

Request for Proposals

Exhibition in AIUla (Contemporary Art Museum) – Phase 1

RFP Timeline:

- Release Date: March 25th, 2026
- Feedback on interest / participation to the competition to be received before March 29th, 2026
- Explanation / Q&A meeting: April 6th, 2026 time TBD
- Enquiries Cut-off Date: April 17th, 2026
- Response Deadline: April 24th 2026

Project Timeline:

- Preparation: April 2026 – December, 2027
- Implementation (Deliverables Due Date): **Jan 2027**

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1. Presentation of Entities

The [French Agency for the Development of AlUla](#) (Afalula – “The Client”) a simplified joint stock company whose registered office is located at 82 rue de Courcelles 75008 Paris and whose identification number is 841 021 454 RCS Paris ("AFALULA") was created following the April 2018 intergovernmental agreement between the Government of the Kingdom of Saudi Arabia and the Government of the French Republic. This agreement provides for French excellence to be associated with the project to develop and enhance the AlUla territory (Saudi Arabia) in terms of tourism, infrastructure, economy, environment, arts and culture. The aim is to develop AlUla in an innovative way and make it a leading tourist, cultural, and sustainable destination.

To achieve this, the agency is co-constructing the project with the [Royal Commission for AlUla](#) (RCU). Established in July 2017, RCU oversees the AlUla project.

This mission of Afalula includes promoting French expertise and know-how in all the fields covered by the AlUla project and in the context of this RFP, arts and culture.

2. Context and description of the Project

AlUla is a region of exceptional natural and cultural importance in north-western Saudi Arabia. The city is located 300 km north of Medina. A jewel of Saudi Arabia's heritage, AlUla is part of the Vision 2030 plan, which aims to harness the Kingdom's vast cultural, tourism, and economic potential.

The AlUla region is home to an estimated 45,000 people, with a median age of 25.

The creation of Arts AlUla within the Royal Commission for AlUla (RCU) marked a commitment to the artistic creation. AlUla has long been an evolving and constant crossroads of cultural transfer. It was a commercial crossroads, and home to divers' civilizations that have carved, etched and inscribed their lives into the landscape. Arts AlUla's job is to seek to preserve this legacy: to merge the old with the new; the local with the international, keeping the arts at the heart of AlUla's spirit as a place of extraordinary natural and human heritage.

Arts AlUla is building a series of new initiatives, projects and exhibitions, alongside Afalula, together positioning the arts as key contributors to AlUla's character, the quality of life of its local community and the region's economic future. Arts AlUla aims to transfer the talents of the Saudi nation and the local AlUla community into meaningful and sustainable social and economic opportunities. This is an integral part of the "Journey through Time" plan, which brings together 15 different iconic destinations for culture, heritage and creativity across AlUla.

Designed as a dynamic platform for engaging audiences through exhibitions, commissions, residencies, research, and publications, the AlUla Contemporary Art Museum (ACAM) will bridge AlUla's rich heritage with contemporary artistic ideas, fostering global dialogue. The Museum is committed to a truly international exchange, reflecting AlUla's role as a cultural crossroads for millennia. Architect Lina Ghotmeh will design the Museum's future physical home as part of Saudi Vision 2030, integrating it within the unique landscape of the AlUla Oasis. Staged as part of the fifth edition of the AlUla Arts Festival 2026, an annual celebration of art, design, and culture, the exhibition "Arduna" brought together both contemporary and modern expressions of creativity - co-curated by AlUla Contemporary Art Museum and Paris's Centre Pompidou with the support of the French Agency for AlUla Development (AFALULA). The exhibition was organized in a temporary venue, that is meant to be operated for several years as a prefiguration space of the ACAM.

In January 2027, Arts AlUla will deliver a new edition of its signature AlUla Arts Festival. On this occasion, a new exhibition will be developed under the AlUla Contemporary Art Museum (ACAM) umbrella. The exhibition is expected to adopt a transhistorical curatorial approach, bringing together archaeological loans from RCU collections, selected modern and contemporary works from RCU collections, and loans from partner institutions, both local and international, potentially including but not limited to the Centre Pompidou. The exhibition is curated by Candida Pestana (RCU) and Arnaud Morand (AFALULA).

The exhibition will be primarily articulated around new contemporary commissions. These commissions—and the associated preparatory activities (artist research trips, site visits, feasibility studies, prototyping, production follow-up, and related development work)—constitute the core of this RFP. Artist fees linked to these commissions are included within the present scope, in addition to artwork production costs. Based on the available budget envelope, the project is expected to target approximately ten artists, with an indicative average production budget of maximum EUR 100,000 per

artist (to be discussed during the bidding process), in addition to fees. The dates of the AIUla Arts Festival 2027 are yet to be confirmed.

This RFP covers Phase 1 of the exhibition, i.e. the full exhibition development stage. This includes the support of the Client during consolidation of the curatorial concept and narrative, the definition of the exhibition format and spatial intent, the establishment of the artwork list/checklist, and the preparation and coordination of all loan-related processes (identification of lenders, technical requirements, draft loan agreements, condition and conservation information, and preliminary insurance parameters), alongside the development of the new commissions.

In addition, Phase 1 includes the preparation and delivery of the exhibition publication and the development of the exhibition's graphic identity and related design assets, as further detailed in the scope of services.

The main cost driver of the overall project is expected to be the commissioning and production of artworks. However, this RFP does not cover the full on-site production and operation of the exhibition itself. In particular, exhibition build and fit-out, scenography, installation and dismantling, transport and shipping of artworks, insurance, and day-to-day operational delivery during the festival opening period are excluded from the present scope, as well as PR and communications.

RCU and/or the Client will launch a separate procurement process for the subsequent phase of the project, covering the full exhibition production, installation, logistics, and operational delivery.

As an optional addition, to be discussed during the bidding process, the Client may require the vendor's support in organizing a closing public programme for the current exhibition on display, "Arduna", consisting primarily of an artist film screening programme, to be delivered before the end of the exhibition on 15 April. This item is optional and to be confirmed.

3 Overview of the Deliverables / Scope of services

General

The selected provider will support the Client in the development of a new exhibition to be presented under the ALUla Contemporary Art Museum (ACAM) and AFALULA umbrella in the context of the ALUla Arts Festival 2027 (January 2027; exact dates to be confirmed). This RFP covers Phase 1 only: the full exhibition development stage, with a strong focus on the preparation and development of new contemporary artworks commissions. The provider will be responsible for the Phase 1 activities described below (exhibition development and commissioning preparation), working in close coordination with the Client and relevant stakeholders, and preparing the project for the subsequent “production and operations” phase, which will be procured separately by RCU and/or the Client.

The vendor will submit a proposed organisational chart for the dedicated project team, including a short biography and CV for each profile. The Client reserves the right to request adjustments to the proposed team in line with project needs. Project management must be led by a senior professional with a minimum of ten (10) years’ experience directing art and cultural projects. Senior-level profiles should also be assigned to the lead roles for production coordination and curatorial support.

The Client will require the vendor to include, within its proposed team, an Assistant Curator profile (to be recruited/contracted by the vendor), who will provide day-to-day support to the Client’s curatorial team across research, documentation, writing support, and coordination tasks, as further described below.

3.1 Exhibition content and curatorial framework support

The exhibition is expected to adopt a transhistorical approach, combining archaeological loans from RCU collections, selected modern and contemporary works from RCU collections, loans from partner institutions (local and international), potentially including but not limited to the Centre Pompidou, and a central corpus of new contemporary commissions.

The Client will designate an “Assistant Curator” function/person for this project. This Assistant Curator will be contracted by the vendor as part of its team and will support the curatorial development and coordination of the project under the Client’s direction. A

To support the Client in achieving this scope, the vendor will provide structured curatorial coordination support (without replacing the Client’s curatorial and scientific leadership), including:

- Preparing meeting agendas, minutes, and action trackers to ensure alignment and timely decisions.
- Supporting curatorial research and documentation (artists, works, contexts), including concept notes, curatorial structure outlines, sources and bibliography, as requested by the Client.
- Collecting, formatting, and consolidating artwork data (texts, captions, credits, images, technical sheets) and ensuring version control.
- Supporting rights/credits tracking in coordination with the Client (copyright clearance tracking and status logs).
- Supporting the writing process for the exhibition texts and publication (catalogue), including coordination of contributors, drafting support where requested by the Client, editing support, and

consistency checks (voice, terminology, captions, credits), under the Client's editorial and curatorial direction.

- Liaising with internal and external stakeholders, after Client approval and first contact (artists, galleries, lenders, technical advisors, publication contributors, designers).
- Preparing lender outreach packages and draft correspondence for Client approval (initial formal contact with external institutions to be made by the Client).
- The Client will designate a profile for an Assistant Curator position to be integrated in the Vendor team, covered by the Vendor, or support on that stream.

3.2 Artist research trips and artwork production for commissioned works (core workstream)

The selected vendor will support the commissioned artists throughout their research and production process in close coordination with the Client. The Client retains full curatorial and scientific leadership; the vendor will provide artist liaison and manage the preparatory coordination, administration, and production follow-up described below.

The Client can designate an "Artist Liaison" (or several) function/person for this project. This Artist Liaison will be contracted by the vendor (as part of its team), and will act as the day-to-day interface between the artists/studios and the Client, under the Client's direction. The Artist Liaison(s) will work in close contact of the curatorial team.

This workstream is the core budget line of Phase 1 and includes, in particular:

- Artist engagement and contracting support (after the Client confirms the final list): commissioning briefs, draft agreements and annexes, fee and production budget schedules, payment milestones, and deliverable calendars (for Client validation and signature).
- Curatorial and technical coordination with artists' studios and representatives, including consolidation of technical requirements and early installation intent notes (without on-site installation).
- Research travel and site visits for artists: up to a maximum of three (3) on-site trips, grouped into up to three (3) cohorts, typically 5–10 days each (subject to Client approval). This includes flight and accommodation coordination, local transport, access requirements, site programmes, meetings and technical walk-throughs, in coordination with RCU/Client protocols.
- Research travel for curators where needed (e.g., studio visits), subject to Client approval and budget validation.
- Feasibility studies and technical development: support to artists for proposals and method statements; coordination of external technical advice if required and approved by the Client.
- Prototyping where relevant: scope definition, supplier sourcing (if needed), budget tracking, and Client approval gates.
- Production follow-up and quality control until works are completed ex-works (studio completion): tracking against timeline and budget, documentation gathering, and preparation of completion sign-off.

- Ensuring that each commissioned artwork is delivered as a fully completed, exhibition-ready work at ex-works stage, in accordance with the approved technical specifications, production plan, quality standards, and documentation requirements (noting that shipping/transport and on-site installation are excluded from Phase 1).

Artist fees linked to these commissions are included within the scope, in addition to production costs. Based on the indicative budget envelope, the commissioning programme is expected to target approximately ten (10) artists, with an indicative average production budget of max EUR 100,000 (to be discussed during the bidding process), in addition to fees. The indicative artist fee is set at USD 15,000 per artist (subject to Client validation).

Exclusions for this workstream: transport/shipping, insurance contracting and costs, and all on-site fine art handling, installation and dismantling are excluded from this Phase 1 scope.

3.3 Loans and collections coordination

In parallel with the commissioning programme, the provider will support the Client in developing the loan component of the exhibition. The Client will remain lead for institutional relationships with lenders; the vendor will assist the Client in managing and monitoring these relationships and in coordinating the development-stage loan processes, including:

- Supporting the identification of lenders and preliminary outreach, under Client leadership (Client to lead institutional relationships and final approvals).
- Assisting the Client in the follow-up with lenders (tracking requests, collecting inputs, scheduling calls/meetings as needed, and maintaining a clear status log).
- Collecting and consolidating lender requirements and constraints (packing/display constraints, environmental requirements, courier requirements, approval processes).
- Compiling and quality-checking loan documentation: artwork information, technical sheets, condition/conservation notes (where available), credits, images, and rights notes.
- Preparing draft loan agreement templates and administrative packs for Client review and signature (including contact lists and documentation trackers).
- Consolidating preliminary insurance parameters and constraints required for Phase 2 planning (principles and requirements only).

Exclusions for this workstream: transport/shipping, insurance contracting and costs, customs, and all on-site fine art handling, installation and dismantling are excluded from this Phase 1 scope.

3.4 Graphic identity and publication

The vendor will support the Client in the development and delivery of the exhibition's graphic identity and publication, in close coordination with both AFALULA and RCU communications departments, including:

- Developing, under the artistic direction of the Client, the exhibition's graphic identity system (visual system, typographic and layout principles, templates), to be used for the publication and as the basis for wider exhibition collateral to be produced in Phase 2.

- Preparing core design assets to enable the production phase (e.g., key visuals, title treatments, basic guidelines and templates).
- Managing the exhibition publication in its development phase, up to print-ready files: editorial structure, contributor coordination, text commissioning and copy-editing coordination (including commissioned writer fees where applicable), image gathering, rights/credits tracking, design and pre-press development, subject to Client validation.
- Supporting the Client in identifying a publisher/printing partner and preparing ISBN requirements, if applicable, subject to the Client's validation and internal processes.
- Target format is 250 pages + in 3 languages (AR/ENG/FR)

Printing and physical distribution of the publication are not included in the present scope, unless expressly confirmed during the Q&A process and reflected in the final contract.

3.5 Out of scope (explicit exclusions)

This RFP does not cover the full production and operation of the exhibition. In particular, the following are excluded:

- On-site exhibition build and fit-out, scenography production, and technical production of the exhibition space.
- Installation and dismantling (artworks and exhibition elements).
- Transport/shipping and customs logistics for artworks.
- Insurance contracting and insurance costs.
- Exhibition operations during the festival period (invigilation, daily technical maintenance, etc.).
- PR, press and media relations, and broader communications campaigns.
- Opening events, including artists' travel for the opening (unless expressly confirmed otherwise in writing).

A separate procurement process will be launched by RCU and/or the Client to cover the subsequent phases, including full exhibition production, logistics, installation, and operational delivery.

3.6 Additional deliverable (OPTIONAL)

As an additional deliverable decoupled from the project, the vendor will support the Client in the development (non-operational) of a public programme for the closing of the exhibition "Arduna" in April 2026 in AlUla. The programme is expected to focus on moving-image works (existing films/videos only) by a selection of artists from the AlUla Artist Residency programme and commissioned artists from Arduna (no new production). The venue (AlJadidah Cinema) and on-site operations will be covered by RCU.

The vendor's scope will be limited to:

- Liaising with artists/rightsholders and confirming permissions/availability (subject to Client approval).
- Gathering and organising screening materials and consolidating technical requirements.

- Supporting loan/artist fee administration.

Indicative parameters (subject to Client confirmation): 10–15 artists; indicative cap of USD 1,000 per artist; on-site presence up to 2 days.

4 Vendor Role and Responsibility

The vendor must have prior experience working in Saudi Arabia.

The vendor is invited to undertake this project as a commercial operation. The vendor might not be credited in the project as an organizer or partner. The programme will only feature the client and other potential partners chosen by the client. As much as possible the provider will be featured as “producer”, in accordance with RCU rules and regulations.

The vendor is invited to respond to this RFP by developing a proposal that includes a detailed logistic plan for this programmes and associated budgets.

The provider may not contact any artist / designer nor partners during the tender phase without the Client’s prior approval. The provider may not request any exclusivity from freelancers or subcontractors; freelancers and subcontractors remain free to bid with multiple bidders.

The Client can ask the vendor to work with specific experts / freelance / subcontractor, should it be for production, artists liaison, curatorial support, project management or any other relevant expertise needed as part of the Project.

Annex 1. Vendor Application Dossier Requirements

The vendor will be selected based on their specialization in the fields of visual art/ creative industries, cultural engineering, and cultural programming, and their demonstrated experience in arts & culture project management, according to the technical excellence of their proposition and financial accuracy of their commercial offer.

Interested vendors should submit their proposals electronically to simon.garcia@afalula.com arnaud.morand@afalula.com m.pestanachristensen@rcu.gov.sa cc audrey.chazal@external.afalula.com no later than April 13th, 2026 at 10.00 pm CET. Late submissions will not be considered.

1. Administrative Documents:

- Kbis of the company
- Company name and Kbis of subcontractors and co-contractors, if any.

2. Commitment Form / Act of Engagement Form:

- Document filled and signed

3. The financial offer

4. The technical offer (PPT or PDF) comprising:

- Dossier in the form of PPT presentation or PDF
- Company presentation and valorization
- Project team / organizational chart with defined roles & responsibilities
- Relevant projects & examples
- Methodology
- Detailed proposition

Annex 2. Process and Criteria of Application Assessment

- **Process:**

Several 1-hour Q&A sessions will be held during the bidding process, (day and time TBC), during which AFALULA/RCU will be available to answer any questions applicants may have about the project.

A panel of experts from Afalula and RCU will review the proposals. Afalula reserves the right to reject any and all proposals, to waive any and all formalities outlined in the RFP and in the selection process and generally to make the award that in its judgment, will best meet the objectives stated in this RFP

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All dates in the RFP are subject to change at the discretion of Afalula and notice of any changes will be provided to all respondents.

Submission of the complete offer is due on April 13th, 2026, by electronic transmission of the files in PPT or PDF format.

After verification of the conformity of the administrative, technical, and financial files, compliant bids will be evaluated in accordance with Afalula's internal procedures.

- Afalula reserves the right to ask candidates for additional explanatory and/or supporting documents.
- Afalula reserves the right to organize an oral discussion and questioning session with shortlisted candidates prior to the final selection of the winner.

All applicant vendors will be made aware of the final selection for this development phase and will be invited to stay in the loop as their profiles may be relevant for the following deployment phase.

• **Criteria:**

All applications will be reviewed through the lens of the following criteria:

CRITERIA	PERCENTAGE (%)
1. TECHNICAL OFFER	60%
1.1. RELEVANCE OF COMPANY, PROJECT UNDERSTANDING, & RELEVANT SIMILAR REFERANCES	15%
1.2. TEAM MEMBERS / EXPERT'S CVs	10%
1.3. DELIVRABLES	35%
<ul style="list-style-type: none"> • Technical proposal (production & logistic) 	25%
<ul style="list-style-type: none"> • Project Management Skills and methodology 	10%
2 FINANCIAL OFFER	40%

Annex 3. Commitment Form

LETTER OF COMMITMENT

(To be signed and included in the application file)

I, the undersigned,

(first name, last name, and position within the company), acting in the name and on behalf of

.....
.....

(company name and legal form, address), hereby confirm that I have reviewed the consultation documents for the project entitled "Capacity-Building Support Mission" for the Development Department of AFALULA.

By signing this document, our company commits, if selected by AFALULA, to carrying out the required services in full compliance with the terms of the consultation guidelines and in accordance with the conditions set out in our application, composed of:

- The administrative file
- The technical proposal
- The financial offer

Done in on

(Signature of the legal representative of the applicant)