

# Interactive Digital Media for Bath Abbey

## INTRODUCTION

This package of work is comprised of eight briefs: six for the production of interactive digital media (Briefs B003, B004, B009, G011, G015, and G020) and two short animations (Briefs B001 and B014a).

Contractors are invited to bid for all of the briefs in the package or select individual briefs.

Contractors must submit responses to each brief they are bidding for as per the requirements outlined in the "TO TENDER FOR THIS WORK" section at the end of each brief.

If contractors are bidding for all briefs in the package, they are invited to offer discounts on their costings should they be awarded the package of work.

There is a long lead in time for this work with the installation of the exhibits anticipated to be in April 2020. It is not expected that development work will commence before July 2018.

The exhibits form part of the new interpretation at Bath Abbey as part of its HLF-funded Footprint Project ([www.bathabbey.org/footprint](http://www.bathabbey.org/footprint)).

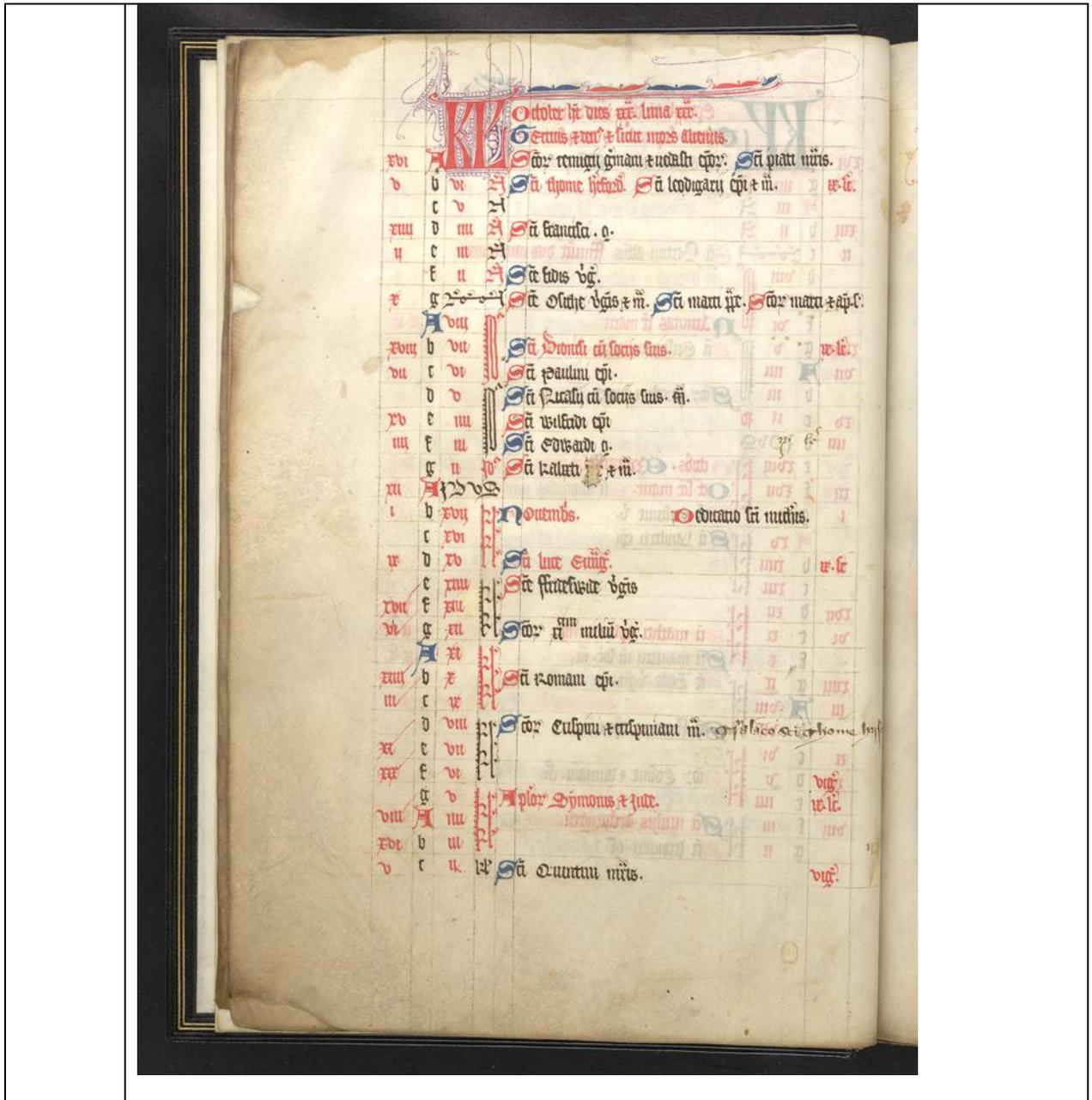
All questions about the package of work or briefs must be submit via the "Questions and Answers" facility on [www.mytenders.org](http://www.mytenders.org) where the package of work is posted.

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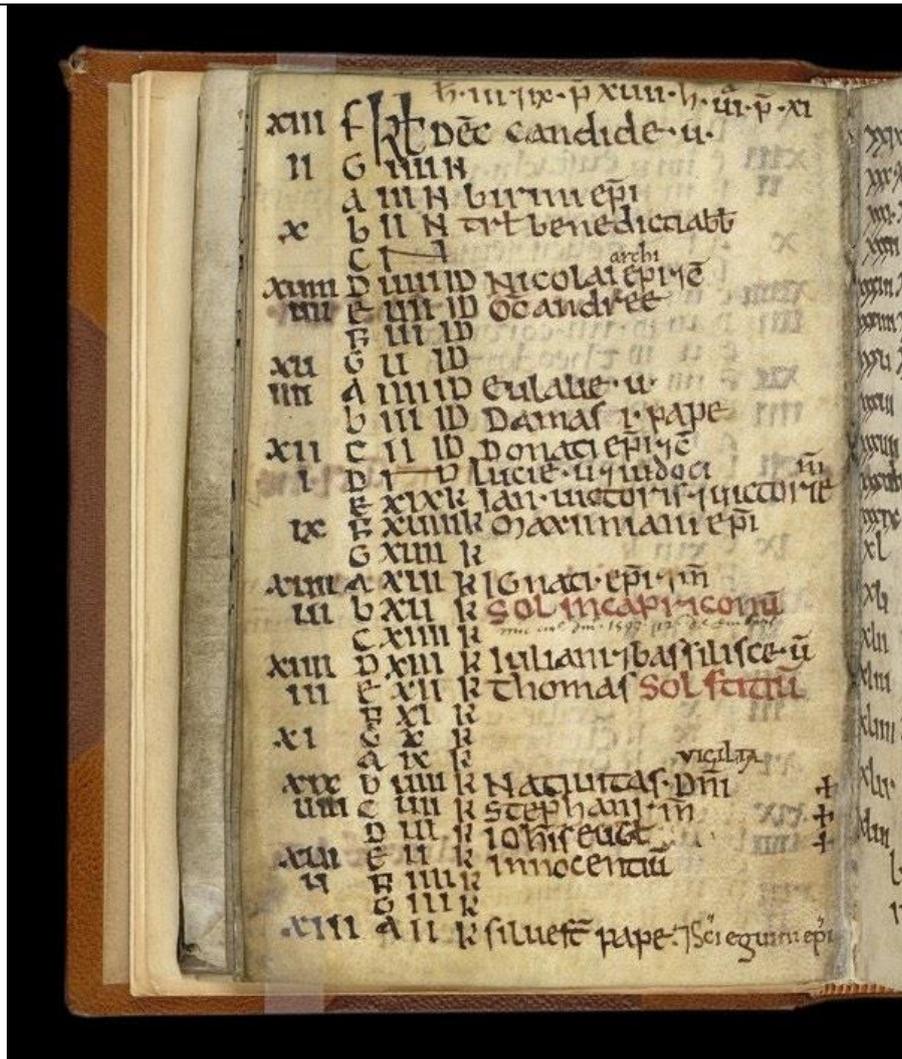
## Exhibit brief B003 Calendar of Bath Monastery

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>The creative development and production of an interactive digital touch-screen exhibit about the religious festivals and saints' feast days that formed the annual calendar of Bath's medieval monastery. The exhibit experience is to be based around 10 high quality digitised pages from a medieval calendar related to Bath Abbey (see Design and Interpretive Challenges below).</p> <p>We are looking for a developer who can take a creative approach to delivering the visitor experience outlined below in a way which is appealing, accessible and thought-provoking for the target audience while also being respectful of the religious content featured.</p> <p>The scope of this contract includes:</p> <ul style="list-style-type: none"><li>• The development of two working prototype versions of the exhibit suitable for testing with visitors</li><li>• The design and build of the final exhibit software</li><li>• Installation of the exhibit and 12 months warranty support for the software, from the opening of the Interpretation Centre</li></ul> <p><b>Not</b> within the scope of this contract are:</p> <ul style="list-style-type: none"><li>• The specification and procurement of the necessary hardware</li><li>• Design and construction of the physical housing and other associated furniture for the exhibit</li><li>• Digitisation of the pages from the medieval Calendar</li></ul>
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	<ul style="list-style-type: none"> <li>• Any other picture, film or audio research and rights clearance required</li> <li>• Production of audio recordings of plainsong, Gospel readings and music</li> <li>• Content research and drafting of text for the exhibit</li> <li>• Testing of the prototypes with visitors</li> </ul>
<b>2</b>	<b><u>KEY CONTENT OF EXHIBIT</u></b>
	<p>The proposed exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• How saints' days and religious festivals of the church year dictated the passage of time in the medieval world</li> <li>• The importance of saints in medieval society as role models and intercessors</li> <li>• Which saints were especially significant for medieval Bath and for what they were famous</li> </ul>
<b>3</b>	<b><u>EXHIBIT DESCRIPTION</u></b>
	<p>This exhibit will consist of a digital touch-screen exhibit displayed in the Abbey's new Discovery Centre. The exhibit will allow visitors to explore the rich variety of saints' days that formed the annual church calendar at Bath monastery, and discover how they would have been celebrated across 12 months of the year. The digital content should also be able to be used with school groups in the Abbey's Learning Space via computers, digital touchscreens, or interactive white board.</p> <p>Bath Abbey will provide the following information</p> <ul style="list-style-type: none"> <li>• Details of which religious festivals and saints' days to be featured in the calendar including the dates they were celebrated;</li> <li>• Example images of the saints including any attributes they would have been associated with;</li> <li>• Example illustrations and graphic styles we would like you to base your designs on</li> <li>• What people did to celebrate a particular festivals at Bath Abbey; eye witness descriptions; relevant passages from the Rule of St. Benedict etc</li> </ul> <p>The core of the visitor experience should be based around 10 to 12 high quality digitised pages from medieval calendars of saints' days and religious festivals – see examples below.</p> <p>Bath Abbey will obtain these digitised images and the rights to use them in the exhibit. Through animations and sound clips we want these pages to be brought alive and interpreted for visitors helping them to understand the information contained within them.</p>



**O**ctober he dies xxi. luna xxi.  
**S**eruus & m. & sicut mors aliternis.  
**S**ancti: remigii episcopi & uicelii episcopi. **S**ancti piati martiris.  
**S**ancti thome herford. **S**ancti leodgari episcopi & m.  
**S**ancti kausa. a.  
**S**ancti fidis beati.  
**S**ancti osithe beati & m. **S**ancti marci iher. **S**ancti marci & ap. l.  
**S**ancti donati cu locis suis.  
**S**ancti paulini episcopi.  
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**S**ancti wulfredi episcopi.  
**S**ancti edwardi r.  
**S**ancti katali & m.  
**N**ouemb. **O**bediano si martiris.  
**S**ancti lucie euang.  
**S**ancti fructuosi beati  
**S**ancti: a<sup>m</sup> melii beati.  
**S**ancti romani episcopi.  
**S**ancti: eulphii & calpurniani m. **S**ancti: lico & iherome hyst.  
**A**p. l. **S**ancti: symonis & iude.  
**S**ancti: quartini martiris.



Visitors will learn about how the medieval year was structured around religious festivals celebrating the lives of saints. They will discover the important role of saints in medieval society as role models and intercessors, the stories of their lives and how their feast days would have been celebrated at Bath.

This content should be presenting in a charming, delightful manner that is appealing to both children and adults. As far as possible content should be illustrated through rich, colourful imagery, animation and sound rather than on-screen text. The graphic style should be taken from authentic medieval documents and stonework depictions of the saints. We imagine it to be something like a graphic-novel-meets-illuminated-manuscript (see examples below).



The visitor experience must also be rich in the music and sounds that would have been a feature of these celebrations. To this end the exhibit will need to feature recorded readings from the gospels (in English) that would have been used in the celebrations and a selection of music used to celebrate the feast days today. Both the recorded readings and the music will be provided by Bath Abbey.

We would also like to explore the possibility of including an interactive element such as an opportunity for visitors to design their own icon or statue of a saint (like the V&A's <http://www.vam.ac.uk/designawig>) or other ideas you have for making this content more appealing to family audiences.

Accompanying this exhibit **but falling outside the scope of this contract** will be a display of medieval stonework from the Bath monastery depicting medieval saints and accompanying graphic panels. You will need to liaise with the Lead Designer to ensure that the digital exhibit forms a coherent part of this display.

4

**PROTOTYPE TESTING**

As part of this contract we will require you to build two working prototypes of this exhibit which we can test with our visitors. The prototypes must be at least partially functional digital version of the exhibit.

We will conduct testing of this prototype at a suitable venue and brief you on the findings from our research. The prototypes must be developed early enough in the programme to allow for changes to the design and content of the exhibit following the testing.

You will be responsible for delivering and helping us to set-up these prototypes for testing with our visitors

The production of these prototypes will be a requirement of the contract and will be linked to staged payments

5

**DESIGN & INTERPRETIVE CHALLENGES**

The Calendar, related to Bath Abbey, which will form the basis of this exhibit is missing 2 months (May and June). Although we may be able to provide equivalent pages from another medieval calendar we would also want to explore the possibility of the contractor creating two authentic looking mock-up pages for these months

As can be seen from the images above medieval calendars are not easy to make sense of so one of the key challenges you must address is how to bring these pages to life and help

visitors make sense of what they are seeing. This will include interpreting the significance of the symbols, different coloured inks and marginalia comments.

This exhibit must be more than a database of static text and images. The experience must be charming, delightful, visually stunning and intriguing for visitors including children aged 5 years and upwards. It must be rich in sound and movement.

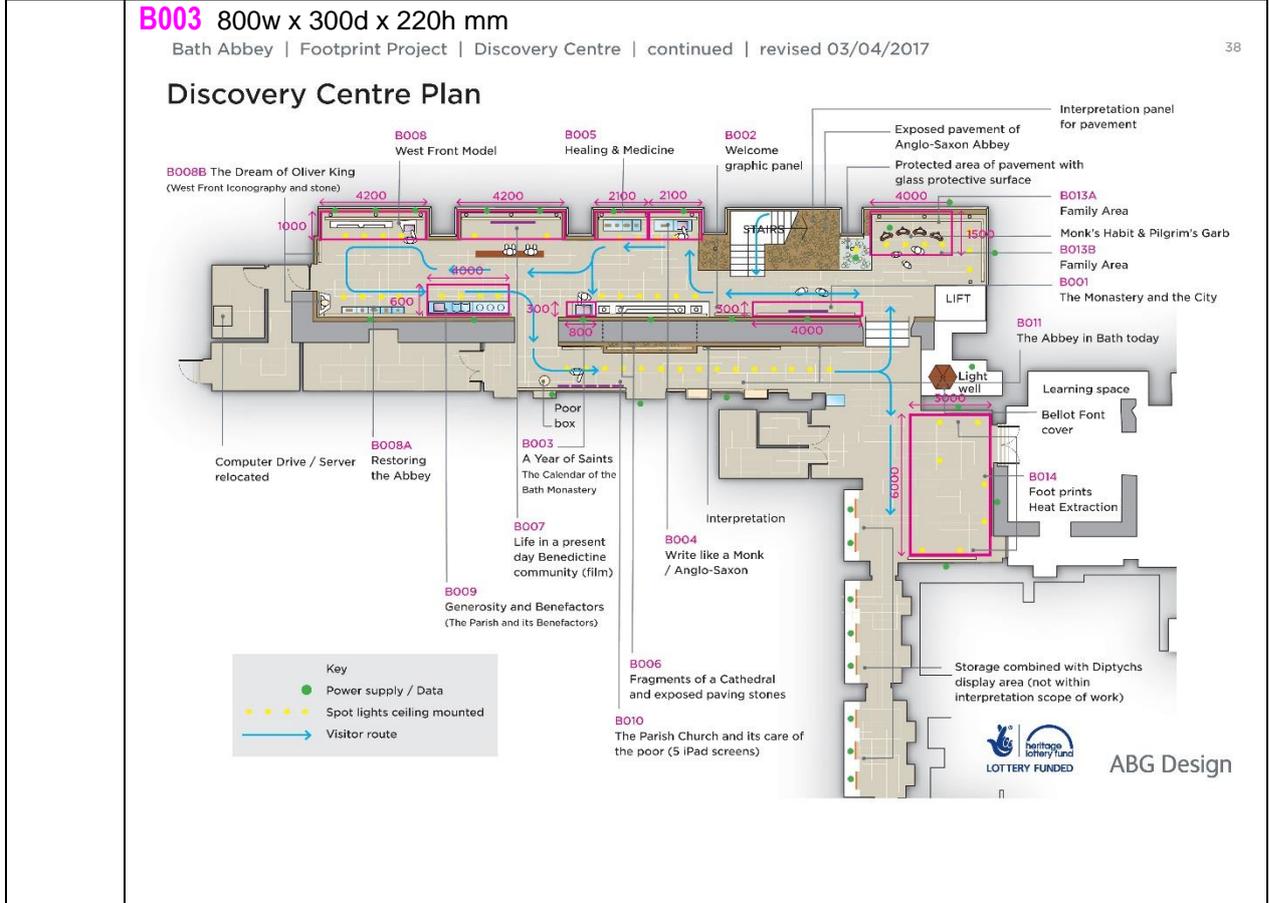
It must be clear to visitors that they are exploring a medieval document related to the monthly rituals in medieval Bath.

The operation of the exhibit must be intuitive for visitors to operate and not require instructions other than simple captions and icons. Active areas must be easily identified and their purpose quickly understood from their appearance. They must respond quickly to visitors' input.

Visitors must be able to engage with this exhibit at any point in the cycle of displays – there should not be any set start or end point.

This exhibit must be integrated with the surrounding graphic panels and display of medieval stonework from the Bath monastery. It is vital that these exhibits together form a coherent display for visitors.

**6 LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**



**7 TARGET AUDIENCE**

- The main audience for this exhibit are:
- Families with children aged 5 years & upwards
  - School groups from key stages 2-4
  - Adults – overseas tourists and day-trippers visiting Bath

8	<b><u>LEARNING OUTCOMES</u></b>
	<p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• Increased understanding of the saints that were most significant for Bath Abbey</li> <li>• Increased understanding of the structure and rhythm of the Church year at Bath monastery</li> <li>• Increased understanding of the role of saints in medieval society as role models and intercessors</li> </ul> <p>People's attitudes and/or behaviour</p> <ul style="list-style-type: none"> <li>• Greater empathy for people living in medieval times</li> <li>• Reflection on their own modern day role models and intercessors</li> <li>• Wonder and delight at the beauty of the sounds and images associated with medieval religious worship</li> <li>• Reflection on how our year is structured today</li> </ul>
9	<b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b>
	<p><b>Technical requirements</b>  Specifications for the computer, headphones and touch-screen will be agreed in collaboration with the Lead Designer and Bath Abbey</p>
	<p><b>Text, images &amp; audio</b>  The Lead Designer will provide a style guide to ensure that this exhibit matches the rest of the Interpretation Centre</p> <p>Bath Abbey will provide draft text and all audio and image assets for the exhibit included high quality digitised images of the calendar pages and recordings of Gospel readings and church music.</p>
	<p><b>Accessibility for visitors with special needs</b>  Text should be shown on a plain solid background and in a screen location that is easy for viewers to see. It must be of sufficient size to be easily legible, and colours should have sufficient contrast. Text of two or more lines must be left aligned.</p> <p>A clear sans-serif typeface must be used. Numerals as well as letters must be easy to differentiate.</p> <p>The position and angle of the screen should be accessible to wheelchair users and users with visual impairments able to zoom in to increase text size.</p>
10	<b><u>TO TENDER FOR THIS WORK</u></b>
	<p>In addition to any background information required by Bath Abbey regarding your company e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <ol style="list-style-type: none"> <li>i. Provide a written estimate of the costs for the work. This budget should be itemised to show the individual costs of: <ol style="list-style-type: none"> <li>a. developing the core exhibit including the two prototypes</li> <li>b. the additional interactive element</li> <li>c. indicative costs for generating mock-up pages for the two missing months</li> <li>d. any additional costs involved in making this exhibit accessible via electronic whiteboard in the Learning Centre</li> </ol> </li> <li>ii. A brief outline of your creative approach towards: <ol style="list-style-type: none"> <li>a. Making this content appealing and accessible for both children and adults in particular how you will interpret the content of the calendar text</li> <li>b. Ensuring visitors will be able to navigate the content about saints days</li> </ol> </li> </ol>



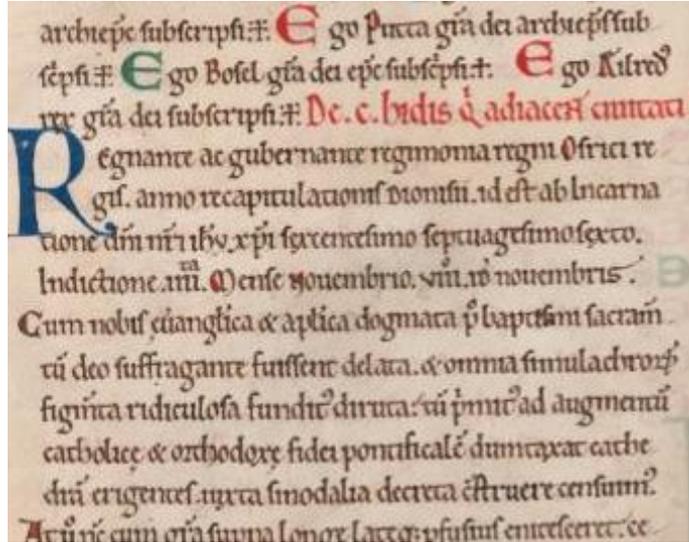
## Exhibit brief B004

### Write like a monk/Anglo-Saxon Gospels

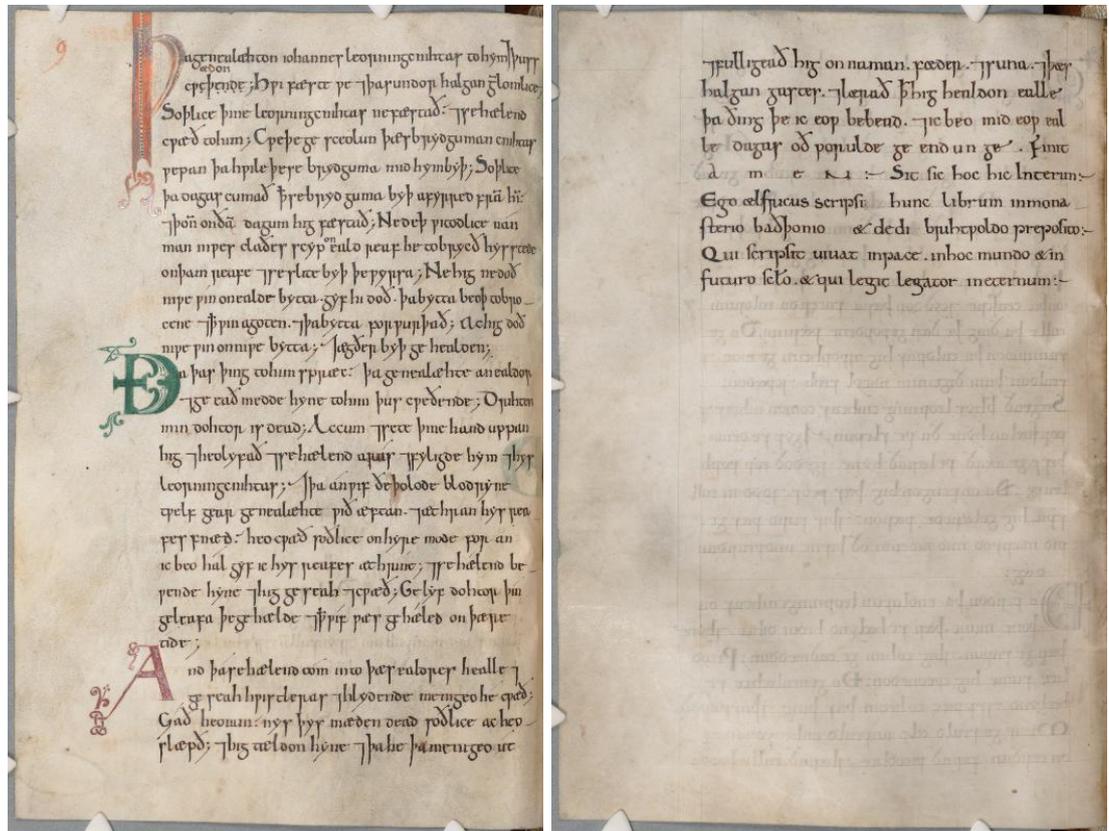
<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>The production of an interactive touch-screen exhibit that provides two related activities</p> <ul style="list-style-type: none"> <li>• A <a href="#">Turning the pages</a> style experience of approximately 15 digitised pages, with added animations and audio, where visitors can explore passages from Bath Abbey’s famous Anglo-Saxon Gospels</li> <li>• <i>Write like a monk</i> – an interactive challenge where visitors have to recreate script in the style of a medieval manuscript using a stylus modelled on a quill pen</li> </ul> <p>The scope of this contract includes:</p> <ul style="list-style-type: none"> <li>• The design of the software for the exhibit including production of the accompanying animations, audio content and the production of two prototype versions of the <i>writing like a monk</i> activity</li> <li>• Short, simple animations that illustrate what the illuminations represent, the content of the Bible stories, and how illuminated manuscripts and their materials were produced (e.g. production of ink, vellum, etc.)</li> <li>• Specification and procurement of the quill pen stylus plus a stock of spare parts</li> <li>• Set-up for the prototype exhibits for testing with visitors</li> <li>• Assistance with the installation of the computer exhibit</li> <li>• 12 month warranty support for the hardware and the stylus pen, from the opening of the interpretation centre</li> </ul> <p><b><u>Not</u></b> within the scope of this contract</p> <ul style="list-style-type: none"> <li>• Specification and procurement of the computer hardware</li> <li>• Design and construction of the physical housing and other associated furniture for the exhibit including fixing the physical stylus (however we will require you to advise the Lead Designer who will be developing a housing that safely and securely accommodates the necessary hardware)</li> <li>• Research and writing of the script</li> <li>• Digitisation of the Anglo-Saxon Gospels (Bath Abbey will negotiate with Corpus Christi Cambridge for the provision of the necessary digitised pages)</li> <li>• Any other image research and rights clearance required</li> <li>• Creation of the audio clips in English and Anglo Saxon (Bath Abbey will work with Corpus Christi to find scholars who can read the text)</li> <li>• The accompanying graphic panels introducing the Bath Old English Gospels, showing images of other texts produced in the Bath scriptorium, and displaying a swatch of vellum that visitors can touch</li> <li>• Testing the prototype exhibits you provide with Abbey visitors</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>The proposed exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• The artistic and historic importance of the Bath Anglo-Saxon Gospels</li> <li>• Their religious significance of this text both in Anglo-Saxon times and today</li> <li>• The skill, effort and scholarship involved in the production of illuminated manuscripts</li> </ul>

3	<b><u>EXHIBIT DESCRIPTION</u></b>
	<p>The exhibit will provide two activities – <i>Anglo-Saxon Gospels</i> and <i>Write like a monk</i> as described below.</p> <p><i>Anglo-Saxon Gospels</i>  In this section visitors will be able to explore approximately 15 high quality digitised pages from Bath Abbey’s famous Anglo-Saxon Gospels. We are envisaging something akin to the British Library’s Turning the Pages - <a href="http://www.bl.uk/onlinegallery/virtualbooks">http://www.bl.uk/onlinegallery/virtualbooks</a></p> <p>As well as being able to select different pages and zoom into the details visitors should be able to:</p> <ul style="list-style-type: none"> <li>• Activate audio clips of sections being read in Anglo-Saxon and in English</li> <li>• Activate short animations that reveal what the illuminations represent and how they were made</li> <li>• Reveal pop-up facts about the life and work of the monks who produced this book e.g. how long it took them to write a page, how they corrected mistakes, what materials they used etc</li> <li>• Learn about the importance of scriptural reading, meditation and prayer for Benedictine monks</li> </ul> <p><i>Write like a monk</i>  In this activity visitors will be challenged to accurately copy passages of the Anglo-Saxon Gospels and illuminate their leading capital. To do this visitors will use a physical stylus designed to closely replicate the look, feel and writing qualities of a real quill pen.</p> <p>It is important that both of these activities conveys the beauty, artistry and skill that went into the Anglo-Saxon Gospels.</p> <p>One version of the exhibit will be displayed in the Abbey’s new Discovery Centre (see section 7 below) and another in the Abbey’s new Learning Space.</p>
4	<b><u>PROTOTYPE TESTING</u></b>
	<p>As part of this contract we will require you to build <b>two</b> working prototype of the <i>write like a monk</i> activity that we can test with our visitors. The prototypes must be at least partially functional digital version of the activity that uses the interface controls and feedback mechanisms you propose for the final exhibit.</p> <p>We will conduct testing of these prototypes at a suitable venue and brief you on the findings from our research. The prototypes must be developed early enough in the programme to allow for changes to the design and content of the exhibit following the testing.</p> <p>You will be responsible for helping us set-up the prototypes ready for testing.</p> <p>The production of these prototypes will be a requirement of the contract and will be linked to the staged payments</p>
5	<b><u>BACKGROUND CONTENT</u></b>
	<p>When making an illuminated manuscript the text was usually written first. Sheets of parchment or vellum were cut down to the appropriate size. After the general layout of the page was planned the page was lightly ruled with a pointed stick. The scribe used an ink-pot and either sharpened quill feather or reed pen.</p> <p>Monks would use a knife to scratch the ink off the vellum if they made a mistake or, in some cases, cut the section out entirely</p>

The script depended on local customs and tastes. The sturdy Roman letters of the early Middle Ages gradually gave way to scripts such as Uncial and half-Uncial, especially in the British Isles, where distinctive scripts such as insular majuscule and insular minuscule developed. Stocky, richly textured blackletter was first seen around the 13th century and was particularly popular in the later Middle Ages.



The Bath Abbey Anglo-Saxon gospels were completed around 1077, probably by four monks working in parallel. They give some idea of the superlative, remarkably skilful and impressively painstaking work that was undertaken by monks. The final page of Matthew's gospel is written in Latin: "I Aelfric wrote this book in the monastery of Bath and gave it to the prior of Brihtwold. May he who writes this live in peace in this world and the age to come and be granted eternity by whomsoever reads it"



Film by Donald Jackson who produced the St John's Bible  
<http://www.saintjohnsbible.org/promotions/assets/videos/InTheBeginning.htm>

This provides some useful illustrations of the tools, materials and techniques that are used to produce illuminated manuscripts.

**6 DESIGN & INTERPRETIVE CHALLENGES**

The 'quill-pen' stylus must reliably produce marks when touched onto the screen and robust enough to survive prolonged use by visitors. Writing with the quill on the screen or touch-pad must not cause damage – even if it is applied with pressure. As far as possible it needs to replicate the look and feel of a real quill. It must be able to be securely attached to the housing but in a way that looks in keeping with the exhibit and the rest of the display (the Lead Designer will work with you on this). The quill must be easy and cheap to replace.

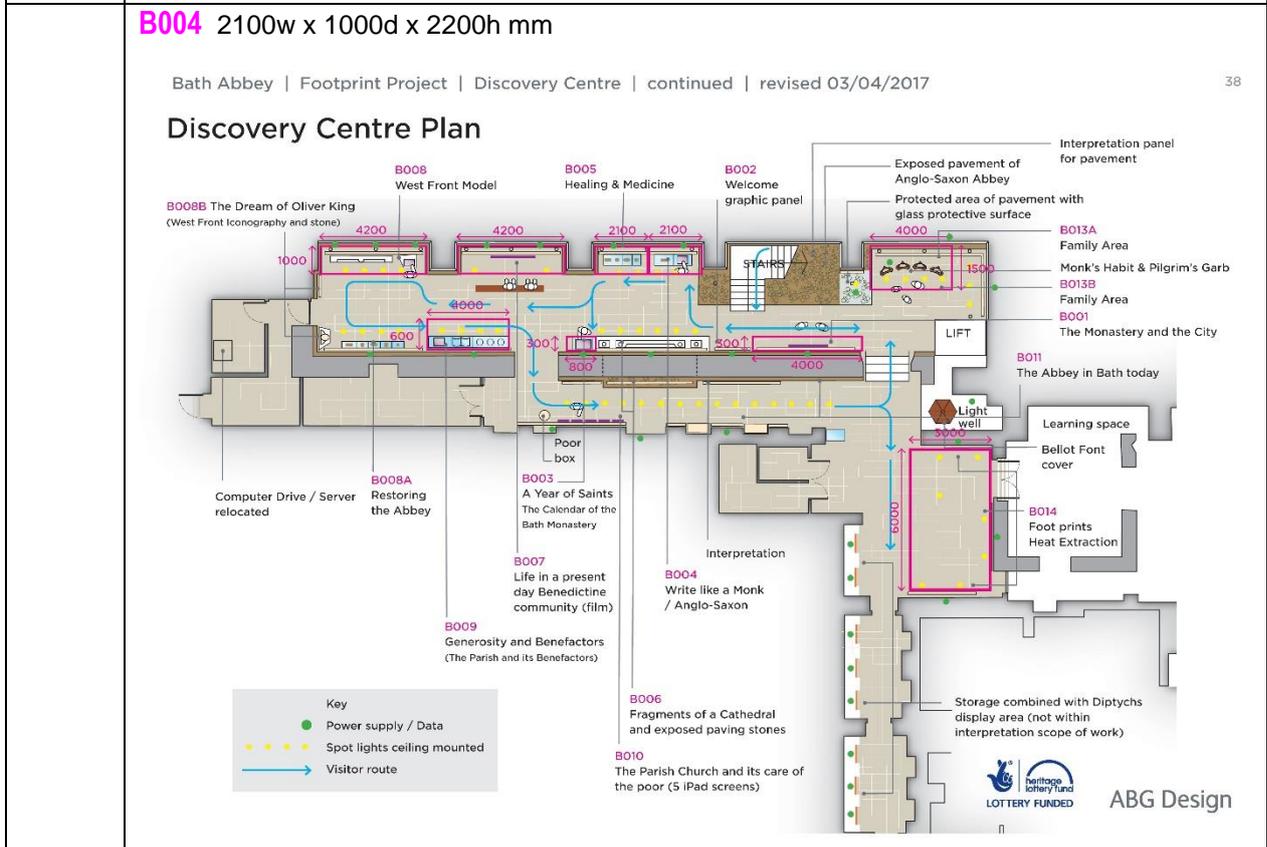
The on-screen cursor should replicate the shape and thickness of line that would be generated from the movement of the pen's nib.

The exhibit must provide visitors with clear, timely and useful feedback on their performance. This must be provided in a way that is appealing for visitors – i.e. not a block of text. The exhibit must be designed so that it does not require lengthy instructions – as far as possible visitors should be able to understand the purpose, goals and 'rules of engagement' from the visual response of the exhibit.

It must be easy and intuitive for visitors to turn and zoom into the digitised pages of the Anglo Saxon Gospels, and to activate the audio, animation and text inserts.

Active areas of the touch-screen must be easy to find and activate. Their purpose obvious from their design and captioning.

**7 LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**



<b>8</b>	<b><u>TARGET AUDIENCE</u></b>
	<p>The main audience for this exhibit are</p> <ul style="list-style-type: none"> <li>• Families with children aged 5 years &amp; upwards</li> <li>• Adults – tourists and day-trippers</li> <li>• School groups from key stages 2-4</li> </ul>
<b>9</b>	<b><u>LEARNING OUTCOMES</u></b>
	<p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• Greater understanding of the time and effort required to produce medieval hand-written manuscripts and the importance of this work for disseminating knowledge around the world</li> <li>• Increase appreciation of the importance of scholarship and learning in the Benedictine community</li> <li>• Increase understanding of the vital role of Bath Abbey in translating and disseminating the Gospels</li> </ul> <p>People's attitudes and/or behaviour</p> <ul style="list-style-type: none"> <li>• Admiration at the skill and dedication of the monks who produced hand-written manuscripts</li> <li>• Wonder at the beauty and precision of these documents</li> <li>• Surprise at the role that Bath Abbey played in conveying religious ideas across the medieval world</li> <li>• Inspiration to look at the real documents in more detail and learn more about them</li> <li>• Appreciation of the religious importance of these documents then and now</li> </ul>
<b>10</b>	<b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b>
	<p><b>Technical requirements</b> The specification of the hardware and software will be agreed in consultation with the Lead Designer and Bath Abbey.</p>
	<p><b>Images, video, audio</b> Bath Abbey will negotiate with Corpus Christi for the provision of the necessary digitised pages of the medieval manuscripts.</p> <p>Bath Abbey will also work with Corpus Christi to find scholars who can read the featured text in English and Anglo-Saxon. We may need your assistance with the recording of these voice-overs.</p> <p>The production of the animations interpreting the digitised pages are part of this contract as is the production of the Write like a monk activity.</p>
	<p><b>Text</b> Script and any required images for the accompanying interpretation will be supplied by Bath Abbey.</p> <p>The Lead Designer will provide a style guide to ensure this exhibit fits with the rest of the Interpretation Centre exhibits and graphic designs.</p>

	<p><b>Accessibility for visitors with special needs</b></p> <p>Kiosk terminals must be accessible for wheel-chair users – this will affect among other things the position and angle of the screen and the location of the stylus pen.</p> <p>Text should be shown on a plain solid background and in a screen location that is easy for viewers to see. It must be of sufficient size to be easily legible, and colours should have sufficient contrast. Text of two or more lines must be left aligned.</p> <p>A clear sans-serif typeface must be used. Numerals as well as letters must be easy to differentiate.</p> <p>Images and text must be enlargeable to increase access for visitors with visual impairments.</p>
11	<p><b><u>TO TENDER FOR THIS WORK</u></b></p>
	<p>In addition to any background information required by Bath Abbey regarding your company e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <ul style="list-style-type: none"> <li>v. Provide a written estimate of the costs for the work. This budget should be itemised to show the individual costs of: <ul style="list-style-type: none"> <li>• Developing the <i>Turning the pages</i> activity including the animations (within this please provide a range of costs for different numbers/complexity of animations)</li> <li>• Audio recording scholars (probably from Cambridge University) reading short passages of the text in English and Anglo-Saxon</li> <li>• Developing the <i>Write like a monk</i> activity including costs of the production, delivery and set-up of the prototype versions and the cost of the stylus</li> <li>• Any additional costs involved in making this exhibit accessible via electronic whiteboard in the Learning Centre</li> </ul> </li> <li>vi. A brief outline of your creative approach for this exhibit including the style of animations you would use in the <i>Turning the pages</i> activity; how you will develop a quill stylus that is robust, looks authentic, is easy enough to use and which reliably generates suitable marks; and other ideas you have for making this exhibit appealing and accessible for the target audience</li> <li>vii. High-light any particular challenges you foresee in developing this exhibit and suggestions for how these could be addressed</li> <li>viii. Portfolio of other relevant projects including two recent references</li> </ul> <p>Short-listed companies will be invited for interview at Bath Abbey. Your response to this brief will be evaluated according to the following criteria and weightings:</p> <ul style="list-style-type: none"> <li>• Quality of response 40%</li> <li>• Cost 40%</li> <li>• Relevant previous experience 20%</li> </ul>

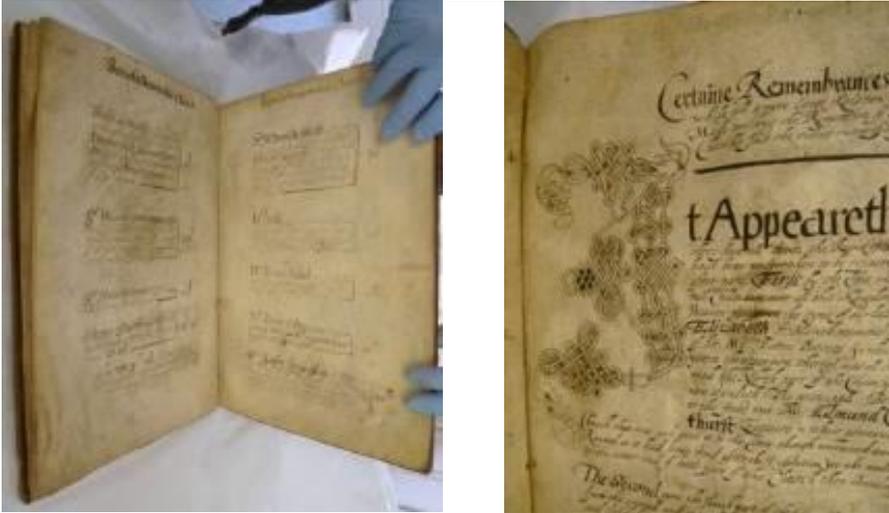
**END OF BRIEF B004**

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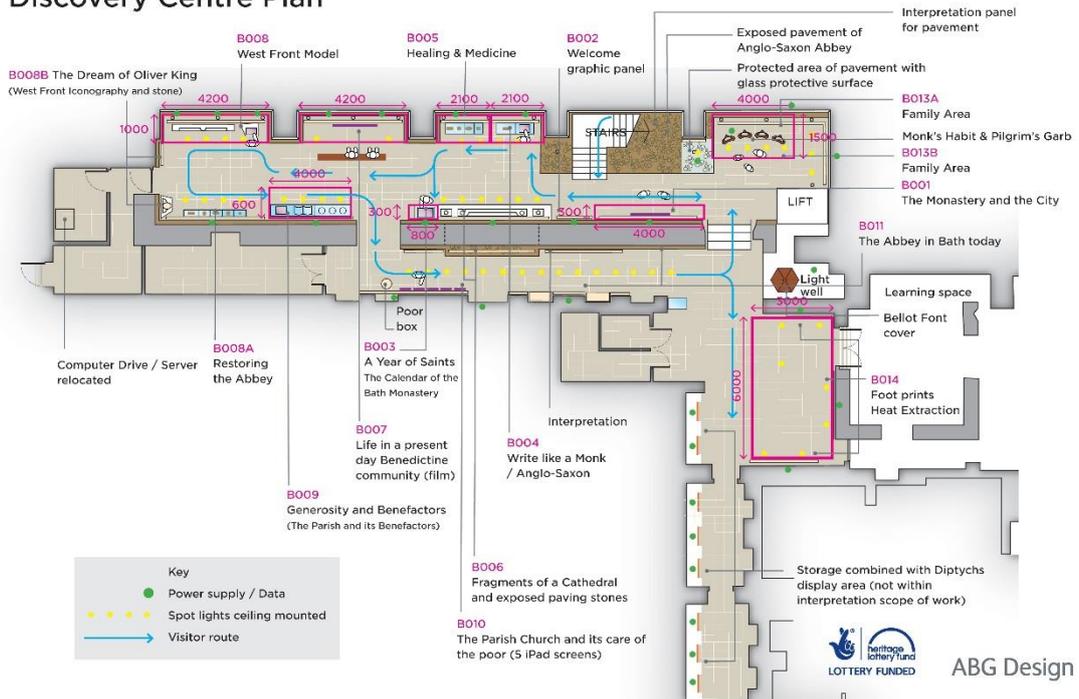
## Exhibit brief B009 Digitised Benefactors' Book

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>A <a href="#">Turning the pages</a> style experience of digitised pages from Bath Abbey's 17<sup>th</sup> century Benefactors' Book. These papers will be brought to life using simple animations and audio content (sound effects, short narration of life story) to illustrate the stories behind some of the people named in the book.</p> <p>The scope of this work covers</p> <ul style="list-style-type: none"> <li>• Development of the software including animations, audio narration and sound effects</li> <li>• Development and set-up of prototype versions of the exhibit for testing with visitors</li> <li>• On-site assistance with the installation of the exhibit &amp; 12 month warranty support for the software from the opening of the interpretation centre</li> </ul> <p>This exhibit will be shown on a medium sized screen in the new Discovery Centre and should also be available to school pupils via computers in the new Learning Centre.</p> <p><b><u>Not</u></b> within the scope of this contract</p> <ul style="list-style-type: none"> <li>• Specification, procurement &amp; maintenance of the computer hardware</li> <li>• Design and construction of the physical housing and other associated furniture for the exhibit</li> <li>• Digitisation of the Benefactors' Book pages</li> <li>• Picture research &amp; rights clearance required</li> <li>• Research and drafting of written content</li> <li>• Filming the production of a new Benefactors' Book (to be shown on a separate screen)</li> <li>• Design and installation of the accompanying display of communion silverware and the original Benefactors' Book</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>This digital exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• That Bath Abbey's Benefactors' Book is unique artefact</li> <li>• It provides a record of the generosity of Bath's 17<sup>th</sup> century citizens who made possible the restoration of the Abbey Church we see today</li> <li>• It is also a valuable record of 17<sup>th</sup> century social history</li> </ul>
<b>3</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>This exhibit will consist of a 'Turning the pages' style experience (see <a href="http://www.bl.uk/onlinegallery/virtualbooks/">http://www.bl.uk/onlinegallery/virtualbooks/</a>) using high resolution digitised pages from Bath Abbey's 17<sup>th</sup> century Benefactors Book. We anticipate including around 45 pages in total</p> <p>Visitors will be able to turn over virtual pages of the Book of Benefactors and zoom into them to reveal fine details. They will also be able to activate short animations, pop-up illustrations and short audio clips (delivered via two pairs of headphones) about some of the individuals mentioned in the Book – where they were born, their role in Bath society, who they were related to, what their contribution would be worth in today's money etc. The exhibit should also include some simple sound effects e.g. the sound of pages rustling as visitors turn over the virtual pages.</p> <p>Visitors should also be able to call-up plain text versions of the most important/interesting entries.</p>

	<p>This exhibit must provide an experience which is:</p> <ul style="list-style-type: none"> <li>• Charming, visually delightful and appealing to adults and children alike</li> <li>• Respectful of the individual mentioned in the Book, celebrating their generosity</li> <li>• Clearly related to the real Benefactors' Book displayed nearby</li> </ul> <p>The content of this exhibit will be displayed on a medium sized screen inside the new Discovery Centre (see section 7 below) and on computers in the new Learning Centre.</p> <p>Accompanying this digital exhibit <u>but not forming part of this contract</u> will be:</p> <ul style="list-style-type: none"> <li>• The original 17<sup>th</sup> century Benefactors' book or the new Footprint Benefactors' book displayed in secure display case.</li> <li>• Items of 17<sup>th</sup> century communion silverware donated by people listed in the Benefactors' book</li> <li>• A graphic panel with text and images, providing background information</li> <li>• On a separate screen with headphones – a video showing the production of a new Benefactors' book</li> </ul>
<b>4</b>	<b><u>PROTOTYPE TESTING</u></b>
	<p>As part of this contract we will require you to build <b>two</b> working prototypes of this exhibit that we can test with our visitors. The prototypes must be at least partially functional digital version of the activity that uses the interface controls and feedback mechanisms you propose for the final exhibit.</p> <p>We will conduct testing of these prototypes at a suitable venue and brief you on the findings from our research. The prototypes must be developed early enough in the programme to allow for changes to the design and content of the exhibit following the testing.</p> <p>You will be responsible for helping us set-up the prototypes ready for testing.</p> <p>The production of these prototypes will be a requirement of the contract and will be linked to the staged payments</p>
<b>5</b>	<b><u>BACKGROUND CONTENT</u></b>
	<p>In 1574 Queen Elizabeth I granted a licence permitting fundraising for the restoration of the ruined Abbey Church in Bath. The principal benefactors were Thomas Bellot, steward to Queen Elizabeth's Treasurer, and James Montagu, Bishop of Bath and Wells. Many private citizens from Bath and elsewhere donate money; and their names are recorded in a 'Book of Benefactors'.</p> <p>The Book is a large leather-bound handwritten volume, giving details of gifts and legacies.</p>

	
6	<p><b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b></p>
	<p>As can be seen in the images above, the pages of the Benefactors' Book are densely covered in text so as far as possible additional information about the benefactors should be conveyed via animations, illustrations and audio.</p> <p>The hand-written text will be very difficult for visitors to read. The digitisation must maximise legibility and provide plain text versions of the most significant/interesting entries</p> <p>The interface for this exhibit must be easy and intuitive to operate, not requiring instructions or help buttons. It must be easy and intuitive for visitors to turn pages, zoom into details and activate animations, audio clips and pop-ups, Active areas of the touch-screen must be easy to find, quick to respond and their purpose obvious from their design and caption.</p>
7	<p><b><u>LOCATION &amp; DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT</u></b></p>
	<p><b>B009</b> 4000w x 600d x 2200h mm</p>

### Discovery Centre Plan



<b>8</b>	<p><b><u>TARGET AUDIENCE</u></b></p> <p>The main audience for this exhibit will be:</p> <ul style="list-style-type: none"> <li>• Families with children aged 7 years &amp; upwards</li> <li>• Adults – tourists and day-trippers visiting the Abbey as part of their exploration of Bath</li> </ul>
<b>9</b>	<p><b><u>LEARNING OUTCOMES</u></b></p> <p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• The range of people who contributed to the restoration of the Church</li> <li>• The importance of the Church to Bath’s citizens in the past and today</li> <li>• How the site has evolved over the last 1000 years</li> </ul> <p>Attitudes, beliefs, feelings</p> <ul style="list-style-type: none"> <li>• Admiration and gratitude for the citizens who helped to preserve Bath Abbey over the centuries</li> <li>• Wonder and delight at a unique and beautiful historic artefact</li> <li>• Inspiration to support Bath Abbey</li> </ul>
<b>10</b>	<p><b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b></p> <p><b>Technical requirements</b>                  The specification of the hardware and software will be agreed in consultation with the Lead Designer and Bath Abbey.</p> <p>The audio output from this exhibit must be provide via two pairs of headphones</p> <p><b>Text, images, animation</b>                  Text &amp; still image assets will be supplied by Bath Abbey. This includes the digitised images of the 45 pages of the Book.</p>



## Exhibit brief G011 East Window and Fan vaulting

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>The production of an interactive touch-screen exhibit where visitors can explore the details of the Abbey's famous stained glass east window and the fan vaulting above it, discovering their artistic, historic and religious significance.</p> <p>Visitors will be able to access this exhibit via a touch-screen located on the floor of the Abbey in a custom built housing (design and construction of which are <b>not</b> part of this contract) and via an electronic whiteboard, touchscreen, or computer in the Abbey's Learning Centre.</p> <p>Scope of work</p> <ul style="list-style-type: none"> <li>• The design and production of the software for the exhibit including two prototype versions suitable for testing with visitors</li> <li>• Assistance with the installation of the exhibit</li> <li>• 12 month warranty support for the software</li> </ul> <p>Additionally we would like a separate costing for</p> <ul style="list-style-type: none"> <li>• A simple interactive activity where visitors have to reconstruct a stained glass scene from fragments of glass including two prototype versions suitable for testing with our visitors</li> <li>• A simple interactive exhibit about the construction and/or design of the fan vault including two prototype versions suitable for testing with our visitors</li> </ul> <p>Details of these requirements are provided in the following sections.</p> <p><b>Not</b> within the scope of this contract are:</p> <ul style="list-style-type: none"> <li>• The design and construction of the physical housings – although we will require you to provide advice to the Lead Designer who will be producing a housing that safely and securely accommodates the necessary hardware while allowing access for maintenance</li> <li>• Specification and procurement of the necessary computer hardware for the touch-screen exhibit</li> <li>• Picture research and rights clearance / new photography of windows and fan vaulting. New photography of the window is currently being undertaken by Bath Abbey</li> <li>• Content research and scripting of the text</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>The proposed exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• The religious significance of the scenes represented in the stained glass and the role of stained glass in conveying religious ideas in medieval churches</li> <li>• The artistic and heritage significance of the East Window stained glass and the Fan Vault ceiling</li> </ul>
<b>3</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>This exhibit will consist of an interactive touch-screen in a bespoke, moveable housing (the design and build of which does <b>not</b> fall within this contract).</p> <p>Between services this exhibit will be positioned in the Abbey choir, directly underneath the East Window and the fan vault ceiling.</p>

The content of the exhibit should be divided into two sections – one about the stained glass window and one about the fan vault ceiling.

#### *Stained glass*

This section will provide high quality digitised images of the stained glass panels and interpretation about what they represent. This will be positioned so that the user can look up and see the window while standing at the terminal. The interactive screen should be a good size and deliver high quality images that can be seen both by the user and by those standing next to them.

The initial screen will show digitised images of the entire East Window. Visitors can click on these images to:

- Enlarge and zoom into each of the 56 scenes from the New Testament and portraits of various saints
- Access information about the religious significance of each scene/saint – ideally delivered through some form of animation rather than static text and images
- Access a series of digitised archival photographs and illustrations showing how the east window has changed over time (e.g. visual timeline)

The exhibit must provide an experience which is:

- Visually stunning with full colour detailed images of the stained glass panels
- Incorporates animation and movement – not just static images and text
- Appealing to both adults and children
- Respectful of the religious stories being illustrated
- Intriguing
- Easy and intuitive to use

#### *Fan vaulting*

In this section visitors will be able to:

- Enlarge and zoom into images of the fan vault ceiling to view the details of the scenes or heraldry
- Access information about how, when and by whom the fan vault was built including a short, simple animation how the structure was built and remains in place

We would additionally like to explore the option of including some simple interactive elements to make this exhibit more appealing to family audiences. For example allowing visitors to construct stained glass scenes from individual pieces by dragging and dropping elements into an outline template. This would replicate the painstaking restoration work that had to be done after the WWII bomb damage.

Another idea would be to allow visitors to virtually deconstruct and reconstruct the fan vault ceiling above them or design their own heraldry to decorate the ceiling lozenges. We would be very interested to hear of additional ideas you have for similar interactive activities.

Please note we will require you to provide separate costings for these interactive elements.

**BACKGROUND CONTENT****East Window stained glass**

The East Window portrays 56 scenes in the life of Christ, as well as stained glass portraits of various saints and diocesan coats of arms.



The original late Medieval windows were removed following the dissolution of the Abbey in 1539. New stained glass windows were installed in the 1860s during the wholesale repair of the Abbey. The Great East Window was designed and made by Clayton & Bell.

The windows were restored after they were badly damaged during an air-raid in 1942 and were extensively restored after the war.

**Fan Vaulting**

A fan vault is a form of vault used in the Gothic style, in which the ribs are all of the same curve and spaced equidistantly, in a manner resembling a fan. The fan vaulting in Bath Abbey is considered to be a particularly fine example of this architectural style.



The stone vaulting above the Abbey's Chancel dates from the early 1500s. It was built by Master architects Robert and William Vertue and is considered one of the finest example of fan vaulting in the country. When the Abbey was restored in the 17th century work to the vaulting over the choir was paid for by the citizens and inhabitants of Bath. In the late-1800s the wooden ceiling over the nave was replaced by the stone fan vaulting completing the vision of the Abbey's original architects.

5	<b><u>PROTOTYPE TESTING</u></b>
	<p>As part of this contract we will require you to build <b>two</b> working prototypes of this exhibit that we can test with our visitors. The prototypes must be at least partially functional digital version of the activity that uses the interface controls and feedback mechanisms you propose for the final exhibit.</p> <p>We will conduct testing of these prototypes at a suitable venue and brief you on the findings from our research. The prototypes must be developed early enough in the programme to allow for changes to the design and content of the exhibit following the testing.</p> <p>You will be responsible for helping us set-up the prototypes ready for testing.</p> <p>The production of these prototypes will be a requirement of the contract and will be linked to the staged payments</p>
6	<b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b>
	<p>The operation of the exhibit must be intuitive for visitors not requiring lengthy instructions or help buttons. Visitors must be able to easily and quickly navigate through the content.</p> <p>Active areas of the screen must be sufficiently large and separate from each other for ease of use. The purpose of each active area must be obvious from its appearance and caption. The exhibit must provide immediate visual feedback to the visitor to show they have successfully triggered an active area of the screen.</p> <p>Much of the success of this exhibit hinges upon the presentation of visually stunning images but the exhibit must also bring to life the static scenes illustrated in the stained glass panels through animation and captions.</p> <p>It is also important that visitors are able to link what they see on screen to the actual architecture above their heads.</p> <p>If the interactive element is included in the exhibit - the goals of the activity must be clear to visitors without the need for extensive instructions; the activity must be fast paced, genuinely challenging and rewarding. Content must be primarily delivered through images and animation rather than static text.</p>
7	<b><u>TARGET AUDIENCE</u></b>
	<p>The main audiences for this exhibit are:</p> <ul style="list-style-type: none"> <li>• Family visitors with children aged 5 upwards and their accompanying adults</li> <li>• Adult visitors – tourist and day-trippers</li> <li>• School groups key stage 1-4</li> </ul>
8	<b><u>LEARNING OUTCOMES</u></b>
	<p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• Increase understanding of what the stained glass images represent and their religious significance</li> <li>• Increased understanding of the architectural significance of the fan vaulting and what the imagery it contains represents</li> <li>• Increased awareness that the architecture of the Abbey was designed to convey religious ideas and encourage reflection</li> </ul> <p>People's attitudes and/or behaviours</p>

	<ul style="list-style-type: none"> <li>• Amazement and admiration for the artistry and craftsmanship involved in designing and producing the stained glass and the fan vaulting</li> <li>• Inspiration to look at the actual stained glass windows and fan vault ceilings around the Abbey</li> </ul>
<b>9</b>	<b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b>
	<p><b>Technical requirements</b> Size of screen for the kiosk exhibits and specification of computer hardware to be agreed with the Abbey during development.</p> <p>The touch-screen exhibit will be built into a mobile housing. During services the exhibit will need to be moved off the Abbey floor. When it is in place on the Abbey floor it will be connected to a power supply and a data connection.</p> <p>The exhibit should also be provided in a format so that it can be used on an electronic whiteboard, touchscreen, or computer in the Learning Centre at the Abbey</p>
	<p><b>Text &amp; images</b> Image assets for this exhibit will be provided by Bath Abbey. Photography of the East Window will be conducted to provide high resolution images of the 56 New Testament scenes. There are already existing images of the fan vaulted ceiling for which the Abbey has copy-right.</p> <p>Please note the new high quality digital images will probably show dirt and minor damage on the stained glass panels. These images may therefore require some retouching.</p> <p>Text explaining the religious significance of the imagery will be provided by the Abbey.</p> <p>This exhibit will <b>not</b> contain any audio as it will be displayed inside the Abbey</p> <p>The Lead Designer will provide a style guide for the text and graphics to ensure consistency with the rest of the interpretation in the Abbey.</p>
	<p><b>Accessibility for visitors with special needs</b> Kiosk terminals must be accessible for wheel-chair users – this will affect among other things the position and angle of the screen and location of on-screen controls.</p> <p>Text should be shown on a plain solid background and in a screen location that is easy for viewers to see. It must be of sufficient size to be easily legible, and colours should have sufficient contrast. Text of two or more lines must be left aligned.</p> <p>A clear sans-serif typeface must be used. Numerals as well as letters must be easy to differentiate.</p> <p>Images and text must be enlargeable to increase access for visitors with visual impairments.</p>
<b>10</b>	<b><u>TO TENDER FOR THIS WORK</u></b>
	<p>In addition to any background information required by Bath Abbey regarding your company e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <p>xiii. Provide a written estimate of the costs for the work. This budget should be itemised to show the individual costs of:</p> <ol style="list-style-type: none"> <li>Developing the core exhibit including provision of two prototype versions suitable for testing with visitors</li> <li>Developing one interactive activity related to the stained glass and one related to the fan vaulting (including two prototype versions of each activity suitable for testing with visitors)</li> <li>Any additional costs involved in making this exhibit accessible via electronic whiteboard in the Learning Centre;</li> </ol> <p>xiv. A brief outline of your creative approach for making this exhibit appealing and</p>

	<p>accessible for the target audience – including ideas for the interactive elements and how visitors will navigate through the content</p> <p>xv. High-light any particular challenges you foresee in developing this exhibit and suggestions for how these could be addressed</p> <p>xvi. Portfolio of other relevant projects including two recent references</p> <p>Short-listed companies will be invited for interview at Bath Abbey. Your response to this brief will be evaluated according to the following criteria and weightings:</p> <ul style="list-style-type: none"> <li>• Quality of response 40%</li> <li>• Cost 40%</li> <li>• Relevant previous experience 20%</li> </ul>
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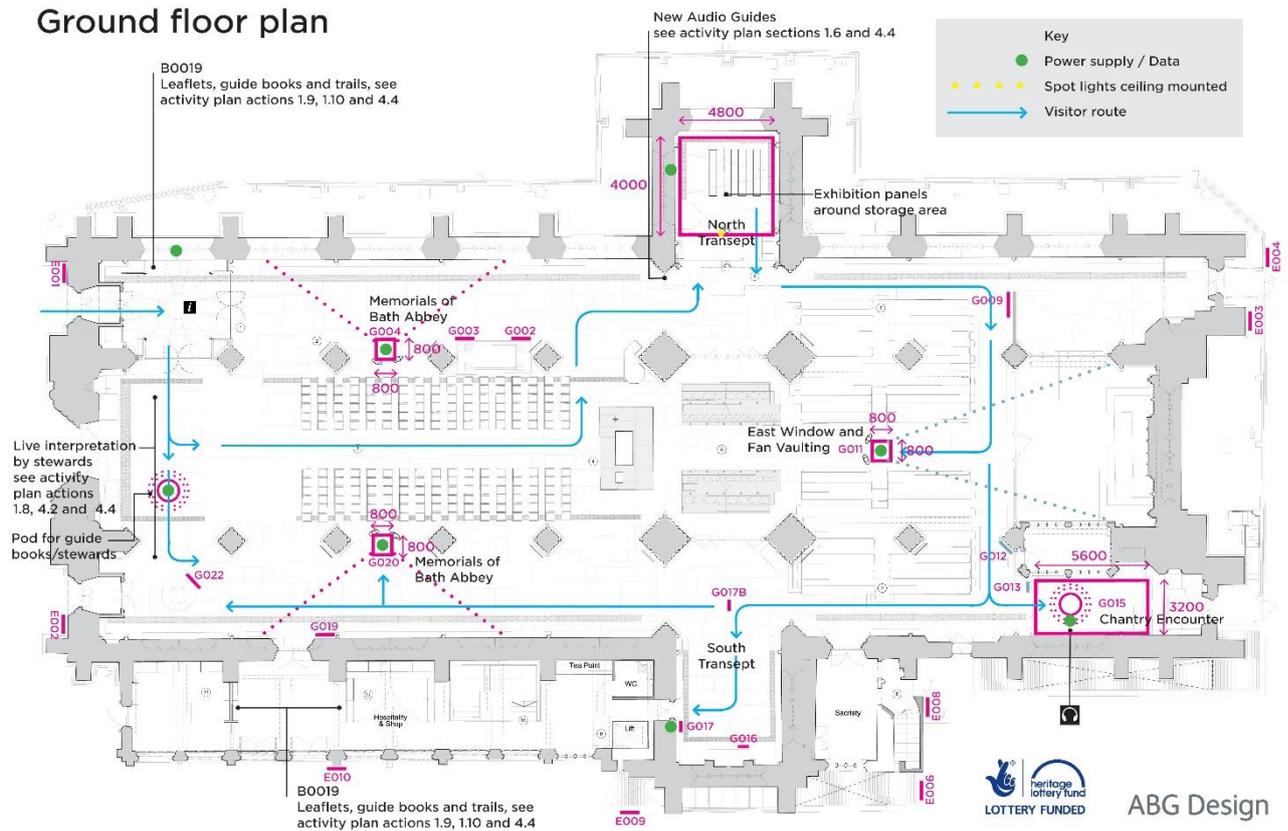
**LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**

**G011** 800w x 800d mm

Bath Abbey | Footprint Project | Ground floor plan

9

**Ground floor plan**



**END OF BRIEF G011**

## Exhibit brief G015 Gethsemane Chapel Experience

<b>1.</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>This is an invitation to tender for the development an immersive audio experience to be located in the Gethsemane Chapel at Bath Abbey. We are seeking creative responses to this brief that will deliver a thought-provoking, contemplative experience for both members of the congregation and tourists visiting Bath.</p> <p>The scope of this contract includes:</p> <ul style="list-style-type: none"> <li>• The creative development, design and production of the software including production of the audio assets in English, Latin and a small number of other languages (including finding suitable voice actors to read the text)</li> <li>• Production of at least one ‘proof of concept’ mock-up</li> <li>• Specification for the hardware required for this exhibit including a central control box for the exhibit</li> <li>• Assistance with the installation of the exhibit</li> <li>• 12 month warranty support, following installation, for the software</li> </ul> <p><b><u>Not</u></b> within the scope of this contract are:</p> <ul style="list-style-type: none"> <li>• Research of the content to be included</li> <li>• Translation of text into the required languages</li> <li>• Any picture or archival audio research and rights clearance required</li> <li>• Purchase and maintenance of the hardware</li> <li>• Design and production of accompanying graphic panel</li> <li>• Any repair or upgrading of the floor, lighting and furniture of the Chapel</li> </ul>
<b>2.</b>	<p><b><u>KEY AIMS OF THIS EXHIBIT</u></b></p> <p>The proposed exhibit must:</p> <ul style="list-style-type: none"> <li>• Immerse visitors in the sounds of song and spoken prayer</li> <li>• Provide a beautiful, thought-provoking and contemplative experience that illustrates the long and continuing role of the chapel as a place of commemoration</li> <li>• Allow visitors to hear the scripture and prayers that would have been said in this chapel over the centuries</li> </ul>
<b>3.</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>“I tell you if these were silent the very stones would cry out” Luke 19:40</p> <p>An audio experience that immerses visitors in the centuries of prayer and contemplation that have occurred in Bath Abbey’s Gethsemane Chapel. This exhibit should encourage visitors to pause and spend time in this space listening and reflecting.</p> <p>The Norman chapel in the north-east corner of the Abbey has been dedicated as a War Memorial Chapel and is now known as the Gethsemane chapel, continuing its longstanding theme of commemoration and reconciliation.</p>



We are seeking a company who can develop an immersive audio experience to be featured within this space. We want to give visitors a sense of this chapel as a place that has been ‘saturated in prayer’ over the centuries.

The audio experience will illustrate the prayers that have been said and song in this space over the last 1000 years – in Latin, English and other languages. In addition we will require the experience to include a short introductory section briefly explaining the purpose of the Chapel as a place of commemoration and contemplation. The entire experience should last around 10 minutes.

We want to provide an experience that is:

- Immersive
- Beautiful
- Calming
- Reflective

- Respectful of the Abbey’s congregation and their religious beliefs

- Appealing and relevant to visitors with differing or no particular religious beliefs

- Illustrative of the chapel’s long and continuing tradition of commemoration

As an example you might want to look at <https://www.nationaltrust.org.uk/the-vyne/features/tudor-mass-audio-illusion-unveiled-at-the-vyne>

This is an audio ‘illusion’ that brings to life the sounds of a Tudor Lady Mass that Henry VIII would have heard almost 500 years ago. This unique National Trust soundscape immerses listeners in the prayers, chants, even movements of choristers and clergy.

<b>4.</b>	<b>PROOF OF CONCEPT TESTING</b>
	<p>As part of the development process we will require the successful company to produce a ‘proof of concept’ mock-up that can be reviewed by the project team and members of the Abbey clergy. Ideally this test would take place in the Gethsemane Chapel.</p> <p>The costs of developing this proof of concept test must be included in your quote.</p>

5.	<p><b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b></p>
	<p>The design of this exhibit must be sympathetic to the architecture and religious purpose of the Gethsemane Chapel. The audio content must not disturb people worshipping, praying or on guided tours in other parts of the Abbey. Sound spillage must therefore be kept to a minimum</p> <p>Audio content should use a range of male and female voices of different ages. These need to be high quality recordings ideally of trained voice actors. Audio will need to be in at least two languages English and Latin, and possibly others.</p> <p>The exhibit must not require constant staffing or regular maintenance. For this reason we are ruling out the option of using headphones.</p>
6.	<p><b><u>LOCATION &amp; DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT</u></b></p>
	<p><b>G015</b> 5000w x 3200d mm</p> <p>Bath Abbey   Footprint Project   Ground floor plan</p> <p><b>Ground floor plan</b></p> <p>New Audio Guides see activity plan sections 1.6 and 4.4</p> <p>Key</p> <ul style="list-style-type: none"> <li>● Power supply / Data</li> <li>● Spot lights ceiling mounted</li> <li>→ Visitor route</li> </ul> <p>B0019 Leaflets, guide books and trails, see activity plan actions 1.9, 1.10 and 4.4</p> <p>Memorials of Bath Abbey G003 G002</p> <p>Memorials of Bath Abbey G004</p> <p>Live interpretation by stewards see activity plan actions 1.8, 4.2 and 4.4</p> <p>Pod for guide books/stewards</p> <p>East Window and Fan Vaulting G009</p> <p>Exhibition panels around storage area</p> <p>North Transept</p> <p>South Transept</p> <p>Memorials of Bath Abbey G020</p> <p>Chantry Encounter G015</p> <p>Pod for guide books/stewards</p> <p>Leaflets, guide books and trails, see activity plan actions 1.9, 1.10 and 4.4</p> <p>Heritage Lottery Fund</p> <p>LOTTERY FUNDED</p> <p>ABG Design</p>
7.	<p><b><u>TARGET AUDIENCE</u></b></p>
	<p>This experience is primarily (but not exclusively) intended for:</p> <ul style="list-style-type: none"> <li>• Adults – worshipers both regular and visiting</li> <li>• Adult tourists – overseas and UK</li> </ul>
8.	<p><b><u>LEARNING OUTCOMES</u></b></p>
	<p>Visitors will:</p> <ul style="list-style-type: none"> <li>• Reflect on the continuing spiritual significance of the Abbey</li> <li>• Feel part of a community of worshipers stretching back many centuries</li> <li>• Experience a space of contemplation and commemoration</li> <li>• Experience the sounds of prayer from past centuries up to the present day</li> </ul>

9.

**DESIGN GUIDELINES & REQUIREMENTS**

**Technical**

Audio content will need to be delivered via directional speakers, not headphones. It will be vital to avoid excessive sound spillage out of this space. As far as possible these speakers must not be visible to visitors. There are various built in cupboards and floor voids where speakers might be positioned (see images below).

Power and data points are available within the Chapel space.



On a regular basis members of Abbey staff and volunteers will need to switch off this exhibit or adjust the volume – for example when a service is being held in the Chapel, a funeral in the

	main body of the church. We will require you to design a central control point where this exhibit can be easily switched on and off; and the volume adjusted.
	<p><b>Text, audio, images</b> Script for the audio and visual content will be provided by Bath Abbey.</p> <p>The production of all audio assets will be the responsibility of the contractor developing this exhibit.</p>
	<p><b>Accessibility for visitors with special needs</b> An induction loop will be installed in this space to which the audio must be linked.</p>
<b>10.</b>	<b><u>TO TENDER FOR THIS WORK</u></b>
	<p>In addition to any background information required by Bath Abbey regarding your company - e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <p>xvii. Provide a written estimate of the costs of the work involved</p> <p>xviii. A brief outline of your creative approach towards:</p> <ol style="list-style-type: none"> <li>a. Providing an immersive audio experience</li> <li>b. The look and feel of the experience you would be providing</li> <li>c. How you would deal with issues such as sound spillage</li> <li>d. How you would allow Abbey staff and volunteers to easily control the display e.g. adjust volumes or switch it on and off</li> <li>e. Other suggestions for how we could make this exhibit more appealing and thought-provoking for both children and adults</li> </ol> <p>xix. High-light any particular challenges you foresee in developing this exhibit and suggestions for how these could be addressed</p> <p>xx. Portfolio of other relevant projects including two recent references</p> <p>Short-listed companies will be invited for interview at Bath Abbey. Your response to this brief will be evaluated according to the following criteria and weightings:</p> <ul style="list-style-type: none"> <li>• Quality of response 40%</li> <li>• Cost 40%</li> <li>• Relevant previous experience 20%</li> </ul>

**END OF BRIEF G015**

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## Exhibit brief G020

### *Memorials of Bath Abbey*

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p><i>Memorials of Bath Abbey</i> are two interactive touch-screen exhibits where visitors can explore the details of the many fascinating memorials, tombs and ledger stones that are displayed around the Abbey. Visitors will learn about their heritage, religious significance and some of the stories of the individuals commemorated by them.</p> <p>Visitors will be able to access this exhibit via two touch-screens located on the floor of the Abbey in custom built housings (construction of which are <b>not</b> part of this contract) and an on-line version via smartphone or tablet.</p> <p>The scope of work</p> <ul style="list-style-type: none"> <li>• The design and production of the software for the front-end of the exhibit where visitors can explore the database of memorials (this may include a simple game as described below)</li> <li>• The design and produce of an on-line version of the front-end accessible via smartphone or tablet</li> <li>• The development of two prototype versions of the exhibit that we can test with our visitors</li> <li>• A user friendly 'back-end' interface that allows Bath Abbey staff to update and add to the content – either by linking the exhibit to the existing Access 2007 database or by migrating this content to a new database</li> <li>• A simple 'how to' guide for staff updating data, provided in electronic format</li> <li>• Advice on the development of appropriate meta-tags for the database of digitised images</li> <li>• Assistance during installation of the exhibit</li> <li>• 12 months' warranty support for the software</li> </ul> <p><b><u>Not</u></b> within the scope of this contract</p> <ul style="list-style-type: none"> <li>• Specification and procurement of the computer hardware</li> <li>• The design and construction of the physical housings</li> <li>• Picture research and rights clearance / new photography of memorials – this will be undertaken by Bath Abbey</li> <li>• Content research and scripting of the text</li> <li>• Updating of content after installation of the exhibit</li> <li>• The testing of prototypes with visitors</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>The proposed exhibits <b>must</b> deliver the following:</p> <ul style="list-style-type: none"> <li>• Illustrate the artistic, religious and historical significance of the memorials, tombs and ledger stones displayed within the Abbey</li> <li>• Feature stories of some of the people commemorated by these memorials, tombs and ledger stones</li> <li>• Information about where to find memorials within the Abbey</li> </ul>
<b>3</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>These exhibits will consist of two interactive touch-screens in bespoke moveable housings. The basic content of both will be the same and both will be powered by the same database. However, the "home" screen of one of the kiosks would provide interpretation of the memorials and ledgers in North Aisle and Nave; the other interpretation of memorials and ledgers in the South Aisle, South Transept, and Nave.</p>

An online version of this exhibit should also be accessible to visitors via their smartphones or tablet computers as they explore the Abbey.

The exhibit must provide high quality digitised images and accompanying interpretation of memorials, ledger stones and tombs displayed within Bath Abbey. The images and accompanying text will be supplied by Bath Abbey. However the contractor will be required to provide advice on the format and resolution of the images and the word count of the text.

In total there are some 617 memorials on the Abbey walls, and 891 floor-stones plus some larger tombs. All of the memorials will be included in the database, however, only a proportion will be interpreted fully when the exhibit is installed on the Abbey floor. The intention is to expand the depth and detail of the interpretation over the coming years. Therefore we will require the facility to add more text, images and potentially short videos or simple animations to the database after the exhibit has been launched.

A selection of the most significant memorials will need to be interpreted in detail. This could include animation of personal anecdotes or short biographies of those commemorated, interpretation of the religious significance of the text on the memorial, information about the design and materials of the memorial.

Additionally we would like visitors to see groupings of memorials by categories such as:

- Century of burial
- Geographical location (e.g. Bath locals, Wiltshire people, West Indies connections, English Counties, etc.)
- Significant artistic features
- Particular religious wording or imagery
- Historically or locally important characters, events or places
- Memorials carved by the same sculptor

These categories could for example be featured as “live tiles” on the home screen through which the visitor can drill down into individual memorials and the stories of the lives commemorated on them.

We would like you to carefully consider how visitors can locate specific memorials featured in the exhibit e.g. an animated floor plan or a 360 degree view of the interior. Whichever method you propose must be easily updateable as new memorials are added to the database.

Visitors must also be able to search the database by surname, place of birth, memorial text and other meta-data tags.

The back-end facility must allow Abbey staff and volunteers to update the content by adding new images and accompanying interpretation (name, place and date of birth and death, free text biography, free text description of memorial). This could be done either via the existing Access 2007 database or by developing a new database. If the latter, then you will also be required to provide assistance in migrating data from the existing database into the new one. Please bear this in mind when providing your costings.

We would like to explore the additional option of including simple interactive activities such as allowing visitors to design a memorial and write their own epitaphs working within strict word limits and drawing upon a menu of commonly used phrases. This should encourage visitors to reflect on how they would like to be commemorated. They could also select different fonts and decorative elements for their memorial based on those found in the Abbey.

The two kiosks exhibit will be located inside housings that can be easily moved by Abbey staff when a religious service is going to take place in the Abbey. When the exhibits are on display they will be connected to power and data supplies.

This exhibit must provide an experience which is:

- Visually rich with full colour, high quality detailed images of memorials

	<ul style="list-style-type: none"> <li>• Appealing to adults and children – i.e. neither overly detailed and text heavy, nor patronising and childish</li> <li>• Respectful of the religious feelings expressed in the memorials</li> <li>• Easy and intuitive to use – does not require lengthy instructions</li> </ul>
<b>4</b>	<b><u>PROTOTYPE TESTING</u></b>
	<p>As part of this contract we will require you to build <b>two</b> working prototypes of this exhibit which we can test with our visitors. The prototypes must be at least partially functional digital version of the exhibit and use the interface controls and feedback mechanisms proposed for the final exhibit.</p> <p>In particular we will be seeking to test:</p> <ul style="list-style-type: none"> <li>• The ease with which visitors can navigate the database</li> <li>• Their reactions to the ways in which interpretation is provided</li> <li>• Their reactions to and ability to play the game element (if included)</li> </ul> <p>We will conduct this prototype testing at a suitable venue and brief you on the findings from our research. The prototypes must be developed early enough in the programme to allow for changes to the design and content of the exhibit following the testing.</p> <p>You will be responsible for delivering and helping us to set-up the prototypes for testing with our visitors</p> <p>The production of these prototypes will be a requirement of the contract and will be linked to the staged payments.</p>

<b>5</b>	<b><u>BACKGROUND CONTENT</u></b>
	<p>Thousands of people have been buried in the Abbey over the centuries, and many of them are commemorated by the beautiful memorial stones which dominate the interior of the Abbey. The wall memorials have frequently been moved around in the Abbey; so that an individual stone may not be near the spot where a person was buried.</p> <p>Gilbert Scott took the opportunity during his great restoration of the 1860s to move them back to the main walls where they can be seen today. He also lifted the ledger stones in the floor in order to put in a central heating system, but re-laid many of these in different positions. If you look closely around the South Transept you will see that some ledger stones have even been chopped in half to make them fit the available space.</p> <p>Not everyone commemorated on a memorial stone was actually buried in the Abbey. Many people came to Bath to take the waters for their health and died in the city; and it was not uncommon for a service to be held for them in the Abbey, after which the body would be taken back to their home for burial.</p> <p>Many of the ledger stones in the floor are so worn that they cannot be deciphered. Fortunately, a record was made of all the inscriptions in the 1870s when the present pews were built, so it is possible to check the wording of a particular floor stone even if it is not physically accessible.</p> <p>The Abbey has 617 wall memorials and 891 floor stones. Many of these commemorate more than one individual; and often an entire family. They include those dedicated to Beau Nash, Admiral Arthur Phillip (first Governor of the colony of New South Wales), James Montague (Bishop of Bath and Wells), Lady Waller (wife of William Waller, a Roundhead military leader in the English Civil War), Elizabeth Grieve (wife of James Grieve, physician to Elizabeth, Empress of Russia), Sir William Baker, John Sibthorp, Richard Hussey Bickerton, William</p>

	<p>Hoare, Richard Bickerton and US Senator William Bingham. Many of the monuments were carved between 1770 and 1860 by Reeves of Bath.</p> <p>There are also a number of war memorial plaques which commemorate soldiers who died in the First Anglo-Afghan War (1841-42), the First World War (1914-18), and the Second World War (1939-45).</p> <p>Some examples can be found at <a href="http://www.bathabbey.org/history/first-world-war-centenary/what-see-abbey">http://www.bathabbey.org/history/first-world-war-centenary/what-see-abbey</a></p> <p>The earliest memorial is to Richard Chapman, an Alderman of the city; who died 1 May 1572. It can be found in the north choir aisle next to the Alphege Chapel. The last memorial to be installed in the Abbey is in the north choir aisle and is to Sir Isaac Pitman, who died in 1897. A plaque commemorating the famous inventor of the phonetic alphabet and shorthand system was dedicated in 1958.</p> <p>Not all the memorials are to the 'Great and the Good'. People from all walks of life are represented - from the Chilton family who were plumbers in Bath in the early 19th century to sugar plantation owners from Jamaica and Barbados.</p> <p>During the restoration of Bath Abbey the pews will be raised allowing the information and photographs of ledger stones on the floor to be recorded for the very first time. The research into these individuals will form part of the ongoing Activity of the project.</p> <p>The Abbey is currently working with volunteers to create a database of all the wall and floor memorials in the Abbey. This will replace the typewritten indexes which are used at present; and will for the first time include transcriptions of the ledger stones as well as those of the wall memorials. Photography of all the wall memorials is in progress.</p> <p>At present information about the memorials of Bath Abbey is stored in Access 2007. This database has been designed to archive descriptive standards.</p>
<b>6</b>	<b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b>
	<p>How to make the interpretation of the memorials more than just a set of static image labels. How can the content of this exhibit be made appealing for the target audience?</p> <p>The operation of the exhibit must be intuitive for visitors not requiring lengthy instructions or help buttons. Navigation through the content, including use of the search function, must be quick and easy providing results that make sense to visitors and are not an overwhelming mass of text. The search function must provide useful and interesting results for visitors.</p> <p>Active areas of the screen must be sufficiently large and separate from each other for ease of use. The purpose of each active area must be obvious from its appearance and caption. The exhibit must provide immediate visual feedback to the visitor to show they have successfully triggered an active area of the screen. If the interactive element is included in the exhibit - the goals of the activity must be clear to visitors without the need for extensive instructions.</p> <p>The exhibit must be linked to the existing Access database or alternatively the existing data in the data migrated to a new database. It must be easy and intuitive for Abbey staff and volunteers to load new content into the exhibit without the need for extensive training.</p>
<b>7</b>	<b><u>TARGET AUDIENCE</u></b>
	<p>The main target audience for this exhibit will be</p> <ul style="list-style-type: none"> <li>• Adult visitors – tourist and day-trippers</li> <li>• Adult visitors researching family history</li> <li>• Family visitors with children aged 5 upwards and their accompanying adults</li> </ul>

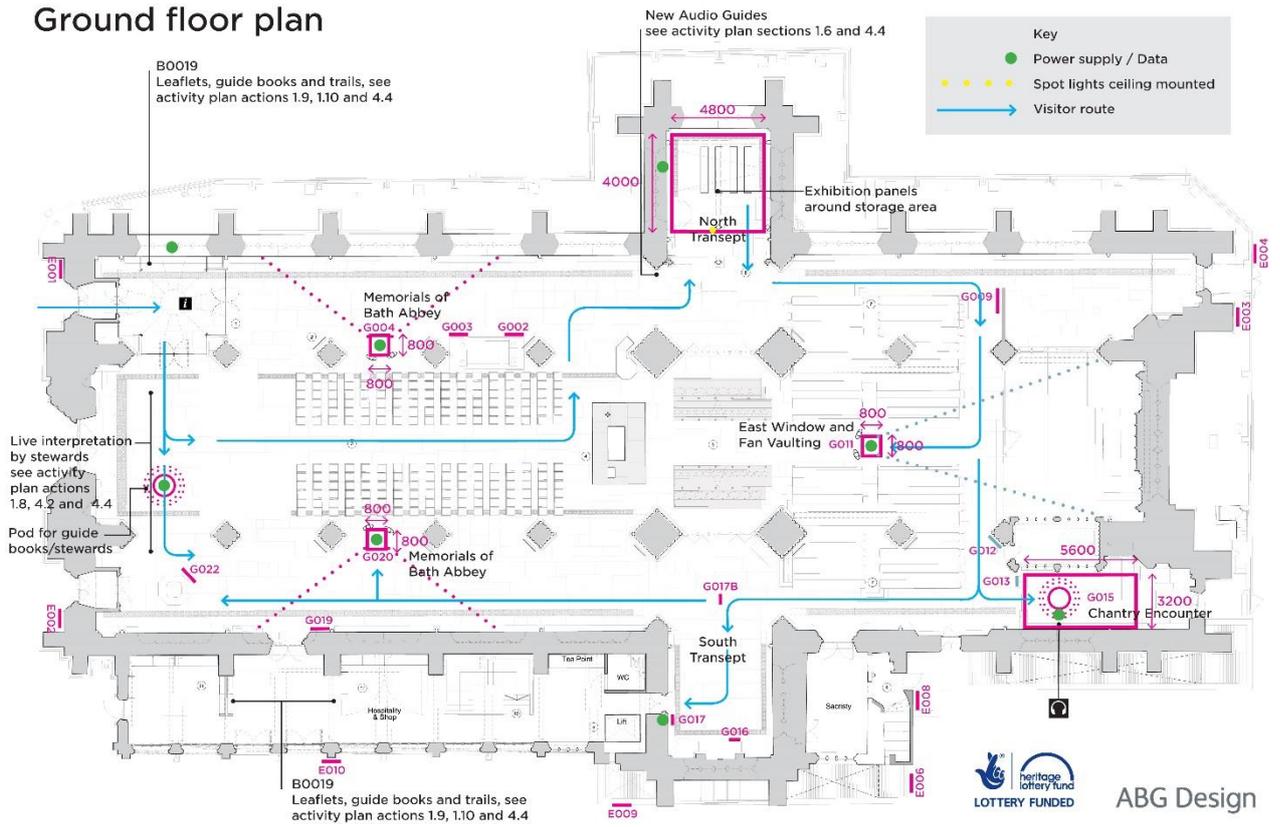
8	<b><u>LEARNING OUTCOMES</u></b>
	<p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• Increased awareness of Bath Abbey’s rich collection of memorials</li> <li>• Increased understanding of what these reveal about the religious beliefs and social history of those who worshiped at Bath Abbey in past times</li> </ul> <p>People’s attitudes and/or behaviour</p> <ul style="list-style-type: none"> <li>• Admiration for the artistry and craftsmanship involved in designing and producing these memorials</li> <li>• Empathy for the grief and bereavement manifest in these monuments</li> <li>• Inspiration to go and look more closely at the memorials around the Abbey</li> <li>• Visitors reflect on how they would like to be commemorated</li> </ul> <p>People will have developed skills</p> <ul style="list-style-type: none"> <li>• Literacy skills – practising using different forms of writing; conveying ideas concisely; reading with meaning</li> </ul>
9	<b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b>
	<p><b>Technical requirements</b> Size of screen for the kiosk exhibits and specification of computer hardware to be agreed with the Abbey during development.</p> <p>The exhibit will be built into a mobile housing. During services the exhibit will need to be moved off the Abbey floor. We will therefore need to carefully consider how the exhibit will be linked to a power supply and how software updates will be downloaded.</p> <p>The exhibit must either link to the Abbey’s existing Access 2007 database or this data should be migrated to a new content management system built by the contractor (NB we appreciate that the costs of these two options may differ so please itemise this in your estimate). We need, as far as is feasible, to future proof our database so that the software can be updated and/or data migrated to new software as required. The design of the database must ensure that information about memorials can be accurately and consistently recorded and retrieved.</p> <p>We would also like the content to be accessible on iPads carried by Abbey guides and on visitors’ smartphones/tablets via the Abbey’s free wifi network and online by school groups in the Abbey’s new Learning Space.</p>
	<p><b>Text &amp; images</b> The Lead Designer will provide a style guide for the text and images included in this exhibit</p> <p>All text and image assets for this exhibit will be provided by Bath Abbey. Photography of the memorials is already underway. The Abbey currently has a database of 300 dpi jpeg images of most of the memorials on the wall. Further photography of wall and floor memorials will be undertaken during the restoration work.</p>
	<p><b>Accessibility for visitors with special needs</b> Kiosk terminals must be accessible for wheel-chair users – this will affect among other things the position and angle of the screen and location of on-screen controls.</p> <p>Text should be shown on a plain solid background and in a screen location that is easy for viewers to see. It must be of sufficient size to be easily legible, and colours should have sufficient contrast. Text of two or more lines must be left aligned.</p> <p>A clear sans-serif typeface must be used. Numerals as well as letters must be easy to differentiate.</p> <p>Images and text must be enlargeable to increase access for visitors with visual impairments.</p>

<b>10</b>	<b><u>TO TENDER FOR THIS WORK</u></b>						
	<p>In addition to any background information required by Bath Abbey regarding your company e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <p>xxi. Provide a written estimate of the costs for the work. This budget should be itemised to show the individual costs of:</p> <ol style="list-style-type: none"> <li>a. Developing the exhibit as specified in the above brief including the production of two working prototypes</li> <li>b. Making this exhibit accessible via smartphone/tablet</li> <li>c. Linking to the existing Access 2007 database versus the cost of building a new database and migrating the existing data</li> <li>d. Development of the game element including cost of two prototype versions for testing with visitors</li> </ol> <p>xxii. A brief outline of your creative approach for making this exhibit appealing and accessible for the target audience and your ideas for an interactive game element</p> <p>xxiii. High-light any particular challenges you foresee in developing this exhibit and suggestions for how these could be addressed – in particular the issues around the management/updating of the database</p> <p>xxiv. Portfolio of other relevant projects including two recent references</p> <p>Short-listed companies will be invited for interview at Bath Abbey. Your response to this brief will be evaluated according to the following criteria and weightings:</p> <table style="margin-left: 40px;"> <tr> <td>• Quality of response</td> <td style="text-align: right;">40%</td> </tr> <tr> <td>• Cost</td> <td style="text-align: right;">40%</td> </tr> <tr> <td>• Relevant previous experience</td> <td style="text-align: right;">20%</td> </tr> </table>	• Quality of response	40%	• Cost	40%	• Relevant previous experience	20%
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• Cost	40%						
• Relevant previous experience	20%						

**LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**

**G020** 800w x 800d mm

# Ground floor plan



## END OF BRIEF G020

## Exhibit brief B001

### The monastery & the city

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>The production of a large, screen-based digital animation of Bath’s medieval monastic complex illustrating two main areas of content: i) the cycle of daily activities during the monastery’s heyday; and ii) changes to the layout of the complex between the 7<sup>th</sup> and 19<sup>th</sup> centuries and how these relate to the present day church and city.</p> <p>The scope of this contract includes:</p> <ul style="list-style-type: none"> <li>• The design and development of the animations in a long-cut version of 5 minutes duration; a shorter version of about 3 minutes; the 24 hour cycle of daily activities provided as a separate file for use in the Learning Centre.</li> <li>• Provision of generic sound effects – bell tolling, farmyard animals etc</li> <li>• A version of the animation provided that can be shown via Youtube or Vimeo</li> <li>• Installation of the software</li> <li>• 12 month warranty support for the software following opening of the Interpretation Centre</li> </ul> <p><b>Not</b> within the scope of this contract are:</p> <ul style="list-style-type: none"> <li>• Specification, purchase and installation of the hardware required to display this animation</li> <li>• Any picture, film or audio research and rights clearance required</li> <li>• Content research for the animation and scripting of the text. Bath Abbey will supply the necessary details of the layout and information (in the form of text and still images) about likely appearance of the medieval abbey from which the animation will be created</li> <li>• Provision of bespoke sound effects – plain-chant, Latin prayers etc.</li> <li>• Accompanying graphic panels</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>The proposed exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• What the medieval monastic buildings would have looked like</li> <li>• The functions of the different buildings and daily cycle of activities around the monastery</li> <li>• How the layout of the buildings changed between the 7<sup>th</sup> and 19<sup>th</sup> centuries and relate to modern day church and surrounding buildings</li> </ul>
<b>3</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>This exhibit will consist of a digital animation of the medieval monastic complex at Bath displayed on a large-sized screen mounted on a wall of the Interpretation Centre. This will be one of the first exhibits visitors will see as they enter the Interpretation Centre and will therefore be vital for setting the scene for the rest of the displays.</p> <p>The exhibit must provide an experience that is visually stunning – full of colour, people, and movement and change – with accompanying ambient sound effects. It must feel authentic and charming not stark and academic nor like a computer game animation. In overall tone we are looking for something more akin to medieval manuscript illustrations (see examples below) crossed with graphic novel.</p>



The accompanying sound track should provide an ambient soundscape that enhances and helps to illustrate what is being shown on screen e.g. bells tolling, noise of farmyard animals etc. However it should not be a spoken commentary and the visual content should be comprehensible even if the sound track is turned off. Bath Abbey may also provide some additional sound tracks of plain-chant and Latin prayers.

As far as possible content must be illustrated via imagery since many of our visitors do not speak English as a first language. However some basic titling (in English) of scenes, time periods and buildings will be required.

The animation needs to illustrate content at two different time-frames – 1000 years of the site's history and a day in the life of the medieval monastery. These need to be provided in two versions – a longer version of a total length of around 5 minutes and a shorter version of total length of around 3 minutes.

Seating will **not** be provided in front of this exhibit.

### **1000 years of history**

This section will provide a rapid overview of the major changes in the monastery over the period of 1000 years from the Saxon period up to the end of the 19<sup>th</sup> century. The content should also illustrate how the buildings of the medieval complex relate to the modern day church and surrounding area of the city.

Significant events in the history of the monastery should be included e.g. the monks bringing running water to the city via a pipe from Beechen Cliff; the establishment of St John's Hospital; the stripping of the building during the dissolution; the rebuilding of the parish church.

The animations will only show outdoor scenes – no interior shots will be required.

### **A day in the life of the monastery**

This animation will illustrate a 'day in the life of the people living, working and worshipping at the medieval monastery when it was a vital part of the local community. Sound effects and music will bring the scenes to life and help to interpret the activities taking place including sounds of plainsong, prayer, sections of the rule of St Benedict being read, tolling of bells. However these should be used as ambient sound effects to provide context, not a spoken sound track.

Lighting effects will show the passage of time from day to night e.g. animated sun and moon and/or clock dial. The animation must illustrate the daily routines of church services, pastoral care for the poor, sick and travellers, the production of food etc. The animations will only show outdoor scenes – no interior shots will be required.

4	<b><u>BACKGROUND CONTENT</u></b>
	<p>Information about the history of Bath Abbey can be found at:  <a href="http://www.bathabbey.org/history">http://www.bathabbey.org/history</a>  <a href="http://www.bathabbey.org/history/anglo-saxon-monastery">http://www.bathabbey.org/history/anglo-saxon-monastery</a>  <a href="http://www.bathabbey.org/history/norman-cathedral">http://www.bathabbey.org/history/norman-cathedral</a>  <a href="http://www.bathabbey.org/history/todays-abbey-1499-onwards">http://www.bathabbey.org/history/todays-abbey-1499-onwards</a>  <a href="http://www.bathabbey.org/history/timeline">http://www.bathabbey.org/history/timeline</a></p> <p>Further information will be provided by the Abbey's curatorial staff and the archaeologists working on the <a href="#">Bath Abbey Footprint project</a>.</p> <p>Bath Abbey has a 1 metre sq. physical model of the medieval monastery that can be scanned and photographed as required</p> <p>Illustration of medieval monastery buildings in academic papers and books can be provided as required.</p>
5	<b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b>
	<p>The animation must be historically accurate but also accessible and appealing to children. Its design style should replicate the illustrations included in medieval manuscripts.</p> <p>There must be sufficient change and detail within the animation to hold visitors' attention for up to 6 minutes.</p> <p>Visitors must be able to join the animation at any point in the loop and quickly be able to make sense of what it is showing. There should be no specific start or end point to the animation.</p> <p>At all times visitors need to know what historical period they are viewing.</p> <p>The animation also needs to make reference to the layout of the modern day church and surrounding buildings without causing confusion.</p> <p>As far as possible content must be convey through visual imagery. Caption and ambient sounds will also be included but the content must be largely comprehensible without these.</p> <p>The animation needs to illustrate two different time scales – a day in the life of the medieval monastery, and an overview of the history of the site from the 7<sup>th</sup> to 19<sup>th</sup> centuries. These two phases of the animation need to form a coherent experience for visitors allowing them to always understand what they are viewing, when and where it is taking place.</p>
6	<b><u>LOCATION &amp; DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT</u></b>
	See end of brief.
7	<b><u>TARGET AUDIENCE</u></b>
	<p>The main target audience for this exhibit will be:</p> <ul style="list-style-type: none"> <li>• Families with children aged 5 years and upwards</li> <li>• School groups key stage 1-4</li> <li>• Adult visitors – overseas tourists &amp; day trippers visiting Bath</li> </ul>

<b>8</b>	<b><u>LEARNING OUTCOMES</u></b>
	<p>People will have learnt about heritage</p> <ul style="list-style-type: none"> <li>• Increase understanding of what the medieval Benedictine monastic complex looked like and how different it looked to what visitors can see today</li> <li>• Increase understanding of the physical relationship between the medieval monastery and the modern day church and city</li> <li>• Increase understanding of the rhythms of daily life in the medieval monastery – the daily routines of monks, the number of religious services, their role in everyday medieval life</li> </ul> <p>People's attitudes and/or behaviour</p> <ul style="list-style-type: none"> <li>• Admiration for the designers and builders of the medieval monastery</li> <li>• Empathy for the monks who lived, worked and worshiped in the monastery</li> <li>• Surprise at how different the medieval monastery and surrounding cityscape looked compared to modern day Bath</li> <li>• Inspired to return to the Abbey Church and explore further</li> </ul>
<b>9</b>	<b><u>TECHNICAL GUIDELINES &amp; REQUIREMENTS</u></b>
	<p><b>Technical requirements – audio, video, etc</b>  The animation will be shown on a 60 inch high definition screen mounted onto the wall of the Interpretation Centre and incorporated into the surrounding graphic panel.</p> <p>Exact specification for the hardware – screen, computer, speaker etc - will be agreed in consultation with the Lead Design and Bath Abbey.</p> <p>Audio files of plainsong and prayers will be provided by the Abbey. However other audio files such as bells tolling, farm animal noises etc. must be provided by the contractor.</p>
	<p><b>Text</b></p> <p>Text for subtitles will be provided by Bath Abbey</p>
	<p><b>Accessibility for visitors with special needs</b></p> <p>The animations must be designed so that visitors of a range of heights can easily view the animation including children and wheelchair users.</p> <p>Caption text should be shown on a plain solid background. It should be of sufficient size to be easily legible, and colours should have sufficient contrast. Text of two or more lines must be left aligned. A clear sans-serif typeface should be used.</p> <p>An induction loop will be installed for the whole Interpretation Centre so one will not be required for this exhibit.</p>
<b>10</b>	<b><u>TO TENDER FOR THIS WORK</u></b>
	<p>In addition to any background information required by Bath Abbey regarding your company e.g. financial records, policies, indemnity – to tender for this contract we will require you to:</p> <p>xxv. Provide a written estimate of the costs for the work. This budget should be itemised to show the individual costs of:</p> <ol style="list-style-type: none"> <li>a. developing the long and short versions of the animations</li> <li>b. any additional costs involved in making this exhibit accessible via YouTube or Vimeo</li> </ol> <p>xxvi. A brief outline of your creative approach for: the graphic style of the animation that will feel authentic and be appealing to adults and children; for ensuring that the two time-</p>

frames – 1000 years of history and a day in the life – form a coherent experience; and for illustrating the relationship with the layout of the modern day city

xxvii. High-light any particular challenges you foresee in developing this exhibit and suggestions for how these could be addressed

xxviii. Portfolio of other relevant projects including two recent references

Short-listed companies will be invited for interview at Bath Abbey. Your response to this brief will be evaluated according to the following criteria and weightings:

- Quality of response 40%
- Cost 40%
- Relevant previous experience 20%

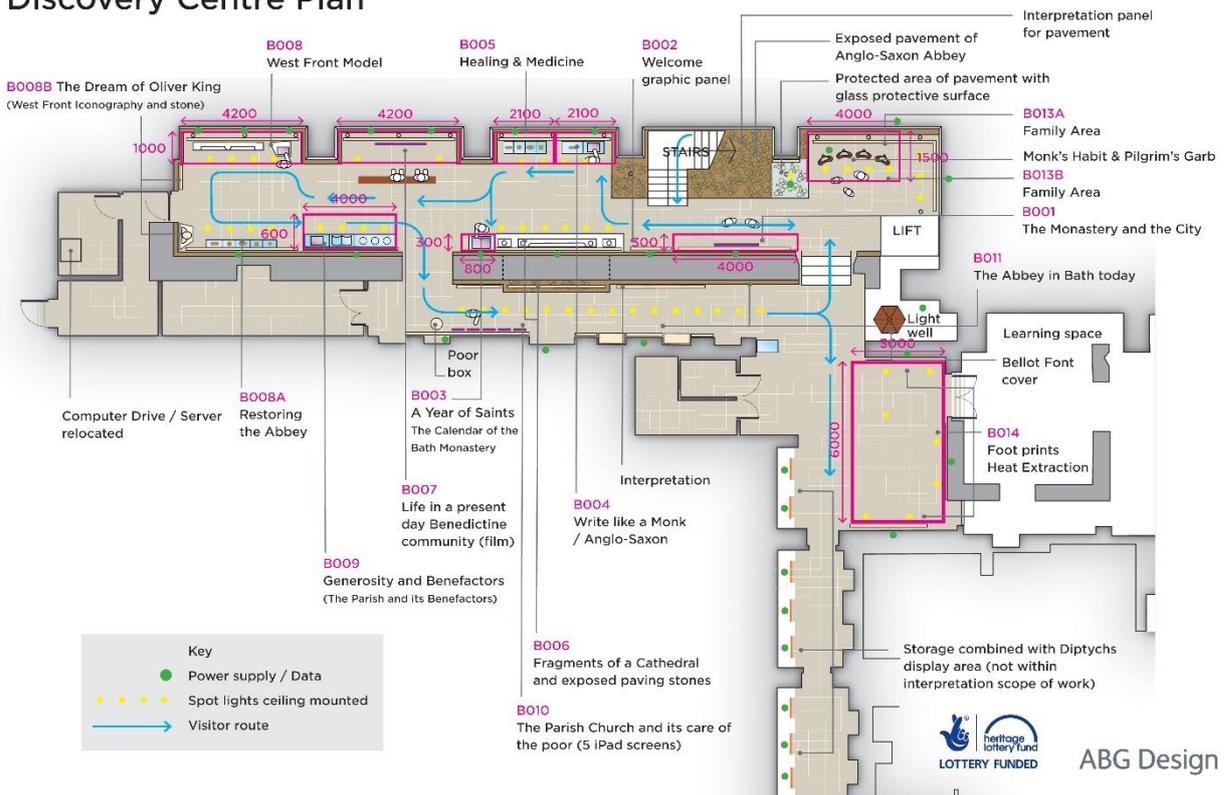
**LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**

**B001** 4000w x 300d x 2200 mm

Bath Abbey | Footprint Project | Discovery Centre | continued | revised 03/04/2017

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**Discovery Centre Plan**



**END OF BRIEF B001**

## Exhibit brief B014a Hot Water animation

<b>1</b>	<p><b><u>SCOPE OF WORK</u></b></p> <p>The production of a short animated film that illustrates the use of naturally occurring hot water springs to provide Bath Abbey with a more environmentally sustainable heating system.</p> <p>The scope of this contract covers:</p> <ul style="list-style-type: none"> <li>• The storyboarding, scripting, production and editing of a 2 minute animation</li> <li>• Production of any accompanying sound effects and narration required</li> <li>• Provision of the animation in formats suitable for display on a medium-sized screen in the Discovery Centre, the Abbey's new website and on electronic white-board in the Learning Centre</li> </ul> <p><b>Not</b> within the scope of this contract are:</p> <ul style="list-style-type: none"> <li>• Specification and purchase of the hardware required to display this animation in the new Interpretation Centre</li> <li>• Design and construction of the physical housing and other associated exhibits</li> <li>• Any picture, film or audio research and rights clearance required</li> <li>• Background content research</li> </ul>
<b>2</b>	<p><b><u>KEY CONTENT OF EXHIBIT</u></b></p> <p>The proposed exhibit <b>must</b> deliver the following priority content</p> <ul style="list-style-type: none"> <li>• Bath Abbey have installed an innovative new heating system that uses hot water from natural springs</li> <li>• Show how the hot water is used by the system and how the system heats the Abbey</li> <li>• The new heating system will significantly reduce the Abbey's carbon footprint</li> </ul>
<b>3</b>	<p><b><u>EXHIBIT DESCRIPTION</u></b></p> <p>This exhibit will consist of a two minute looped animation shown on a medium sized screen inside the new Discovery Centre. The animation should also be provided in formats suitable for display on the Abbey's new website and on electronic whiteboard in the Abbey's new Learning Centre</p> <p>The animation will illustrate for visitors the principles behind Bath Abbey's new environmentally friendly heating system and how it works.</p> <p>The animation should be accompanied with sound effects, a voice-over narration and on-screen sub-titles.</p> <p>The style of the animation must be charming and delightful, rich in colour and information. It must be appealing to both adults and children. This must not appear to be an exhibit solely aimed at children.</p> <p>Accompanying this exhibit will be a series of graphic panels featuring still images of elements of the hot water heating system, embedded "mystery objects" and a readout of the temperature of the water used by the heating system. These elements are not within the scope of this brief but you will need to liaise with the Lead Designer to ensure that the animation forms a coherent part of this display.</p>

4	<b><u>BACKGROUND CONTENT</u></b>
	<p>Working in partnership with Bath &amp; North-East Somerset Council we plan to install innovative heat exchange technology and new underfloor heating systems for the Abbey using hot water from the nearby Roman Baths. This will also provide the potential to heat a number of other city centre buildings.</p> <p>The Abbey's current heating system is ineffective and has an unacceptably-high carbon footprint. The existing Victorian heating system sends hot air up into the vaulting which in turn creates down draughts from the windows and cold spots at ground level. A soaring fuel bill puts the Abbey way out of line with the Church of England's 'Shrinking the Footprint' national environmental campaign.</p> <p>Our plan is to install dispersed underfloor heating to create a low level cushion of heat that does not rise so fast. The most exciting part of this is that it will be powered by the geologically heated water passing through a Roman drain by its front door, which currently just empties into the river.</p> <p>The result will be an innovative, energy-efficient exploitation of Bath's famous hot springs at the centre of a UNESCO World Heritage Site.</p> <p>The hot spring water which bubbles up from the ground at Bath falls as rain on the nearby Mendip Hills. It percolates down through limestone aquifers to a depth of between 2,700 and 4,300 metres where geothermal energy raises the water temperature to between 69°C and 96°C. Under pressure, the heated water rises to the surface along fissures and faults in the limestone. These hot water springs are one of the most famous features of Bath's heritage and have been exploited since at least Roman times.</p>
5	<b><u>DESIGN &amp; INTERPRETIVE CHALLENGES</u></b>
	<p>The animation must illustrate the workings of the new heating system in a way that is easy for adults and children to quickly grasp. The animation must be appealing to both adults and children. Content must as far as possible be illustrated through images and sound effects although some narration and subtitling will be required.</p> <p>We are looking for an experience which is delightful, charming and humorous; rich in detail, movement and colour. It must be neither dry and academic, nor childish, trivial and patronising.</p> <p>The graphic design must be in keeping with the surrounding exhibits in the new Interpretation Centre.</p> <p>This exhibit will be located in a busy lobby space leading to the toilets and Learning Centre. As such it needs to convey information quickly but also be sufficiently eye-catching to capture visitors' attention as they walk past. Seating will <b>not</b> be provided for this exhibit.</p> <p>The animation will be shown on a loop. Visitors must be able to make sense of the animation regardless of where they join the narrative loop.</p>

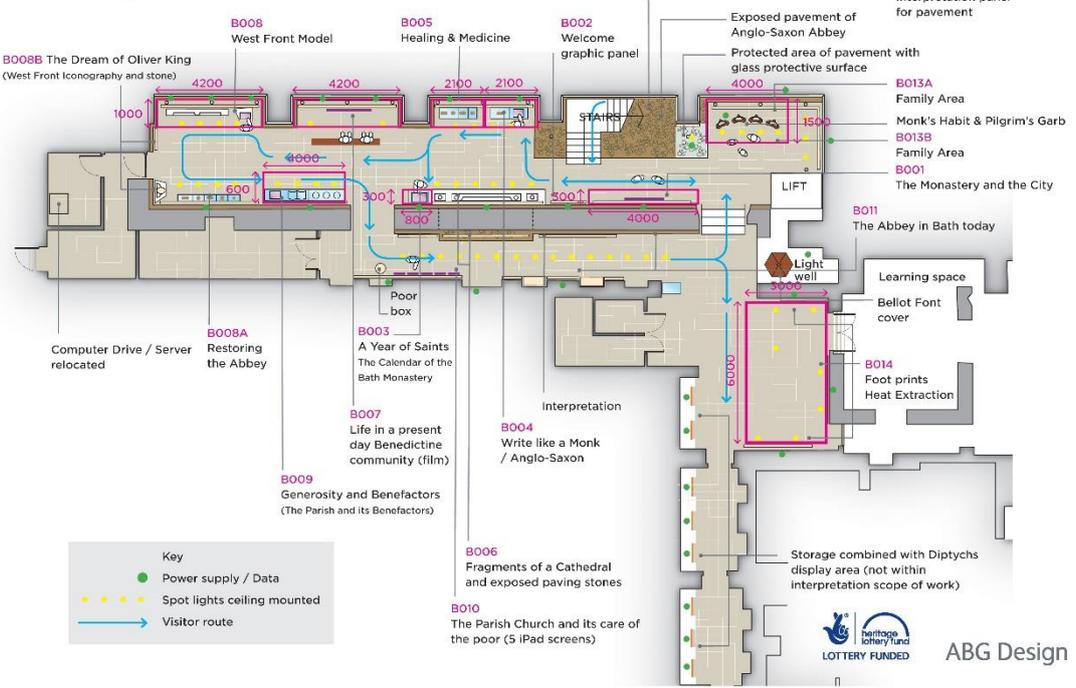
**6 LOCATION & DIMENSIONS OF SPACE ALLOCATED FOR THIS EXHIBIT**

**B014** 6000w x 3000h mm

Bath Abbey | Footprint Project | Discovery Centre | continued | revised 03/04/2017

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**Discovery Centre Plan**



**7 TARGET AUDIENCE**

- The main audience for this exhibit will be:
- Families with children aged 5 years & upwards
  - Adults – overseas tourists and day-trippers

**8 LEARNING OUTCOMES**

- People will have learnt about heritage
- Greater awareness that Bath was built upon naturally occurring hot springs which have been used for thousands of years for leisure, health and religious purposes
  - Understanding that these hot springs to provide a more effective and environmentally friendly heating system for Bath Abbey and other buildings in the city
  - Greater awareness of the Church of England’s commitment to reducing its environmental impact
- People’s attitudes and/or behaviour
- Wonder at the naturally occurring hot springs of Bath
  - Admiration for the engineers who designed and built the new heating system
  - Inspiration to find out more about the hot springs and of how technology is helping us to reduce our carbon-footprint

