



## Request for Proposals

**Exhibition in AIUla - AIUla Contemporary Art Museum (ACAM) - Phase 2**  
**Exhibition Production, Fine Art Logistics & Insurance, Scenography, Installation & Operations, Publication & Programming.**

**Athar al-Athar**  
*When Art Thinks Archaeologically*

### RFP Timeline (can be modified):

- Release Date: September 28<sup>th</sup>, 2026
- Feedback on interest / participation: before October 1st, 2026
- Explanation / Q&A meeting: October 7st, 2026 - time TBD
- Enquiries Cut-off Date: September 16th, 2026
- Response Deadline: October 21<sup>st</sup>, 2026

### Project Timeline:

- Preparation: October 2026 - December 2026
- Implementation / exhibition delivery: January - April 2027 –  
Expected opening date of the exhibition: January 15<sup>th</sup>, 2027
- Expected closing date of the exhibition: April 25<sup>th</sup>, 2027

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- Project Annexes to be issued with / added to the RFP, or / and during the bidding process:
- Annex A. Exhibition project presentation - Athar al-Athar: When Art Thinks Archaeologically
  - Annex B. ACAM prefiguration space presentation and floor plans
  - Annex C. Phase 1 scope of work
  - Annex D. Current artwork list / checklist (subject to development and lender confirmation – will be communicated during the bidding process)



## 1. Presentation of Entities and Project Governance

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, 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 expertise to be associated with the development and enhancement of AlUla in the fields of tourism, infrastructure, economy, environment, arts and culture. To achieve this mission, AFALULA works in close partnership with the Royal Commission for AlUla (RCU), established in 2017 to oversee the development of AlUla.

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.

The exhibition covered by this RFP is a joint AFALULA-RCU project developed under the AlUla Contemporary Art Museum (ACAM) umbrella. It is conceived as a flagship Saudi-French cooperation in the cultural field and shall be delivered as such.

Therefore, if AFALULA acts as the contracting entity in the context of this RFP, the Vendor will therefore work in close coordination with both AFALULA and RCU/ACAM, while contractual and commercial instructions will be issued by AFALULA as Client.

For the purposes of this project, the two institutional project leads are Arnaud Morand, Head of Arts & Creative Industries, for AFALULA, and Candida Pestana, AlUla Contemporary Art Museum Manager, for RCU/ACAM who are also the curators of the exhibition. The project is jointly directed by these two representatives on behalf of the partner institutions. The selected Vendor will work in close coordination with both project leads and their respective teams, while contractual and commercial instructions will be issued by AFALULA as Client.



## 2. Context and Description of the Project

AlUla is a region of exceptional natural and cultural importance in north-western Saudi Arabia and forms a major component of Saudi Arabia's Vision 2030. Its landscape contains archaeological sites, historic settlements, inscriptions, material traces and cultural practices spanning millennia.

Arts AlUla, within RCU, is developing a long-term cultural ecosystem across museums, exhibitions, commissions, residencies, research and public programmes. At the centre of this ambition, the AlUla Contemporary Art Museum (ACAM) is conceived as a dynamic institution connecting AlUla's heritage with modern and contemporary artistic practices and international dialogue. The future museum building is being designed by architect Lina Ghotmeh. In the meantime, ACAM is operating a prefiguration exhibition space in AlUla.

In January 2027, in the context of the AlUla Arts Festival, AFALULA and RCU/ACAM will present a new major exhibition in this prefiguration space. The working title is "Athar al-Athar - When Art Thinks Archaeologically" (provisional title).

The exhibition reads AlUla as a living archive and explores archaeology and contemporary art as parallel and intersecting systems of inquiry. The curatorial framework is currently structured around five complementary chapters: A History of Awe; Investigation as Method; The Making of Heritage; Counter-Aesthetics of Ruins; and Out of Time: Spiritual Lives. The chapter titles and internal articulation are indicative at tender stage and may evolve as the curatorial development and final checklist are consolidated.

The exhibition is co-curated by Candida Pestana, AlUla Contemporary Art Museum Manager (RCU), and Arnaud Morand, Head of Arts & Creative Industries at AFALULA.

The exhibition is expected to comprise more than 100 artworks and archeological artefacts. The current working list includes approximately 35 artworks from the collection of the Centre Pompidou; additional loans from museums and other public institutions, private collections, artists and galleries; archaeological objects from RCU collections; selected modern and contemporary artworks from RCU collections; and approximately ten new commissions.

Phase 1 of the project is already underway under a separate AFALULA procurement. It covers exhibition development, curatorial and production preparation, development of the ten new commissions (production costs and artist fees), loan preparation and coordination, development of the exhibition graphic identity, and editorial development/design of the publication up to print-ready files.

Phase 2 focuses on the full physical production, logistics, installation, operation and close-out of the exhibition, together with the manufacturing and international distribution of its publication. It will cover the exhibition-delivery requirements, including: packing, transport, insurance, conservation coordination, scenography, installation and de-installation.

The list annexed to this RFP reflects the project status at the date of issue and remains subject to development and lender confirmation. In particular, certain additional contemporary-art loans are still being finalised, and the definitive list of archaeological artefacts from RCU collections has not yet been consolidated. Bidders must therefore base their proposal on the annexed checklist while providing sufficient flexibility and transparent unit rates / provisional sums to accommodate reasonable checklist adjustments during the production period. The confirmation of certain loans may also remain subject to the associated transportation, insurance, conservation and other lender-related costs; AFALULA and RCU/ACAM therefore reserve the right to confirm, substitute or withdraw individual loans during the production phase in order to maintain the exhibition within the approved overall budget. A formal checklist freeze date will be established following the relevant lender and conservation review processes, including the Centre Pompidou loans committee, and will be communicated to the awarded Vendor prior to contract execution

Because the exhibition brings archaeological artefacts into direct dialogue with modern and contemporary artworks, its principal operational and financial drivers are expected to be fine art transportation, insurance, registration and conservation requirements, museum-standard scenography and display cases, specialist handling, museum-standard installation and de-installation.

**Commenté [AC1]:** It covers the development of the curatorial concept and exhibition narrative, production preparation and coordination, support for the development and curation of new commissions, and the preparation and coordination of loans, as well as the development of the exhibition's graphic identity and the editorial development and design of the publication through to print-ready files.



### 3. Overview of Deliverables / Scope of Services

#### General

The selected Vendor will be responsible for the end-to-end of the Phase 2 delivery of the exhibition, from the handover of Phase 1 development materials through exhibition opening, operation, de-installation, return shipping, venue handover, publication manufacturing and distribution. The Vendor shall provide a single integrated management structure capable of coordinating international lenders, artists and studios, RCU/ACAM, AFALULA, specialist fine-art shippers, insurers, conservators, registrars, scenographers, fabricators, AV specialists, installers and other subcontractors.

Bidders shall fully price the core exhibition-delivery workstreams and demonstrate that these can be delivered to museum standard within the required programme. Secondary or optional elements must be priced separately so that the client may confirm, reduce, defer or remove them without affecting the Vendor's ability to deliver the core exhibition scope.

Below are listed the different workstreams. They are divided into three tiers, all of which must appear separately in both the technical and financial offers. Bidders must provide a subtotal for each tier, as well as a combined total for Tiers 1 and 2 and a global total for Tiers 1, 2 and 3.

*Tier 1 – Core / Mandatory Workstreams* constitute the essential and non-negotiable components required for the safe, compliant and successful delivery of the exhibition. These workstreams must be fully scoped and budgeted and will form the core basis of the contract.

*Tier 2 – Supporting / Complementary Workstreams* are important components of the overall project and are expected to be included in the proposal. However, their final scale, volume or level of implementation may be adjusted during budget consolidation and negotiations with the selected Vendor, provided that such adjustments do not affect the successful delivery of the Tier 1 workstreams.

*Tier 3 – Optional / Separately Priced Workstreams* reflect additional ambitions for the project and must be presented and budgeted independently. Their implementation will be subject to the final available budget, overall project priorities and explicit confirmation by the Client. The Client reserves the right to activate, reduce, phase or remove any Tier 3 element without affecting the Vendor's obligations under Tiers 1 and 2.

#### 3.1 Exhibition Production and Overall Project Management – Tier 1

Assume overall responsibility for Phase 2 production planning, coordination, budget control, scheduling, risk management and delivery, in close coordination with AFALULA and RCU/ACAM.

Receive and integrate the Phase 1 handover package, including but not limited to the evolving artwork checklist, loan documentation, technical specifications, commission documentation, graphic identity assets, publication files and the curatorial/scenographic intent developed during Phase 1.

Develop and maintain a detailed master production schedule covering lender milestones, transport, customs, insurance, scenography design and fabrication, venue preparation, art installation, opening readiness, exhibition operations, de-installation, return shipping and close-out.

Maintain a live risk register, action tracker, decision log, budget tracker and cash-flow forecast, with regular reporting to the Client.

Coordinate all required site meetings, technical reviews, lender inspections and production meetings and issue minutes/actions promptly.

Establish clear approval gates for design, technical production, lender requirements and expenditure. No material change to the approved curatorial concept, artwork list, artist presentation or visual identity may be implemented without prior Client approval.



### 3.2 Fine Art Transportation, Customs, Couriers and Logistics – Tier 1

This workstream is expected to represent one of the principal budget drivers of Phase 2 and must be developed in detail in the bidder's technical and financial proposals.

- Develop a comprehensive logistics plan for all artwork, archeological artefacts and object movements, covering the full working list and all confirmed lenders, including the Centre Pompidou, other museum and institutional lenders, private collections, artists and galleries, commissioned artists/studios, RCU collections and RCU archaeological collections.
- Coordinate all lender-specific packing, crating, handling, transport, security, courier and environmental requirements and maintain an up-to-date logistics matrix per artwork/object.
- Provide or subcontract museum-standard fine art packing and crating, climate-controlled road and/or air freight as required, airport handling, local fine-art transport in Saudi Arabia, secure storage where required, and final delivery to the ACAM prefiguration space.
- Manage all import/export formalities, customs clearance, temporary admission, re-export documentation and any permits required for cultural property and archaeological objects in Saudi Arabia and countries of origin.
- Coordinate and fund lender-appointed couriers where required, including travel, accommodation, local transportation, scheduling and on-site support, in accordance with the relevant loan agreements.
- Coordinate arrival sequencing with the installation programme and ensure safe supervised unpacking, condition checking and movement into the galleries.
- Manage all return logistics after the exhibition, including supervised repacking, customs/re-export, courier support and repatriation to each lender or artist/studio within contractual deadlines.
- The financial offer must clearly distinguish international freight, local transport, customs/brokerage, packing/crating, couriers, storage and return shipping rather than presenting a single undifferentiated logistics lump sum.

### 3.3 Fine Art Insurance, Loan Fees and Lender-Related Costs – Tier 1

- Arrange comprehensive nail-to-nail fine-art insurance for all loaned, commissioned and collection works requiring coverage, from collection at origin through transit, installation, the exhibition period, de-installation and return to the agreed destination.
- Ensure that coverage complies with each lender's specific requirements, stated insurance values, territorial clauses, deductibles, exclusions and certificate wording. Issue certificates within lender deadlines.
- Include appropriate coverage for archaeological artefacts and any RCU/ACAM collection works where required by the Client and/or internal RCU procedures.
- Maintain direct coordination with insurers/brokers and lender insurance contacts and manage any incident or claim process through final resolution.
- Include a dedicated provisional budget line for loan fees or lender fees that may be requested by private collections and, where applicable, by artists or their representing galleries. No such fee may be committed without prior Client approval.
- Where reproduction or rights fees remain payable for the physical exhibition or publication and have not already been covered during Phase 1, these must be identified as separate provisional costs and committed only with Client approval.
- For loans from the Centre Pompidou, specific fine-art transport, insurance and/or other lender-mandated service providers may be imposed by the lender as a condition of the loan. Where applicable, the relevant requirements and quotations will be communicated to all bidders during the tender / clarification process. Bidders will be required to incorporate these costs and conditions into both their technical and financial offers and, if awarded the contract, to appoint / subcontract the required provider(s) as part of their scope.

### 3.4 Artwork Registration, Conservation and Fine Art Handling – Tier 1

- Provide a senior registrar / collections manager capable of managing the full exhibition checklist and all lender documentation from Phase 2 handover through final return.
- Finalise and administer loan documentation in coordination with the Client and lenders, including facility reports, certificates, credit lines, display conditions, courier requirements and lender approvals.
- Prepare, receive, verify and maintain condition reports for all relevant works and archaeological objects at arrival, installation, during the exhibition where required, de-installation and repacking, with photographic documentation.
- Provide qualified art handlers, conservators, mount-makers and specialist technicians with demonstrable experience in both contemporary art and archaeological / heritage objects.
- Develop and maintain an artwork movement log, inventory, location plan, insurance-value register and lender status tracker throughout the project.
- Establish environmental monitoring for temperature, relative humidity and light levels as required by lenders and conservation standards, and provide records upon request.
- Prepare incident response procedures and immediate lender/insurer notification protocols for any deterioration, damage or abnormal environmental event.
- Coordinate any object-specific conservation, cleaning, mounting or display requirements identified in the final checklist and lender documentation, subject to Client approval.



### 3.5 Scenography, Museum Display Systems and Exhibition-Specific Space Preparation – Tier 1

The scenography must be conceived to support the exhibition's transhistorical logic and to create a rigorous museum-standard environment in which archaeological artefacts and contemporary artworks can be presented together safely and coherently. The scenographer will be selected by the Client (AFALULA and RCU/ACAM) and their identity communicated to the selected Vendor, who will be required to subcontract and contract the appointed scenographer as part of its project team and budget, and to ensure full coordination of the scenographic design with the exhibition's technical production and delivery.

- Undertake a detailed technical survey of the ACAM prefiguration space, including dimensions, structural constraints, floor loads, ceiling heights, access routes, power/data infrastructure, lighting, environmental conditions, security and artwork circulation routes.
- Develop the full scenographic design in close dialogue with the two co-curators and the Client, building on the spatial intent established during Phase 1. Provide floor plans, elevations, sections, details, material samples and 3D views sufficient for design approval and fabrication.
- Design and fabricate all temporary exhibition architecture and display elements required by the approved design: partitions, walls, plinths, bases, display furniture, protection systems, barriers, mounts and bespoke supports.
- Design, engineer, fabricate or procure museum-grade vitrines / display cases for archaeological and other sensitive objects, including appropriate sealing, access, glazing, security, mounting and environmental performance in accordance with lender and conservation requirements.
- Develop and deliver the exhibition lighting scheme, including conservation-sensitive light levels and any specialist lighting equipment required by individual works.
- Design and integrate AV, sound, multimedia and interactive components, including equipment, cabling, control systems, acoustic treatment where required, testing and maintenance provisions.
- Undertake exhibition-specific surface preparation and temporary technical adaptations necessary to deliver the approved installation, including walls, floors, finishes, power distribution and temporary environmental/security measures where directly attributable to the exhibition.
- General renovation of unrelated spaces, major base-building capital works, or permanent upgrades not directly required for the exhibition are not included unless expressly instructed and approved in writing by AFALULA.

### 3.6 Fabrication, Exhibition Graphics, Installation and De-installation – Tier 1

- Fabricate, deliver and install all approved scenographic and technical elements to museum standard, including full quality-control and snagging prior to artwork arrival.
- Produce and install all physical exhibition graphics from Client-approved content and graphic identity assets: entrance/introductory texts, chapter texts, artwork labels, credits, wayfinding and any large-format exhibition-specific graphics.
- Coordinate the installation sequence with lender/courier requirements and supervise all art handling, mount-making, AV commissioning, lighting focus and final curatorial adjustments.
- Complete a formal exhibition-readiness review prior to opening, including lender, conservation, security, AV, lighting and safety checks.
- Following the exhibition close, supervise art de-installation and repacking; dismantle scenography, vitrines, graphics and temporary technical systems; reinstate the exhibition space as required; and deliver close-out and as-built documentation.
- Coordinate return shipping and obtain confirmation of receipt / condition from lenders where required.

### 3.7 Exhibition Operations, Security and Technical Maintenance – Tier 1

- Provide the level of security staffing, CCTV/access-control support and incident procedures required by the venue, lenders and insurers throughout installation, public opening and de-installation. Where existing RCU infrastructure can be used, the Vendor shall coordinate rather than duplicate it.
- Provide daily technical maintenance for scenography, lighting, AV and display systems, together with an escalation process for urgent interventions.
- Maintain environmental monitoring and routine exhibition condition checks throughout the run.
- Provide the minimum operational/front-of-house coordination necessary for safe opening and closing procedures and visitor circulation, in coordination with RCU/ACAM venue teams.
- Maintain daily/weekly operational reporting covering incidents, technical faults, environmental alerts and corrective actions.



### 3.8 Communications, Marketing and Campaign Delivery – Tier 2

- Phase 1 covers the development of the exhibition graphic identity, including the visual system, key visuals, title treatments, guidelines and templates. In parallel, AFALULA has separately secured an initial press-relations package and a limited paid-media component.
- Phase 2 shall build upon and complement these existing resources, without duplicating activities already commissioned by AFALULA. The communications and marketing activities under Phase 2 will be delivered through a specialist communications / marketing provider selected by the Client (AFALULA and RCU/ACAM). The identity of the appointed provider will be communicated to the selected Vendor, who will be required to contract / subcontract the provider as part of its project team and budget and ensure full coordination with the overall exhibition delivery. The selected Vendor will be responsible for the broader communications, marketing and audience-development campaign, including additional Saudi, GCC, regional and Arabic-language press relations, expanded paid media, digital and social-media deployment, content production, audience and institutional outreach, out-of-home and physical campaign delivery, invitation production and distribution, and the hosted press and KOL programmes described below.
- The Vendor shall coordinate closely with AFALULA, RCU/ACAM communications teams and any communications or PR partners already appointed by the Client, ensuring continuity of strategy, clear allocation of responsibilities and no duplication of costs or services.
- Develop a comprehensive communications, marketing and audience-development strategy covering pre-opening, opening, exhibition run and post-exhibition phases, with target audiences, key messages, channels, campaign calendar, milestones and KPIs.
- Roll out the campaign from the graphic identity and core assets delivered under Phase 1, adapting them across required formats and channels. No material alteration of the approved identity may be made without Client approval.
- Provide additional press and media-relations support, complementary to the activity already commissioned by AFALULA, with particular responsibility for Saudi, GCC, regional and Arabic-language media and additional international outreach where required. This shall include media lists, press materials, targeted outreach, accreditation, press previews, interview coordination, media monitoring and reporting.
- Organise and deliver one hosted press trip to AIUla for up to twenty (20) journalists (To be confirmed) in connection with the exhibition opening. The Client will propose journalists / media target and the Vendor shall secure the invitee list for Client approval and manage invitations, travel, accommodation, visa support where applicable, transfers, accreditation, hospitality, itinerary, exhibition/site visits, approved access to curators, artists and institutional representatives, and on-site coordination.
- Organise and deliver one hosted KOL trip to AIUla for up to forty (40) key opinion leaders in connection with the exhibition opening and/or AIUla Arts Festival. The Client will provide the guests lists but the the Vendor can propose names for approval. The Vendor will manage invitations, travel, accommodation, visa support where applicable, transfers, accreditation, hospitality, itinerary, exhibition and cultural visits, and on-site coordination. This item is optional and will be subject to final confirmation by the Client, taking into account the overall project budget and the prioritisation of core exhibition requirements. The final scope of this item will be confirmed following coordination with RCU Corporate Communications and Tourism, taking into account any guest management, travel, hospitality or related costs that may be delivered or covered directly by RCU in order to avoid duplication.
- Develop and deliver an integrated digital and social-media campaign plan, including campaign copy, platform-specific formats, editorial calendar and coordination of publication schedules with AFALULA and RCU/ACAM.
- Produce required campaign content, including photography, video, short-form digital content, interviews and behind-the-scenes material, ensuring all necessary rights, credits, releases and consents are secured.
- Develop and manage, subject to Client approval, an expanded paid-media plan complementing the limited support already secured by AFALULA. This may include social-media advertising, digital display, search, programmatic formats, cultural-media partnerships and out-of-home placements in AIUla and other agreed markets.
- Develop institutional, partner and audience outreach, including cross-promotion with relevant museums, cultural institutions, lenders and networks, as well as newsletters, CRM and other direct-audience communications where required.
- Develop and produce exhibition invitations using the Client-approved graphic identity, including a high-quality printed invitation for VVIP guests and a digital invitation for the wider VIP guest list. Manage their distribution in coordination with AFALULA and RCU/ACAM, including physical dispatch of VVIP invitations, digital distribution of VIP invitations, distribution tracking and, where required, RSVP management and guest-list updates.
- Prepare exhibition web / landing-page content and digital assets, including exhibition and artist information, visitor information, programme highlights, press resources and relevant ticketing or visitor-information links.
- Produce, print and/or fabricate all other approved campaign and visitor materials, including posters, programme leaflets, visitor guides, banners, promotional signage and other exhibition-specific collateral.
- Coordinate communications with institutional partners and lenders as required, ensuring correct credits, acknowledgements and visibility.
- Monitor campaign delivery and provide regular reporting on press coverage, reach, engagement, paid-media performance, invitation distribution, RSVP status, hosted-trip outcomes and other agreed KPIs, together with a final communications and marketing report.



- The financial offer must separately identify communications / marketing / PR agency fees, content production, paid-media and out-of-home spend, printing / fabrication and distribution costs, VVIP printed invitations, VIP digital invitations, third-party media or partnership costs, the press trip for up to twenty (20) journalists, and the KOL trip for up to forty (40) KOLs. Travel, accommodation, local transport and hospitality costs must be transparently itemised. No material campaign commitment may be made without prior Client approval. This separate pricing is required in particular for those elements identified above as optional or adjustable, so that the Client may confirm, reduce or remove them during final budget allocation and negotiations with the selected Vendor, according to the overall project budget and the prioritisation of core exhibition requirements.

### 3.9 Exhibition Publication - Printing, Publishing and International Distribution – Tier 1

Editorial development, contributor coordination, copy-editing, translation, graphic design and the delivery of print-ready files are part of Phase 1 and are therefore not to be duplicated in this RFP. Phase 2 covers the physical publication, publishing partnership and distribution.

- Produce a print run of 1,500 copies of the exhibition publication. The publication is conceived as a substantial trilingual volume (Arabic / English / French); final extent, format, paper, binding and finishing specifications will be confirmed through the Phase 1 print-ready files.
- Manage printer sourcing and contracting, paper procurement, pre-press control, colour proofing, printing, binding, finishing, packaging and delivery to agreed standards appropriate to an international museum publication.
- Subject to Client approval, contract an established international art / museum publishing house or publishing-distribution partner with a demonstrable international distribution network.
- Provide a detailed international distribution plan covering, at minimum, institutional partners, specialist art-book retailers, museum shops, professional distributors and relevant regional / international markets. Bidders shall identify proposed distribution partners and territories in their technical offer.
- Manage ISBN / barcode requirements as needed, warehousing, fulfilment, shipment to agreed destinations and distributor coordination.
- Provide distribution and stock reporting to the Client and ensure that a defined quantity is reserved for ACAM, AFALULA, RCU, lenders, artists, contributors and institutional partners as instructed.
- Any substantive change to editorial content or design after Phase 1 is excluded unless specifically instructed in writing by the Client.
- The Client (AFALULA and RCU/ACAM) will identify and propose specific specialist subcontractors for the publication, including printers / fabricators, publishing houses and distribution partners. The Vendor may also propose alternative qualified suppliers and partners for the Client's consideration. In all cases, the final selection of such subcontractors shall remain subject to the Client's prior approval. Once approved, the selected Vendor will be responsible for contracting the appointed subcontractors, integrating their costs within the project budget, and ensuring their full coordination and delivery as part of the overall scope.
- The detailed commercial framework for the publication — including retail pricing, sales arrangements, revenue allocation and any related commercial terms — will be defined at a later stage in coordination with the selected publishing house and communicated to the Vendor through the clarification / Q&A process and subsequent written instructions from the Client.

### 3.10 Opening Event and Public Programme – Tier 1 & 2

The Vendor will be responsible for the planning, production and delivery of the exhibition opening event and an accompanying public programme, developed in close coordination with AFALULA and RCU/ACAM and aligned with the exhibition's curatorial framework and the AIULA Arts Festival 2027.

#### Opening Event – Tier 1

The exhibition VIP opening / vernissage is a mandatory component of the scope.

- Develop and deliver a VIP opening event for up to 200 guests, including venue preparation, staging, lighting, sound, catering and hospitality, guest management, access and security coordination, and all required operational permits and passes.
- Coordinate the participation of artists, curators and institutional representatives, including travel, accommodation and on-site scheduling where required.
- Coordinate guest management, invitations and RSVP processes with the communications and invitation scope described under Section 3.8.
- Provide professional photography and video documentation of the opening and a concise post-event report.

#### Public Programme – Tier 2

The Vendor will develop and deliver a focused public programme throughout the exhibition period. The indicative programme below may be refined with the Client during production according to the final exhibition calendar, visitor requirements and available budget.

The programme should include:

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- Hukkat AlFann-led tours – ACAM Pavilion: approximately two (2) times per week throughout the exhibition period.
- Specialised tours: approximately two (2) sessions during the AlUla Arts Festival period, including curator-led and/or specialist tours where appropriate.
- School visits / tours: programme targeting approximately twenty-five (25) local schools, with a minimum of ten (10) organised school visits during the exhibition period. Programme design to be coordinated with the relevant RCU/ACAM education teams.
- Workshop Series – Adults: approximately one (1) workshop per week during the AlUla Arts Festival period.
- Workshop Series – Children: approximately one (1) workshop per week during the AlUla Arts Festival period.
- Talks, artist conversations and screenings: a focused selection developed around the exhibition themes and participating artists, with speakers and formats proposed by the Vendor and approved by the Client.
- Performances / evening activations: approximately one (1) performance or special activation during the opening / AlUla Arts Festival period.
- Symposium / Study Day: one focused discursive event bringing together artists, curators, archaeologists, researchers and relevant specialists around the relationship between archaeology, heritage and contemporary artistic practice. This item is optional and must be budgeted separately from the core public programme, so that the Client may confirm, reduce or remove it depending on the final available budget and overall project priorities.

For all programme activities, the Vendor shall manage the necessary production and logistics, including facilitators / speakers / performers, fees, travel and accommodation where required, AV and technical requirements, workshop materials, hospitality, ticketing coordination where applicable, and on-site delivery.

All programme content, speakers, facilitators and formats shall be developed in coordination with the co-curators and approved by the Client prior to confirmation.

The Vendor shall maintain an updated programme calendar and provide appropriate documentation and reporting, including attendance and basic audience feedback.

The financial offer must clearly identify the costs associated with the VIP opening and each principal public-programme component, including Hukkat AlFann-led tours, specialised tours, school visits, workshops, talks / screenings, performances and the symposium / study day.

While the public programme is an important component of the project, its final scale and frequency will remain adjustable in relation to the overall available budget. Priority must be given to the mandatory core requirements necessary for the safe and successful delivery of the exhibition, including exhibition production, fine-art transportation and customs, insurance, registration and conservation, museum-standard scenography and display systems, fabrication, artwork installation and de-installation, essential exhibition operations, and the exhibition publication. The Client may therefore adjust the volume or frequency of individual public-programme activities during final budget allocation and negotiations with the awarded Vendor, without affecting the mandatory VIP opening or the Vendor's obligations in relation to the core exhibition scope.



### 3.11 Additional ACAM Workstreams – Tier 3

In addition to the core scope required for the delivery of *Athar al-Athar*, RCU/ACAM has identified a number of complementary activities that may be implemented in parallel with the exhibition, subject to available budget, final priorities and Client approval.

Bidders are therefore requested to consider the following elements as optional and separately priced workstreams. Each option must be costed independently and clearly distinguished from the core exhibition budget, allowing AFALULA and RCU/ACAM to activate, reduce, phase or remove individual elements during final scope and budget negotiations.

The pricing and resourcing of these optional workstreams must not affect the Vendor's ability to deliver the mandatory exhibition scope, including fine-art logistics, insurance, conservation, scenography, fabrication, installation, operations, communications, publication and opening.

#### Artist Studios – AlJadidah

Provide a stand-alone proposal for the renovation and fit-out of up to three Artist Studio spaces in AlJadidah, including:

- condition assessment and technical survey of the identified spaces;
- necessary finishes, MEP adjustments, lighting, safety and access measures, basic digital infrastructure and fixed fittings;
- required drawings, specifications, programme, cost plan and approval documentation;
- procurement and management of contractors and suppliers, site coordination, quality control, snagging and handover.

Each studio should be priced individually, together with an aggregate option for all three spaces.

#### Dar AlFann and Additional ACAM Spaces

Where requested, provide an indicative and separately priced proposal for limited renovation, fit-out or activation of Dar AlFann and/or other ACAM / Arts AlUla spaces associated with the wider ACAM pre-opening programme.

Any such intervention shall be clearly separated from works required for the *Athar al-Athar* exhibition venue and shall only proceed following confirmation of scope, technical feasibility and budget by the Client.

#### Additional ACAM Pre-Opening Activations

Provide, where relevant, separate budget options for complementary ACAM pre-opening activities or activations outside the principal exhibition venue. Bidders should identify the proposed scope, production requirements, schedule and associated costs independently from the exhibition.

#### Additional Institutional Publications

Where requested, provide separate budget options for the production of additional ACAM publications not directly related to the *Athar al-Athar* exhibition, which may include artist monographs, architecture publications or other institutional editorial projects.

Such options should clearly distinguish editorial, design, printing, rights, publishing and distribution costs, as applicable.

#### ACAM Artist Research Archive

Provide a separate option for the development and/or procurement of materials required for the ACAM Artist Research Archive, including any associated sourcing, production, cataloguing or installation requirements identified by RCU/ACAM.

#### Retail and Merchandise

Provide, as a separate option, an indicative proposal for exhibition- or ACAM-related retail requirements, which may include retail-space coordination, concessionaire management, POS / payment infrastructure, product or merchandise coordination and associated operational requirements.

#### Permanent or Wider Venue Upgrades

Where identified as desirable but not strictly required for the safe delivery of the exhibition, bidders may provide separately priced options for permanent upgrades, structural remediation or base-building improvements to ACAM spaces.

Any such works must be clearly distinguished from the temporary or exhibition-specific adaptations included within the core scenography and venue-preparation scope.

This message/document has been classified as “Authorized External”



**Budget and Activation Principle**

These complementary workstreams form part of the wider ambitions for ACAM's pre-opening programme but remain dependent on the final project budget. The core priority of this procurement is the successful delivery of *Athar al-Athar* and its mandatory associated requirements.

AFALULA and RCU/ACAM may therefore, during clarification or negotiation with the awarded Vendor, confirm, reduce, phase or remove any of the above optional elements according to available funding and project priorities. No optional workstream may be commenced without prior written instruction from AFALULA.

For clarity, artist fees and substantive production costs for the new commissions already contracted under Phase 1 must not be duplicated within these optional workstreams. Phase 2 shall only cover their relevant exhibition-delivery requirements, including transport, insurance, conservation coordination, installation and de-installation, where applicable.



#### 4. Vendor Role and Responsibilities

- The Vendor must demonstrate substantial experience delivering museum-scale exhibitions involving international loans and complex fine-art logistics. Prior experience operating in Saudi Arabia is required.
- The Vendor must demonstrate experience working with museum collections, sensitive or high-value works, and preferably archaeological / heritage objects requiring conservation-controlled display.
- The Vendor is engaged as a professional production and delivery partner. The Vendor may be credited as producer where permitted, but the exhibition remains a joint AFALULA-RCU/ACAM project and the programme shall feature the Client and institutional partners determined by the Client.
- The Vendor shall provide a dedicated project team with clear senior accountability. Project management must be led by a senior professional with a minimum of ten (10) years' experience directing major arts and cultural projects.
- The proposed team should include, at minimum or through specialist subcontractors: Project Director / Executive Producer; Senior Exhibition Producer; Registrar / Loans Manager; Fine Art Logistics Lead; Conservation / Collections Specialist; Scenography / Exhibition Design Lead; Technical Production Manager; Site / Installation Manager; Communications / Marketing Lead; and Publication Production / Distribution Lead.
- The Client reserves the right to request adjustments to the proposed team and to require the participation of specific experts, freelancers or subcontractors where necessary for the project.
- The Vendor may not contact artists, lenders, galleries, collections, museums, publishers or other project partners during the tender phase without prior written approval from the Client.
- The Vendor may not request exclusivity from freelancers or subcontractors during the tender phase; such experts remain free to participate in multiple bids unless otherwise agreed directly with the Client.
- All subcontractors remain under the full responsibility of the selected Vendor. The Vendor shall ensure compliance with applicable Saudi regulations, RCU site rules, health and safety requirements, lender standards and insurance requirements.
- Bidders must identify all assumptions, exclusions, provisional sums and dependencies. Any scope element not fully priced must be clearly flagged; silence will be understood as inclusion where the requirement is reasonably necessary for complete exhibition delivery.



## Appendix 1. Vendor Application Dossier Requirements

Interested Vendors should submit their proposals electronically to the contacts listed on the cover page in the detailed timeline. Late submissions may not be considered.

### 1. Administrative Documents

- Company registration document / Kbis or equivalent.
- Company name and registration documents of subcontractors and co-contractors, if any.
- Any additional compliance documents requested during the tender process.

### 2. Commitment Form / Act of Engagement

- Appendix 3 completed and signed by an authorised representative.

### 3. Financial Offer

The financial offer must be transparent, detailed and structured by workstream. It shall distinguish fixed fees, third-party costs, provisional sums, unit rates, travel, taxes and contingency. The Client may request supporting quotations for material third-party costs.

- Project management / production management fees.
- International fine-art transport by origin/destination where possible; local transport; packing/crating; storage; customs/brokerage; couriers; return shipping.
- Fine-art insurance premiums and brokerage.
- Loan fees / private collection fees / artist or gallery lender fees as a separate provisional line.
- Registration, conservation, art handling, mount-making and environmental monitoring.
- Scenography design fees; technical design/engineering; exhibition-specific venue preparation.
- Fabrication: partitions, plinths, bespoke structures, vitrines/display cases, mounts and display furniture.
- Lighting, AV/multimedia, sound/acoustics and associated equipment.
- Installation, art installation, snagging, de-installation and reinstatement.
- Security and essential exhibition operations / technical maintenance.
- Communications and marketing campaign, including strategy / agency fees, press and media relations, content production, paid-media spend, out-of-home placements, digital campaign costs, exhibition graphics and physical printed communications / visitor materials.
- Publication manufacturing for 1,500 copies, including printer, materials, proofing, binding, packaging and freight.
- International publisher / distributor costs, warehousing and distribution.
- Opening and public programme: separately priced optional / secondary line(s).
- Optional Artist Studios Renovation workstream: separately priced by studio and as an aggregate option, with all renovation, fit-out and third-party costs clearly identified.
- Contingency, clearly identified and not embedded invisibly within other lines.

Bidders shall provide both a detailed cost breakdown and a consolidated summary by major budget category. AFALULA reserves the right to negotiate, remove, reduce or phase individual scope items before contract award.

### 4. Technical Offer (PPT or PDF)

- Company presentation and relevant capabilities.
- Project understanding and proposed delivery strategy, demonstrating clear prioritisation of core exhibition production.
- Dedicated project team / organisational chart with defined roles, responsibilities, availability and CVs.
- Relevant references: museum-scale exhibitions, international loans, fine-art logistics, archaeological/heritage objects, museum scenography and complex installation projects.
- Detailed methodology for fine-art transport, insurance, registration/conservation, scenography, fabrication, installation/de-installation and exhibition operations.
- Proposed master schedule from September 2026 through April 2027, identifying critical path and lender/production milestones.
- Risk register / key project risks and proposed mitigation measures.
- Proposed communications and marketing campaign approach, including press / media relations, digital and paid-media strategy, content production, out-of-home / physical campaign delivery, proposed specialist partners and campaign KPIs.
- Proposed publisher / international distribution approach for the 1,500-copy exhibition publication.
- If proposed, a separate methodology and schedule for the optional Artist Studios Renovation workstream, clearly ring-fenced from the exhibition delivery plan.
- Clear list of assumptions, dependencies, exclusions, provisional sums and Client/RCU inputs required.



## Appendix 2. Process and Criteria of Application Assessment

### Process

AFALULA and RCU/ACAM will hold an explanation / Q&A session during the bidding process, as per the timeline developed in the cover page. Additional clarification exchanges may be organised at AFALULA's discretion.

All dates are subject to change at AFALULA's discretion. Notice of any change will be communicated to participating bidders.

A panel composed of representatives of AFALULA and RCU/ACAM will review compliant proposals. AFALULA reserves the right to reject any or all proposals, request additional supporting documentation, seek clarifications, negotiate scope and financial terms, organise interviews or oral presentations with shortlisted bidders, and make the award that best meets the objectives of the project.

Given the project timeline, bidders must demonstrate immediate mobilisation capacity from September 2026 and the ability to secure specialist subcontractors, international transport capacity, insurance, fabrication and museum-standard display systems within the required schedule.

### Criteria

All compliant applications will be reviewed against the following criteria:

| CRITERIA                                                                                                               | PERCENTAGE (%) |
|------------------------------------------------------------------------------------------------------------------------|----------------|
| 1. TECHNICAL OFFER                                                                                                     | 60%            |
| 1.1 Company relevance, project understanding and similar references (international museum exhibitions / complex loans) | 15%            |
| 1.2 Team members / experts' CVs and availability                                                                       | 10%            |
| 1.3 Technical proposal and deliverables                                                                                | 35%            |
| - Fine-art transport, insurance, registration, conservation and lender management                                      | 15%            |
| - Scenography, museum display, fabrication, installation and operational readiness                                     | 10%            |
| - Project management methodology, schedule, risk control and coordination                                              | 10%            |
| 2. FINANCIAL OFFER                                                                                                     | 40%            |



Appendix 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 "Athar al-Athar - When Art Thinks Archaeologically - Exhibition Phase 2: Production, Logistics, Installation & Operations".

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 documents 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: