

National Army Museum Project Evaluation

Brief for the evaluation of the National Army Museum's transformation change *Building for the Future* project

May 2017

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1. Introduction

The National Army Museum (NAM) is looking to appoint an experienced evaluation consultant to undertake the evaluation of the Building for the Future project, its £23.75 million transformation change project.

NAM has identified two key strands to this work: the evaluation of the capital project and the evaluation of the project's Activity Plan which has been implemented during the closure of the Museum and which is currently winding up.

The required output is a report that assesses the project strands against the objectives, outcomes and targets set out in the HLF Round Two application.

To fulfill this requirement we are looking for a skilled person or team able to work with our staff to evaluate the capital project and Activity over the coming months.

The consultant will be expected to show an understanding of the evaluation measures proposed in the Activity Plan (Generic Learning Outcomes) and an awareness of recent developments in heritage evaluation.

The consultant will be expected to familiarise themselves with, and adhere to, guidance on evaluation issued by the Heritage Lottery Fund and make appropriate use of branding and logos. Further information can be found at:

<http://www.hlf.org.uk/preApril2013/furtherresources/Pages/EvaluatingyourHLFproject.aspx>

The deliverable for this project will be an evaluation report in line with HLF's requirements (without which the final percentage of their contribution to the scheme will not be released). The report will be a key document for the Museum as it will inform the exit strategy for the project and future plans. It will also be an important way of disseminating our work. With the transformation of the Museum and our intentions to provide advice to other museums, or make presentations at meetings or conferences on our work, the evaluation will support us and help to inform this work.

If you want to help us and are interested in tendering for this project, this document provides the following information:

- Background on the National Army Museum
- *Building for the Future* project
- Scope of Services
- Fee
- Schedule
- Tender Process.

We would welcome your application to help us with this work.

2. The National Army Museum

2.1 Overview

Founded in 1960 by Royal Charter, the National Army Museum was established for the purpose of collecting, preserving, and exhibiting objects and records relating to the history of the Land Forces of the Crown. The Museum is an Executive Non-Departmental Public Body (ENDPB) run by a board of up to 12 Trustees known as the Council of the National Army Museum. The Museum is a Registered Charity and Accredited Museum.

The Museum has three sites in which it delivers its function. The main visitor site and Museum located in the London borough of Chelsea; a Collection store and access facility located in Stevenage; and, small displays at the Royal Military Academy Sandhurst.

The Museum is sited adjacent to the Royal Hospital Chelsea in the Royal Borough of Kensington and Chelsea. It moved to this site in 1970 and expanded its building in 1980. Located in an area with a long and auspicious military heritage, the Museum is slightly “off the beaten track” of the King’s Road and some distance from the “Museum hub” of Cromwell Road that is home to a number of national museums.

Before redevelopment the Museum received around 250,000 visits per annum, with around 20,000 of these being learning visits (schools and armed forces).

In 2007 the Museum acquired storage facilities in Stevenage that have been substantially upgraded to meet modern conservation standards. The Museum transferred its study collection to Stevenage as part of this project. There is a long-term aspiration to provide a dynamic open access facility available to the public at Stevenage and to focus its collections care at this facility.

In addition, the Museum has a presence at the Royal Military Academy Sandhurst where it displays exhibitions on the Indian Army and where, until recently, it housed the majority of the reserve collections. This is an important site in maintaining the relationship with the Army and in supporting the training of young officers.

In addition to these physical sites the Museum also has a digital presence through its website which attracted 550,000 unique visits per annum in 2013, and through its social media platforms.

2.2 National Army Museum Vision, Mission, Values and Objectives

In 2011, NAM launched a new *Strategic Plan 2011-16* that outlined the Museum’s vision, mission, values and strategic objectives.

Vision

To be the leading authority on the history of the British Army and a first class museum that moves, inspires, challenges, educates and entertains.

Mission

To gather, maintain and make known the story of the British Army and its role and impact in world history. To provide a museum experience that meets the widest range of public need and connects the British public with its Army.

Core Values

Relevance, Insight, Quality, Enjoyment, Access, Learning.

Strategic Objectives

- Create memorable and relevant activities aligned to audience need in order to maximise audiences and generate footfall
- Establish the NAM, nationally and internationally, as the first choice for the history and life of the British Army
- Maximise financial resilience, organisational efficiency and sustainability
- Safeguard and make accessible the collections and associated knowledge
- Develop a national footprint by establishing a network of national partnerships, linkages and working relationships.

2.3 The Collection

The Museum's Collection is the world's largest single accumulation of the material culture of the British Army and other Land Forces of the British Crown. It tells the story of the British Army from the 1640s to the present day. It is also the Museum of the Indian Army until 1947. The Collection spans over 600 years with the oldest object being a muster roll from the siege of St Denis dated 1435. It has over 1,000,000 artefacts and over 8,000 linear metres of archive and photographic storage across the Chelsea and Stevenage sites.

Its significance lies in the large number of objects and stories that it contains, the rarity of many items and the extent and breadth of its relevance, not only domestically but also internationally.

The British Army has been a major force in shaping the cultural, social and political history of the United Kingdom. The Collection provides a unique window into British history and the role that Britain continues to play in international conflicts and in driving and facilitating innovation and change. Moreover, the Army story not only encompasses each major era of British history, it also touches on personal stories of soldiers and their families and community issues of pride, identity, repatriation and reconciliation.

2.4 The Museum before redevelopment

The Museum's pre-redevelopment offer focused at Chelsea. This comprised a series of permanent galleries set out in chronological order starting from the English Civil War to operations in Afghanistan. Visitors move from gallery to gallery via a set of circulation spaces housing additional content to bridge the gaps between chronological periods.

Whilst many of the permanent displays were rich with evocative objects and stories, the interpretation of those items is inconsistent. Many displays had not been updated for a number of years and therefore more modern museum display practice had not been adopted.

In 2007 the Museum opening its popular Kids' Zone space. This catered specifically for the under eights and encouraged learning through play. It became a popular facility particularly with the local community with sessions frequently booking out. This popularity was not affected by the introduction of a charging fee in 2011.

Alongside these spaces there was an art gallery space and two temporary exhibition

spaces that housed a rolling programme of temporary and special displays. This programme enabled the Museum to explore themes and areas of interest in further depth. The choice of subject matter was influenced by the desire to attract a broader range of visitors and this was achieved with varying degrees of success.

The Museum also operated an active public programme of events and informal learning activities. This ranged from free lunchtime lectures to academic conferences, family learning days and in-gallery talks. Many of these were popular events with elements of the Celebrity Speaker programme regularly selling out.

The Museum also offered a programme of learning sessions for a range of audiences including schools and armed forces groups. The primary audience for these activities was KS2.

The Museum's website (www.nam.ac.uk) was an interactive platform that delivered an range of functions:

- A platform for interpretation, learning and outreach (Online exhibitions, learning resources)
- A study tool for researchers (Online Collection, further resources)
- A syphon for fundraising activities (Campaign Appeals, Society of Friends of the National Army Museum information)
- A marketing and communication tool for visitors (Contact details, event information etc.)
- A launch pad for commercial services (Venue hire, picture library)

In 2012 the Museum appointed its first Regimental Liaison Officer. This role focuses on developing relationships with the network of 136 regimental and corps museums across the country, providing them with a range of training and support services.

The Museum's pre re-development offer had a certain charm attached to it, that was valued highly by a small, but appreciative audience which could be characterised as regular visitors with a keen intellectual interest in the subject matter.

The Museum provided a high level experience however this is for a relatively small audience. It has, until recently concentrated this effort at NAM Chelsea and relies heavily on its public programme to draw in new visitors. NAM does not benefit from the same level of profile as many of its competitors and in order to better fulfil its role as a national museum it needs to speak to a wider more socially diverse audience and be more relevant across age ranges

2.5 The New Museum

In spring 2017, a new national Museum opened in London. The Museum's vision is bold. To use its rich historical and developing contemporary collections to foster people's awareness, understanding and knowledge of the British Army, its soldiers and legacy. And through this exploration, encourage debate about an institution that is little understood but is intrinsically part of our democratic society and enables us to live with the freedoms we enjoy everyday.

The project that delivered this new Museum and the focus of this evaluation is outlined in the next section.

3. The Project – *Building for the Future*

3.1 Overview

The National Army Museum developed the *Building for the Future* (BFTF) project to act as the principal agent to deliver its Strategic Plan 2011-16. Its aims are to:

- Create relevant, accessible and memorable exhibitions and programmes aligned to audience needs to maximise audiences and generate increased footfall
- Establish NAM, nationally and internationally, as the first choice for the history and life of the British Army through profile raising and increased brand awareness
- Maximise financial resilience, organisational efficiency and sustainability
- Safeguard and make accessible the collections and associated knowledge
- Develop a national footprint by establishing a network of partnerships, working relationships and outreach activities.

Building for the Future is a £23.5 million transformational change project. It encompasses the integrated redevelopment of the National Army Museum, an expansion of our off-site offer during the redevelopment project that will evolve into permanent outreach from 2016 onwards and ongoing engagement with existing and new audiences. These are expressed through four identified project elements:

1. A better experience for visitors to NAM Chelsea through the re-development of the existing building and the provision of new permanent galleries, learning facilities, improved visitor facilities and temporary exhibitions
2. Improved conservation of and access to the Collection through the rehousing of archives and specialist collections, improvements to display environments and the expansion of collections available online
3. Creation of an extensive outreach programme (national and local) at venues across the UK to lay the foundations for continuing engagement and participation after the building work is completed
4. New models of service delivery and public engagement to ensure the NAM's offer is tailored to audience needs and reaches as wide an audience as possible at the Museum's sites and through outreach activity.

The Museum aspires to be a world-class military museum. It will engage all audiences in a discourse about the role and function of the British Army in modern society by exploring its past and its role in the present and future. As such the project will address a number of needs identified in the HLF round two bid:

Needs assessment summary	
Heritage need	<ul style="list-style-type: none"> • Environmental recordings, pest surveys and condition surveys of parts of the Collection established that the existing conditions in storage areas are sub-optimum for the long-term preservation of the Collection

	<ul style="list-style-type: none"> Overcrowding means that researchers cannot access material and the Museum cannot make material available because it cannot access it to list/catalogue/calendar/photograph and record material; this means that the Museum's Collecting Policy cannot be followed
Visitor need	<ul style="list-style-type: none"> The Museum has experienced increased pressure on its facilities, services and offer as a result of increasing audience numbers for some time and overcrowding has meant that in some cases visitors have had to be turned away Fewer visitors rated their visit as excellent or good compared to other national museums in London, displays were perceived as outdated and non-engaging whilst the building was a major source of dissatisfaction, seen as inadequate, dark, dingy and illogical Growth in learning audiences is outstripping provision with lack of dedicated facilities a significant limiting factor in encouraging repeat and new users
Organisation need	<ul style="list-style-type: none"> It is estimated that post-development, at a conservative estimate 30% more people will visit the Museum to learn about their heritage bringing visitors up to 325,000-340,000 per annum with the ability to rise to 400,000 per annum The Business Sustainability Plan gives a more comprehensive breakdown of proposed income for the period 2016-26. In the first full year after re-opening commercial income of approximately £525,000 is forecast Increased corporate events income based on facilities offered by new café/restaurant (154 covers), Entrance Area (100 covers) and Boardroom (44 covers)

The project was awarded a Round One pass from the Heritage Lottery Fund in May 2012 along with development funding of £350,000. The project team worked with external specialists to undertake further feasibility, design and project scoping work from summer 2012 in preparation for the round two bid to the HLF which was submitted December 2013, following an extension to the original date of October 2013. The project was awarded a round two pass by the HLF in May 2014 with the full amount of the grant requested £11.5 million.

3.2 Capital works

The capital works have now completed the delivery stage intended to deliver the following:

- A lighter, brighter, more easy to navigate building, with a new front entrance, 50m² draught lobby, a double height extension providing an additional 300m² and space for 100 covers at Ground Level
- Five new galleries with displays suitable for 21st century audiences and providing conservation grade cases featuring inert materials, high quality micro climate control and dust protection, accessible from a new central Atrium
- 500m² temporary exhibition space with dedicated set-up facilities
- New learning facility with dedicated entrance, cloakroom, storage and toilets, with a 'fast track' access from the front entrance, and access to the Discovery gallery and Templer Study Centre

- Upgraded Templer Study Centre with 12 study spaces and 6 computer terminals, operating 5 days a week with direct access to the archive facility
- New environmentally controlled archive facility with specialised photographic, negative and audio-visual storage, equipped with modern roller racking and secure modern inert shelving, boxing and chest storage systems made from conservation grade materials, with increased capacity so items can be identified and catalogued
- New 154-seat café/restaurant with a functioning kitchen
- New shop with higher turnover from better positioning, merchandising and visitor numbers
- New Boardroom providing 44 covers
- Signage and way-finding facilities
- Additional toilets facilities
- Upgraded public realm.

3.3 The Activity Plan

As part of the HLF application and in parallel with the capital works the Museum designed and operated an Activity Plan. Based on extensive research and consultation undertaken during the development phase the Activity Plan was designed to address key audience development and engagement objectives whilst the redevelopment was underway. The Activity Plan comprised over 60 projects across six activity strands identified as best suited to facilitate the Museum's institutional transformation during the closure period: Access and Outreach, Learning, Collections Development, Marketing and Communications, Volunteers and Staffing.

These activity strands and work streams are summarised below. The full Activity Plan will be shared with the appointed consultant.

Access and Outreach activity strand – 16 projects, seven work streams:

1. Community engagement
2. Outreach exhibits and displays
3. Regimental and Corps Museums
4. Digital Engagement Programme
5. Outreach events
6. Access resources
7. Templer Study Centre closure offer

Learning activity strand – 18 projects, five work streams:

1. Formal learning – Schools and FE
2. Formal learning – Higher Education and Academic Access
3. Formal learning – Army
4. Informal learning – Adults and Young People
5. Informal learning - Families

Collections Development activity strand – 4 projects, three work streams:

1. Contemporary collection programme
2. Digitisation programme
3. Collections loans

Marketing and Communications activity strand – four work streams

1. Audience consultation and evaluation programme

2. Project and activities marketing and communications
3. Organisational rebrand
4. Museum re-launch

Volunteer activity strand – two work streams

1. Volunteer programme management
2. Volunteer team training and development

Staffing activity strand - two work strands

1. Staff training and development programme
2. Curatorial mentoring programme

As part of the HLF Round One activity, evaluation was undertaken and project evaluation reports produced. These informed the development of Round Two activities all of which have measures to monitor progress of each activity and to assess achievement of objectives. The capital project has also included a comprehensive public engagement programme in which each phase of the exhibition design includes concept testing and formative evaluation of exhibition elements.

All project evaluation and feedback sheets, reports and data has been collated for handover to the appointed consultant.

3.4 Project outcomes

During the development phase of the project, the Museum identified 12 overarching Building for the Future outcomes that would radically transform the preservation of the collections, provide increased opportunities for learning and participation, increase organisational effectiveness and improve the Museum's environmental footprint. Listed below, these require to be reviewed as part of this evaluation exercise.

Heritage

1. Provide greatly enhanced environmental conditions for the collections of display
2. Improve the storage of archival and research collections to ensure their long-term preservation and provide greater public access.

People

1. A building that is more welcoming, accessible and provides first-class visitor facilities
2. Modern and thought-provoking displays that are representative of the global and historic scope of the collections, meet the intellectual and emotional needs of a variety of audiences, and layer content to ensure displays appeal to differing levels of knowledge and engagement
3. Position learning and research at the heart of the Museum through the provision of dedicated learning facilities, an interactive 'Discovery' gallery and a refurbished Templer Study Centre
4. Increase onsite visitor numbers at Chelsea from 250,000 to 325,000-340,000 per annum
5. Reach 250,000 people across the UK through outreach activities from July 2014-July 2016 and embed outreach work with diverse audiences as a core part of Museum delivery
6. Grow the Museum's formal learning offer to exploit its links to the National Curriculum and increase take-up by 20% by 2016-17

7. Increase the percentage of visitors from currently under-represented groups, including: women, non-specialists and local residents from culturally and socially diverse boroughs such as Southwark, Wadsworth, Hammersmith and Fulham and Lambeth
8. Increase opportunities for learning and engagement by offering a wide range of volunteering opportunities across all aspects of the Museum's work.

Organisation

1. Increase organisational sustainability through increased commercial income, fundraising, organisational efficiency and partnerships.

Environment

1. Achieve a BREEAM rating of Very Good by decreasing energy use and increasing the use of energy neutral solutions and renewable/recyclable material in the development.

4. Scope of services

4.1 Purpose

The purpose of the evaluation is to summarise what has been achieved and what has been learnt during the project. The findings will be communicated to all staff and amongst wider professional colleagues so that positives can be reinforced and maintained internally and lessons shared and learned from the things we would have done differently. Its audience will be the Museum staff and Board of Trustees, HLF, Project Board, Partners and stakeholders. The evaluation will:

- Tell the story of the project
- Examine the extent to which the vision, objectives, targets and outcomes have been realised, where the original ambitions and targets have been met (or exceeded), and where (and why) there may have been a shortfall
- Present an assessment of the longer-term outcomes and impacts beyond the end of the project, and of the plans in place to ensure its legacy is carried forward
- Review the process of project delivery: how effective have the governance and project management structures been?
- What has been learnt – should things have been done in a different way?

4.2 Approach to be adopted

The evaluation report needs to provide an honest assessment of the project, being open both to successes and failures. A collaborative approach with the Project Board, staff and partners will be needed in preparing the report. The final evaluation can draw on:

- Project documentation – capital works and Activity Plan
- Monitoring data, evaluation and record images collected throughout the project development and delivery period
- Access to key project staff, contractors and volunteers as well as project partners, stakeholders and funders
- Meeting room.

4.3 Deliverables

The evaluation process provides an opportunity to celebrate the project's achievements and should be written in an upbeat style to convey this. We require a report of around 30-50 pages maximum, illustrated with appropriate charts, photographs, etc.

The report needs to incorporate a stand-alone Executive Summary report (6 pages or less).

The consultant will be required to present their findings to the Project Board and may also be required to present it to the BFTF Committee of Trustees.

5. Fee

We invite fee quotations to undertake the project evaluation as outlined in this brief. All costs for individual elements detailed in the response must be fully disclosed along with all calculations. Quoted fees must include all of the following:

- Professional fees
- Development, research and design costs
- Travel and expenses
- Accommodation
- Disbursements
- Visuals
- An estimate of any contingency
- All third party fees
- Report, printing and presentation costs
- All other expenses and costs required in the delivery of the project.

The fees should indicate if they include or exclude VAT.

6. Schedule

NAM would like to discuss the delivery schedule in detail with the appointed consultant as part of the discovery phase. However, the following schedule key delivery milestones.

- Closing date for responses – 19 June 2017
- Interviews (if required) – 22 June 2017
- Consultant appointed and work commences – 23 June 2017
- Draft evaluation report – 25 August 2017
- Final report submitted – 15 September 2017.

7. Tender Process

7.1 Tender requirements

Proposals should comprise the following.

7.1.1 Response to brief

Response to the brief should be no more than 10 pages and include:

- A short but clear methodology statement for the delivery of the Services detailed in Section 4 and reflecting the project scope outlined in Section 3
- An outline work plan identifying key sign-off points informed by this brief
- Confirmation of team members, CV's and details of relevant professional experience and skills
- Two relevant references
- Fixed sum fee – to include all expenses but to exclude VAT at the prevailing rate along with a suggested fee drawdown schedule. The Museum reserves the right to amend any suggested drawdown schedule
- Proof of professional indemnity insurance (£1 million)
- Confirmation of availability for the interview date – 22 June 2017.

7.2 Tender Submission

Tenders should comprise 1x hard copies and 1 x electronic on DVD/memory stick of all tender content as outlined below:

- National Army Museum Building for the Future Evaluation tender proposal
- The completed Form of Tender (Appendix A)
- The completed Certificate of Bona-Fide Tender (Appendix B)
- Any other information that is required to clarify the tender.

7.3 Enquiries

Any enquiries arising during the tender process must be submitted in writing via email to:

Genevieve Adkins, Assistant Director Public Programmes, National Army Museum
gadkins@nam.ac.uk

Enquiries will be answered within two working days.

7.4 Tender Return

Tenders must be submitted no later than 1pm on 19 June 2017 in a plain envelope labelled only with the address below and clearly marked "Tender – Building for the Future Evaluation". No other marks or wording (including pre-paid franked stamps),

which might indicate the identity of the sender, shall appear on the envelope containing the tender.

The tender shall be submitted to:

Mr John Foster
National Army Museum
Royal Hospital Road
Chelsea
London SW3 4HT

Tenders can also be returned via email at the above date and time to: jfoster@nam.ac.uk. The subject of the email should state "Tender – Building for the Future Evaluation". Any electronic tenders received before this date will be rejected.

Tenders are to remain open for acceptance for a period of 30 days.

7.5 Tendering Costs

NAM will not be responsible for or pay for any costs or expenses that are incurred by any tendering consultant in preparing and submitting their tender.

7.6 Contract Award Criteria

The tender board may consist of the following NAM representatives:

- Mrs Janice Murray, Director General, National Army Museum
- Mr Mike O'Connor, Museum Director, National Army Museum
- Ms Genevieve Adkins, Assistant Director Public Programmes, National Army Museum.

Tenders will be assessed on the following criteria:

- Response to brief 30%
- Qualifications and Experience 25%
- Project Team and Resourcing 25%
- Fee 20%

In the response to the brief and your experience, the successful contractor will:

- Show that they fully understand our requirements in letting this contract and are prepared to work with the Museum in a flexible way over the contract period to best meet our needs
- Have a track record of carrying out museums, heritage and or conservation-based evaluation work and in producing useful and readable evaluation reports. They will be able to demonstrate that the personnel who will be involved have appropriate skills and relevant background knowledge

- Show that they will be able to work effectively and in a creative way with the project staff and partners, and where appropriate will take an innovative and timely approach to the evaluation
- Have in-depth knowledge of the areas of work with which the National Army Museum is involved, including:
 - Knowledge of museums policy
 - An understanding of working in museums
 - Experience of community engagement and support
 - Experience of the voluntary sector
 - Experience of training and education initiatives
- Ideally the contractor will have previous experience of working on HLF evaluation reports
- The contractor will also need to have:
 - Excellent presentation, written and verbal communication skills
 - Robust management and project management arrangements
 - Commitment to equalities
 - The ability to take initiative and work independently
 - The ability to work with a variety of people
 - A willingness to travel to the project location
- Can justify costs and provide demonstrable value for money.

Each proposal will be given a score. A proposal considered to be unsuitable shall be rejected at this stage if it does not respond to important aspects of the brief. The Museum will notify unsuccessful tenderers of the rejection of their proposal after completing the selection process.

Tenders will be awarded on the absolute discretion of the Board of the Museum, in accordance with internal policies and statutory regulations. The Museum is not required to accept the lowest priced tender. The decision will be final and binding; no correspondence will be entered into.

APPENDIX A: FORM OF TENDER

Tender for: National Army Museum Building for the Future Evaluation

To: The Council and Director of the National Army Museum

Sirs,

I/We the undersigned, having examined the enclosed tender documents and Appendices, do hereby offer to execute and complete in accordance with the said documents the works described therein:

For the sum as listed in the attached document:

Tenderer Reference:

I/We hereby affirm our agreement to enter into a contract with the Council of the National Army Museum for the due performance of the Works in the form described by the above said documents.

I/We have completed the Certificate of Bona-Fide Tender included in this document.

I/We understand that the Trustees are not bound to accept the lowest or any tender which may be received nor or responsible for any cost incurred in the preparation of any tender.

I/We declare that this offer is to remain open for acceptance for a period of 60 days from the date fixed for the receipt of tenders.

Signed: _____

In the capacity of

Duly authorised to sign the tender on behalf of:

Date:

APPENDIX B: CERTIFICATE OF BONA-FIDE TENDER

Tender for: National Army Museum Building for the Future Evaluation

I/We certify that this is a bona-fide tender and that I/we have not fixed or adjusted the amount thereof by or under in accordance with any agreement or arrangement with any other person.

I/We also certify that I/We have not done and I/We undertake that I/we will not do at any time any of the following acts:

- a. Communicate to a person other than the person calling for these tenders the amount or approximate amount of the proposed tender except where the disclosure, in confidence, of such amount(s) was necessary to obtain insurance premium quotations required for the preparation of the tender.
- b. Enter into any agreement or arrangement with any other person that he shall refrain from tendering or as to the amount of any tender to be submitted;
- c. Offer or pay or give or agree to pay or give any sum of money or valuable consideration directly or indirectly to any person for doing or having done or causing or have caused to be done in relation to any other tender or proposed tender for the said work any act or thing of the sort described above.

In this certificate the word "person" includes any person and any body, association, corporate or un-incorporated; and "any agreement" includes such transaction, formal or informal, and whether legally binding or not.

Signed: _____

In the capacity of

Duly authorised to sign the tender on behalf of:

Date: