

Displays and Interpretation

The Staffordshire Hoard Gallery
at Tamworth Castle

'Mercian Power and Influence'



museum exhibitions and learning materials



Used courtesy of the Staffordshire hoard website

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Introduction

Button is a small consultancy based in Staffordshire, specialising in the design of information and displays for museums, heritage sites and visitor centres, and educational publishing.

We have worked on a range of projects working with historically sensitive artefacts, buildings and environments, for clients as diverse as local visitor centres to Manchester Museum, the Bodleian Library, Cambridge University, the National Trust and Buckingham Palace. We have included a copy of our portfolio with this submission, which includes more detail on past projects.

In December 2010 we were invited to propose a concept for a permanent exhibition about the Staffordshire Hoard at Tamworth Castle, to promote discussion and advocacy.

The Staffordshire Hoard

The Staffordshire Hoard, which was found using a metal detector in 2009, contains more than 1500 objects and was made from almost four times as much precious metal as the 1939 discovery of Saxon items at Sutton Hoo. Although such finds are clearly very rare, the Staffordshire Hoard is even more so, because it is composed almost entirely of objects relating to war, and particularly sword fittings.

The extraordinary quality of the workmanship shows the items were originally owned by people at the very highest levels of Saxon society. The proximity of the find location to Tamworth, the Mercian capital, indicates a very strong connection between the stories of both.

The huge amount of material in the hoard means that our understanding of Saxon history and its bias towards East Anglia and Kent will have to be rethought. Tamworth, at the heart of the 'militarily aggressive and expansionist'¹ Kingdom of Mercia, will surely have a central role to play in the new understanding of Saxon society that will be found through research on these remarkable items.

Tamworth Castle and the Staffordshire Hoard Partnership

Tamworth Castle is part of the Staffordshire Hoard Mercian Trail Partnership, which includes Tamworth Castle, Lichfield Cathedral, and Stafford in a consortium with Birmingham Museums and Art Gallery and the Potteries Museum and Art Gallery.

The Staffordshire Hoard is joint-owned by Birmingham Museums and Art Gallery and the Potteries

¹ Staffordshire Hoard website

Museum and Art Gallery. The two have a bilateral management agreement, which extends to the Mercian Trail Partnership, and this has resulted in a Staffordshire Hoard travelling exhibition as well as plans for potential permanent exhibitions at the partner sites.

The touring exhibition, which features star items from the Staffordshire Hoard will travel to Stafford's Shire Hall and Lichfield Cathedral and will come to Tamworth Castle from Saturday 27 August to Sunday 18 September 2011. The hoard items then go on tour in the United States of America.

When the hoard display first opened at the Birmingham Museum and Art Gallery, people queued outside for tickets in a line that stretched back to the Gas Hall. Interest in the touring exhibition in Tamworth is strong. 'This is Tamworth' reported on Friday 18 February that staff were handling "an influx of more than 100 calls a day" for tickets to the hoard touring exhibition at Tamworth.

The first picture in the Portable Antiquities Scheme Staffordshire Hoard series on photographic resource Flickr has received over 26,000 hits from web users.

A new permanent exhibition about the Staffordshire Hoard would increase dwell time and visitor numbers to Tamworth Castle and has the potential to drive increased destination visits to the town and area as a whole, with associated benefits to local businesses.

Outline design concept - 'Mercian Power and Influence'

The purpose of the exhibition would be to interpret pieces of the Staffordshire Hoard in relation to Tamworth as the capital of Mercia and seat of the Mercian Kings, looking at the hoard's Royal and battle connections, Kings and tribute. This approach complements the themes of displays at other locations in the Mercian Trail Partnership. Partner sites are focusing on other aspects such as the hoard's ecclesiastical connections (Lichfield Cathedral) and craftsmanship and international connections (Birmingham Museum and Art Gallery).

Tamworth's themes of Royalty, battles, Kings and tribute are dynamic subjects with mass appeal.

Showcasing Hoard items by displaying local and regional views on Saxon life, the new gallery would appeal to local visitors as well as attracting visitors from further afield, offering new ways to engage with the history of Tamworth and the wider area.

The proposed gallery space is presently the location of the 'Tamworth Story'.

The outline design concept for the new displays is 'Mercian Power and Influence'. The themes covered in the displays have been specified in Tamworth Castle's exhibition synopsis as:

- **Introduction to Saxon society:** the invasion, the set-up of the kingdoms, who was in charge and the hierarchy of society.
- **The Kingdom of Mercia:** the individual kings, what we know about Tamworth in Saxon times, the setup of the burh/defensive enclosure. What the archaeological excavations in Tamworth can tell us about the settlement, the area of the enclosure and links to the existing bailey area. How the king travelled around.
- **Kingdom as a society based on tribute, military aggression and defence.** How armies were set up, clothes warrior would wear, military gifts to win rank and standing with the King and Overlord. Mercian including one at Wall.
- **Anglo Saxon Tamworth:** the Saxon mill, trade including trade Offa undertook with Charlemagne, Tamworth as an important site at Christmas and Easter according to archive evidence and the existence of Offa's palace, the royal mint. Show links to Glascote Torc and other local Torc found in Tamworth.
- **Exploration of the hoard pieces and their possible links to the Capital of Mercia:** militaristic, royal, evidence of pieces coming from various military campaigns as trophies. If Tamworth was

the favoured royal capital then surely there is a strong suggestion that the items may have been on their way from here, or stolen from here. Items had potential to be gathered by the resident King. Whose military career does the hoard represent, was it one of the Kings or Overlords?

- **The end of the period and the role of Aethelflaeda**, women in society, Aethelflaeda's refortifying the key Mercian towns.

Approach

For a permanent exhibition of Staffordshire Hoard items, the interpretation should combine artefacts, information, hands-on activities, and selected audio visual content. Using a variety of multi-sensory formats to suit visitors of different ages, backgrounds and learning styles the exhibition should provide a strong visitor draw and a powerful new addition to the existing attractions at Tamworth Castle.

Security

The selected gallery is a secure location for displaying the hoard. British Museum compliance standard, dual locked display cases would be used. Aside from the physical protection afforded by British Museum-standard cases, an alarm system meeting Grade 2 European Standards for intruder alarms would be specified. Each case would contain individual alarm sensors with a radio relay to the existing alarm system or an independent alert mechanism such as a bleep. In addition case lighting should be situated above the cases rather than within, so that it can be accessed for maintenance without needing to enter the space in which the objects are enclosed.

Conservation

Display cases would contain appropriate environmental monitoring and control devices. Expert advice, specific to these objects, will be sought and followed.

Tamworth Castle is a Scheduled Ancient Monument, and all planned interpretation will be sensitive to the requirements of working with such an important historic building, dealing with Scheduled Monument Consents; ensuring the protection of, and minimum intervention to, the fabric of the Castle and offering information and promoting visitor engagement in a sympathetic manner without interrupting the views of the historic fabric of the buildings.

Within the current Tamworth Story exhibition, the walls are of new material, the floor carpeted and the ceiling a mixture of original exposed timber beams and more recent panel infill. All fixtures, fittings and fixing points should be into new material, for instance using split battens to secure wall-mounted panels and activities.

The gallery space gives room for a mixture of immersive experience, activities, displays and information to provide the setting for items from the hoard itself.

Visitor Flow

Unusually, the physical gallery space lends itself well to displays set out as a consecutive story where there will be an obvious and intuitive path to follow. If the staff want to guide tour visitors directly to the display cases containing the Staffordshire Hoard objects or if visitors would like to head straight for this part of the display, there is a short cut for them to take, and the display would work well for people who only see this. The display will also work for learners who order information randomly rather than in linear progression.

Display concepts

Visitor Preparation

As visitors come up the stairwell from the historic room displays, an illustrated graphic panel prepares them for the change of pace from the series of historic room settings to the special exhibition about the Saxon history of Tamworth and the Staffordshire Hoard.

On entry to the gallery, a curved wall would display a dramatic full-scale graphic, welcoming people to the exhibition and directing them to the left. The wall fades into the curved backdrop of the first part of the gallery - the Burh.

Introduction to Saxon Society

The Burh



The first displays in the gallery set the scene on Saxon society and provide a launching point for the remainder of the exhibition. Explaining when the Saxon period was, where the Saxons came from, and challenging visitor's perceptions of the time gives a foundation on which to build the story of Tamworth and the Staffordshire Hoard.

As visitors enter the gallery, they come into the Burh and join the market stalls displaying local wares. Saxon traders and visitors to the Burh go about their daily lives. A soundscape, activated on entry using passive infra-red (PIR) sensors plays the voices of traders, shoppers and soldiers, mingling with the noise of the busy life of the settlement. The visual display will be a compatible and suitable backdrop for live costumed guides to interact with the visitors, and the audio sound track can be turned off if desirable for live interpretation or specialist talks. In the same way as a picture tells a thousand words, the immersive experience draws the visitor into the gallery, conveying multiple messages about time, place and society.

Explore the Burh – touch screen

The surface of one of the market stalls is adapted to take an inset touch screen.

Visitors are encouraged to find out more about the Burh using an interactive illustration with animation similar to the Anglo Saxon Village of West Mucking currently shown on the Staffordshire Hoard website.

Visitors can hover over different aspects of the illustration. As they do, objects or features of the settlement are highlighted and a fact about them is shown.



What we know about Tamworth in Saxon Times

On the left hand wall, an illustrated graphic panel considers what we know of Tamworth's early history, from the first official mention of the settlement in 781.

The panel sets out Tamworth's role as administrative capital, whilst Lichfield was the Mercian centre for religious worship. Some of the major sites, characters and events are mentioned, such as Offa's palace and Aethelflaeda's fortification of the settlement in 913.

Who was in charge?

Running throughout the gallery, audio listening points would be used to look at the hierarchy of the society, who was in charge, and the detail of people's everyday lives.

Listening points will follow the stories of Saxon characters through the gallery, interspersed with activities throughout so that the character's personal histories can be picked up at different points throughout the exhibition. The characters should represent a range of age, wealth and gender roles such as female peasant, male soldier, male and female traders and Royalty.

The characters speak about topics from their point of view, and their personal story and opinions are picked out in relation to different subjects, or at different historical stages. Visitors can follow the characters thoughts on battle, tribute, trade, women's roles, etc.

The first listening point would be offered in the Burh.

Wifs and Peaceweavers

Further along, an illustrated information panel considers women in Saxon society. What was their power and influence? What could women expect in terms of culture, education and marriage?

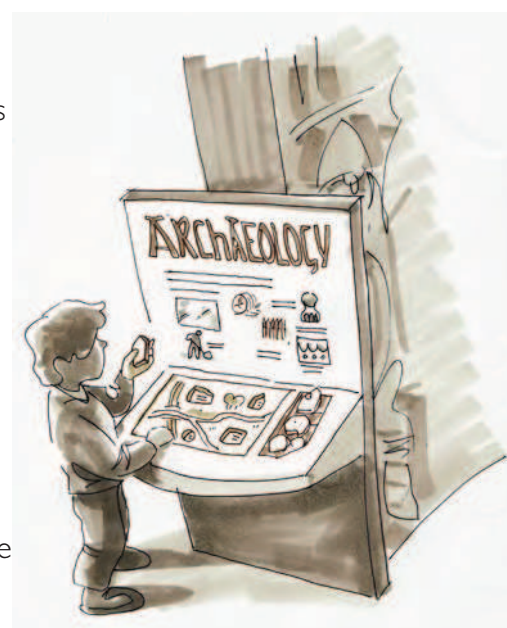
The interpretation looks at women's roles and terminology for their roles (such as alewif or henwif). It also considers women who had more unusual roles as gardeners or entertainers, or who lived a life of power, diplomacy and military might, such as Aethelflaeda. It asks visitors to think about which wif they might be in Saxon times or today (Designwif? Housewif?)

In wills, the male line was called the wæpnedhealf or sperehealf (weapon half or spear half) and the female was wifhealf or spinelhealf (wife half or spindle half). Cloth making and embroidery were important tasks, so this would be a good point to introduce Saxon clothes and offer visitors a dressing up area, with tunics, belts and overdresses.

Archaeology and Tamworth

For the display explaining what archaeological excavations in Tamworth can tell us about the settlement, the areas of the Saxon enclosure and how the archaeology relates to the Bailey, we suggest a large table top map with inset puzzle pieces.

Each puzzle piece would have a stand up illustration of the feature question, and would fit into a shaped recess on the board. When visitors lift up the piece, they would find a fact about the archaeological feature written beneath it. This can be used to relate features that people might recognise today to the archaeological finds that



were made beneath them, or to illustrate what an historical feature looked like and explain what the archaeological evidence for it was.

This display would be situated at the end of the Burh, opposite the women's roles and dressing up area.

Mercia and Tamworth as the seat of Kings

As the gallery widens out beyond the central dividing wall, we propose to site the 'Power and influence' collaborative digital game, which draws information from all the other areas of the gallery.

Using an interactive multi-touch table or a touch table with overhead projection, this activity uses a quiz about Saxon life to encourage visitors to interact and learn more about the kingdom of Mercia. The quiz would show a series of questions, and visitors can collaborate to answer blocks of questions correctly. Each block causes a new element to be added to the central projection area, building an historical map of the Kingdom.



The game would be accompanied with context sounds (celebration, battle etc.) and images (kings, booty, new settlements, rivers, landmarks, Burhs, watermills, battle sites, etc.) when correct answers are input. The map gradually changes and builds through history as information is gathered from around the gallery.

Each 'block' of 4 correct answers entitles moves you forward in time, and gains power and influence, and the chance of becoming the next king. The game considers all the rulers including Offa and finishes with Alfred the Great, Edward & Aethelflaeda. Visitors work together or independently to answer questions, win elements and build the kingdom. The game resets automatically on completion.

The touch table integrates all the graphics of the activity in a single surface, on which questions and answers are displayed, and where illustrations and graphics form the elements of the kingdom. The touch table surface also incorporates the area which players touch or press to submit their answers. 4-6 players can play at the same time.

This impressive, cutting edge technology combines a powerful computer, bespoke software and a strong touch screen surface, designed specially to be used as a table. This sort of game is recommended with the deliberate intention of encouraging visitors to collaborate and interact but will also work for the lone visitor. It is designed to appeal and be accessible to all but it will particularly enhance the museum experience for teenagers.

Two sophisticated examples can be seen by logging on to:

<http://www.youtube.com/watch?v=HAMkVViP38o>

http://www.snibbeinteractive.com/platforms/socialtable/products/galapagos/tech_spec/

Travel in Saxon Times

An illustrated graphic panel would consider travel in Saxon Times, noting that people in rural settlements might never travel very far; the roads were few and in a poor state and that travel by sea was often much easier than travel by land.

The panel introduces the next area by showing that even the potential power of rulers with many soldiers at their disposal could be restricted by simple geography.

The individual Kings

The far end of the gallery groups together information and activities about Royalty, and prepares the visitor for the following area where displays concentrate on battle, war, warriors and tribute.



The Memory King activity gives visitors information about the individual Saxon Kings and the date they ruled. The game shows questions about Saxon rulers, accompanied by a panel of nine buttons (3 rows of 3) that light up in random order. Three light up at first, associated with three historical facts about early Saxon rulers.

With each turn, more lights show and players have to remember the gradually increasing sequence. The memory game involved in remembering and following the light sequence helps people remember the Kings and the royal facts that go with them.

A full correct sequence of lights causes all the portraits of the Saxon Kings to be backlit and the game resets for the next person, or after a period of inactivity.

Next to the game, we would propose a plinth for storing/displaying the King Offa costume, which we understand has been commissioned as part of an earlier phase of work. The plinth could be moved to any convenient location in the end of the gallery, and would be used to store the costume when not being worn by a live interpreter.



Saxon Christmas and Easter

The royal family often spent Christmas and Easter at Tamworth as shown by dated royal charters. An illustrated graphic panel would look at the Saxon celebrations and the use of charters granting gifts of land and writs giving instructions from the King. A number of Saxon charters survive to this day; images of them could be used to show the content, beautiful writing and help to introduce the next activity.

Royal Correspondence

Offa's influence extended into international diplomacy as shown by his correspondence with Charlemagne. They wrote on many subjects and Charlemagne even referred to Offa as 'brother', the only ruler who he is known to have treated in this way.

Diplomatic relations were put in jeopardy and correspondence stopped for a time after Charlemagne suggested that his son Charles should marry one of Offa's daughters, and Offa

countered with the suggestion that his son Ecgfrith should also marry Charlemagne's daughter Bertha. Charlemagne did not mind allegiance strengthening his own influence over Mercia, but he did not want the same to be true in reverse!

This would be shown on a graphic information panel accompanied by a simple jigsaw representing a torn up letter discussing this proposed family alliance. People could then find out for themselves which piece of contentious correspondence caused the international diplomatic incident.

The Saxon Watermill

The next area of the gallery looks at the strategic importance of Tamworth and the presence of its watermill, used for grinding grain. At the time, most people would have ground grain at home using small-scale quern stones. Mills would have been much more unusual than they became in later years and the presence of one in Tamworth is a mark of the importance of the settlement. This is shown by the correspondence between Offa and Charlemagne in which mill stones were traded for English woollen cloaks.

A 3-dimensional model would be used to show the construction of the watermill and allow visitors to explore how it worked.

Coinage and the Royal Mint

An information panel showing Saxon coins and talking about the importance of the mint that was established at Tamworth.

Warriors and Ranks

Exploring Saxon Society continues by looking at Saxon armies. A dressing-up area with Saxon clothes including soldiers clothes would be provided here for visitors to try on. The panel alongside would give people a chance to find out what Saxon soldiers wore and the ranks and types of Saxon soldiers.

Local Battles

The next panel looks at what we know about local battles and gives context to the activities opposite.

Battle Tactics

An activity panel with lift up/swinging flaps exploring Saxon battle tactics such as shield walls and javelin throwers. There was no automatic right for a King's son to inherit his throne; King's often had to fight their kingdoms and Kings rarely live to see a peaceful old age are examples of the types of information that can be discovered under the flaps.

The activity also looks forward to the Staffordshire Hoard items on display by introducing the importance of swords at that time; that honour was sworn on a sword, and the practice of retrieving treasures from the slain on the battlefield which could be such a key factor in thinking about how the hoard came to be and explain probable links to Tamworth.

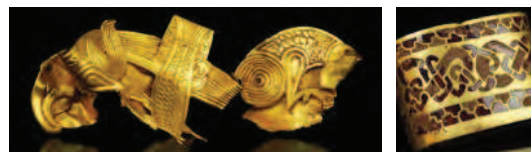
Tribute, Military Aggression and Defence

The next activity looks at how success in Saxon society was based on tribute where military gifts were used to win rank and standing with the King and overlord. The success of the soldier's career or the fortunes of his family might depend on whether he could offer what was expected in order to maintain and improve his own power and influence.

Two large bespoke dice would be supplied, each with pictures on the sides depicting components of tribute, such as the valuables that might be given, or the pitfalls of not being able to make a gift to the King. Tokens representing wealth/power or poverty would be allocated depending on the roll of the dice, and the tokens will be placed on a simple set of scales (one side wealth and one side poverty). Players will be asked to consider the effect on their military career of a certain number of throws; can they tip the balance of power in their favour and improve their standing? Have they pleased the King enough to be given a gift of land?

An accompanying graphic information panel looks at tribute as the forerunner of both modern taxation systems and protection rackets. It considers the pros and cons of payment systems to support society, and looks at different systems based on currying favour and whether they can ever be fair. The panel could be used to prompt visitors to think about challenging modern topics such as bullying and gang culture.

Introducing the Hoard



There is a wealth of documentary coverage about the Staffordshire Hoard, and no gallery dedicated to the find would be complete without showing some of the film footage.

Edited highlights of the story with a voice over could be stored on a solid-state video store and shown on an LCD screen in an area with seating for visitors.

As the hoard comprises mostly valuable military trophies there is a strong suggestion that the items may have been on their way to Tamworth, or stolen from the royal capital. The film should show the story of the hoard and consider these links, leading people to the next section where the hoard objects are actually displayed.

The screen will be inset into the dividing wall of the gallery; the whole dividing wall will be covered with images and information. The section to the left of the screen will introduce the Staffordshire Hoard.

The Hoard Display

Visitors emerge from the film and introductory space into the dark-walled collection display area, where an information panel will support the case containing specially selected artefacts from the Staffordshire Hoard.



As far as possible the cases would be placed to enable an all-round view of the objects, or a mirror would be placed at the back of the inside of the case. Suitable strategically placed magnifying glasses might also be used within cases or offered to visitors so they could look at the objects in more detail.

How dark were the Dark Ages?

A graphic information panel challenges people's perception of Saxon Society, showing that archaeological finds such as the Glascote Torc, Sutton Hoo and the Staffordshire Hoard have

changed our understanding of their culture and craftsmanship. Those with great wealth had access to the finest craftsmen who made objects of great beauty and sophistication. To possess such objects was a display of power and influence.

The replica of the Glascote Torc, currently on show in the Tamworth Story exhibition, could be displayed at this point, housed in a small case inset to the panel.

Hoard Memento

After people have had a chance to have a closer look at the artefacts, they will be struck by the detail and superb craftsmanship of the items.

To accompany the 'How Dark is the Dark Ages' panel and the hoard collection a simple activity looking at the pattern and the detail of one or two specific objects is proposed. Engraved plates for rubbing or embossing presses will enable visitors to reproduce an impression of some of the 3D patterns from the hoard pieces.

The panel would explore Anglo Saxon pattern and relate the patterned fragments that visitors can see to whole military objects.

What is your Greatest Treasure?

This activity encourages visitors to think about what we really value. They are prompted to think about the different meanings of treasure, and what is important to them. They are asked to contribute a postcard to a board saying/drawing what they treasure the most in their lives.

We anticipate that some people will mention valuable items but a greater number will record things of sentimental value, or mention people who are important in their lives.

This activity, where the volume of responses will grow over time, provides a touching counterpoint to the hoard items, showing that the important things in people's lives are not always measured in terms of wealth.

Tinies Treasure Trail

We recognise that every gallery can benefit from an activity dedicated to its youngest visitors. In this instance we suggest that a tinies treasure trail could be used, with up to ten themed images hidden around the gallery at toddler height. The character could be a magpie with a jewel in his beak or a treasure-hoarding squirrel.

The Hoard's link to Tamworth/Best Guess

The exhibition is drawn to a close by looking at where the hoard came from and what happened at the end of the Saxon period. We propose that visitors direct input is sought at this point.

The Hoard's link to Tamworth

A graphic information panel looks at the militaristic and royal evidence, showing that the pieces probably came from various military campaigns as trophies. It considers whose military career the hoard represents and who might have belonged to, as well as asking how it came to the left where it was. Was it stolen? Hidden for safekeeping? An offering? Was the treasure owned by the King or on its way to or from Tamworth?

Best guess

Visitors are given an opportunity to say why they think the hoard was buried. Tall, clear acrylic columns, individually labelled with the most plausible explanations for why the hoard was buried, will be used to collect visitors' votes. Visitors can add a token to the column of their choice. Tokens can be left available in the gallery or given out at reception.

A graphic information panel and news 'corkboard' with this activity will show copies of articles discussing the origins of the treasure. As the articles on the news board can be updated with contemporary academic thinking, the more recent articles may contrast with earlier reports about the origins of the hoard as time passes.

Aethelflaeda

The final area in the gallery looks at Aethelflaeda, the Lady of the Mercians. Aethelflaeda's remarkable career of diplomacy, defence and military aggression is explored using a table-based board game. On a map of the Midlands the game board follows Aethelflaeda's historical and geographical route from town to town as she set up burhs and finally invaded Leicester and Derby to drive back the Danes. Each player follows the challenges and successes of the Lady of the Mercians, and moves forward along her journey according to the turns indicated on a numbered acrylic spinner and instructions on the game board.

A plinth would be provided here on which the Lady of the Mercians costume (commissioned during an earlier phase of work) can be stored when not in use.

An accompanying graphic information panel looks at life at the end of the Saxon period, the Viking invasion, war and the end of Mercian power and influence.

Other display Considerations

Temporary Displays/repeat visits

Temporary displays can be an excellent way to encourage return visits and involve the local community. If the Tamworth Castle staff wished to have an area where local groups can display relevant materials, suitable areas could be made in the gallery to the left of the film on the central dividing wall or by moving the local battles panel over above the battle tactics activity.

Access

Mobility access

There is a serious problem with physical access to this gallery, which is on the second floor accessible only by stairs. There has been a proposal to install a lift that would come out on the parapet wall outside the gallery. The gallery concept and activity designs take the needs of wheelchair users into account in the hope that they will be able to access the gallery in the future.

Until the lift is funded and built, we would strongly recommend the inclusion of a (warm ground floor) touch-screen access point for visitors with mobility constraints. This includes wheelchair users and visitors who have difficulty with stairs as well as families who don't wish to leave buggies or prams unattended downstairs.

The access point would summarise the upstairs gallery using a virtual gallery tour; the film, the interactive 'Explore the Burh' game and features on selected items from the hoard. The access point is an option, extra to the attached budget. It has not been priced in detail but we estimate that it would cost an additional £12,000 - £15,000.

Sight and hearing access

There are many activities proposed that have audio content, some touch content for those with sight impairment and plenty of visual material for those with hearing impairments. DDA guidelines will be followed for graphic and audio materials. The film would have subtitling.

Intellectual access

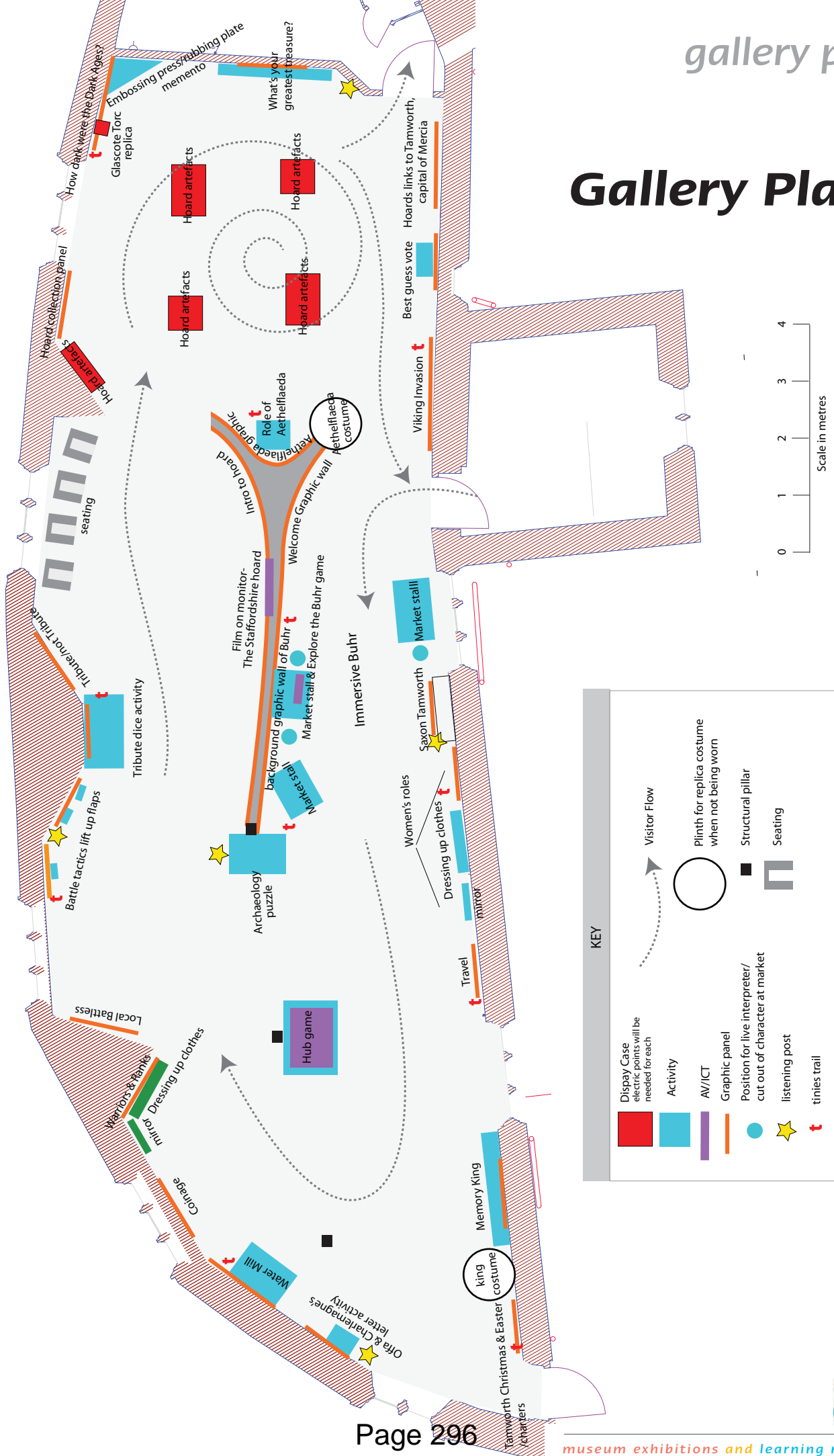
Information will be layered to ease access for those with special educational needs and the very young. The interactive AV activities will particularly suit all levels of intellectual access, as will dressing-up and the Burh market stalls. Jigsaws and the Memory King will work on many levels, as will the dice

activity and flap quiz questions. The hub in particular will encourage collaboration and conversation between visitors and they include some intellectual and some physical components so that everyone can contribute and learn at their own level.

Formal Educational visits

The gallery is aimed at a family audience, but the displays would also be appropriate to formal learning groups. The further development of the gallery content should bear in mind the opportunities that exist to link to many areas of the curriculum and benefit school and other formal learning groups. Examples of curriculum links include studies of local history and the local area, significant people, events and places, reasons for settlement, Tamworth in the context of the wider region, and the Viking invasion and its effect on Anglo Saxon society, through to looking at citizenship and personal wellbeing, systems of government and issues such as discrimination, coercion and gang culture.

Gallery Plan



Project methodology

Project undertakings

We would recommend that:

- A simple contract is set up with undertakings and delivery dates from both sides, with costed solutions agreed to for contingencies.
- There are clear lines of communication between team members, with main contacts nominated. Regular face-to-face meetings take place, particularly for design presentations.
- Responsibilities for different project areas are clearly allocated, for example, responsibility for producing final text.
- There is a clear programme set out, with defined sign-off stages from the client and consultant stage payments are linked to pre-agreed production stages.
- A procurement system is agreed and purchasing stage payments are made so that the design consultants can purchase and commission agreed gallery items
- A quality assurance strategy is in place.
- A budget-monitoring document is updated at all times and shared between parties.

Subcontractors

In any project of this nature, work would be subcontracted to specialists such as graphic designers, illustrators, printers, panel makers, lighting and audiovisual specialists, software writers, historical specialists, model makers and exhibit fabricators and installers.

Consultants should be able to provide the names of suggested specialist subcontractors on request, and give guarantees that the development, production and installation work would be closely supervised by the consultancy.

Project Programme

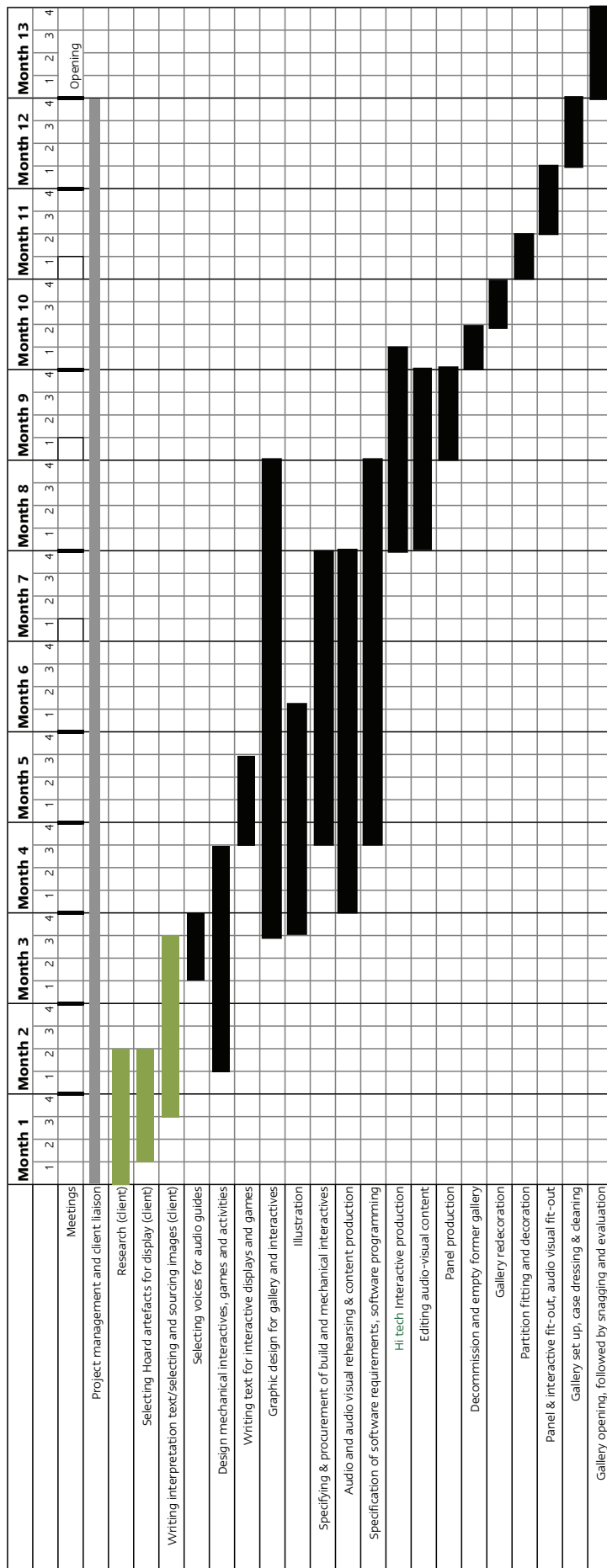
We have included a sample programme summary showing indicative stages in a project of this nature. A detailed programme should be drawn up, showing project tasks, timing, duration and who is responsible for different items.

Typical stages include:

- Community/Interested party consultancy if desired
- Finalising proposals and interpretation options
- Selecting objects and proposing replicas
- Finalising gallery design and layout
- Applying for necessary Scheduled Monument consents
- Writing interpretation
- Selecting or commissioning images / seeking copyright permission
- Storyboarding AV/software content
- 3D Design & any necessary prototyping
- Formative evaluation of interactives
- Designing activities and interactives
- Designing graphic elements such as panels and interactive instructions
- Specifying procurement for build / procurement
- Activity and interactive production
- AV/software content production and editing
- Graphics production
- Renovation or redecoration of display areas
- Interactive, AV and panel fit-out
- Case dressing & finalising displays
- Handover of maintenance and service agreements
- Snagging
- Summative Evaluation

programme overleaf ...

Project Programme



Budget

Professional fees have been included in the budget at a rate of 18% of the overall budget, which is typical for projects of this size. The budget also includes a recommended 10% contingency.

Costs have been budgeted to cover:

- Overall project and production management to an agreed timescale
- Further development of design specifications; discussion and revision of brief, style agreement, general layout
- Commissioning illustrations /paying for image copyright
- Design research, production, construction, delivery and installation of exhibition including 2nd fix electrical works, dividing wall, ICT / AV hardware supply, graphics and interactives
- Redecoration and connection of new displays to the existing adjacent power supply, and provision and wiring in of new lighting track in the gallery.
- Prototypes for formative evaluation for the activities that are not already tried and tested
- Details and discussion of maintenance and service agreements

Our budget excludes:

- Structural and refurbishment works to the fabric of the building
- Laying in first fix for additional electrical supply points if necessary
- Historical research or advice including pictorial reference material to help illustrator compose historically accurate drawings for panels and software.
- Text research and writing for information panels
- Picture research to find suitable high resolution images for use in panels where necessary (copyright fees for using the images however are included)
- Copyright or reproduction fees for film or documentary material
- Summative evaluation
- Downstairs access point for people with mobility impairments

Budget

Subject	Description	Total
Preparation for the gallery	Graphic design for 2 illustrated graphic panels for stairwell leading to gallery, and one in next stairwell leading from it Production for 2 illustrated graphic panels Illustration and image copyright for 2 graphic panels (est. one image on each)	£600 £300 £500
Preparation Total		£1,400
Entry - Inside the Burh and marketplace	PIR activated sound equipment to embed in scene for immersive audio experience, PIR activated voice over tells info/sounds of market/battle/animals. Scene set with marketplace - set building - surface wall outer shell of market stall in Burh. Replica items on stalls, figures, clothing, or 2-d figures Sound recording - sound track with voices and alternative sound track with no voices for live interpreters	£2,000 £12,000 £5,000
Entry - Inside the Burh and marketplace Total		£19,000
Tamworth in Saxon times panel	Graphic design for illustrated graphic panel about Tamworth in Saxon times Illustration and image copyright for 3 images Production for illustrated graphic panel / backdrop	£300 £750 £300
Tamworth in Saxon times panel Total		£1,350
The set up of the burh touch screen quiz	Illustration for touch screen Burh and life inside it Software programming for touch screen Touch screen station set into a market stall / table surround	£4,000 £6,000 £4,000
The set up of the burh touch screen quiz. Total		£14,000
Women in society - wifs and peaceweavers	Graphic design for illustrated graphic panel about hierarchy of society and women in Saxon society Illustration and image copyright for 3 images Production for illustrated graphic panel / backdrop Clothes for dressing up area - Saxon society and women's clothes, rail, mirror	£300 £750 £300 £2,000
Women in society - wifs and peaceweavers Total		£3,350
Archaeology and Tamworth	Jigsaw for 'Found' archaeology puzzle with map base and stand-up pieces showing finds in and around Tamworth. What the archaeological excavations in Tamworth can tell us about the settlement, the area of the enclosure and links to the existing bailey area.	£6,000
Archaeology and Tamworth Total		£6,000
Mercia and Tamworth as the seat of Kings	AV kit for digital projection with interactive touch table or central projection and touch screens Software programming for collaborative hub game with accompanying sounds and images, and illustration. Map gradually changes and builds through Saxon history. Approximately 15 stages, 60 trivia questions. Graphic design for collaborative hub game	£18,000 £10,000 £12,000
Mercia and Tamworth as the seat of Kings Total		£40,000
How the king travelled around	Graphic design for illustrated graphic panel about how the King travelled around Production for illustrated graphic panel Illustration and image copyright for 2 images	£300 £300 £500
How the king travelled around Total		£1,100
The individual kings	Memory king interactive game with light and sound to learn the names of the Saxon kings including integral graphic panel	£9,000
The individual kings Total		£9,000
King Offa	Plinth to store King Offa costume when not being worn	£1,000
King Offa Total		£1,000
Tamworth at Christmas and Easter / Charters	Graphic design for illustrated graphic panel about Saxon Christmas, Royal Christmas & Easter at Tamworth, and Charters Illustration and image copyright for 3 images Production for illustrated graphic panel / backdrop	£300 £750 £300
Tamworth at Christmas and Easter / Charters Total		£1,350
Correspondence between Offa and Charlemagne	Letters between Offa and Charlemagne - puzzle to piece a letter together Graphic design for panel backdrop to letter interactive Production for panel backdrop Illustration and image copyright for panel	£4,000 £300 £300 £500
Correspondence between Offa and Charlemagne Total		£5,100
The Saxon mill	Graphic design for illustrated graphic panel of water mill Illustration and image copyright for complex illustration of the mill Working or take-apart model Production for illustrated graphic panel	£300 £750 £6,000 £300
The Saxon mill Total		£7,350

Budget *continued*

Subject	Description	Total
Coinage, Offa's palace, the Royal Mint	Graphic design for illustrated graphic panel for Mint / coin panel	£300
	Illustration and image copyright for 3 images	£750
	Production for illustrated graphic panel	£300
Coinage, Offa's palace, the Royal Mint Total		£1,350
Warriors & ranks	Graphic design for illustrated graphic panel 'Saxon soldiers' - types of Saxon soldier with dressing up area	£300
	Production for illustrated graphic panel 'Saxon soldiers'	£300
	Illustration and image copyright for illustrated graphic panel	£750
	Clothes for dressing up area, rail and mirror	£2,000
Warriors & ranks Total		£3,350
Local battles	Graphic design for illustrated graphic panel 'local battles'	£300
	Production of illustrated graphic panel	£300
	Illustration and image copyright	£750
Local battles Total		£1,350
Battle tactics	Graphic design for spinners or lift flaps for quiz wall	£300
	Production for lift the flap or spinners	£500
	Frame construction addition for this area to support lift the flaps or spinner quiz	£1,000
	Illustration and image copyright for 5 small images	£500
	Graphic design for illustrated graphic panel 'Military aggression and defence' - Kings & primogeniture, battle tactics, treasure from the slain, etc.	£300
	Production for illustrated graphic panel	£300
	Illustration and image copyright for 3 images	£750
Battle tactics Total		£3,650
Tribute or not tribute?	Graphic design for illustrated graphic panel about Tribute, taxes and protection rackets with timeline relating to present day	£300
	Production for illustrated graphic panel	£300
	Illustration or image copyright for illustrated graphic panel	£750
Tribute or not tribute? Total		£1,350
Tribute game	Game with pictures, dice, tokens and balance. Could you pay what was expected to improve your rank? Power / poverty tokens for each answer, place in scales.	£8,000
Tribute game Total		£8,000
Intro to the Hoard - film	Film production - edited from existing materials	£3,000
	Film projection area - LCD screen, video store, seating	£2,500
Intro to the Hoard - film Total		£5,500
Introduction to the Hoard	Full-height dramatic graphic - wallpaper on central dividing framework (costed within general gallery costs)	£0
Introduction to the Hoard Total		£0
Exploration of the hoard pieces	Case labelling	£2,000
	Display case labelling (templates for labels for other display cases included)	£500
	Display case security system for five cases with radio link to staff	£6,000
	Main display case area with hoard items - display cases (assume five display cases from standard Click Netherfield range, constructed to British Museum standard with locks and additional shelves)	£47,500
	Magnifying glasses	£400
	Graphic design for information panel to accompany the hoard collection	£300
	Production for information panel	£300
	Illustration or image copyright	£250
	Possible replica hoard items & case furniture	£6,000
Exploration of the hoard pieces Total		£63,250
How dark were the Dark Ages?	Glascote Torc replica - re-use the replica from the current display (no cost)	£0
	Graphic design for illustrated graphic panel about archaeological finds and Saxon craftsmanship	£300
	Illustration and image copyright for 3 images	£750
	Production for illustrated graphic panel / backdrop	£300
	Acrylic case inset to panel to house Torc	£500
How dark were the Dark Ages? Total		£1,850
Exploration of the hoard pieces	Form and function - rubbing plate or embossing press with hoard patterns for visitors to take home (instructions included on 'How Dark were the Dark Ages?' panel)	£2,500
Exploration of the hoard pieces Total		£2,500

Budget *continued*

Subject	Description	Total
Greatest treasure	What is your own greatest treasure? Visitor contribution interactive board	£3,000
	Graphic design for illustrated graphic panel to go with What's your greatest treasure?	£300
	Production for illustrated graphic panel to go with What's your greatest treasure?	£300
	Illustration and image copyright for 2 images to go with What's your greatest treasure?	£500
Greatest treasure Total		£4,100
The hoard's possible links to the Capital of Mercia	Graphic design for news board and graphic information panel - the evidence for hoard and Tamworth	£300
	Production for news board and graphic information panel	£300
	Illustration or image copyright for news board and graphic information panel	£500
The hoard's possible links to the Capital of Mercia Total		£1,100
Best guess vote	Voting station - columns and tokens	£3,000
	Graphic design of panel to go with voting columns - what do visitors think?	£300
	Production of panel	£300
	Illustration or image copyright	£750
Best guess vote Total		£4,350
The end of the period and Viking invasion	Graphic design for illustrated graphic panel about the end of the period and the Viking invasion	£300
	Illustration and image copyright for 3 images	£750
	Production for illustrated graphic panel / backdrop	£300
The end of the period and Viking invasion Total		£1,350
The role of Aethelflaeda	Lady of the Mercians Game - Graphic design, illustration, and production of game board and construction of interactive	£6,100
	Plinth to store Lady of the Mercians costume when not being worn	£1,000
The role of Aethelflaeda Total		£7,100
Listening stations	Characters stories (picked up at different stages around the gallery). Scripting and recording sound tracks, voice actors, post production	£5,000
	Personal histories - 4 characters, five listening stations, two handsets per station, stainless steel buttons, sound stores.	£5,000
Listening stations Total		£10,000
Tinies treasure trail	Graphic design for tinies treasure trail	£150
	Production of small panel for tinies treasure trail on thick Foamex, 10 to collect	£150
	Wooden slotted stands for images	£200
	Single illustration used on each of the ten	£150
Tinies treasure trail Total		£650
General costs	Gallery wallpaper	£2,880
	Graphic design for gallery wallpaper	£2,000
	Illustration or image copyright for gallery wallpaper	£3,000
	Gallery dividing walls - framework (timber and ply)	£5,500
	Gallery decoration, painting of display walls including materials	£4,000
General costs Total		£17,380
General costs	Second fix electrics for lighting across gallery	£2,250
	Installing graphics panels and interactives (20 man days)	£3,000
	Cost of purchasing lighting tracks and suitable gallery lighting	£4,000
	Materials for split battens and mounting of interpretation panels	£2,000
General costs Total		£11,250
General costs	House graphic style and sample panels and labels	£1,600
	Interactive formative evaluation	£1,500
	Travel and subsistence, 1 or 2 people to 12 steering group meetings (travel £40/d & subsistence £5 pp per day)	£600
General costs Total		£3,700
Contingency	Contingency 10% of budget	£36,546
Contingency Total		£36,546
Professional fees	Professional Fees 18% of budget	£65,783
Professional fees Total		£65,783
Total estimated costs		£365,458

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