



'Treasure'

**Temporary Exhibition
Great North Museum: Hancock
Newcastle upon Tyne**

REQUEST FOR QUOTATION

PART 1 - INSTRUCTIONS TO FIRMS

You are invited to submit a Quotation, by the deadline stated below and to the address specified below, for delivering the requirements in the Specification based on the terms set out within this Request for Quotation.

CONDITIONS FOR SUBMITTING A QUOTATION

You are advised to ensure you are fully familiar with the nature and extent of the contract. If you have any queries in relation to this contract, please contact Alex Boyd, Public Programmes Manager (via email at alex.boyd@northeastmuseums.org.uk).

Please note that no information whatsoever will be disclosed or discussed in relation to price.

In addition to providing a Quotation, firms are invited to include a detailed pricing submission of the Quotation for consideration if they consider it appropriate to do so or where North East Museums has requested this as part of the Specification.

You are also invited to submit your proposals as to how you will perform the contract. NEM will evaluate your Quotation on the grounds of your proposals and price in accordance with the evaluation criteria listed below.

It is your responsibility as a firm submitting a Quotation to obtain for yourself and, at your own expense, all information necessary for the preparation of their Quotation. NEM will not pay any fees or expenses whatsoever for submitting a Quotation.

In the event that you are successful in your Quotation submission, we will contract with you in accordance with our terms and conditions as attached. Please note that NEM will contract only on its own terms and conditions. Any amendments to these terms and conditions will be made only with the agreement of the Newcastle City Council's Legal Services Department.

Quotations must be submitted for the entire scope of the contract as detailed in the Specification. Quotations for only part of the Specification may be rejected as an invalid submission.

NEM may at its absolute discretion extend the closing date and time specified for the receipt of Quotations or invite variations to the Specification but will do so in writing to all firms.

NEM reserves the right to reject any unrealistically low or high Quotations that it receives.

NEM reserves the right to award the contract in lots (if identified) or not award the contract at all.

NEM reserves the right to reject a Quotation where this form has not been correctly completed and returned.

An official Order will be sent in the event that we accept your Quotation.

By submitting this Quotation, you agree to keep your price at the amount stated below for at least ninety (90) days.

EVALUATION

NEM will evaluate the Quotations on the most economically advantageous terms which are as follows: -

- Strength of proposals to comply with NEM's Specification (30%)
- Acceptability of pricing proposals (20%)
- Demonstration of commitment, reliability and flexibility (20%)
- Demonstration of commitment to sustainability (20%)
- Previous sector experience, credibility and references (10%)

Please respond in writing or by email within 7 days of receipt of this letter to: alex.boyd@northeastmuseums.org.uk stating your intention to submit Quotation or otherwise.

QUOTATION SUBMISSIONS

Please return by email your Quotation including the following accompanying information to alex.boyd@northeastmuseums.org.uk:-

- Based on the information provided and the outputs stipulated in the Specification, explain how your organisation would propose to undertake this contract and the outline programme of delivery;
- A written description of your proposal supported by indicative visuals;
- A detailed breakdown of budget costs including **ALL** fees and expenses;
- Details of at least one recent contract held by your organisation that is of a similar size and nature to this contract;
- Details of the specific individuals who would undertake the work and the proportion of the contract to be carried out by them.

**QUOTATIONS MUST BE RECEIVED NO LATER THAN 4PM FRIDAY 10
OCTOBER 2025**

CHECKLIST

You should ensure that you have carried out the following tasks before submitting a Quotation: -

- You have read and understood the Specification and the terms and conditions. If you did not receive these, please contact the officer who issued this Request;
- You have signed and dated the Declaration below;
- You have submitted a price for performing the contract and, if requested, a detailed pricing schedule;
- You have submitted your firm's proposals for undertaking the contract.

DECLARATION

By signing this Quotation, by returning the completed Quotation to NEM in accordance with this Request for Quotation, I/we hereby agree to Newcastle City Council's terms and conditions of contract printed overleaf.

I/we have not fixed or adjusted the amount of the Quotation or the rates or prices quoted due to any discussions or arrangements with any other firm or organisation.

The Quotation submitted by my firm to comply with the Specification set out within the NEM' Request for Quotation is: -

.....£..... (excluding VAT)

Signed:

Date:

Status within Organisation: ☐

Name and Address of Organisation:

.....

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APPENDIX 1 - SPECIFICATION

Contents:

1. Introduction to the Exhibition
2. The Brief
3. Introducing the Displays
4. Programme of Works
5. Other Requirements
6. Budget and pricing schedule
7. Appendix

1.0 Introduction to the Exhibition

We are looking for a gallery designer/maker with experience of working in a cultural setting who will enjoy having creative conversations with us, be willing to join us in risk taking to challenge ourselves and our visitors, and to push our resources as far as possible.

About the Great North Museum: Hancock

The museum opened in its existing premises in 1884 but was merged with two more museums in May 2009 as part of a £26 million capital development to become the Great North Museum: Hancock (GNM:H). Housing internationally significant collections the museum works closely with Newcastle University, the Natural History Society of Northumbria (NHSN) and the Society of Antiquaries of Newcastle upon Tyne (SANT).

As part of Newcastle University, the Great North Museum: Hancock sits within an organisation committed to advancing knowledge and providing collective solutions to solving global issues. The Great North Museum: Hancock houses the collections from Newcastle University's Museum of Antiquities (Society of Antiquaries of Newcastle upon Tyne Collections) and the Shefton Museum of Greek and Etruscan Art and Archaeology (which takes its name from Professor Brian Shefton, who established the Collection in the 1950s to support teaching and research) with the NHSN (Natural History Society of Newcastle) Collections.

Our Mission and Vision

Our collections, spaces, programmes, and communities catalyse transformative understandings of the cultural and natural world - to stimulate ideas, inspire change and nurture a sense of belonging.

Our Strategic Aims

- To be a world leading university museum welcoming to all
- To facilitate powerful learning
- To create strong partnerships
- To increase our social impact
- To lead at all levels and be fit for purpose

The history of the collections at the Great North Museum: Hancock spans over 250 years. This means that a number of our objects are inextricably linked with Britain's colonial past and systemic racism. We acknowledge this and are working towards using these collections in an equitable and just way. We are committed to working with other communities to offer multiple perspectives to our work and collections.

About 'Treasure' (working title)

2026 will be the year of Treasure at the Great North Museum: Hancock – we will be exploring the concept of treasure and what it means to our audiences, our region and our history. The year long programme will include exhibitions, events, learning activity and interventions. Many of these elements will be developed and delivered in partnership with other institutions, creative organisations and individuals.

Exhibition Description

Central to this programme will be 'Treasure' (working title) – a major exhibition that will invite audiences to consider, reflect on, and question the concept of treasure. The exhibition will have a focus on the archaeological treasure of the North East, the complex questions it raises, and the important role it takes in understanding and shaping our shared heritage.

Several high-profile loans from the British Museum and National Museums Scotland will be brought to the region and showcased in the exhibition, highlighting the regional, national and global importance of these objects. Objects from the collection of the Society of Antiquaries of Newcastle upon Tyne (SANT) and other local collections will also be featured in the exhibition.

Exhibition Vision

We are keen to challenge ourselves and try a new approach to exhibition making for 'Treasure' and our ambition is to develop an exhibition in two halves – both exploring the same central themes but approaching them in different ways and from different perspectives. For this document, these will be described as **Treasure 1** and **Treasure 2**, but the vision is for one cohesive exhibition that will feel like a single experience to visitors.

Target Audiences

Treasure is aimed at the Great North Museum: Hancock's core audiences of families but will also have broader appeal to more specific audiences.

- **Treasure 1** will be aimed at GNM: H core audiences and more specialist audiences (academic, student, archaeological interest).
- **Treasure 2** will be developed with family audiences in mind but will also include something for everyone.

Tone and mood

Visitors to the exhibition will:

- feel a sense of curiosity and connection to the objects on display
- appreciate the beauty, detail, craftsmanship and cultural significance of the material

- understand local and regional heritage and how it connects to more universal concepts
- learn something new and change perspectives on what treasure means - past, present and future
- be empowered to ask questions and reflect on the provocations raised by the exhibition
- have fun and an experience where they were could explore the exhibition in a way that makes sense for them
- have had a unique experience that only the GNM: Hancock can provide.

Treasure 1 will be a thought-provoking exploration of the idea of treasure that highlights issues of ownership, value, significance and the ethics of discovery. The exhibition will wow, delight and challenge visitors.

Treasure 2 will be a playful space that will encourage visitors to engage with ideas and concepts of treasure in new and interactive ways. Using the nine standard play schemas (see Play Schemas doc in appendix) as a guide to how this interaction can be encouraged, audiences will be invited to move, play and explore the complex idea of treasure. Family friendly and accessible design and interpretation will highlight and explore these ideas and encourage all visitors to be playful and have fun.

2.0 The Brief

A design and build contract; including labels, text panels, marketing and any other required print, 2D, 3D, AV and technology required for 'Treasure'.

As mentioned above, this exhibition is one element of a larger year long programme. We will be developing branding, visual identity and marketing elements for this programme and we expect some of these elements to be incorporated into the exhibition design (details tbc).

The design and build process will include:

- Liaison with curatorial, conservation, learning, design and GNM:H staff as required
- Design development (October 2025 – March 2026)
- Exhibition installation (1 March – 25 March 2026)
- Exhibition de-installation (21 September – 13 October 2026)
- Case layouts and object placement
- Physical interactive elements in the exhibition
- Digital interpretive and interactive elements (including audio, video and other)
- Exhibition graphics
- Text panels and labels
- Exhibition build*
- Build of additional cases, plinths etc as necessary*
- Donations boxes
- Signage outside exhibition entrance

*We are committed to producing temporary exhibitions that re-use materials and equipment, reduce waste and use low carbon materials wherever possible. We are interested in the possibility of acquiring an adaptable and reuseable exhibition display system through this project.

3.0 Introducing the Displays

Please note that the exhibition content is very much in the development phase and we would like to invite the successful design team to work closely with us to shape the exhibition to achieve our ambition and aims. The information below provides a feel for the exhibition and how we would like visitors to engage with the questions and themes to be explored.

Visitor Route

The exhibition will be situated in the temporary exhibition space at the rear of the building, but visitors will be clearly guided to the exhibition as soon as they enter the GNM: Hancock. Visitors will be able to enter and exit the exhibition via the doors in Halls 1, 2 and 3, the exact visitor route to be determined by the final exhibition design (please see GNM Temporary Exhibition Space.pdf). The exhibition entrance will be clearly identifiable from the back corridor area of the museum (both ground floor and first floor).

As described above, the exhibition will be an exhibition in two halves – both exploring the same central themes but approaching them in different ways and from different perspectives.

Overarching questions

- What is treasure?
- Why is it treasure and who decides?
- Why does it matter?
- What can treasure tell us about ourselves and the world that we live in?

Overarching key themes and narratives

Burying - This theme will explore the ways in which treasure is deposited in the ground or, in some cases, placed in rivers, lakes and other watery places. There are a whole host of reasons why treasure is deposited. Some is lost accidentally, for example a dropped purse full of coins or other small items like a ring. Other treasure is deliberately buried or cast into the water. This might include items hidden for safekeeping or offerings made for religious reasons. Questions to investigate include how the treasure is buried, who might be responsible, why was it buried?

Finding - Treasure is found in a variety of ways. Sometimes discoveries are accidental – workmen digging foundations, farmers ploughing fields, etc. However, there are also deliberate attempts to discover treasure, such as through archaeological excavation. The most notable example in the modern world is the hobby of metal detecting, which has greatly increased the amount of archaeological treasure we know about.

Owning - This section will explore issues of ownership. There is a legal definition of treasure that means that certain archaeological finds belong to the state and can be acquired by museums for public benefit. In other cases, material is the property of the landowner on whose land it is discovered. In some cases, treasure is illegally dug up and removed. The importance of the Portable Antiquities Scheme in dealing with treasure cases and encouraging responsible metal detector use is something that will be highlighted here.

Valuing - The value of treasure is something that will vary depending on individual viewpoints. It can certainly mean financial value, such as precious metals or gemstones, but there are so many other ways of thinking about treasure. To some the knowledge of the past that finding treasure can give is far more important than monetary worth. Others value items because they have a personal significance; wedding and engagement rings are often more valued for sentimental than financial reasons. In some cases, treasure can even be of religious significance and will be valued for its spiritual associations. Certain societies offer precious items as gifts to their gods or make beautiful and valuable objects to demonstrate their piety.

Treasure: 1

- Defining treasure is complex
- Legal definition of treasure is different across the world
- Role of Portable Antiquities Scheme in England and Wales
- Sharing stories of the North East (in wider context)

Treasure: 2

- Same overall messaging as Treasure: 1
- Interpretation can be more than words on walls
- Everyone is welcome to play in this space (not only children)

Objects

Objects will be spread across the entire exhibition and where possible displayed in visually exciting and unusual ways. However, due to the limitations around the display of some loan material, it is likely that those objects which require higher conservation levels will be located within 'Treasure 1'.

Examples of the type of objects linking to each theme:

Burying - The Backworth Hoard was discovered in 1811/12 allegedly near Backworth in Northumberland. It appears to be a votive hoard, deliberately deposited in the ground as an offering to the Mother Goddess. One of the objects in the hoard is a silver skillet with a written dedication to the Mother Goddess, while a ring from the hoard has an inscription mentioning the 'Matres' (Mothers). It is likely that there was a shrine to the Mother Goddess where this hoard was buried.

Finding - The Dairsie Hoard is a hoard of hacksilver discovered by teenage metal detectorist, David Hall, at a detectorist rally near Dairsie in Fife. The find was reported and dealt with under Scotland's Treasure Trove Laws and was then excavated and conserved by staff from National Museums of Scotland. This highlights the difference between Scottish and English/Welsh treasure legislation. It also demonstrates the importance of a good relationship between metal detectorists and professional archaeologists.

Owning - The Corbridge Lanx was discovered in 1735, on the banks of the Tyne near Corbridge by the daughter of the local cobbler. Over a 30-year period in the early 18th century, several silver objects were found in the vicinity, which were probably part of a large Roman hoard. Unfortunately, all other items from the treasure disappeared, with only the Corbridge Lanx remaining. The fate of the other objects is not known but it was common in the 18th century to melt down ancient silver objects to reuse the metal. The lanx was initially sold to a local silversmith but was then recovered as treasure trove by the Duke of Somerset. Eventually it became the property of the Dukes of Northumberland and remained in their possession until 1993, when it was sold by Henry Percy, 11th Duke of Northumberland to the British Museum.

Valuing - The Birnie Hoard was initially discovered by a metal detectorist and illustrates the value of treasure finds as evidence of the politics of the Rome's northern frontier. This substantial coin hoard is likely to have been a payment from the Roman authorities to a leader in northern Scotland. This was probably a way to buy support, or at least neutrality, from a community based in the region of Birnie. It is estimated that these coins would have been worth about £20,000 in modern terms.

Spotlight objects

We would also like to include a number of 'spotlight objects' that will be used as case studies to explore all four themes.

Cuerdale Hoard

- **Finding** - this hoard of over 8000 items was discovered by a group of workmen repairing an embankment of the river Ribble at Cuerdale near Preston in Lancashire. Some objects from this hoard will be displayed.
- **Burying** - the reason for the burial of the Cuerdale hoard is not entirely clear, although the date of the coins and the fact that much of the silver has an Irish Norse origin suggest that the hoard was buried by Vikings from Dublin. It was buried sometime between 905 and 910 and was, likely, the war chest of a group of Irish Norse exiles, hoping to use it to regain the city of Dublin.
- **Owning** - after discovery the hoard was recovered by the landowner's agents, although the workmen were allowed to keep a coin each. The rest was declared treasure trove and handed to Queen Victoria as the Duke of Lancaster. Most of the hoard was then passed on to the British Museum, although some of it ended up in

other collections, including the Ashmolean in Oxford. In total nearly 170 organisations received some material from the hoard. The Society of Antiquaries of Newcastle upon Tyne acquired 11 coins from the hoard.

- Valuing - the hoard is the largest known Viking Age hoard outside of Russia and obviously represents a vast amount of wealth for its original owners. At the same time its value as an archaeological find is significant. It sheds light on Viking activity in the north of England and reveals much about the way the Viking world was connected with the rest of Europe and beyond. Some coins came from the Byzantine Empire and others from the Islamic world.

Human voices

Human voices and stories connected to the themes of the exhibition will be included throughout the exhibition. Metal detectorists, archaeologists, academics, and people who have made accidental finds are a few examples. These will be shared in a variety of ways including audio, video, interactive and text-based methods.

AV content

AV content will be spread across the entire exhibition – content is tbc so exact location still to be decided on. As above, this will be presented in a variety of formats including audio and visual.

Interactives

Interactive elements (both digital and physical) to be spread across the entire exhibition but the majority to be within Treasure 2 to support the ambition to create a playful environment.

Feedback and evaluation

We would like to collect visitor feedback and evaluation about the exhibition – around the topics and themes explored, and around the approach take to the exhibition. We imagine this feedback to be collected throughout the visitor journey (rather than only at one point) so this must be built into the overall exhibition design.

4.0 Programme of Works

Tender submission – 10 October 2025

Designer appointed – 17 October 2025

Design process* – October 2025 – March 2026

Exhibition install – 1 March – 25 March 2026

Exhibition open to public – 26 March – 20 September 2026

Exhibition de-install – 21 September – 13 October 2026

*Please note that we expect in person site visits and meetings to take place as part of this process.

5.0 Other Requirements etc.

Object Mounts

Individual object mounts will be tendered separately.

Cases

A number of cases will be available for use – please see case details list. Please note that additional cases may also be necessary.

Interactives (digital and physical)

All interactives must comply with NEM's interactive exhibits performance specification.

AV equipment

A range of AV equipment will be available for use including monitors, screens, audio players, speakers and headphones. We do also expect the purchase of some additional equipment to be necessary.

Conservation

Collections need to be displayed in accordance with the appropriate national standards of display set within the correct environmental ambience using materials appropriate to ensuring the continued preservation of the object.

NEM will be making suitable cases and ensuring conservation standards are upheld and implemented. This information is provided so that the contractors design does not adversely affect any conservational requirements.

Health and Safety requirements

The project and its execution should uphold NEM, Newcastle University and Newcastle City Council's current health and safety requirements.

NEM policies can be found here – www.twmuseums.org.uk/corporate-publications-and-policies/policies

Health and Safety and Insurance

All contractors are required to have their own Public Liability Insurance at a minimum level of £5m. All contractors are required to maintain and manage high levels of Health and Safety at all times while ensuring that all UK requirements are met. The contractors will, while working on the NEM's or other premises, observe any rules laid down by

NEM or the owner of premises for its employees or sub-contractors, and as notified to the contractor, including policies relating to health and safety, diversity, and disability.

Intellectual and Physical Access

All Contractors **must** follow intellectual and physical access guidelines and ensure that physical, sensory and intellectual access is considered at every stage of the gallery design process, that the resulting display is accessible and inclusive; and that staff and users are consulted at appropriate stages of the project.

NEM policies can be found here -

<https://www.northeastmuseums.org.uk/governance/publications>

Management Structure

The Client

The Client is North East Museums **Project Directorate**

A Project Steering Group has been formed, which is responsible for all aspects of the Project and provides the essential decision-making process.

The Green Agenda

The GNM: H is committed to producing temporary exhibitions that re-use materials and equipment, reduce waste and use low carbon materials wherever possible.

We will require the appointed team to monitor material usage and waste using templates provided (developed by the Gallery Climate Coalition).

Any electrical fittings required should be energy efficient and, if older than one year, should be PAT tested.

Design and Build

The client seeks a design and build contract with the appointed consultant. The appointed contractors will need to liaise with NEM staff and any other contractors employed on the project.

Please note the restraints in all areas for fixing and fastening of building structure – no temporary build can be fixed to the exhibition space floor and therefore must all be free standing with relevant support.

Please also note that we expect the majority of exhibition build manufacture to take place off site.

Contractors

For the purpose of the Fee Proposal, it is to be assumed that written quotations will be sought based on complete designs prepared by the Consultant for the design, build and strip out, where required, of the existing displays. The recommendations of the Consultant will be taken into consideration prior to finalising the procurement strategy.

Suppliers

It is intended that suppliers and installers of specialist equipment and the like will be Sub-Contractors to the Contractor.

Access to the Site

The Great North Museum: Hancock is open from 8.15am – 5pm Mon-Fri, 10 – 4pm Saturday and 11am – 4pm Sun. During install extra provision can be accommodated by liaising with Alex Boyd and Dan Baker.

Please note that the GNM:H will be open to the public from 10 – 5pm am Mon-Friday, 10am – 4pm Saturday and 11am – 4pm on Sunday. This will restrict access through the public areas to the exhibition space, and we would advise using the loading bay and goods lift before 10am.

The goods lift is approximately 2m high x 2m wide x 4m long and can be accessed through the loading bay or on foot through the main doors.

All contractors on site should be aware of this and ensure that appropriate care is taken to always maintain a 'safe' site. In the interests of maintaining a 'safe' site, risk assessments and method statements are to be produced by the Designer as and when required.

For more information please contact:

Alex Boyd, Public Programmes Manager - Great North Museum: Hancock
E: alex.boyd@northeastmuseums.org.uk

Dan Baker, Customer and Facilities Manager - Great North Museum: Hancock
T: 0191 208 5794 E: dan.baker@northeastmuseums.org.uk

Programme

It is intended following an evaluation of your submission to appoint the Exhibition Designers by 17 October 2025. The evaluation process could include being asked to come to an interview.

It is anticipated that the design process will commence as soon as possible, and the project is programmed to be conceptually completed by 26 March 2026 when the exhibition opens to the public and maintained from then on until 20 September 2026 when de-install begins. The project is expected to be completed in all aspects by end of October 2026.

Defects Liability Period

All Project Works will have a 3-month defects liability period unless relaxed at the Client's discretion.

6.0 Budget

The total budget for the project is £40,000 including all associated costs (design, build, interactives (digital and physical), graphics, signage, strip-out of the displays as required and removal of debris etc). Below is a suggested breakdown of costs:

2D Design for exhibition	£5,000
Interactives (digital and physical)	£5,000
3D Design and Build	£20,000
Graphics and signage	£10,000
total	£40,000

The Project has a finite cost, which cannot be exceeded.

The above budget must include all fees and travel expenses (we expect in person site visits at appropriate points in the design process).

The budget excludes Value Added Tax.

Appendix 1 – Plans and Case details

- 1.1 Great North Museum: Hancock temporary exhibition space plan (*GNM Temporary Exhibition Space.pdf*)
- 1.2 Case Details List (*Treasure exhibition case list.pdf*)
- 1.3 Play Schemas (*Play Schemas.pdf*)

Appendix 2 – Guidelines

- 2.1 TWAM Interactive Exhibits Performance Specification (NEM interactive exhibits performance specification v3.0.*pdf*)
- 2.2 Tyne & Wear Archives & Museums Conservation Department Case Specification Conservation and Security (*Cons Security Case Spec Updated Aug 2025.pdf*)

PART 2 – CONTRACTUAL TERMS AND CONDITIONS

Please see attached - *Standard Ts and Cs for Services .doc*