

## WallCAP & Great North Museum: Hancock

# Invitation to Tender: Digital Projection and Interpretation Development, Design, and Installation

### 1. Introduction

The Hadrian's Wall Community Archaeology Project (WallCAP) at Newcastle University in collaboration with the Great North Museum: Hancock (GNMH) wishes to appoint an individual or team to develop, design, and install digital projection-mapped interpretation in the Hadrian's Wall permanent gallery by Sept 2021.

The digital projection will focus on the internationally-significant Roman stone inscriptions and sculpture displayed in the central Hadrian's Wall permanent gallery. The aim is to enhance interpretation and understanding of a number of these fascinating stones, which would once have been painted in bright colours.

The target audience is primarily families with young children and KS1 and KS2 school children. The projection-based interpretation will work in conjunction with a program of activities delivered by GNMH staff.

### 2. Brief for Consultants

WallCAP, based in the McCord Centre of Newcastle University, is funded by the National Lottery Heritage Lottery Fund (NLHF) to deliver a three-year project linked to capital investment in the conservation of heritage for the Hadrian's Wall World Heritage Site and complete a program of activities to better research and understand the monument in the landscape. The activities focus on developing an improved awareness and involvement of existing and new audiences on the changing, sometimes fragile state of heritage and how heritage is incorporated into their own communities. The majority of activities are planned around two major strands: Heritage At Risk (HAR) and Stone Sourcing and Dispersal (SSD). These strands are supported by secondary strands consisting of training activities, public events and engagements, and development and use of digital resources. Full details of these strands, target audiences, and planned activities can be found in the Activity Plan, which can be provided on request.

The SSD strand is focused on helping audiences better understand how Hadrian's Wall was constructed from the natural environment, and how its structure has changed from the time of its construction to the present day by focusing on the stone that was used to construct the Wall and also commemorate significant aspects for communities living along the Wall.

The Great North Museum: Hancock (GNMH) opened in 2009 following a major redevelopment of the museum funded by the (then) Heritage Lottery Fund, developed in partnership with Tyne & Wear Archives & Museums, Newcastle University, the Natural History Society of Northumberland, and the Society of Antiquaries of Newcastle on Tyne. The GNMH is a regional museum, hosting high profile and popular exhibitions, educational groups, and communicating cutting-edge research to the public.

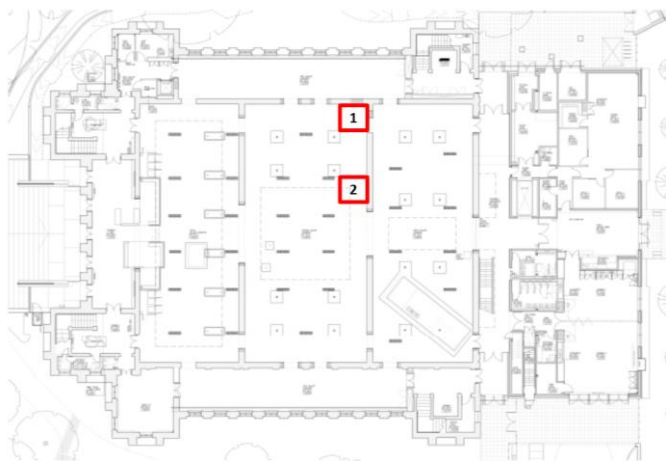
The collections on display in the Hadrian's Wall gallery at the GNMH are of international significance, and play a key role in understanding and interpreting Hadrian's Wall. Located near the east end of Hadrian's Wall and in the largest city in North East England, the Hadrian's Wall gallery is a gateway to the Wall, providing free entry to the public as well as engaging over 25,000 school age children each year.

The GNMH currently attracts around 500,000 visitors a year.

### 3. Outputs and Content Guidance

The appointed individual or firm (the consultant) is expected to deliver the concept, design and production of the digital content, and source and install the digital projection hardware system required to enhance interpretation of a series of inscribed and sculpted Roman stones in a permanent gallery.

There are two areas of the gallery that have been selected as suitable for a digital projection system (Fig 1). Each area comprises of 3-8 stones that would benefit from interpretation enhanced by digital projection.



*Figure 1: A floorplan of the GNMH with areas 1 and 2 indicated.*

Area 1 includes a series of altars and religious iconography from Hadrian's Wall (Fig 2).



*Figure 2: Altars dedicated to deities by individuals from frontier communities along Hadrian's Wall.*

The ceiling above and in front of area 1 (Fig 3) provides a stable platform for suspension of a projector and electrical access.



*Figure 3: The ceiling and area in front of the altars in area 1.*

Area 2 consists primarily of 3 important sculptures pertaining to the worship of the god Mithras, including the internationally-renowned carving of Mithras being born from the 'cosmic egg' all within an arch bearing signs of the zodiac, found in the ruins of the Mithraeum at Housesteads (Fig 4).



*Figure 4: An oblique view of the three Mithraic carvings that are the focus of interest in area 2.*

The ceiling above and in front of area 2 (Fig 5) provides a stable platform for suspension of a projector and electrical access.



*Figure 5: The ceiling above and in front of area 2.*

Specific information regarding the interpretation of each of the stones under consideration in areas 1 and 2 can be provided, including evidence of coloured paint pigments, the date of carving and its provenance and interpretation of the subject matter (textual and graphical). This information will be provided to the successful consultant to develop the interpretation delivered through digital projection.

The projected interpretation will further be supported by text panels or labels (positions TBC), which will need to be considered in the spatial set up of the projection. The production and cost of this printed interpretation is not included in this tender and will be procured separately. Example stones in areas 1 and 2 are provided in Appendix 1.

Key guidance for development of projection-mapped interpretation and content design include:

1. The individual stones cannot be moved. They are secured in place to ensure the continued safe display of these large objects.
2. Projection is expected to be ceiling-mounted and draw on mains power.
3. Polychromatic projection is expected.
4. Multiple stones per area should be included in the projection program.
5. We anticipate that there should be no conservation considerations in working with the stones but GNMH conservators will be available to review the proposals.
6. Whilst it should not be an issue, it should be noted that the museum building is Grade 2\* listed and fixings cannot be attached into the original fabric of the building.
7. The GNMH is open to the public from 10am-5pm on weekdays but access is possible from 8am and after hours by arrangement.

Current government plans for the staged easing of the national coronavirus lockdown means that the museum will not be open until 12 May at the earliest. However access to the museum to attend the gallery is possible by arrangement and covid safety measures are observed.

#### **4. Budget and Indicative Timescale**

A budget of not more than **£20,000-25,000** (excluding VAT) is allocated for this contract, including reasonable expenses. Payments can be scheduled according to an agreed timetable, but the client (Newcastle University) will withhold the final 25% until satisfactory completion of the contract.

The tender should include the cost for commissioned work to be completed in both areas 1 and 2, as well as stand-alone treatment for a single-area commission of area 1 or 2.

Please signal the cost of the projection system required for the display as a separate budget line.

Key milestones for delivery include:

- |                                     |               |
|-------------------------------------|---------------|
| • Tender submission deadline        | 19 April 2021 |
| • Appointment of consultant         | 10 May 2021   |
| • Agreed concept development        | 10 June 2021  |
| • Sign-off on design and production | 1 July 2021   |
| • Exhibition installation           | 1 Sept 2021   |

This timeline is indicative, and a final schedule will be mutually agreed on appointment. Though note the final installation date cannot be later than 1 Sept 2021.

## 5. Project Management, Communication, and Resources

The consultant will need to liaise with WallCAP Project Manager and the Executive Manager and Customer Facilities Manager at the GNMH regularly. All aspects of the project are expected to be managed by the consultant, with information and data provided via GNMH and/or WallCAP. While the work is collaborative between WallCAP and the GNMH, funding is provided via Newcastle University, and the contract must comply with the university's terms and conditions.

## 6. Publication and Copyright

The final products of the exhibition will be considered the property of the GNMH.

It is anticipated that no licences or proprietary software will be necessary for functionality of the exhibition.

## 7. Bidding Requirements, Process, and Award

Consultants interested in the project should submit the following:

1. An outline of the proposed concept(s) and suggested design approaches.
2. Track record of the bidder delivering similar or related work.
3. Details of key personnel to be involved.
4. Costs to be charged (excluding VAT) and day rates of all personnel involved.  
Additional charges, e.g. equipment, production of materials, sub-contractors, should be itemised.

WallCAP and Newcastle University, in consultation with GNMH, will award this contract according to the following criteria:

- Price (30%) – consisting of overall price (10%), transparency of costings (10%), and cost relative to output (10%)
- Experience (20%)
- Approach and methodology (30%)
- Timeliness of delivery (10%)
- Adherence to University tender terms and conditions (10%)

Consultants are referred to the University's terms and conditions:

<https://www.ncl.ac.uk/media/wwwnclacuk/business/files/terms-conditions-purchase-services.pdf>

Final installation of the exhibition is necessary by **1 September 2021**.

Bids will only be considered if they are received by email by the WallCAP Project Manager, Rob Collins, not later than **12pm Monday 19 April 2021**. Emails should be marked "WallCAP/Sill Exhibition Consultancy".

Dr Rob Collins  
WallCAP Project Manager  
School of History, Classics and Archaeology  
Armstrong Building  
Newcastle University  
Newcastle upon Tyne NE1 7RU

Email: [robert.collins@newcastle.ac.uk](mailto:robert.collins@newcastle.ac.uk)

Informal enquiries can be made to Rob Collins via email. At request, a meeting can be held via telephone or videoconference.

## 8. Payment

25% of the consultant's fee will be payable on commission. A further 50% will be paid at agreed stages of the evaluation and 25% on completion of the contract.

9. This brief can be made available in alternative formats if required.

## 10. Appendix 1: Sample Stones from Areas 1 and 2

The following are provided as examples of the types of stones that are under consideration for projection from areas 1 and 2.

### *Altar dedicated to Mithras by M. S. Simplex*

This altar contains in area 2 has both carved graphic representations and inscribed text. Interpretation and detailed information on this altar are readily available from [RIB Online 1546](#).

Projection would ideally provide colour to different parts of the altar (both sculpture and text), that would indicated the symbolism of the carving and key elements of the inscription.



### *Altar dedicated to Antenocitus by A. Vibius*

This altar in area 1 is primarily inscribed text, though there are also minor important sculptural elements. Interpretation and detailed information on this altar are readily available from [RIB Online 1327](#).

Projection could provide colour to different parts of the inscription in sequence to help the viewer understand the inscription, as well as highlighting different sculptural elements of the altar.

