



1.0 INTRODUCTION

Churchill and the Middle East is to be a permanent addition to the Churchill Museum, sitting alongside the five existing ‘chapters’ chronicling Churchill’s life and career, and will focus on Churchill’s involvement in the political development of the Middle East.

Using Churchill’s own experiences – his relationships with different religions and views of the region – as a central thread, we will explore the depth and breadth of his personal and political influence in the Middle East.

This is a valuable addition to the Churchill Museum’s displays and story, as it allows us to introduce new content and offers an opportunity to investigate a difficult but important history, and Churchill’s role in it, not covered by the current displays. It provides a new context in which to examine the controversies surrounding Churchill’s life and politics.

The exhibition will open in the Churchill Museum, Churchill War Rooms on 5 October 2017.

2.0 PROJECT DESCRIPTION

This tender is for the production of a 5 minute animation working with assets already identified by IWM. The animation will require a voiceover and also some illustrative work. The narrative for this audiovisual piece will cover Churchill’s career from the 1920s to his time as Prime Minister during the Second World War, examining his priorities in each post.

Unlike the rest of the museum, *Churchill and the Middle East* will cover a broader time period than the other chapters, but with particular emphasis on those periods when he held a position of significant political power or influence and will allow us to examine the geographic region over time and compare personal and official documents.

The animation will be projected onto a number of surfaces, the core story on the folio surface and secondary stories on associated smaller surfaces.

3.0 PROJECT BRIEF

Title	<i>Churchill and the Middle East</i>
Type	Animated film with audio narration, multi projection – length approximately 5 minutes
Budget	Budget for film and animation production: £25,000 Budget for AV hardware (to be purchased by IWM): £30,000 <i>NB: Opportunities for sponsorship-in-kind will be explored post-appointment.</i>
Location in Gallery	<i>Churchill and the Middle East</i> will be located in a room off the main Churchill Museum gallery.

	<p>Plans of the Churchill Museum and Churchill War Rooms site can be seen in Appendices 1a and 1b.</p> <p>Plans of the proposed location and room layout can be found in Appendices 2.</p>
Description and purpose	<p>The AV presentation will be delivered alongside a collection of key objects. Where possible these objects will be referenced in the film.</p> <p>The film will make the following points:</p> <ul style="list-style-type: none"> ▪ The final year of the First World War saw the destruction of the Ottoman Empire, which had ruled much of the Middle East for centuries. Britain became responsible for former Ottoman territories. ▪ Churchill became Secretary of State for the Colonies. He formed the Middle East Department to help develop policy. The policies enacted had long-term impact. ▪ In the 1930s Churchill was in the political ‘wilderness’. He maintained an interest in Palestine and supported Zionism. ▪ The Middle East was a critical and complex theatre during the Second World War. The Allies faced opposition from Vichy French and Italian forces in Middle East ▪ As Prime Minister Churchill sought to manage the Middle East area, but it increasingly slipped out of his control. ▪ Churchill lost the 1945 general election. He increasingly sought to defend his reputation, and the legacy of the policies he introduced. <p>The display will potentially consist of a number of projection surfaces:</p> <ul style="list-style-type: none"> ▪ The main surface(s) of the folio would be used to deliver the main narrative (historical/ factual). ▪ A second surface (shown in the concept as an easel) could play out stories connected with the main narrative or show Churchill’s thoughts and quotes (personal/ private) through the medium of three paintings he completed during the three timeframes of the narrative. <p>A narrator will most likely be needed to guide the visitors through the experience.</p>
Users	<p>All gallery users – 7 years and up</p> <p>Please see Appendix 3 – Audiences</p>
Content	<p>Please see:</p> <ul style="list-style-type: none"> ▪ Appendix 4a – Narrative with key objects and personalities ▪ Appendix 4b – Objects and assets ▪ Appendix 4c – Content overview
Design Concept	<p>Concept drawings and graphics can be seen in the following appendices:</p> <p>Casson Mann, 3d design</p> <ul style="list-style-type: none"> ▪ Appendix 5 <p>Michael Montgomery, 2d design</p> <ul style="list-style-type: none"> ▪ Appendix 6 <p>These visuals are to be considered a starting point, the team would welcome any alternative proposals to the physical layout of the media and how it might be incorporated into the 3D object display. A more detailed graphic style guide will be issued at a later date and the designers will work closely with the successful contractor to ensure a coordinated approach.</p>

Working With Others	<p>The digital media contractor will be required to work closely with the following parties:</p> <ul style="list-style-type: none"> ▪ Project content team, including CWR AV team ▪ Project production and delivery team, including museum workshop ▪ TBC – Scriptwriter (appointed by IWM) ▪ Casson Mann – 3D Exhibition Design ▪ Michael Montgomery – 2D Exhibition Design ▪ Setworks Contractor (yet to be appointed) ▪ Lighting Designer (yet to be appointed)
Production schedule	<p>The contract will run from April 2017 to November 2017</p> <p>Key stages:</p> <ul style="list-style-type: none"> ▪ Work with the appointed script writer, advising on the best way to tell these complex stories in a simple and engaging way. ▪ Collaborate with the client and design team to develop the content, treatment and tone. ▪ Produce storyboards showing proposed creative treatments, sample sound tracks (if required) and visual material for approval by client. ▪ Production of edits for audience testing. ▪ Following successful sign off and evaluation of the draft edits implement any necessary actions as agreed with the Client. ▪ Full production of the film - full content population. ▪ Installation and commissioning of the software on site. The successful contractor must be present on site to install and commission the film.