals.
       7. Confirm to Client that statutory approvals are in hand.
       8. Obtain the Client's approval of the type of construction, quality of materials and standard of workmanship.
       9. Produce 1:20 scale plans, elevation and sections, and large-scale drawings of key details (at scale 1:2 or 1:5 for all elements).
       10. Produce detailed layouts of objects within showcases or other secure environments (including all graphic positions) and produce drawings and specifications for any special mounts required to support or protect objects.
       11. Produce final design work (drawings and specifications) for any mechanical or electrical works required in connection with the Exhibition.
       12. Produce final design work (drawings and specifications) for any structural engineering required in connection with the Exhibition.
       13. Produce and present sample boards to the Client for final selection and approval of finishes and fittings.
       14. Produce final design layouts and details for specialist lighting installation.
       15. Produce final Exhibition Designer’s CDM Risk Analysis (The Exhibition Designer is responsible for ensuring that all consultants they are managing submit appropriate Risk Assessments).
       16. Carry out any of the General Services which may be necessary or required from time to time.
    2. **2-D**
       1. Provide final confirmation of graphic schedule, which should include all substrates, printing method, print sizes, fixing details, quantities and fixing substrate and all 2D elements in the Technical Design.
       2. Provide final 2D graphics specification (i.e. the graphics work package).
       3. Produce the graphics artwork.
    3. **Lighting**

1. Deliver final design layouts and details for the specialist lighting installation. Layouts should clearly show the track and indicate which object(s) they are lighting.
2. Provide a finalised schedule of fixtures and fittings.
   * 1. **AV Design**
3. Finalise the AV Brief with the Client for the appointment of AV Designers.
4. Assist in the appointment of AV Designers
5. Ensure Integration with rest of the exhibition fit out design.
   * 1. **AV Hardware**
        1. Provide the final AV hardware schedule.
        2. Ensure that the final AV hardware schedules and specification is fully integrated with the design.
        3. The positioning of the hardware should be clearly marked on elevations and general arrangement plans.
        4. Hardware to be compatible with the Clients current IT infrastructure and provider.
     2. **Tender Action**
6. The Interpretation and Exhibition Design Team will be responsible for procuring and contracting the necessary specialists required to complete the interpretation and exhibition delivery.
7. Prepare tender drawings, specifications and other documents including graphics production specification, lighting layouts and schedules in sufficient detail to enable the preparation of bona fide invitations to tender/quote.
   * + 1. Check information provided by others.
       2. Obtain outstanding approvals.
       3. Provide information for the preparation of schedules of work.
       4. Provide information to discuss proposals with other consultants and incorporate their input into the production information.
       5. Agree Contract particulars.
       6. Carry out any of the General Services which may be necessary or required from time to time.
       7. Respond to tenderers’ queries.
       8. Analyse the tenders, method statements and programmes received and liaise with the Client to agree recommendations for appointment.
   1. **Stage 5 – Construction**
      1. **Exhibition Planning/Appointment of Contractor**
         1. Discuss and agree with the Client and the Contractor(s) the procedures for release of information during the progress of the Contract(s).
         2. Agree design changes with Client and Contractor(s) and produce revised design information.
         3. Cross-check information from all parties.
         4. Agree dates for supply of outstanding information.
         5. Provide production information as required by the main Contract.
         6. Carry out any of the General Services which may be necessary or required from time to time.
      2. **Contract Lead-in Period Operations and Site Completion**
8. Check and review Contractor’s drawings.
9. Issue to the Contractor such information and drawings from time to time as may be necessary.
10. 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.
11. Recommend actions if programme is delayed.
12. Visit the sites of the extraction, fabrication and assembly of materials and components to inspect such methods and workmanship before delivery to the site.
13. Instruct the opening up of completed work to determine that it is generally in accordance with the Contract.
14. 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 Exhibition Designer may consider desirable or as may be requested by the Client.
15. Prepare, in respect of the Exhibition Design elements, lists of defects and/or snagging and issue them to the Client and Contractor.
16. If required, advise on the commissioning or selection of the furniture and fittings for the Exhibition, and supervise their installation.
17. Carry out any of the General Services which may be necessary or required from time to time.
18. Supply final AV files to the Client.
    1. **Stage 6 – Handover and Close Out**
       1. **General**
          1. Carry out final inspection.
          2. Arrange sign-off by statutory bodies, if required.
       2. **Graphics, Lighting and Object Installation**
19. Supervise the installation of the graphics in accordance the Client’s timetable for object installation.
20. Attend site to focus lights physically once the objects have been installed.
    1. **Stage 7 – In Use**

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

2.11.1.1 Be available to respond to either the client or their contractor and provide solutions for emergency issues relating to the installation and advise any repairs.

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**Section Three**

Exhibition Brief

**3.0 Brief for Interpretation Plan**

**3.1 Aims**

1. The project is to put the Grade II\* Listed building back into a structurally sound, wind and weathertight condition.
2. Exhibitions will be used to maximise footfall and engagement with visitors through rotating exhibitions, highlighting the stories of the occupants and workers and explain their lives, along with exhibitions highlighting local history, heritage and culture, with a downloadable tour of Priory House being an added possibility.
3. The space will be providing creative interactive interpretation for current and planned future exhibitions.
4. Consultation will be required and will be limited to 2 No. consultation events/meetings.

**The Aims of Interpretation are to:**

* Offer an enriching and informative visitor experience which also encourages further engagement;
* Foster an understanding of the culturally significant heritage of not only Priory House, but also that of the local area through future exhibitions;
* Generate wider support for and active involvement in the care and conservation of this historic building and its contents;
* Produce interpretation that is relevant to the needs and aspirations of the audience whatever their age, existing knowledge, cultural background or access needs, whilst also allowing the space to be used by other community groups for workshops and talks etc.
* As a local authority, the client is bound by the Public Sector Duty of the Equalities Act 2010. The interpretation therefore, needs to consider all accessibility needs and equity of access to the exhibition.

**The Objectives of Interpretation are to:**

* Encourage understanding of the history of Priory House;
* Celebrate the cultural associations;
* Make links to other heritage features within Dunstable and the surrounding area.
* Encourage more people to access, learn about, become involved in their heritage;
* Create and sustain a continually evolving and accessible archive of local heritage resources, information and understanding;
* Provide physical and intellectual access to the House for all, and at all seasons and times of the year;
* Ensure the interpretations are inclusive and accessible, meeting the diverse needs of the wider community.
* Encourage local children to grow up with a sense of identity directly related to their home and community;
* Use various media to best tell this story, such as graphic panels with interactive displays, audio presentations, computer touch-screens, printed fact sheets, a virtual tour through time; static panels seasonal interpretation about wildlife and interpretation that explains the conservation management – **it should be noted that low maintenance of any installations is required to keep future maintenance and servicing costs to a minimum. In addition, the interpretation must take account of the other intended uses of Priory House**;
* The existing exhibition material will need to be reviewed and re-created where not superseded. The consultant should liaise with the Client and Consultant Curator to agree;
* Ways to involve volunteers, individuals and communities in research, design and production of the interpretation.

**Production of a plan for Digital Interpretation will include:**

* A detailed description of what the project will achieve through digital interpretation;
* Research and provision of a report on how the digital interpretation brief will be met, including specification of the technical equipment which would be required to fulfil the plan;
* At least one site meeting with a technical representative to discuss the digital proposal and consider whether any amendments may be necessary as a result of the visit;
* A technical specification document detailing the equipment required to deliver the brief which could be incorporated into the tender document for the interpretation element;
* Use of archival resources such as archival film and sound recordings;
* Interaction with interpretation that encourages and enables people to delve more deeply into the local heritage stories through search programmes on websites;
* Mixed media interpretation (visual and audio) that encourages exploration of the main interpretive themes at a variety of levels to meet the personal interests and needs of the user;
* 'Hotspot' software with interactive maps that allow visitors to scroll, zoom and open further information with overlaid points of interest;
* Renewable powered audio points and signage will be installed at key locations;
* QR codes or NFC chips on wayfinding posts/signage will create opportunities to share further layers of information.

**The Plan will include recommendations for:**

* Management and maintenance of interpretation;
* Monitoring and evaluation of interpretation;
* Studying how visitors react to, and interact with, the interpretive media;
* Focus groups to give in-depth discussions to understand fully what they thought about the interpretation and whether they understood and were interested in the themes and messages;
* Using an appropriate analytical system (*e.g.* Google Analytics, SiteMeter to distinguish returning from first time visitors, to learn *how* visitors browse the site, and to ascertain the most popular individual pages and downloads.

**Project Management**

1. The Council and their Consultant Team will oversee the project. The appointed interpterion consultant will report to the Council and Consultant Team (please see ‘Methodology’ below). All work to complete this brief must be undertaken within the timescale agreed by the Council and the Consultant Team and to the agreed fee, as set out in the contract.

**The Council and Consultant Team will lead on and share the results of:**

* Consideration of the management issues that will affect interpretation such as conservation policies, financial considerations and the expertise available;
* How individuals and communities will be involved in gathering information for and presenting the interpretation, fostering a sense of ownership and pride in the project;
* How those who experience barriers are involved in identifying and evaluating possible solutions;
* The actions to present interpretation in a variety of ways that meet the needs of diverse individuals and communities and as a result of feedback from users and recipients.

**The Council and Consultant Team will share information on:**

* Involving local people in the planning, development and design of the interpretation;
* Encouraging local participation in the activities and events that are connected to interpretation of the heritage.
* Using interpretation as a tool for improving the visitor experience management
* Using materials and structures which are appropriate to Priory House and its setting which are not intrusive or distracting;
* Placing an emphasis face to face interpretationwherever resources allow;
* Ensuring that the human stories are drawn out of the physical resources;
* Linking interpretation to school National Curriculum themes and ensuring that schools can make maximum use of local resources within their study plans;
* Providing a hierarchy of interpretive provision providing different levels of messages for different audience groups and allowing access to more detailed explanations in a readily accessible and digestible form for visitors who require it;
* Providing interpretation that is multi-sensory to make it accessible to all.

**The Council and Consultant Team will lead on and facilitate:**

* Trained Volunteers will help gather information; write text and source images to suit diverse audiences and learning needs;
* There will be focus group sessions on interpretation materials and formats which are accessible and will be a positive legacy;
* Workshops delivering training will enable staff members to undertake research and surveys with resulting information used for interpretation.

**Methodology**

The interpretation consultants will be required to:

* Communicate with the Council and Consultant Team at the outset of their contract to go through the brief and clarify how it will be carried out;
* Provide a plan of action within the agreed timescale;
* Provide the Council with a short emailed account of progress at the end of each contracted month;
* Meet with the Council and Consultant Team half way through the contract and provide a progress report and submit a draft of the Activity Plan to date;
* Provide a revised draft one month before the formal review meeting with the National Lottery Heritage Fund;
* Use the final agreed period to make any amendments before submission of the final document;
* Provide all documents in Word or agreed editable format;
* Provide all research data in a readily accessible electronic format such as Excel

**Environmental Sustainability:**

All consultants will be required to:

* Apply sustainable processes to their work;
* Purchase sustainable materials;
* Recycle waste materials whenever possible;
* Consider options for sustainable transport.

**3.2 Approach to Interpretation**

**3.2.1 Approach to History**

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**3.2.3 Exhibition Structure**

1. The Tea Room spaces equate to approximately 115m2 and the first floor exhibition space approximately 54m2, and as interpretation will be limited by the tearoom use and flexible space at first floor then using a mid-range specification of £1,500/m2 this equates to £172,500.
2. NLHF guidance provides indicative guidance with low specification display without showcases (or reusing existing cases), mainly graphic panels, mix of new and stock lighting, no AV or interactives, simple setworks and furniture. Allow £1,000 per m2. Medium specification display including some museum-grade showcases alternating with Perspex covers, lighting, simple AV and/or interactives, graphics, simple setworks and furniture with some higher spec moments, mounts and accessories. Allow £2,500 per m2 and high specification display including museum-grade showcases, AV and/or interactives, lighting, graphics, setworks and furniture with higher specifications, framing, mounts, and accessories. Allow £4,000 per m2. The £1,500/m2 reflects the public use of the tea rooms, thus limited interpretation and the need to use the Exhibition Rooms flexibly.

**3.2.4 Design & Interpretation Objectives**

**Hardware & Interpretation**

1. Tea Rooms: - With these reserved possibly for covering the story of the building's renovation, and given their location within the tearoom, this will need to be reasonably discrete. This may mean passive interpretation that also enhances the appearance of tea rooms themselves. Full colour graphic wallpaper in these rooms would present the perfect canvas for this - how it ends up looking will depend entirely on the design, but we would imagine a timeline-esque style would fit well. If wallpaper isn't an option, then other forms of signage could be used. Video screens that display the menu/upcoming events (if such exist) could also be good here although not necessarily related to the interpretation.
2. The signage should inform visitors that exhibition rooms are available upstairs, thus setting the tone for a heritage experience. The inclusion of audio should be avoided in the tea rooms.
3. Exhibition Rooms - Clear signage leading to these rooms will be necessary. Given the restrictions it seems double sided units can be moved as required to create a visitor flow throughout the room and offer additional space for interpretation. Storage would need to be considered. These units could be used to be flexible to allow the inclusion of anything from a display box to standard signage, to a video and audio players that will allow ultimate adjustability, to add to the touchscreen that is already available.
4. A projector system could be ceiling mounted in one area here playing video on loop which would allow to leverage the space available on one wall even if nothing is attached to it. This could also be useful for events if presentations are required.
5. Given the subject matter and limitations on space, at least one interactive touchscreen (which could be built into previously mentioned units, or just be a free-standing kiosk) will likely be required to allow the presentation of large amounts of multimedia to visitors. The process of renovating the building has uncovered a host of interesting finds that we're unlikely to be able to present physically. There will be at least one display unit in the Exhibition space with the potential for a digital display alongside to provide information on what's inside.
6. Any units would need to be designed to fit with the general aesthetic of the building.

**Design/Branding and Media**

3.2.4.7 Carefully considered graphic design will be needed for all elements, including appropriate branding with the style of everything in harmony. To create a truly engaging modern visitor experience video / audio and software will need to be used, as well.