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GENERAL DESCRIPTION OF THE CALL TO TENDER

The aim of this project is to design and construct a new “Music and Heritage Discovery Tour” at the Abbaye aux Dames - Cité Musicale in Saintes, France.

The project will involve the creation of a consortium of organisations, head by the Abbaye itself, assisted by co-organisers, associated partners, and their various suppliers. This consortium will make the project eligible for funding under a number of new EU programs (Creative Europe, Horizon 2020, Structural Funds, etc.)¹.

¹More information relating to European cultural programs can be found on the European Commission website : http://ec.europa.eu/contracts_grants/grants_eng.htm



GENERAL INFORMATION ABOUT THE ABBAYE AND THE PROPOSED NEW TOUR

The Abbaye aux Dames, located in Saintes in southwest France, is a French “1901 Association”. Constructed in the 11th Century, the abbey itself is today a music school, hotel (in the historical monument), and classical concert venue. For over 40 years, music lovers have been attending the abbey to enjoy and learn about music, with a special emphasis on the use of period instruments.

HISTORY OF THE ABBAYE AUX DAMES FROM ITS CONSTRUCTION TO THE PRESENT DAY

A site rich in history

The Abbaye aux Dames was founded in the Aquitaine region in 1047 by Geoffroy Martel, Count of Anjou and his wife, Agnes of Burgundy. As its name suggests, it was the first such institution in the region to become home to Benedictine nuns. The abbey itself is a marvel of period architecture, combining a listed Romanesque abbey church and classical conventual buildings. Throughout its history, the Abbaye has been the subject of continuous renovation, notably following a major fire in the 17th Century. A further major renovation project took place in the 20th Century, giving the site a new lease of life into the 1970s and beyond.

The present day Abbaye – a cultural centre and place of work

Today, the Abbaye is an integral part of life in the town of Saintes, which has around 27,000 inhabitants. Visitors come from all backgrounds and walks of life.

The main visitors to the abbey can essentially be divided into the following categories:

- Festival-goers
- People attending concerts
- Visitors staying on site
- People renting function rooms
- Musicians
- Inhabitants of Saintes, particularly those who live on site
- People attending other cultural events
- Abbey staff and associates
- Parishioners
- Visitors to the greater Saintes area
- Students and teachers from the Saintes music school
- Primary school groups and teachers
- Young people aged from 18-25

PROJECTS THAT DEFINE THE IDENTITY OF THE ASSOCIATION “ABBAYE AUX DAMES, LA CITÉ MUSICALE”

The Abbaye aux Dames Association

Since its creation in 2003, the aim of the Abbaye aux Dames association has been to encourage musical learning, specialising in performance. As part of this aim, the Abbaye reaches out to performers and other musical institutions both in France and abroad. The goals of the Abbaye were enshrined in two official “mission statements”, covering the 2004-2007 period, and then again from 2009-2011. The Abbaye has partnerships with local and national authorities (City of Saintes, Charente-Maritime Département, Poitou-Charentes Region, French Ministry for Culture), further reinforcing its status as a firm fixture on the musical and cultural agenda.

The reputation of the Abbaye aux Dames Association is founded on four key elements: the Saintes Music Festival (first staged in 1972), the Jeune Orchestre de l'Abbaye (JOA), a rich cultural interpretation program throughout the region, and of course the stunning abbey itself.

Music and history are both woven into the fabric of the site, the resurgence of baroque music over 40 years has enabled extensive renovation work.

The striking surroundings of the Romanesque abbey church and classical conventual buildings make for a unique music venue. With the passage of time, successive generations have understood the importance of transmitting the essence of the Abbey to future visitors, particularly by staging classical music concerts.

While musical performances have always been the cornerstone of the Abbaye's activities, it is our wish that the tourists of the future benefit from a broader range of music-related attractions. Our ultimate aim is that by 2016, the identity of the Abbaye is that of a centre of musical learning, research and performance, open to people from all backgrounds. The Abbaye aux Dames has 23 full time staff, and has a yearly budget of 2.5 million euros.

1/ The Festival de Saintes, the cornerstone of the Abbaye aux Dames philosophy

Inaugurated in 1972, the Festival de Saintes is now a benchmark in classical music production and performance.

In the years since its inception, the scope of the festival has expanded from baroque music, and now encompasses Renaissance pieces, romantic and contemporary repertoires, and a variety of world music, while still remaining true to its founding principle of providing a high-quality, authentic experience for all involved.

Following in the footsteps of the iconic Flemish conductor Philippe Herreweghe, the current musical team, under the direction of Stephan Maciejewski, has partnerships with such prestigious institutions and figures as the Orchestre des Champs-Élysées, Collegium Vocal Gent, Paul Van Nevel, Jean-François Heisser, Raphael Pichon, and Marc Minkowski.

The Festival de Saintes in numbers:

- 11.000 spectators
- 9 days long (July)
- 35 concerts per festival
- Generates an additional 2.5 million euros for the local economy

2/ The Jeune Orchestre de l'Abbaye (JOA), a truly unique learning environment

The Jeune Orchestre de l'Abbaye (JOA) is our in-house youth orchestra. Aspiring musicians who join the JOA learn about music from a historical perspective by performing on period instruments. Thanks to this unique approach, students gain a greater appreciation of musical techniques, benefit from a deeper understanding of the original sounds of classical pieces, and are able to better identify the intentions of the original composer. The modern courses offered by the JOA are ideally suited to today's classical music scene, where performers with such skills are highly sought after. In addition to providing high-quality training, the JOA serves as a musical research centre, as well as serving as an ambassador for the Abbaye aux Dames both in France and abroad.

Every year, over 120 young musicians from some 25 different countries come to train with the orchestra. Under the guidance of internationally-acclaimed conductors, they perform a series of concerts in Saintes, across France, and abroad. Students who join our orchestra can also work towards a recognised 2-year Master's degree in musical performance, awarded by the University of Poitiers. At present, 25 students per year graduate from this course.

From 2012 to 2014, the JOA took part in the European cultural project “EUR-TEXT – Back to the future!”. As part of this two-year project, 140 of our young musicians took part in workshops and other events dedicated to artistic performance, working in partnership with other young artists from the fields of art, contemporary music, painting, and costume design.

Involving young people from 26 different countries, the project had a particular focus on the classical and romantic periods. Shows and exhibitions took place in Saintes, Brno, Lodz, and Malta, during which the young artists provided contemporary interpretations of historic works. Further information about the EURTEXT project can be found at www.eurtext.eu

3/ Cultural discovery program

One of the key aims of the Abbaye aux Dames is “music for all”. To this end, we have created a wide range of educational activities for our visitors. Presented in a simple and accessible format, music is a way of bringing together people from all walks of life.

At the Abbaye aux Dames, we run a diverse program of events, including short courses, public rehearsals, school concerts, conferences, creative workshops, meetings with musicians and instrument makers, activities for young people, and many more.

In addition to providing training to young musicians, we regularly work alongside museums, local theatres, cultural centres, and music and dance groups, organising activities for adults, such as themed evenings and special backstage visits.

4/ A focal point for our local heritage

Steeped in history, the architecturally stunning monastery is an iconic part of our region’s heritage.

Built during two periods, the Romanesque church is one of the most important examples of Romanesque art in the Saintonge region, particularly its design and collection of sculptures.

The Abbaye’s conventual buildings are a wonderful example of architecture from the classical period, and serve as a testament to the continuing cultural importance of this site.



SWOT ANALYSIS OF HERITAGE, CULTURE, AND POTENTIAL FOR TOURISM IN THE SAINTES AREA

INTERNAL	STRENGTHS	WEAKNESSES
	<p>The Abbaye aux Dames Association has a number of strongpoints. It has substantial resources *, a good member base, a strong team.</p> <p>The “Cit� Musicale” (city of music) brand has a strong image, which is supported by the prestige of the Saintes festival, the setting of the beautiful renovated abbey, and a diverse program of activities.</p> <p>The Abbaye aux Dames is the most dynamic of all the abbeys in the Poitou-Charente region’s “Abbatia” network.</p> <p>The abbey has become a cultural fixture in the region, while developing its business activities.</p>	<p>One of the main weaknesses of the Abbaye aux Dames is that the services and activities on offer are not sufficiently tailored to the target market.</p> <p>Visitors to the Abbaye tend only to be “passing through”.</p> <p>Festival-goers tend to be perceived as belonging to an “elite”, which can be off-putting for other potential visitors.</p> <p>The existing audio-guide system is becoming outdated.</p> <p>The Abbaye aux Dames Association does not at present have any staff with formal training in the field of heritage interpretation.</p> <p>The strategy for developing the Abbaye’s target audience has yet to be created.</p>
EXTERNAL	OPPORTUNITIES	THREATS
	<p>The development of the Abbaye aux Dames as a tourist destination is of great interest to the various tourism, economic, heritage, and cultural stakeholders in the local area</p> <p>A very attractive cultural destination for tourists (2nd most visited French department)</p> <p>The Gallo-Roman amphitheatre located in Saintes receives some 50,000 visitors per year.</p>	<p>Less public funding available</p> <p>Visitor expectations are changing faster and faster</p> <p>Faced with a raft of possible choices and reduced buying power, tourists now tend to spend less.</p>

* 43% self-financed in 2014

EUROPEAN CONTEXT: DEVELOPING NEW AND INNOVATIVE MEANS OF INTERPRETING EUROPEAN CULTURAL HERITAGE ²

Europe's cultural heritage, both tangible and intangible, is our common wealth – our inheritance from previous generations of Europeans and our legacy for those to come. It is an irreplaceable repository of knowledge and a valuable resource for economic growth, employment and social cohesion. It enriches the individual lives of hundreds of millions of people, is a source of inspiration for thinkers and artists, and a driver for our cultural and creative industries. Our cultural heritage and the way we preserve and valorise it is a major factor in defining Europe's place in the world and its attractiveness as a place to live, work, and visit.

Heritage has many dimensions: educational, cultural, physical, digital, environmental, human and social. Its value - both intrinsic and economic - is a function of these different dimensions and of the flow of associated services. The economic value of heritage ³ has recently come into research focus, but only partial estimates of its importance are available.

At the economical level, in France, a recent report ⁴ of the French Ministry for Finance and the Ministry for Culture established that heritage generated €8.1 billion in France in 2011.

Heritage has spill-over effects in other economic sectors. For instance, tourism is estimated to contribute €415 billion to the EU GDP ⁵ and 3.4 million tourism enterprises account for 15.2 million jobs ⁶ - many linked to heritage, directly or indirectly. 27% of EU travellers indicate that cultural heritage is a key factor in choosing a travel destination. In 2013, 52% of EU citizens visited at least one historical monument or site and 37% a museum or gallery in their respective countries, while 19% visited a historical monument or site in another EU country ⁷. Heritage can therefore help brand cities and regions, attracting talent and tourism.

Technology adds economic value in the heritage sector: digitized cultural material can be used to enhance the visitor experience, develop educational content, documentaries, tourism applications and games.

Heritage has **great capacity to promote social cohesion** and integration, through regeneration of neglected areas, creation of locally-rooted jobs, and promotion of shared understanding and a sense of community.

But the heritage sector is at a crossroads and has to face challenges:

- Public budgets are decreasing, as the participation in traditional cultural activities
- Technological change is diversifying potential audiences
- Digitization and online accessibility of cultural content shake up traditional models, transform value chains and call for new approaches to our cultural and artistic heritage

The challenges all need to be addressed to ensure the sustainability of Europe's cultural heritage. The heritage sector must also adapt management and business models and develop new professional skills, working with authorities not through one-off, isolated interventions, but by making the valorization and preservation of heritage part of broader long-term development plans.

A new approach to heritage and its interpretation consists in:

- Preserving and enhancing a whole cultural landscape rather than an isolated site,
- Becoming more people-centered.
- Taking new opportunities offered by digitization and online accessibility that enable unprecedented forms of engagement and open up new revenue streams.
- Organizing an intelligent dialogue between different points of view thanks to an increasingly community-oriented approach, led by people and stories, for instance proposing heritage-based narratives that weave the personal stories of community members into the interpretation of larger historical events.
- Interacting the audiences with the collections, by placing them at the heart of the activities.

This call for proposals aims to address these challenges.

² These elements are extracted from the « Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions : Towards an integrated approach to cultural heritage for Europe », 22.7.2014, COM(2014) 477 final

³ www.eenc.info/news/the-social-and-economic-value-of-cultural-heritage-literature-review

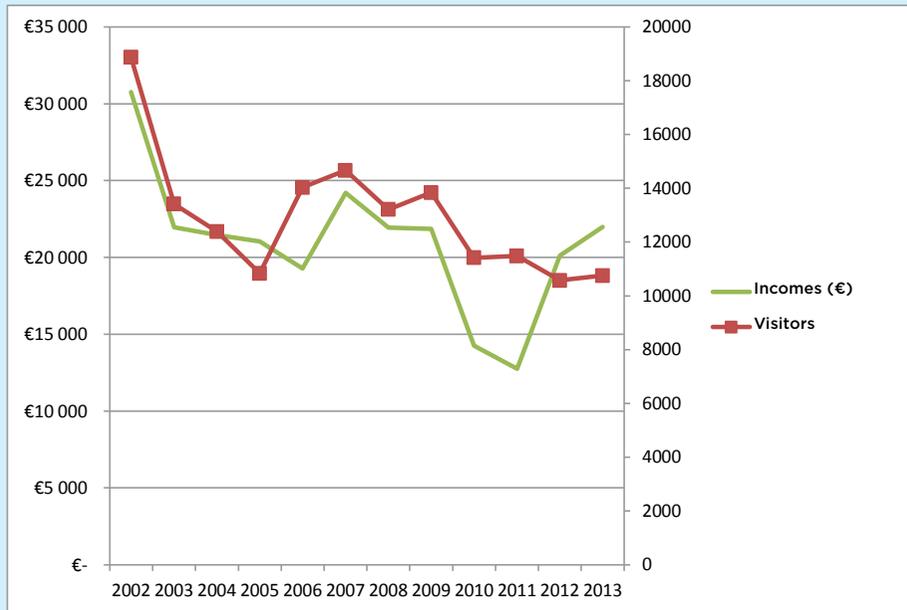
⁴ www.economie.gouv.fr/files/03-rapport-igf-igac-culture-economie.pdf

⁵ www.wttc.org/site_media/uploads/downloads/european_union2014.pdf; the reference exchange rate Euro / Dollar ECB is 1.3281 for 2013.

⁶ epp.eurostat.ec.europa.eu/statistics_explained/index.php/Tourism_industries_-_economic_analysis

⁷ Eurobarometer survey on the attitudes of Europeans towards tourism ec.europa.eu/public_opinion/flash/fl_328_en.pdf EUROBAROMETER

PROGRESSION OF VISITOR NUMBERS SINCE 2003



POTENTIAL FLOW OF TOURISTS INTO THE REGION

According to a study carried out as part of the Saintes Tourist Office's development plan, tourists visiting the area consider it to be a "Rural Retreat", with certain key characteristics:

- Bringing together people from a number of backgrounds
- A positive image
- An escape from the daily grind, a place to relax and catch up with friends
- A place for quiet relaxation rather than energetic activity

According to a survey carried out as part of the same project, the proportion of visitors to cultural destinations prepared to travel long distances are as follows:

- 37% for journeys up to five hours
- 39% for journeys longer than five hours

The main reasons for visiting the Saintes area (according to the same survey) are:

- Visiting cultural sites (48%)
- Visiting friends and family (43%)
- Proximity to the seaside (38%)



GENERAL OBJECTIVES OF THE PROJECT

PRIMARY OBJECTIVES OF THE NEW MUSIC AND HERITAGE DISCOVERY TOUR (IN DESCENDING ORDER OF IMPORTANCE)

- **DEVELOP OUR EXISTING TOUR TO STRIKE A BALANCE BETWEEN EDUCATION AND SENSORY STIMULATION**
 - Devise a visitor-oriented heritage interpretation strategy
 - Create a hands-on experience that actively involves the visitor
 - Make our tour a pleasurable experience for all, by combining learning, discovery, and sensory stimulation
 - **ENSURE IN THE MEDIUM TERM THAT LOCAL RESIDENTS ARE AWARE OF THE NEW TOUR AND THAT THEY TALK ABOUT IT, THUS BECOMING “AMBASSADORS”**
 - **BUILD AN EFFECTIVE AUDIENCE DEVELOPMENT STRATEGY**
 - Continue to be attractive to existing visitors
 - Appeal to new visitor groups (e.g. families and young people) by making museum content more accessible and versatile
-

SECONDARY OBJECTIVES: (IN DESCENDING ORDER OF IMPORTANCE)

- **MAKE THE LOCAL AREA MORE ATTRACTIVE TO TOURISTS BY HIGHLIGHTING ITS CULTURAL HERITAGE**
- **MAKE THE PROJECT PART OF A LARGER FRENCH AND EUROPEAN NETWORK**
- **MARKET THE CONCEPTS DEVELOPED IN OUR PROJECT TO OTHER BUSINESSES IN THE TOURISM SECTOR**

SPECIFIC OBJECTIVES OF THE PROJECT (IN DESCENDING ORDER OF IMPORTANCE)

- **REVITALISE** the Abbaye aux Dames and make it a year round destination (not just during the music festival in July).
- **CREATE** a strong image for the “Abbaye aux Dames – Cité Musicale” concept (the “city of music”)
- **ENSURE** maximum use of the site by visitors from all walks of life
- **PARTICIPATE** in the local tourism development strategy (under development)
- **HIGHLIGHT** the excellent work done by association members, volunteers, and local residents who contribute their time and energy to promote the “Abbaye aux Dames, la cité musicale”.
- **MAINTAIN AN ETHICAL APPROACH** to artistic and intellectual property rights (ensuring they are respected)



KEY AIMS

- **CREATE** a project based on a collaborative approach, combining input from both professionals and non-professionals
- **COMBINE** the long history of the abbey itself with the stories of those living and working there over the years
- **CREATE** a link between the different activities taking place at the Abbaye aux Dames - la cité musicale.
- **ANALYSE** the **expectations, motivations, and satisfaction of visitors** in order to continually develop the product.
- **HIGHLIGHT** the **quality of the Abbaye’s musical archives**
- **IMPROVE AND STANDARDISE** signage throughout the site
- **CREATE** a promotional video sequence explaining the success story of the Abbaye aux Dames

EXPECTED RESULTS

- **GREATER** visitor numbers
- **INCREASE** the resources of the Abbaye aux Dames
- **INCREASE** the flow of money into the local economy through an increase in cultural tourism
- **MAK**e the site accessible to all visitors by providing relevant, easy-to-understand information.
- **LENGTHEN** the average stay in Saintes, particularly in relation to young people, families, and visitors from abroad.
- **DEVELOP** a more slick and professional approach to tourism and the discovery of local heritage sites;
 - Create a social innovation strategy suited to our target market
 - Heritage discovery – Encouraging interaction

TARGET MARKET

CURRENT TARGET MARKET	FUTURE TARGET MARKET AFTER THE INSTALLATION OF THE NEW MUSIC AND HERITAGE DISCOVERY TOUR
<p>CURRENT VISITORS TO THE ABBAYE AUX DAMES</p> <ul style="list-style-type: none"> • Festival-goers • People attending concerts (association members) • People staying on site at the hotel • People renting function rooms • Musicians • Inhabitants of Saintes, particularly those who live on site • People attending other cultural events • Abbey staff and associates • Parishioners • Visitors to the greater Saintes area • Students and teachers from the Saintes music school • Primary school groups and teachers • Young people aged from 18-25 	<p>THE KEY AIM OF THE ABBAYE AUX DAMES IS TO MAKE THE SITE BETTER KNOWN. WE AIM TO ACHIEVE THIS BY</p> <ul style="list-style-type: none"> • Building on the loyalty of our existing visitor base while appealing to a greater number of visitors. Our current key visitor base is made up of: <ul style="list-style-type: none"> - People visiting concerts during the Festival de Saintes and throughout the classical music season - People visiting cultural and heritage sites in the region - People renting function rooms - People staying on site • Encouraging people from a wider variety of backgrounds to visit the site, including <ul style="list-style-type: none"> - People looking to “get away from it all”, particularly those travelling with families and children (grandparents, parents, etc.) - Association members and local residents who are willing to contribute to the project (historical knowledge and memories of the site)

What is the catchment area for the project?

Based on research, the catchment area for the new “Music and Heritage Discovery Tour” includes all areas within 5 hours’ driving time from Saintes. This equates to a radius of approximately 450 km or 280 miles.

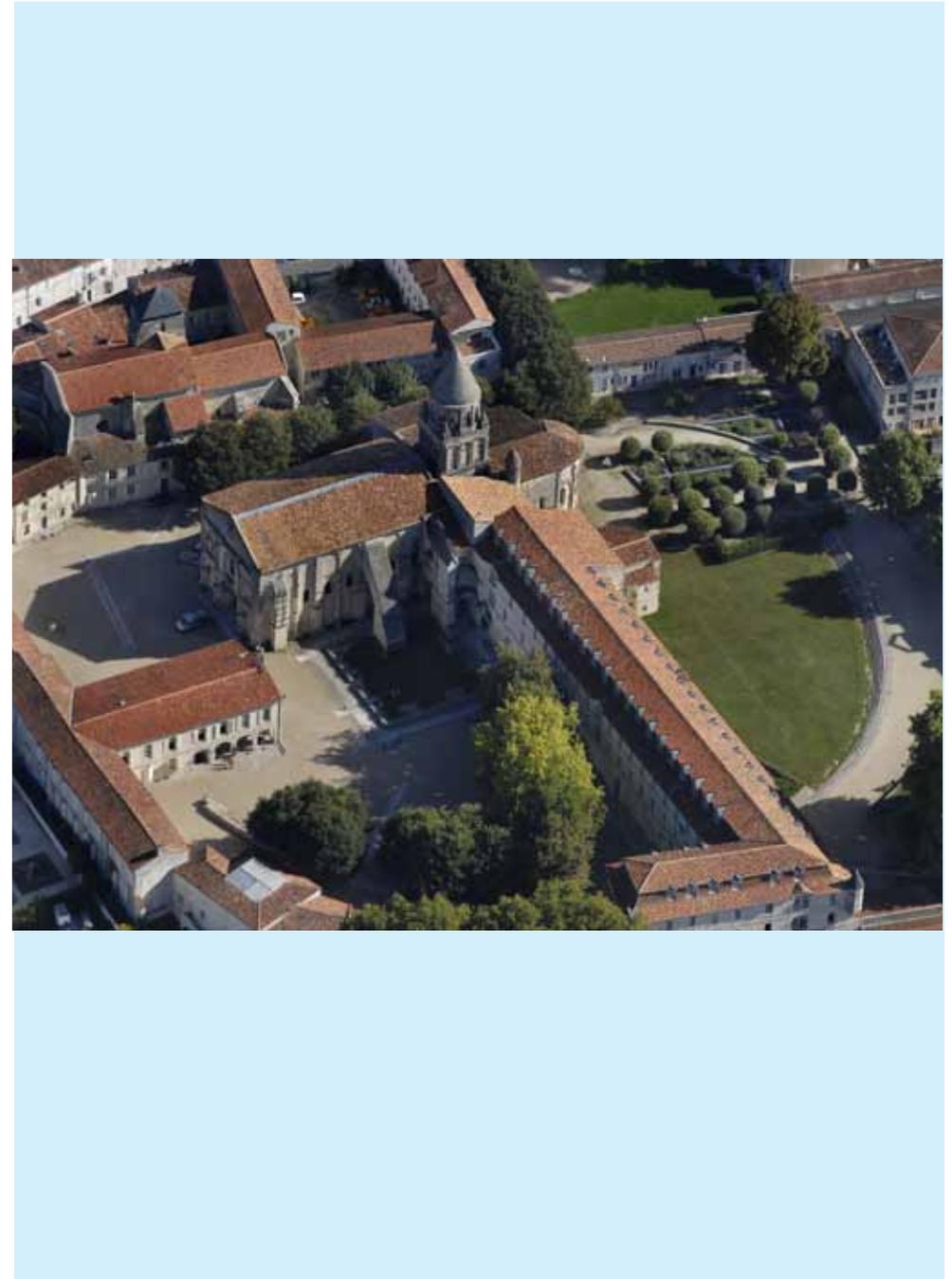
CATCHMENT AREA IN DETAIL

Target marketing area for the “Music and Heritage Discovery Tour” (from closest to furthest)

It is essential that the new “Music and Heritage Discovery Tour” appeals to residents of the local area and those from further afield. This must include:

- The Abbaye aux Dames
- The area surrounding the abbey
- The town of Saintes
- The greater Saintes area
- The Charente-Maritime department
- The Saintes/Cognac area
- The Poitou-Charentes region, in view of the possible creation of a new Aquitaine-Limousin-Poitou-Charentes region in the future
- France and Europe
Candidates submitting proposals are expected to have already created their own network of European partner organisations (specifically from countries included in the CREATIVE EUROPE program)⁸.

⁸ More information on the EUROPE CREATIVE program can be found at http://ec.europa.eu/programmes/creative-europe/opportunities/index_en.htm



PARTNERSHIPS

The Abbaye aux Dames plans to submit a request for European Union funding. In view of this, we would ideally like to create a team (drawn from France, Europe, and further afield) that represents the full value chain of local tourism and our regional heritage. This is one of the key aims of the project steering committee, and must be included in proposals submitted by candidates.

POTENTIAL CO-ORGANISERS

Special consideration will be given to candidates with access to teams of specialists, particularly those drawn from:

- Higher Education Institutions
- Cultural and artistic bodies
- Organisations specialising in the creation of musical Music and Heritage Discovery Tours and heritage mediation
- PR and/or tourism marketing companies

LOCAL PARTNERSHIPS AND STEERING COMMITTEE

This call for proposals was produced in partnership with a number of local stakeholders in the fields of both heritage and tourism, who together make up the steering committee:

- French Ministry for Culture (DRAC Poitou-Charentes)
- Regional Council / Regional archives
- Saintes local authority
- Cognac local authority (Art and History Department)
- Atelier du Patrimoine de Saintonge (Saintonge Historical Heritage Association)
- Saintes School of Music and Dance
- Saintes and Saintonge Tourist Office
- SEMIS – Saintes Council Housing Department
- Centre Social Belle Rive (local residents' association)
- Abbaye de Saint Savin sur Gartempe
- Saintes hoteliers' association (some 1,200 local business people, represented by the president)
- Saint Pallais Parish

From January 2015 onwards, the steering committee will also oversee the creation of an operational management group, consisting of:

- Saintes local authority, Fanny Hervé
- Saintes and Saintonge Tourist Office, Pascal Houbbron, director
- Saintonge heritage workshop, Muriel Perrin, director
- Abbaye aux Dames, la cité musicale, Frédéric Saint Pol and Vincent Soccodato

CREATION OF A NEW “MUSIC AND HERITAGE DISCOVERY TOUR” AT THE ABBAYE AUX DAMES, LA CITÉ MUSICALE”

According to Freeman Tilden, «*Heritage interpretation is an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience and by illustrative media rather than simply to communicate factual information*» (cf. «*Interpreting our Heritage*» (1957)).

The new Abbaye aux Dames Music and Heritage Discovery Tour must:

- Be **VISITOR-ORIENTATED**
- Cater to **FAMILIES** (our key target audience) who will travel up to 5 hours to visit the site.
- Include a **VISITOR EXPERIENCE** that is **HANDS-ON** (rather than just simply a collection of exhibits), and provide stimulation for all the senses. Visitors must derive **SHARED ENJOYMENT** from time spent at the Abbaye aux Dames (learning, discovering, and experiencing).
- Be **FLEXIBLE** and **EASY TO UNDERSTAND**
- Create a unique **ATMOSPHERE**
- Not lose sight of the fact that in certain areas, the **ABBEY** itself is enough of an attraction on its own.
- Include themed areas that are **FLEXIBLE AND EASILY MODIFIABLE**. These should be connected but not dependent on one another to function.
- Ensure that all visitors pass through the gift shop, belltower, main gate, and abbey church. Routes around the abbey must be flexible in order that full access is still possible even when the abbey is being used for a special event.
- Be easily accessible and understandable by local residents to ensure good word of mouth publicity.

SUBJECT AREAS TO BE INCLUDED IN THE TOUR

The two main subject areas which must be included in the Abbaye aux Dames, la cité musicale Music and Heritage Discovery Tour are:

- The history of the abbey and its various uses since construction in 1047. This must include political, cultural, and religious history, as well as covering the everyday life of past and present users of the site.
- An introduction to classical music performance based on historical research and the use of period instruments.

This list is not exhaustive, nor does it prevent candidates from adding their own ideas.

FORMAT AND IMPLEMENTATION

REQUIREMENT	AREA	FORMATS
<ul style="list-style-type: none"> • Tell a story • Take the visitor on a voyage of discovery • Allow visitors to walk around both inside and outside the abbey • Consider visitors' lifestyles • Ensure that the tour is accessible to all (by either physical or virtual means) • Design the tour in such a way that it does not adversely affect those living and working on site. • Ensure smooth movement around the site • Provide relevant and well-placed information 	<p>Compulsory stops on the tour</p> <ul style="list-style-type: none"> > Belltower > Cloister > Abbey church > Reception / Gift shop <p>Dedicated visitor areas</p> <ul style="list-style-type: none"> > Chapter house (home to temporary exhibitions) > Stone exhibitions > Scale model exhibits (Abbess's private quarters) <p>Areas to make visible to the general public</p> <ul style="list-style-type: none"> > Salle Béatrix > Auditorium > Saintes School of Music and Dance and various function rooms > The function rooms Françoise de Foix, Marguerite, Florence... 	<ul style="list-style-type: none"> • Shorter or longer tours depending on types of visitor • While different areas can be linked together, we would prefer to avoid a "regimented" style tour where visitors must follow a specific route • The atmosphere generated during the tour should be commensurate with the surroundings. Interior and exterior lighting should suit the time of day. • Text explanations should be displayed at different levels.

Co-operative working strategy

Ensure that the form and content of the tour are accessible to the general public in order to generate good word-of-mouth publicity

Link the Abbaye aux Dames to the rest of Saintes, particularly the town's Gallo-Roman heritage



CONTENT OF THE TOUR (LISTED IN DESCENDING ORDER OF IMPORTANCE)

EXISTING ASPECTS OF THE SITE	ELEMENTS AWAITING COLLATION	POSSIBLE ELEMENTS
1. The Abbaye itself, the surrounding area, and the river 2. Videos of concerts both in the abbey and in the School of Music and Dance 3. Sheet music 4. Instrument collection 5. Reproduction accessories (croziers, furniture, etc). 6. Sculptures (stone gallery) 7. Photographic archive 8. Gallery containing portraits of local residents and musicians 9. Materials used as part of the EURTEXT project (www.eurtext.eu) 10. Scale models 11. Document archive (Saintonge Heritage Association) 12. Existing audio-guide system 13. Abbaye aux Dames education pack	1. Archives (Heritage multimedia archive and French national monument museum) 2. Collection of ancient coins (Saintes Museum) 3. Military archives 4. Artefacts from archaeological digs (Conservation) 5. Portraits of successive abbesses (museums and conservations) 6. Manuscripts and Antiphonaries (Ancient Archives) 7. Furniture (Conservation) 8. Recordings (National Archives Institute INA) awaiting conversion to digital format 9. Festival programs (local and national archives) 10. Parish archives 11. Amateur film footage (Traffic Image)	1. "Audible Abbey" exhibit using IRCAM 3D sound design: Music and voices – "Period music performances" 2. "Abbey through the ages" exhibit (3D model, digital terrain model, etc.). 3. The story of the Abbaye from the point of view of different people living and working there (Abbess, gardeners, etc.) (Belle Rive room). 4. Replica furniture (to be constructed) 5. Bird's eye view of the site 6. Themed games around the site (geo-caching, ghost hunts, treasure hunts, murder party, etc.).

BUDGETS

Depending on the outcome of the initial consultation:

PHASE 1 - Budgets for the planning/design phase will be agreed with the successful candidate

PHASE 2 - Budgets must be included in the technical details provided by the candidate

TENDER SCHEDULE

PHASE 1

• **15th of January 2015: Specifications published. Call to tender officially launched**

- January 2015 to March 2015
 - Meetings with candidates
 - 18th February : meeting of the project steering committee (all local partner organisations) to define the process by which partners will be found, and the means by which the project is to be financed
 - 15th March 2015 – Deadline for all proposals
 - **15th April 2015 – Successful candidate selected (agency or other organisation)**

• **15th June 2015 – Successful candidate present its plans for the project**

• June 2015 to October 2015 – Project design phase and acquisition of funding

• **1st October 2015 – Submission of request for EU Europe Creative program**

• February 2016 – Final approval of project design and budget

PHASE 2

• February 2016 to June 2016 - Construction

• **1st July 2016: Opening of the new Music and Heritage Discovery Tour**

SPECIFIC SERVICES TO BE PROVIDED

- Service 1 : Creation of new artistic content and museum design
- Service 2 : Digitisation of non-digital content
- Service 3 : Construction of physical museum exhibits
- Service 4 : Creation of heritage interpretation program
- Service 5 : Audience development and marketing research
- Service 6 : Marketing and PR

TERMS AND CONDITIONS RELATING TO CANDIDATES

DURATION

The contractor agreement runs from the date at which acceptance of the offer is notified to the contractor until the agreed good and/or services have been supplied in full to the Abbaye aux Dames.

CONTRACTOR REQUIREMENTS

Successful candidates must submit a full project pack to the Abbaye aux Dames, including:

- A full description of the methods by which the goods/services are to be provided
- Working drawings and full museum specifications
- A full description of what is to be installed in the museum
- A provisional budget for each individual service to be provided (as specified in the introduction)
- Technical information relating to the works to be carried out (including a preliminary schedule and qualifications of all those working on the project)
- Full description of all audiovisual, computer-based, and multimedia content
- Technical specifications of all equipment to be installed (manufacturer, type, components, etc.).
- Technical specifications of other elements to be installed in the museum, including furniture etc. (manufacturer, type, classification, maintenance, etc.).
- List of all those working in the museum and on each part of the Music and Heritage Discovery Tour, including (if applicable) sub-contractors

TIMEFRAME AND DEADLINES

The key dates for this project are as follows:

- **Proposal submission deadline: 15th March 2015**
- **1st April 2015: Shortlisting of the three best candidates**
- **15th April 2015: Face-to-face meeting with candidates and final selection**
- **15th June 2015: Presentation of finalised tour project (delivery of goods and services)**

PAYMENT TERMS: ADVANCE PAYMENTS AND PAYMENT OF OUTSTANDING BALANCE

The Abbaye aux Dames will pay the travel expenses of the three short-listed candidates when they travel to Saintes to present their proposals (second-class rail fare). The successful candidate will receive a down-payment of 30% of the total cost of the goods and services to be provided. The remaining 70% will be paid on delivery of all goods and services.

HOW TO APPLY

Your proposal must include the following:

- Covering letter from yourselves and any suppliers/partner organisations
- An explanation of the methods by which you will provide the required services
- An explanation of your plans for creating our new Music and Heritage Discovery Tour
- Administrative information relating to your organisation
 - Type of company (sole trader, Limited Company, etc.)
 - Number of staff
 - References and CVs for all staff who will be working on site
 - Last set of company accounts, audited by a qualified external auditor

Proposals sent by post must reach the following address by 15th March 2015 at the latest:

Monsieur le Président
Abbaye aux Dames de Saintes
CS 30125
17104 SAINTES CEDEX
FRANCE

Alternatively, proposals can be submitted by e-mail to: saintpol@abbayeauxdames.org. The same deadline (15th March 2015) applies.

CRITERIA AGAINST WHICH PROPOSALS WILL BE ASSESSED

- Appreciation of project objectives (both general and specific)
- Appreciation of our target market
- Appreciation of the local area and of the co-operative aspect of the project (inclusion of co-organisers from the three countries involved in the CREATIVE EUROPE project)
- References
- Operational capacity
- Value for money

DOCUMENT DOWNLOADS

Documents relating to the Abbey and related topics : www.abbayeauxdames.org/visite-de-labbaye/espace-candidats (password: abbayevisite)

- Abbaye aux Dames – 2013 Year-end report
- Presentation of the Abbaye aux Dames: guide Gisserot, “Connaissances des Arts” (not yet in digital format)
- Scientific bibliography
- Photos of the Abbaye and the current tour (map, etc.)
- Youtube account and website www.abbayeauxdames.org
- EURTEXT project www.eurtext.eu
- Report on the “Abbaye aux Dames, la cité musicale” published by the “Lou Factory” PR agency

CONTACTS

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