

## Terms of Reference

### Preparation of Museography for the Stepantsminda Historical Museum Complex

#### Museum Exposition Concept, Interior Design and Management Plan

##### Introduction

The Municipal Development Fund of Georgia (hereinafter the employer) is a legal entity of public law whose purpose is to mobilize financial resources from donors including international and Georgian financial institutions, in order to make them available for investments in local infrastructure and services, while simultaneously helping local self-governments in strengthening their institutional and financial capacity.

The MDF programs envisage the implementation of various projects including the Third Regional Development Project financed by the World Bank and the Government of Georgia (GoG). The aim of the project is to promote tourism development in Mtskheta-Mtianeti and Samtskhe-Javakheti Regions.

##### Site location and description

The Stepantsminda Historical Museum complex is located in Kazbegi Municipality, borough Stepantsminda. This museum will represent the best way to popularize the history and culture of this region. It should enhance the collections stored in the museum, as well as the cultural heritage of the entire area.

The existing buildings date back to the 19th century and hold the status of cultural heritage monument of the national category (excluding the visitors center, built later in the 1980s). Stepantsminda museum complex and historical monuments area is 5,167 sqm.

The museum complex is part of Memorial complex, which in addition to the three museum buildings includes a gateway bell tower, church, family graveyard, graveyard monuments for Al. Kazbegi's parents and grandparents and other minor constructions. The complex is owned and managed by the National Agency for the Protection of the Cultural Heritage of Georgia. The site overlooks the Mkinvartsveri and Gergeti Trinity Church, one of the world's most beautiful churches, according to The Telegraph. The view can be considered as an added value to the museum, thanks to the presence of terraces within the complex.

As for now, Stepantsminda historical museum is a unique place where people can learn about the ancient history, culture, and traditions of Khevi. For this reason, Stepantsminda historical museum, with its exhibition spaces and the important educational center, should represent a key place for disseminating and promoting Khevi material culture, architectural monuments, and related scientific researches and so on. The Museum complex is expected of being added to the landmark and leisure activity list for the visitors, encourage longer tourist stays and spending.

There are three museum buildings in the complex (Annex 1)

- Al. Khazbegi memorial house – Exhibition Halls (located in the birth house of Al. Kazbegi),

- The Visitor center and temporary exhibition space (located in between the houses of Al. Kazbegi and N. Kazbegi)
- Museum storage and educational spaces (located in N. Kazbegi's house).

**Alexander Kazbegi Memorial House** will host the museum's exhibitions and at the same time will present significant insights on the life of the writer Al. Kazbegi.

**N. Kazbegi memorial house** will be the storage area of the museum, containing more than thirty thousand artifacts. In the same space, there will be also an educational area, where specific programs and natural science expositions will take place.

In the **Visitors' Center**, there will be an information point, a souvenir shop and a cafe with an open terrace overlooking the Gergeti trinity complex. On the right side of the building, the project envisages the presence of offices of the museum administration. In the central part of this building, it is possible to place Gveleti Church natural science frescoes (on the back wall) that are restored at the museum. In addition, Garbani stones, with inscriptions and ornaments, could be placed on the wall. It is desirable to install a large screen, which will show a Khevi map (so-called Khevi guide), presenting the best sightseeing of the area: tourism and alpinism tours, hotels and restaurants. The Gallery, which connects the Visitor Center to Al. Khazbegi memorial house will be the place for an exhibition on Alpinism at Khevi.

#### Museum Staff

Currently the Stepantsminda Historical Museum Complex employees:

- Manager, museum curator, funds guard, collections specialist, two guides, exposition superintendent, cashier, technical specialist, and a cleaner. (Detailed job descriptions will be available to the Consultant).

#### Collection Quantities and Typology:

The Stepantsminda Historical Museum complex is distinguished among the museums and museum-reserves managed by NACHP thanks to the significance and diversity of the collections. More than 31 000 exhibits are stored at the museum. The fund includes archeological (more than 500 units), numismatic (up to 700 units), and ethnographic materials (more than 1300), memorial items, collection of fine arts (painting, graphic, sculpture – 500 units), manuscripts and old printed books, photo materials (more than 17 000), photo negatives, natural science materials (minerals, herbariums), movie and musical art-related materials. There are also more than 2000 posters, maps, cast/molding, movie tapes, gramophone discs, newspapers and postcards.

#### Exposition Spaces and Visitors' circulation

The exposition concept should be developed using the available spaces as presented in the drawings (Annex 2). The visitors' circulation is designed starting from the entrance of the Museum complex. The parking lot will be arranged from the northern side of the complex, where there is a space for free movement of vehicles and there is the entrance to the area. From here, people will move to the Visitors' Center, which is connected to the exhibition spaces with a gallery. It is worth noting that disabled people and other visitors can share the same exhibition paths. In the exhibition space itself, the visitors will start from the southern entrance, then will move northward (based on passage through the halls), go up to the second floor and return back. After that, the visitors will

move towards Al. Kazbegi's Uncle's House, hosting exhibitions/conferences and educational spaces.

The Consultant shall design (in collaboration with museum staff) strategic planning for a temporary exhibition at least for the first 2 years. Exhibitions (especially if they require loans from other institutions) need a long time to be organized and then set up (and they need to be included into the management plan). Furthermore, for Educational Activities the Consultant could support the staff in the creation of the educational program at least for the first year. Education and communication activities are essential if the museum wants to share with the public its scientific contents/messages and they cannot be neglected in the planning phase: when the museum will open, the first year (at least 6 months) of educational activities and public programs should be presented both to the local people and to foreigners via international channels. The contribution of the consultant could include (of course to be possibly changed according to museum staff's needs): (i) design of educational activities for schools and families with children, (ii) design of educational activities for adults (laboratories, maybe experimental archaeology, thematic conferences, etc.), (iii) planning of a public program agenda, including entertainment activities, possible evening openings, etc. This program influences the management plan, too, in terms of management of the spaces, costs and expected revenues.

Related to the design of educational activities (for both adults and children) and the creation of public programs, some references to the engagement of the community could be included. The Consultant shall carry out some "market researches" and listen to the local population's expectations on the museum and the activities and events that it's gonna launch.

#### The objective of the assignment

The objective of this assignment is to support the National Agency for Cultural Heritage Preservation (NACHP) in developing the following deliverables at a quality acceptable to the Client:

1. Exposition concept
2. Museum interior design
3. Museum management plan

The Client is the Municipal Development Fund of Georgia (MDF), while the Beneficiary of the services is the NACHP. All contract-related matters shall be addressed to the MDF. All content-related questions shall be cleared by the MDF through NACHP, as the beneficiary of services. Structural units and members of the Agency shall be involved free of charge at all stages of the consultancy.

#### Scope of work

The Consultant is expected to perform the following tasks:

##### Task 1: Development of the Exposition Concept

The main goal is to transform Stepantsminda museum into a cultural-educational center furnished with infrastructure and facilities in line with the modern museum standards, as well as provided with a highly competent staff. The main purpose of the newly designed Museum will be that of studying, preserving and making accessible and comprehensible to the public the ancient

and modern history. The sequence and internal organization of the exhibition rooms shall follow a chronological order and, for each period, shall cover the thematic sections (note that this is a proposal and subject to further consultations based on the availability of the artifacts).

Exposition concepts for the different buildings of the complex should follow the guidelines below:

### **I. Alexander Kazbegi Memorial House (Annex 3)**

Most significant space of the complex is Al. Kazbegi memorial museum building. The difficulty of exposing in this building is attributed to several key issues:

- Al. Kazbegi memorial museum building has a status of cultural heritage monument, which excludes significant structural changes in the interior;
- Spaces are small;
- Al. Kazbegi family house is a memorial place. Notwithstanding this status, it will be possible to place memorial collections together with different artifacts (archeological, numismatic, ethnographic, fine arts, manuscripts, and old printed books, natural science, photo materials, and photo negatives). The Museum exhibitions could somehow “communicate” with the specific status of memorial houses, creating a special setting for the collections and thus giving an added value to this exposition space.

#### **I floor plan**

I floor of the memorial house is composed of a series of rooms, mainly small and dark, in a row.

According to the developed functional zoning plan, the first floor will expose:

1. Archeological collections (Kazbegi treasury etc.)
2. Numismatic and weapons collections
3. Religion in Khevi
4. Khevi living (ethnological/ethnographic collections)

Each space should have an individual concept. At the same time, this factor should not deviate from the design of a coherent exposition context.

For all exposition spaces of the 1-st floor, the following should be taken into consideration:

Information reflecting particular topics should be processed together with the exhibits and efficient visual materials including also multimedia supports.

#### **1. Archeological Collection**

Themes – archeological materials’ collection, Kazbegi treasury; excavation history; the significance of findings in their historical-cultural context.

The archeological section will mostly emphasize Kazbegi treasury (I millennium B.C.) and the history of its discovery. A small part of Kazbegi treasury is stored in Stepantsminda museum. The rest is stored at the National Museum of Georgia. 199 artifacts have been recorded at the Archeological department of Janashia Museum. These include gold earrings, pendants, bronze and

bone items, glass, rock crystal, onyx, amber, bronze and gold rings, about 60 items. These materials have to be recorded, a total of 259 items.

Very interesting photo materials have been found in D. Ermakov national movie-photo funds, dating back to the 19th-20th centuries (most of these materials are different from Uvarova-Radde edition materials).

History of excavations should be taken into consideration for loading on the touch screen.

It is advisable to arrange the children's archeological site in the yard.

## **2. Numismatic materials and weapons collection placed in a context**

*Themes – history, geography, elements of statehood (leader of a community "Khevisberi"), Khevi defense Architecture*

- Selection of the exhibits from numismatic and weapons collection and design of the exposition concept. The objects should be exhibited on the right and left walls within showcases. Interpretative supports are mandatory.
- Among the numismatic collections, King David the Builder's coin should be emphasized with magnifying glass and illumination, presenting also a map.
  - The weapons collection includes more than 130 exhibits of various kinds. In particular, the equipment of the warrior and 12th-13th c. sword shall be enhanced.
- Khevi defense system, castles, equipment and Mokheve (resident of Khevi), battle scenes should be shown by means of graphics and animations.
- The following materials to be included into the touch screen should be prepared: map of Georgia, close up of Khevi, Dariali – military road to be indicated by using old photo materials with relevant information.
- Traditional weapons history, with visual materials;
- Coins history and information, with visual materials;
- Graphic sketches of towers and castles, profiles; ancient foreign sources about Khevi – Strabon, Plinius, etc.

## **3. Religion in Khevi**

*Themes – pre-Christianity beliefs, Christianity*

Selection of the items and design of exposition concept.

Bethlem door, Religious clothing from the second half of the XIX century, including priest's stole (orarion), epitrachelion, robe, cuffs (epimanika), phelonion, sakkos and other items of religious purpose (communion cloth, chalice cloth, altar cloth, etc.). Moreover, other religious items are stored at the museum pertaining to the cult items category. In addition, the following themes should be included in the exposition space: George Brtskinvale and Khevi – Gergeti trinity complex – Gergeti souls' chronicle (manuscript) – Gergeti church servants.

It is recommended that pre-Christian pagan Khevi, ancient beliefs, and relevant items will be represented in the same space.

The following materials should be prepared for the electronic format:

- Khevi religious monuments reproductions/photos/models;
- religion in Khevi (pagan and pre-Christian) (photos, plans – profiles, ketches, painting)

Gergeti Trinity church, Gergeti spirits chronicle, Gergeti church servants.

#### **4. Khevi living (ethnographic collections)**

*Themes: Khevi – Mokheve- Mokhebian living-traditions*

Selection of the items and design of exposition concept. Interpretative supports are essential, together with a good use of illumination.

Vakhushvi Batonishvili in Khevi – text visualization.

The collection gives the opportunity to expose the following themes at the exposition:

Mokhebian farming – tools; Mokhebian living: reconstruction of the living scene – residence – Mokhebian characters – family (sketches of the Mokhebian characters stored at the museum fund, etc.), hunting; Mokhebian cuisine, to illustrate Mokhebian cooking.

Craftsmanship – knitting (production process typical to Khevi and the outcomes).

#### **II floor plan (Annex 4):**

Separate space adjacent to the staircase (from the north side) shall be dedicated to temporary exhibitions.

#### **II floor enfilade space**

*Themes: Mokhebian costume – continuation of the ethnographic part.*

Selection of the exhibition items and design of exposition concept. Panoramas depicting Mokhebian architecture could be done to the walls of this space with graphic black and white sketches. On this particular background, there will be several costumes on a static dummy. The illumination should emphasize effective detail of each costume. Mokhebian costumes and Georgian folk dance (among them Mokhebian) should be represented. In addition, it is recommended to restore costumes – designing one pair of new male and female costumes;

It is recommended to design dolls dressed in Mokhebian clothes. In addition, outstanding sketches stored at the fund should be exposed in this space. It is possible to place items in the light no-frame glass hanging on the cables.

Collection of musical instruments could complement this space, even though the collection of the Museum is scarce. To integrate the collection, various programs of Mokhebian folk music (music, dancing, songs, and poetry) could be shown on a small screen, as well as audio-video records could be transmitted.

#### **Alexander Khazbegi – memorial space**

There are not many personal items of Al. Kazbegi stored at the Museum: Al. Kazbegi table and chair, glass, bed, St. George's embroidered icon.

At Sh. Amiranashvili Museum of Arts, the shirt of his childhood is stored. The model of Al. Kazbegi memorial house and Kazbegi monument, writing devices and Kula (temporary regime) are stored at G. Leonidze museum of literature. The above-referred exhibit will be displayed thanks to temporary loans from their respective museum. Otherwise, if it will not be possible to get the original pieces, some replica could be exhibited or displayed by using electronic devices.

The main themes of this room will be

- Al. Kazbegi's childhood and youth;
- A. Khazbegi and his family (Khazbegi genealogy, photo materials, information)

- Working room of Al. Kazbegi with memorial items.

### **Al. Kazbegi – works**

The main theme of this room will be the reconstruction of a 19th century typical environment, thus representing the context where Al. Khazbegi lived and the art community that he created.

Life of Al Khazbegi:

- His literature works (publications, translations, autobiography, diary records, etc.)
- Al.Kazbegi at Georgian theater and cinematography
- Al. Khazbegi and his contemporary theater troupe (photo materials, posters, programs, plays)
- Al. Kazbegi and Georgian cinematography (movie – Eliso and Khevisberi Gocha) – Khevisberi Gocha (1964), music – Rezo Lagidze;
- The tragic end of life.

This part of the exposition will be focused on Al. Kazbegi, on the basis of documental materials (movie scenario is already prepared). In the same space, information and visual materials on the following topics should be placed:

- Khevi guests – foreign travelers and their findings about Khevi
- Andrey Rozen, Grigori Moskvich, Richard Uilbraham, Robert Ker Porter, Baron De Bye, Giuldenshted, Eduard Aikhvald, Duke Gudovich, De Bua De Fua, Knut Hamsun, etc.

In the context of Khevi, some information on Al. Pushkin (Pushkin and Georgia; Interesting episodes –meeting of Pushkin with Gabriel Khazbegi. Impressions of Pushkin reflected in his writings: "Travel to Erzurum", poem:" Kavkaz", "Collapse" "on Georgian hills", "Caucasian hostage" etc.) and M. Lermontov (Lermontov and Georgia; interesting episodes, impressions of Lermontov on Khevi reflected in his works: "hermit", "demon", "hero of our times", "argue", "gifts of Terek", "Tamara", "date", "hurrying to the north") will be presented. It is desirable to use audio materials in this space: for example, on the hills of Georgia" recited by I. Smaktunovsky, music N. Rimsky-Korsakov, performed by F. Shalyapin 1913. Pushkin related items will be exposed (sword, edition of Caucasian hostage of 1822). Also, Lermontov's sketches – Stepantsminda, Georgian military road at Balta, Dariali ravine and Tamar's castle, view of village Sioni from Khevi, Ghada fortress (full information is based on Lermontov's sketch), etc.

It is suggested that these documents should be presented in electronic format. However, exhibiting methods of the abovementioned should be specified under the exhibition plan and working design elaborated through current bidding document.

### **II. N. Kazbegi Memorial House (Museum Storage and Educational Area) (Annex 5)**

Out of 6 spaces of the building, four will be devoted to museum collections storage, while two will be dedicated to the educational programs and natural science exposition (herbariums, plants-butterflies, mineralogy and zoology collections will be exposed).

The natural science exposition space will be very interesting and informative for the children. In addition, there will be presented **Medicine in Khevi**. It is also possible to present nature

reflecting materials in the electronic format (film) in this space (also, updated version of the botanical station book of impressions will be loaded in the touch-screen, as well as annotated catalog of exhibits stored at the storage space and other information pertaining to the natural science category).

*Note: Khazbegi's former botanical station's collection of herbarium has been transferred to Tbilisi N. Ketskhoveri institute of botanic. Old labels are preserved. These materials are scanned fully at the institute of Botanic. After rehabilitation of Stepantsminda museum, these materials will be transferred to Stepantsminda museum, the book of impressions still exists which keeps very interesting information and is the best source of the station's history.*

**The computers installed at the educational space, administrative offices and the visitors center** must be loaded with scientific-natural science information necessary for the specialists, young generations and stakeholders, among them natural science catalogues existing at the museum (herbariums (plants and butterflies, zoo and mineralogical), passports, photos, collection of Kazbegi station stored at the institute of botany, special scientific materials, history of the station, professional biography of researchers related to Khevi etc. These materials will be permanently complemented.

This way, the museum shall assume complementary **scientific-educational function**. In cooperation with the institute of botany, local and foreign specialists of natural science will be frequent guests of the museum creating a dynamic and vital scientific environment.

### **III. Visitors 'Center (Annex 6)**

**Alpinism in Khevi** – in 20-ies of 20th century, Stepantsminda was the starting point for mountain climbing not only across Georgia but across the former USSR. It developed in two directions: for sport and for scientific reasons. Hence, the issue of alpinism should be taken into consideration in the renewed museum complex.

For this reason, the theme of alpinism and its history and development in the region should have a space within the new Stepantsminda museum. The best solution for displaying this subject would be that of using the gallery connecting Al. Kazbegi's memorial house and the visitor's center. This space, similar to the natural science exposition space will be interesting and attractive both for adult visitors and children. Moreover, this gallery will be integrated with an open-air attraction: a climbing wall in the yard in front of the museum storage (N. Kazbegi house).

**The function of the visitors center** – the building will host an information center, a café (with both a space inside and outside, on the roof terrace), a shop for selling souvenirs and books and a temporary exhibitions space.

Gallery, which connects Visitor center to Al. Khazbegi memorial house, should present exposition theme – Alpinism at Khevi which will generate additional revenues to the museum; Museum guide – museum complex route should be loaded in the small size electronic monitor (could be several) in the same space.

### **Collections Storage Area of Stepantsminda Historical Museum**

This part of the Museum should be planned and organized in the best way as possible, in order to minimize imminent risks of damaging objects and to guarantee a simple access to employees and researchers.

Part of the memorial house of Al. Kazbegi's uncle N. Kazbegi (Chopikashvili) is dedicated to the storage space of the historical museum of Stepantsminda. The building has the national



category monument status, therefore any intervention that will change the authenticity of the monument is forbidden.

There are various collections stored at the museum, therefore when organizing the space, the grouping shall be determined according to the different classes and materials of the artifacts. Moreover, a careful attention shall be paid to accomplish the standards for guaranteeing safe climatic conditions. The collections of the museum are different: archeology, ethnography, numismatics, painting, graphics, photos, photo negatives, discs, herbarium, minerals, and clothes, archive materials, etc. So, the storage facilities and techniques shall be different.

The four spaces devoted to storage will be organized as follows:

- In the first room of the storage space (22.00 sqm) from the south side, photo materials, movie tapes and photo negatives will be placed. The separation of this storage space from the others is due to the following reasons: these items require special climate-regime and are easily inflammable.
- In the second space (25,00 sqm), the fourth room from the south, the complete archeological collection, the minerals and the inorganic materials of the ethnographic collection will be placed.
- In the third space (29,00 sqm) **only the organic materials of the ethnographic collection** (wood, fabric) and the **herbarium collection** will be stored. Samples of applied arts will also be exposed here – small pieces of furniture, various household items, ware, and clothes.

*The reason for dividing the ethnographic collection into two parts – organic and inorganic was due to the following: 1. amount and scope of collections (furniture, musical instruments, ware, etc.); 2. grouping organic materials into one space is advisable for their periodic treatment.*

- In the fourth space (37.30 m<sup>2</sup>) paintings, graphic collections and other paper materials (manuscripts, posters, sketches, etc.) will be stored.

**The following should be developed for the purpose of equipping-planning the storage space:**

- Determining types and quantities of the equipment necessary for the storage (shelves, bookcases, various containers, etc.). The choice shall be consistent with the international standards and correct storing of the collections (*incorrectly selected materials for bookcases or racks may seriously damage items, this may become the reason for steel corrosion or discoloring of the organic material*).
- development of the placement scheme of selected equipment, taking into account access to collections, their safe movement, and the working spaces;
- Illumination systems for the collection materials; *Regulation of the light is important, because of any source of light, including solar light, can damage the exhibits. Therefore, it is recommended to cover the source of natural illumination existing at the storage space of Stepantsminda museum or undertake measures that will prevent light from entering. Too much light can cause discoloration of paper pigment, fabric, pigment, oil paint. Strong illumination also changes the established temperature. Artificial lighting of the spaces should be compliant with the international standards established for the safety of the collection.*

**Café (indoor and outdoor)**

The café will be partly indoor and partly on the open green terrace, on the building's roof.

The indoor café is located close to the information corner.

The outdoor space of the café will be on the terrace, from where the visitors can appreciate an outstanding view of Gergeti Trinity complex. Green open space should be provided on the terrace.

It is desirable to make open café functional all year round despite weather conditions (partial glassing, outdoor heaters). Also, it is possible to install paid binocular station (additional revenues to the museum). These cafes will represent a good opportunity to provide comfortable services to the visitors and invite them to spend more time at the museum complex, and spend more money, which will have an impact on the museum revenues.

In addition to the café, there will be souvenirs and book shop. Quality products should be offered in this space: books, albums, brochures, discs (films, folklore, and audio-video), souvenirs (printed-postcards, markers, etc.), local and non-local craftsmanship samples, etc.

Between the visitors' center and the storage space, an archeological area should be created to be included into the educational program for children and schools. It would be recommended to prepare a sand square for minors (children will play, parents will be able to watch from the open café). In addition, it is possible to install the climbing wall for children on the museum storage building.

#### Deliverable under Task 1:

The Consultant shall furnish a the Stepantsminda Historical Museum Complex Exposition Concept and Exposition Plan to the Client, covering the following

1. Design of the exhibition concept, sequence and thematic organization of the rooms.
  - Definition of the main themes of the permanent exhibition. Definition of the detailed exposition concepts for each room: scientific content and textual/graphic supports.
  - Definition of contents for children and design of a "parallel" visit tour.
  - Definition of the types of temporary exhibitions (at least the program of the first two years of activity of the museum should be decided, together with the museum staff).
2. Selection of the artifacts to be displayed, according to the themes of the rooms:
  - Photographic documentation of the selected artifacts. (JPG, TIF).
  - Essential "museum" information of the artifacts: serial number, item number, current locations etc.
  - Technical description of each artifact: class, material, dimensions, etc.
  - Information on possible restoration works for some artifacts and detailed list of special needs that some objects could require (e.g. specific conservation conditions, fragile pieces, etc.).
  - Development of the content for each artifact's label.
3. Content development of the didactic apparatus supporting the exhibitions.
  - Content of the didactic panels to be placed in the rooms (English and Georgian).
  - Creation of labels in braille for blind people and possible additional audio materials (which will allow people with disabilities to fully understand the exhibition itinerary).
  - Creation of materials helping the visitor to orient him/herself in the museum: maps, flyers with the list of museum highlights, etc. (English and Georgian).
  - Content of the audio-guides.

- Content of the museum's catalogue (with graphic apparatus) in English and Georgian to be sold in the bookshop.
  - Definition of the multimedia supports for the exhibition rooms.
4. List of exhibits to be exposed in the museum, which are currently stored at other museums of Georgia (for ensuring the temporary loans of artifacts by the Agency in future).
  5. Design of exposition themes, sub-themes, and key message visualization forms (archive files, graphical visualization, photos etc.).

## Task 2: Development of the Interior design

Well-displayed artifacts and the way a collection is presented can change the perception of the public and increase the educational impact. A multi-functional approach, exhibiting objects while preserving them (guaranteeing humidity and thermal control, for example) and making them understandable by the visitors in a coherent exposition itinerary is important.

Stepantsminda historical museum complex interior design shall be prepared based on the exposition concept developed under the first task and for the available and museum support spaces. The interior design shall include furniture and equipment design needed to display material in the most appropriate manner, as well as modern technology equipment for multimedia purposes (scientific, educational, etc.)

The Consultant should take into consideration, that construction project for the museum building is ongoing (for architectural and interior works) and must work in close collaboration with the architect/author of the design and the construction team. The Consultant is required to support the architect and construction team and make sure that exposition concept and layout are in line with the construction project (including furniture placement, required connection systems - electricity, etc. - interior colors, division wall placements, etc.).

### Deliverable under Task 2:

At the end of the task, the Consultant shall deliver a report, satisfactory to the Client, covering the following at a minimum:

1. Design of the exhibition showcases with relevant drawings. During the preparation of the showcase design, their illumination, their location within the exhibition rooms, their size and material (according to which artifacts should be put inside) shall be considered.
2. Design of exposition themes, sub-themes, and key message visualization forms
3. Design of the supports for the didactic and explanatory apparatus (shape, size and location of panels, labels, etc.).
4. Design of the technological supports to be included within the exhibition rooms. Multimedia programs (among them interactive, 3D reconstruction) project (brief contents of multimedia and program description, audiovisual synopsis) development and graphical visualization;
5. Illumination concept with relevant drawings.
6. Design project of the public spaces of the museum (visitors halls, museum shop, café with open terrace, educational activities' spaces, temporary exhibition rooms, permanent exhibition rooms, corridors, restrooms etc.) and of the zones closed to visitors

- (administrative offices, storage space, etc.) should be prepared commensurate with the function of the space, including equipment, furniture, materials lists and drawings.
7. Design of the Storage Space: a list of equipment and furniture required, including the types and quantities of shelves and other containers with enclosed drawings (taking into consideration the number of artifacts, their class, size, material, and possible special needs), should be provided.
  8. Design of the museum information signs (evacuation, prohibition, etc.).
  9. Design of the yard of the museum complex (benches, lamps, design elements, wastebaskets, information boards, and signs)
  10. Design of the open air attractions and assessment of risks and security conditions.
  11. Visitors movement scheme(s) at the exhibition spaces (including evacuation plan);
  12. Additional interior design project cost estimation and bill of quantities (taking into account inventory and equipment, reflecting only additional changes made to existing design) and a calendar schedule of works performance. The summary table shall be acceptable to design the bidding document for procurement.

*The payment for this deliverable will be made available only after the final acceptance (handover) of the deliverable by the Client. The Consultant can proceed with the next task following the successful completion of the previous task, confirmed by the Client in writing.*

### Task 3: Development of the Museum Management Plan

The Consultant shall develop a management plan, which will respond to the needs of the museum.

The Management Plan is a detailed document covering the strategic planning of the museum and considering its financial and economic sustainability.

The management plan should cover a short-term (1 to 5 years), medium-term (10 years) and long-term (20/25 years) plan on how the museum will be managed and maintained. The plan is a live document and it should offer the milestones for revision and adaptation.

### Deliverable under Task 3:

The Consultant shall furnish the Stepantsminda Museum Management Plan to the Client, covering the following:

- 1. Stepantsminda museum Vision, Mission (clear and concise statements), strategic and operative goals.**
- 2. Museum Description and Organization, including information on:**
  - 2.1. A brief history of the museum;
  - 2.2. The location, natural, cultural environment, and urban context;
  - 2.3. The museum infrastructure and functional organization of the spaces;
  - 2.4. The museum visitor management plan;
  - 2.5. The required personnel to operate in the museum (number of employees, required work experience for each position, etc.).
- 3. Assessment/Preservation/Conservation Strategy**
  - 3.1. Historical/architectural value of the museum;
  - 3.2. Authenticity and integrity of the artifacts;
  - 3.3. State of preservation of the collections and schedules of required periodical restoration/renovations.

4. **Determination of possible hazards** – risk assessment, Emergency Management Plan (for personnel, visitor and collection safety), including the safety emergency action plan with marking of emergency exits for rapid evacuations, etc.
5. **Economic Analysis**
  - 6.1. Cost/benefit analysis (economic sustainability);
  - 6.2. Revenue forecast report;
  - 6.3. Budget analysis;
6. **Management Action Plan** (future development prospects and strategy) covering, but not limited to:
  - 6.4. Management, monitoring, and maintenance of the museum and collections;
  - 6.5. Future requirements and goals for the museum;
  - 6.6. Recommended strategies and actions for future development;
  - 6.7. Implementation action plan and schedules (proposals must include budget analysis), indicating responsible entities for implementation in short and midterm perspectives.

*The payment for this deliverable will be made available only after the final acceptance (handover) of the deliverable by the Client. The Consultant can proceed with the next task following the successful completion of the previous task, confirmed by the Client in writing.*

#### Inputs from the Client:

The Client will make all the below-mentioned information available to the selected Consultant, and support the Consultant to obtain further information/data:

1. Stepantsminda historical museum collections photo materials in the electronic format;
2. Digital version of Stepantsminda historical museum and following editions dedicated to Al. Kazbegi;
  - 2.1 Scientific Collection "Museum and Cultural Heritage", IV, 2017
  - 2.2 The book "Historical Museum of Stepantsminda, Al. Kazbegi" 2018 (edition includes information on the life of Al. Kazbegi and Stepantsminda historical museum collections);
  - 2.3. Book-Album "Porta Caucasian", 2018 (edition represents unique archive, documental and photo materials with relevant annotations related to Khevi and Stepantsminda. The book includes Khevi history from the prehistoric period to the century).
3. Architectural design of Stepantsminda Museum (electronic version CAD, PDF).

The NACHP and museum staff will be available to support the Consultant at all stages with the provision of information and other support as needed to ensure timely delivery of the reports.

#### Qualifications and Level of Effort

The Consultant shall mobilize a competent and experienced work team, meeting the minimum criteria for key and non-key experts:

**Key Experts:**

#	Expert(s)	Skills	Experience	Job description according to TOR
1	Project Manager	Higher education of the respective profile (Ph.D. or M.A or equivalent)	5 years of experience in developing management plans for museums, cultural heritage sites and institutions.	<ul style="list-style-type: none"> <li>- Development of the museum management strategy;</li> <li>- Project administration;</li> <li>- Responsibility for project implementation and guidance of the team of experts</li> </ul>
2	Management Plan Specialist	Higher education of the respective profile (Ph.D. or M.A or equivalent)	5 years of experience in developing the management plan in the field of cultural heritage/museums.	<ul style="list-style-type: none"> <li>- Development of the museum management strategy;</li> <li>- Determine threats/opportunities and prevent risks;</li> <li>- Development of visitors' management plan</li> </ul>
4	Architect-designer	M.Sc. in Architecture or equivalent with postgraduate qualifications in Architecture and design	At least 5 years of experience in museum expositions.	<ul style="list-style-type: none"> <li>- Development of the exposition space design according to the exhibition concept;</li> <li>- Developments of museum interior, including exhibition space design based on exposition concept.</li> <li>- Determining the showcase design with lighting;</li> <li>- Design of the museum information signs (evacuation, prohibition, etc.)</li> <li>- Preparation of the list of equipment and furniture for all the museum's spaces.</li> <li>- Development of projects reflecting safe and efficient illumination systems of the exposition spaces showcases and installations</li> <li>- Design of the museum courtyard renovation project.</li> </ul>

5	Financial Manager	Higher education of the respective profile (Master's degree or equivalent)	3 year experience in participating in preparation of the management plans	<ul style="list-style-type: none"> <li>- Resolving financial issues of the project implementation</li> <li>- Determining economic sustainability of the museum <ul style="list-style-type: none"> <li>- Analyzing anticipated revenues</li> </ul> </li> </ul>
6	Head of science and expert team working on exposition concept and plan	PhD in the field of cultural heritage, museum management or equivalent	At least 5 years of experience in preparation of museum exhibitions and related projects	<ul style="list-style-type: none"> <li>- Responsibility for preparation of the exposition concept and exposition plan</li> <li>- Responsibility for coordinating the team of experts</li> </ul>
7	Historian/ Archeologist	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific work experience and publications, preferably regarding Stepantsminda	<ul style="list-style-type: none"> <li>- Collaboration in the exposition concept design</li> <li>- Preparation of exposition plan in related field</li> <li>- Selection and documentation of exposition materials</li> <li>- Preparation of annotations and interpretation signage</li> <li>- Preparation of illustrative materials for display</li> <li>- Preparation of didactic materials, labels, audioguides and catalogue.</li> </ul>
8	Conservation specialist/Restorer	Higher education of the respective profile (Ph.D. or M.A or equivalent)	Conservation specialist – at least 5 years of experience on archeological artifacts;	<ul style="list-style-type: none"> <li>- Assessment of the conditions of collections stored at Stepantsminda museum;</li> <li>- Preparation of relevant documents;</li> <li>- Determining conservation plan-schedule and list of selected artifacts with special conservation requirements;</li> <li>- Preparation of recommendations and actions on storing, maintaining and managing archeological findings and collections;</li> </ul>

				<ul style="list-style-type: none"> <li>- Determining safety conditions for the exposition showcases</li> <li>- Participation in preparation of the storage space concept and ensuring safe conditions</li> </ul>
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**Non – Key Experts:**

#	Expert(s)	Skills	Experience	Job description according to TOR
	Architect	M.Sc. in Architecture or equivalent with postgraduate qualifications in Architecture	At least 5 years' experience of working on the museum expositions	<ul style="list-style-type: none"> <li>- Planning of the exposition space according to the exposition concept; preparation of the respective specifications and drawings;</li> <li>- Preparation of the list of equipment and furniture for all the museum's spaces.</li> </ul>
2	Technical Assistant	Higher education, Master's degree or equivalent in respective field	Experience of working on the projects	<ul style="list-style-type: none"> <li>- Assisting experts in the preparation of the management plan, action program and documents</li> </ul>
3	Numismatic specialist	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific working experience and publications, preferably related to Stepantsminda	<ul style="list-style-type: none"> <li>- Study the numismatic collection of the museum.</li> <li>- Collaborate with ethnologist and historians in the development of the exhibition concept, as for the numismatic materials' organization and display.</li> <li>- Select the numismatic materials to be displayed.</li> <li>- Prepare the related interpretation texts</li> </ul>



				<ul style="list-style-type: none"> <li>- Prepare the related illustrative materials.</li> </ul>
4	Archeologist (multiple, specialized in different studies required by the museum collection)	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific work experience and publications, preferably regarding Stepantsminda	<ul style="list-style-type: none"> <li>- Research on the artifacts stored in the museum;</li> <li>- Preparation of didactic materials, labels, audio-guides, and catalog.</li> <li>- Preparation of exposition concept design</li> <li>- Preparation of exposition plan in a related field</li> <li>- Selection and documentation of exposition materials</li> <li>- Preparation of annotations and interpretation signage</li> <li>- Preparation of illustrative materials for display</li> <li>- Preparation of educational activities related to archeology.</li> </ul>
5	Ethnologist/Ethnographer/Anthropologist	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific work experience and publications, preferably regarding Stepantsminda	<ul style="list-style-type: none"> <li>- Preparation of exposition concept design</li> <li>- Preparation of exposition plan in related field</li> <li>- Selection and documentation of exposition materials</li> <li>- Preparation of annotations and interpretation signage</li> <li>- Preparation of illustrative materials for display</li> </ul>
6	Philologist (Al. Kazbegi researcher)	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific work experience and publications, preferably regarding Al. Kazbegi	<ul style="list-style-type: none"> <li>- Preparation of exposition concept design</li> <li>- Preparation of exposition plan in related field</li> <li>- Selection and documentation of exposition materials</li> <li>- Preparation of annotations and interpretation signage</li> <li>- Preparation of illustrative materials for display</li> </ul>
7	Expert in natural sciences	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years of scientific work experience and publications, preferably regarding Stepantsminda	<ul style="list-style-type: none"> <li>- Preparation of exposition concept design</li> <li>- Preparation of exposition plan in related field</li> <li>- Selection and documentation of exposition materials</li> </ul>

				<ul style="list-style-type: none"> <li>- Preparation of annotations and interpretation signage</li> <li>- Preparation of illustrative materials for display</li> </ul>
8	Art historian	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years' scientific work experience and publications	<ul style="list-style-type: none"> <li>- Preparation of exposition concept design</li> <li>- Preparation of exposition plan in related field</li> <li>- Selection and documentation of exposition materials</li> <li>- Preparation of annotations and interpretation signage</li> <li>- Retrieval, selection and preparation of illustrative materials for display</li> </ul>
10	Translator (English language)	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years' experience in translating texts pertaining to the sphere of archeology and cultural heritage	Translation and editing of all the didactic materials, the explanatory panels, the audio-guides texts, the catalogue, and all the other needed materials prepared by the specialists.
11	Editor (Georgian language)	Higher education of the respective profile (Ph.D. or M.A or equivalent)	At least 5 years' experience of editing texts related to the sphere of cultural heritage	Editing of all the didactic materials, the explanatory panels, the audio-guides texts, the catalogue, and all the other needed materials prepared by the specialists.
12	Photographer	Higher education of the respective profile	At least 3 years' experience of photographing museum exhibits	<ul style="list-style-type: none"> <li>- Production of photographs of the artifacts and the museum rooms for the catalogue, the informative materials (maps, flyers, etc.), the didactic panel, and so on.</li> <li>- Photo fixation of the exposition materials</li> </ul>
13	Education Specialist (including specialization in persons with disabilities field)	High education of the respective profile	At least 5 years of experience in the museum expositions and museum didactic programs.	<ul style="list-style-type: none"> <li>- Coordination of the educational activities' program, addressing both children and adults audience.</li> <li>- Preparation of the educational activities for an audience with disabilities and other special needs.</li> </ul>

14	Graphic designer	Master degree in graphic design	At least 5 years of working experience in the graphic design for museum expositions	<ul style="list-style-type: none"> <li>- Preparation of the graphic materials related to the exhibition.</li> <li>- Preparation of all the graphic materials required for didactic supports in the exhibition rooms, for the informative materials, etc.</li> <li>- interpretation of main exhibition concepts</li> </ul>
15	Computer graphics and 3D animation specialist	High education of the respective profile	At least 3 years of experience working on modeling architecture and interactive designs and animations	<ul style="list-style-type: none"> <li>- Thematic reconstruction of the historic context, exhibits and architecture in 3D based on the concepts and thematic of different exhibitions/collections</li> <li>- Create interactive 3D animations and visuals in collaboration with a graphic designer for interactive touch displays</li> </ul>
16	Lighting Design Expert	High education of the respective profile	Minimum 5 years of experience working on museum exposition lighting	Lighting design for exposition spaces, light installations, showcases, light shows, installations and safe deployment and installation of lighting systems
17	IT specialist	High education of the respective profile	At least 3 years of experience	Creation management and connection of network throughout the museum, server for museum library, administration and interactive information. displayed throughout the exhibition halls and any additional related communications

When providing the list of experts for preparation of museum exposition concept design (Task 1) the consultant should consider hiring Georgian language speaking experts, who have exceptional knowledge of Georgian research and scientific literature, and have ability to process Georgian sources and prepare exposition-interpretation texts in Georgian language.

#### 6: Duration and estimated cost

The duration of the assignment is 9 (nine) months after contract commencement, excluding 1 month time required for Client and stakeholders approvals **(10 (ten) Months in Total)**. **The estimated level of effort for these Consulting Services is estimated to be in the range of GEL 500,000.**

## 7: Deliverables Schedule

The Client of this assignment is the LEPL Municipal Development Fund of Georgia, while the Beneficiary is the National Cultural Heritage Agency. All deliverables shall be accepted by the beneficiary and confirmed to the Consultant in writing by the Client.

The deliverables should be submitted in three tasks, which will be performed in parallel to each other:

- **Task I** – Stepantsminda historical museum exposition concept;
- **Task II** – Stepantsminda historical museum interior design;
- **Task III** – Stepantsminda historical museum management plan;

All deliverables shall be submitted in Georgian and English, in 2 hard copies and electronically.

*Payment for each deliverable shall be processed only after the final acceptance by the Client. The Consultant can proceed with the next task following the successful completion of the previous task, confirmed by the Client in writing.*

#	Deliverable	Timeline	Payment %
1	Exposition Concept Report (Task 1)	6 months after the contract is signed	40%
2	Interior Design Report (Task 2)	3 months after acceptance of task 1 or instruction from the Client to commence Task 2	40%
3	Stepantsminda Museum Management Plan (Task 3)	5 months after contract signature	20%