

National Army Museum
2018 Temporary Exhibition Brief

November 2016

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1. Introduction

The National Army Museum is looking to appoint a suitably qualified exhibition design company to design, manufacture and install its temporary exhibition to open for Easter 2018.

This will be the Museum's first temporary exhibition following *Building for the Future*, a £23.75 million project that has seen the wholesale transformation of the Museum – building, galleries, facilities and public services, as well as the creation of a new brand.

We very much see our this temporary exhibition as vital in extending the Museum's appeal following its initial year of opening in Spring 2017. It will be the Museum's first charging exhibition.

For this reason, the Museum has worked to identify an exhibition that it believes has the potential to maintain public interest in and visits to the Museum, and help generate income.

We are looking for an exhibition design company with proven experience in designing and delivering temporary exhibitions and the creativity, empathy and resilience to help the Museum create an exhibition about Britain's Special Forces in a way that reflects of our new brand.

This document explains the project in more detail. We expect to work closely with the chosen company to develop and realise the exhibition in a creative and impactful way that is relevant and accessible to our audiences.

If you are interested in tendering for this challenging project, this document provides the following information:

- Background on the National Army Museum
- More information about the project
- Scope of services
- Budget
- Programme
- Project Team
- Tender Process.

2. The National Army Museum

2.1 A new Museum

In spring 2017, a transformed national Museum will open in London after a three-year closure. 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.

Integral to the new Museum is its new brand – a brand that seeks to actively engage people in the narrative of why we have an army and its impacts on society, citizens and those who serve. A key purpose of the new brand is to help broaden the appeal of the Museum to wider audiences.

The opening of the new Museum signposts another change. With visitor numbers forecast at 342,000 in the first year (a 49% increase from the 2013-14 pre-closure numbers) and commercial income projected to increase by around 200%, there is a need to drive and sustain footfall that will convert into visitor spend.

The Museum's developing public programme is central to this strategy on an ongoing basis, as are its temporary exhibitions. This exhibition is seen as key in sustaining visitor numbers after the first year of opening.

2.2 *Building for the Future*

The new Museum has been created through the auspices of the *Building for the Future* (BFTF) project. Set to cost £23.75 million, the project has been funded by a Heritage Lottery Fund grant of £11.5m, with the remainder covered by fundraising carried out by the Museum.

The project has realised the wholesale transformation of the Museum's offer onsite, offsite and online, across seven main work streams.

1. A new brand and marque

During 2014-15 the Museum worked to create a new brand model to help direct and inform the development of the new Museum. It has influenced every aspect, from permanent displays, to interior design to signage to the extent that the new building physically embodies the new brand, helping to transform the Museum from a dark and traditional place to a modern and airy Museum fit for the 21st century.

2. A wholly new visitor experience. A major restructure of the building has created: five new thematic galleries – Soldier, Army, Battle, Society, Insight; a new 500m² temporary exhibition gallery; a new three-room learning centre; a new Early Years learning facility – Play Base; a new research centre and archive; new café; new shop; new boardroom. All are being realised within a building designed to create a more welcoming and engaging physical experience and supported by a fresh approach to public programming (see below).

3. New programmes for learning and outreach. The closure of the Museum has provided unprecedented opportunities to pilot new approaches to delivering our learning purpose and to test how the Museum can extend its reach whilst also providing the depth and breadth of offer required of a national museum. On opening the Museum will offer relevant and thought provoking opportunities to engage with the Collection and our narratives through community engagement and curation, a new learning service aimed at early years, schools, families,

adults and lifelong learners, and new a public programme that seeks to encourage active participation and debate in a wide range of topics from military history to present day conflicts and world geopolitics. It is a place that will spark conversations.

4. New working models of service delivery and public engagement. The project has enabled the Museum to review its structure, the ways it fulfils its purpose, the services it offers and its enabling and supporting systems and processes. As the project moves into delivery phase, new teams, processes, services and training are being put in place to deliver an audience-focused, commercially sustainable and more goal driven organisation. This is being facilitated by new working models with a focus on process and cross-departmental and cross-divisional collaboration.

5. A sharper focus on generating income. The new visitor experience whilst creating a more welcoming and engaging physical experience has also sought to ensure a focus on facilities and activities to drive earned income. In order to achieve this, commercial spaces and the overall offer within the Museum have been designed to be visible, enticing and reflecting the growing expectations of Museum audiences.

6. Better conservation of and access to the Collection. The project has enabled the conservation of thousands of objects for the new displays. In addition, it has enabled a significant programme of digitisation that will provide easier and greater access to the Museum's archives online that, through an accompanying cataloguing and external partnerships, will provide a modern, flexible and customer-centred online enquiry service aimed at meeting the needs of a broad range of researchers from the school pupil to the family historian to the expert academic.

7. Going digital. Digital transformation underpins much of the new Museum's work. Attention is necessarily focused on what needs to be done to deliver the modern services expected of a 21st century museum. The creation of the Museum's new website is seen as the first step in a medium- to long-term digital journey that will see a wholesale review, modernisation and streamlining of the Museum's systems as digital becomes central not only to realising efficiencies but to delivering a world-class national museum service, locally, nationally and internationally. Digital is central to the Museum achieving a greater sphere of influence and impact and in developing brand sentiment and awareness.

2.3 A new brand

As part of the transformed Museum, we are launching a wholly new brand into the sector, a brand that seeks to stretch the role of the Museum to one of civic participation.

We very much see our new Museum and culture as the means by through which we will spark conversations with local, national and international audiences and foster participation in our narrative.

Having consulted widely in the planning and formation of the new Museum, we are well aware that our subject matter can be challenging. But we believe in our purpose, vision and mission and have developed a clear sense not only of our role as the custodians of Britain's Army history, but also of the utility of the Museum and our role in helping people engage with an institution that can be little understood but works in our service every day.

At the same time we are a Museum whose story is both historic and of the moment. Not a day goes by without it being in the press or on television. This is a very unique and special position and one that we want to maximise to grow civic engagement with our work.

Our new brand model was developed in 2014-15 and has guided the development of the Museum. It has been tested extensively with audience focus groups and we believe it provides a strong foundation on which to deliver the Museum’s transformational change and engage new audiences.

Comprehending and being able to reflect an understanding of the Museum’s new brand will be vital to successfully realising a modern, relevant and engaging exhibition about Britain’s Special Forces – parts of the armed forces whose work often takes place in secret and can be regarded with suspicion but which is vital to Britain’s security.

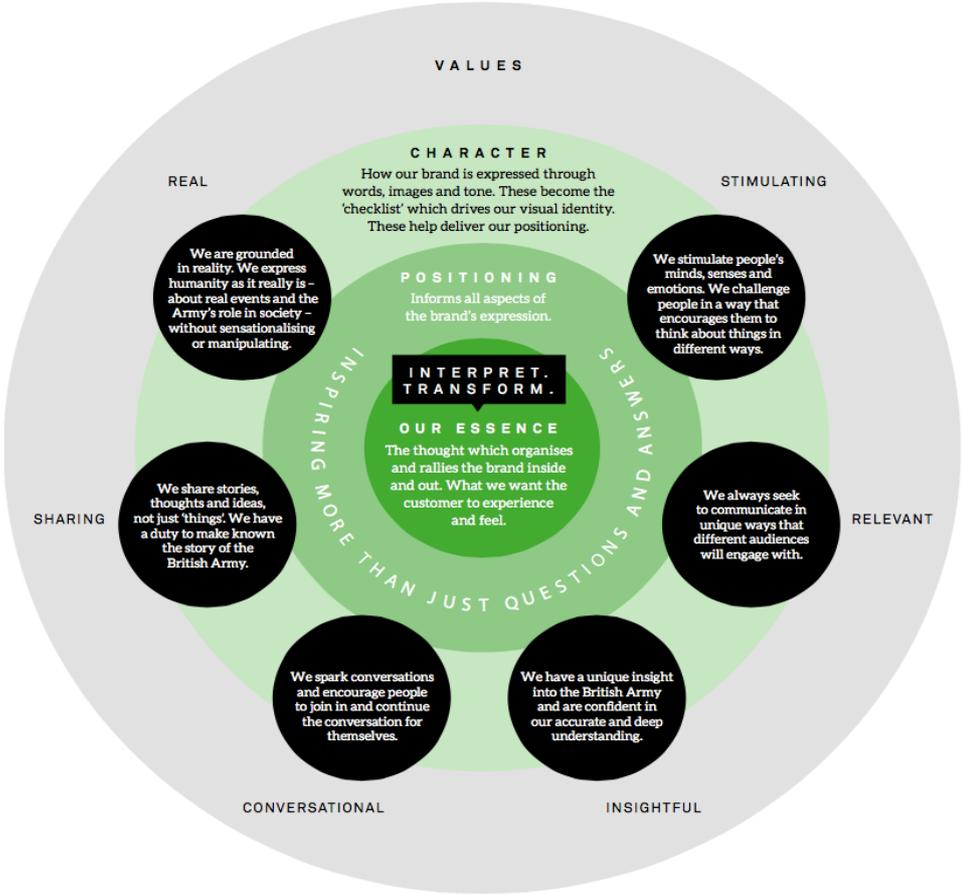


Figure 1: National Army Museum Brand Model

3. Special Forces temporary exhibition

3.1 Background

The Museum's planned theme for 2018-19 is Security:

Are we safe?

The British Army in its Strategic Narrative (2013) defines itself as 'a professional force, resolving crises abroad, serving the nation at home, securing Britain in an uncertain world'. But what are the uncertainties? And is ours the best security solution?

Security will compare our perceptions of threat with the reality of threats facing Britain, and whether the British Army is the best security solution. It will explore how our perceptions of threat - cyber threats, terrorism, overseas instability, climate change and natural disasters - are influenced by external factors such as the media.

Set in this context, the Special Forces temporary exhibition aims to uncover the secret world of the Special Forces, exploring what makes them special, whether they actually keep us safe and the ethics and controversy surrounding their actions.

Both populist and challenging, the exhibition has potential to appeal to a wide range of audiences, from Experts, Empathisers, Self Developers and Learning Families. Further information about the Museum's audience segmentation model is provided at Appendix A.

3.2 Special Forces temporary exhibition aims

To maintain focus throughout the development and operation of the exhibition, the following aims have been devised for the exhibition:

- To sustain and increase awareness of the Museum in its second year of operation
- To raise the profile of the Museum in the London Museum's sector, enhancing brand sentiment and awareness
- To drive visitors to the Museum in its second year of operation
- To help deliver the museum's audience development strategy
- To generate income through ticket sales and secondary income streams
- To increase membership.

3.3 Dealing with secrecy

A key challenge in creating an exhibition about the Special Forces is that most knowledge in the public domain is from historic operations and that little is known or can in fact be said about current operations and soldiers. Basing an exhibition on a subject that is inherently secret has obvious tensions, specifically its ability to attract audiences if it doesn't reveal anything new. And so the approach to telling the story is critical. It is proposed this is resolved in four ways:

a. To embrace the fact that the work of the Special Forces is secret and help foster awareness and understanding of why it is secret and encourage reflection and response to this.

b. To create a narrative structure that focuses on what can be said rather what cannot, and on the attributes that make Special Forces and their soldiers special.

c. To harness the insubstantial nature of our knowledge about the Special Forces as a design attribute of the exhibition, signposting that we may never see or recognise someone from the Special Forces, and use oral testimonies and sound as a primary media, giving the exhibition a strong and affordable aesthetic and media mix.

d. Public perceptions identify with the thrill and excitement of the Special Forces as an active force. Translating this attribute into the exhibition experience will broaden the appeal of the exhibition to Learning Families and wider groups.

3.4 Narrative structure

And so to the narrative structure. Again one of the key issues is that little can be said about some operations.

To address this concern a thematic structure has been devised that focuses on helping people understand the very nature and purpose of Special Forces, what makes them special, what they do (and why) and why their actions are secret. As such, it reflects the heart of the Museum's new brand – interpret: transform – and aspires to help people understand that secrecy can keep you safe, whilst also exploring the issues surrounding secrecy. The structure also embeds the story of the originals throughout the exhibition to ensure visitors have the fullest opportunity to engage with this aspect of the story as the attributes of the originals endure in Britain's present day Special Forces.

Proposed thematic structure

i. What are Special Forces?

- What makes them special and what are they intended to do?
- The originals
- How do they undertake their role? Where do they do it and why?
- Who decides why, when and how they are deployed and how are decisions made?
- What are the ethics surrounding the use of Special Forces?
- Why are Special Forces relevant to me?
- Do Special Forces make us more secure?

ii. Making the cut

- What does it take to become a member of the Special Forces? Past and present, inc the originals
- What are the physical and mental requirements?
- How are Special Forces soldiers selected?

iii. Training and skills

- What training do the Special Forces soldiers undertake? Past and present, inc the originals
- What skills do they develop?
- Training is a continuous process and tailored to fit different tasks:
 - Physical
 - Mental
 - Surveillance

-
- Concealment
 - Intelligence
 - Combat
 - Escape and evasion
 - Survival
 - What equipment do they use?
 - Some equipment is special, some is ordinary or adapted/modified. The range includes helicopters, maritime equipment, vehicles, personal equipment and weapons. Key attributes are adaptability and resilience.

iv. Operations

- What types of operations do the Special Forces undertake? Past and present, inc the originals
- Why do Special Forces get chosen for some operations and not others?
 - Each operation type will be illustrated with case studies from different periods in history, including both successes, failures and consequences.
- Observation and surveillance
 - Examples
- Reconnaissance and intelligence gathering
 - Examples
- Counter terrorism
 - Examples
- Training and advice
 - Examples
- Disruption
 - Examples
- Personal protection and hostage rescue
 - Examples
- War fighting and irregular warfare
 - Examples

This area will use a rich selection of oral history, interactive elements and objects including the potential for helicopters, vehicles, weapons, night vision equipment etc.

v. Revelations and repercussions

- How do we know what we know? Past and present inc the originals
- Where do we find out?
- What is the nature of the evidence we have?
- What happens when it's not secret anymore?
- What are the consequences of disclosure?
- Special Forces in the media. Media discuss and speculate on operations but the Government will not comment.

vi. Special Forces in popular culture

- How are the Special Forces represented in the media – books, film, television and other aspects of popular culture?
- What do Special Forces operators think about the way they are portrayed in popular culture?
- What do they think of their own colleagues who go public with their experiences?

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- How does the Special Forces community react towards the appropriations/manipulations of their values and culture?

This theme will explore the difference between 'loosely based' and 'accurate reconstruction' to help people gain an understanding of how close or misleading media depictions of Special Forces are. How accurate is our perception of Special Forces and soldiers?

vii. Your reaction

The exhibition will close with a thought and opinion piece to stimulate further responses to continue the discussion in the exhibition, in epilogue and online, taking the exhibition beyond the walls of the Museum and linking to the associated public programme.

3.5 Public programme

A creative public programme will be devised to run in parallel with the exhibition. This will be designed to appeal to Experts, Self Developers, Empathisers and Learning Families. NAM is working with partners to create a varied public offer of free and charging events.

3.6 Creating the exhibition and public programme

Because of the sensitivities around this exhibition, the following project structure will provide oversight, advice and guidance as necessary:

- Project Client
- Project Sponsor
- Project Board (Senior Management Team).

This structure will oversee the development of the exhibition by the Project Team detailed at 7, liaising with relevant authorities and the Museum's academic advisory panel to ensure sign-off is achieved at critical development stages.

In addition, the Museum is currently appointing a content lead with expert knowledge about Britain's Special Forces to guide the detailed development of the narrative structure, storyline development and content delivery who will work with the internal Museum team to develop and deliver the exhibition – helping with the sourcing of objects and creating content in line with the project programme.

A detailed interpretive planning process will commence upon appointment of the content lead. This will draw upon all work carried out to date with regards to interpretive planning and collections to deliver a final plan in line with the revised exhibition concept. It is anticipated that the appointed exhibition designers will be fully involved in this process.

The central theme statement from this exercise will be taken forwards to develop the marketing proposition for the exhibition that will have a dedicated campaign in Spring and Summer 2018.

3.7 Duration

The exhibition must open in time for Easter 2018 and run until the end of the October half-term 2018. The installation must be designed to be durable for this period.

3.8 Budget and cost plan

In developing the exhibition proposal a budget has been determined which cannot be exceeded. This is £515,000. A draft cost plan has also been developed. It is shared here for information, but design consultants are requested to review this as part of their submission.

Item	Cost
Setworks	£90,000.00
Graphics and illustration	£60,000.00
Showcases	£40,000.00
Mounts and mannequins	£20,000.00
AV Hardware (inc installation)	£60,000.00
AV Software	£120,000.00
External assets and copyright	£30,000.00
Loans	£20,000.00
Lighting design and installation	£15,000.00

Figure 2: Temporary exhibition draft cost plan

Excluded from the budget are the following:

Additional items
Exhibition leaflet (print)
Evaluation and testing
Contemporary collecting
Public Programme
Marketing
Exhibition Staffing

Figure 3: Excluded costs

3.9 Draft visitor number and income forecast

Looking at visitor forecasts based on the Museum's Business Sustainability Plan (2013) information for year two after the Museum's reopening, the projected visitor numbers are:

Audience	Visitor Number Projection
Learning Families	109000
Kids' First	13000
Experts	38000
Empathisers	51000
Self Developers	48000
Sightseers	35500
Formal learning	22500
Totals	317000

Figure 4: National Army Museum forecast year two visitor figures

Visitation to the temporary exhibition has been estimated at low, medium and high levels. The table below demonstrates how these numbers translate as both a % conversion and a ratio.

	Low	Mid	High
As a % of Total Annual Visitors	13.24%	18.53%	23.82%
Expressed as a ratio	1:8	1:5	1:4

Figure 5: Proposed conversion and ratio of visitor numbers to the temporary exhibition

Based on the audience profile, the Figure 6 shows the potential visitor numbers by audience type. The Museum's Business Sustainability Plan (2013) suggests that prior to closure NAM has a 10% repeat visitor profile and this has been applied to the visitor projections.

The high level conversion rate has been applied to the key audiences for the exhibition (Learning Families, Experts, Empathisers and Self Developers) with the low level applied to Kids' First and Sightseers. Conversion from formal learning visitors has not been included.

In addition, based on information provided by a comparable Museum in London, we have applied a 30% membership take up on the exhibition. Members have been excluded from the Sightseers and formal learning numbers.

Audience	Visitors less Repeats @10%	Conversion to SF Exhibition	Free Membership Visits	Total Paid Visitors
Learning Families	9810	2337	701	1636
Kids' First	11700	1549	465	1084
Experts	34200	8148	2444	5703
Empathisers	45900	10935	3281	7655
Self Developers	43200	10292	3088	7204
Sightseers	31950	4229	0	4229
Formal Learning	20250	0	0	0
Totals	197010	37489	9978	27511

Figure 6: Forecast visitor numbers to Special Forces temporary exhibition

4. Scope of services

4.1 Introduction

NAM wishes to appoint a Designer to design, develop, project manage, procure, fabricate, install and handover of its 2018 temporary exhibition.

This rest of this section summarises the Client's requirements of the project.

4.2 Client's requirements – design and build works

To design and build all works associated with the delivery of the Special Forces temporary exhibition that may include the following elements, based on the evolution of the thematic structure outlined in Section 3.4. This list is not exhaustive and is not intended to be limiting.

- An atmospheric space comprising of:
 - Collection displays
 - Real objects from the Museum's Handling Collection, where relevant
 - Text graphics and images
 - Oral histories
 - Audio visual presentations, inc archival film footage
 - Hands-on interactives
 - 'Role play' areas and scenarios
 - 'Small-world' play opportunities
 - Large-scale physical play opportunities
 - Sound and music
 - Lighting
- Seating
- Staff desk/area for ticket sales
- Exhibition look and feel and identity (for marketing purposes).

All Audio Visual and lighting systems must be compatible with the Museum's installed control systems (Dali,Pharos and Helvar). Details of these systems will be provided when appropriate.

4.3 Location, furnishings, fittings and exhibition materials

The exhibition will be hosted in the Museum's Temporary Exhibition Gallery, located on the first floor of the Museum – see plan overleaf. The space is accessible by stairs and lift and its entrance is visible from the Museum's main circulation space – the Atrium. It is equipped with an adjacent 75m² of setting up space, with high level "barn" doors for external access from the car park.

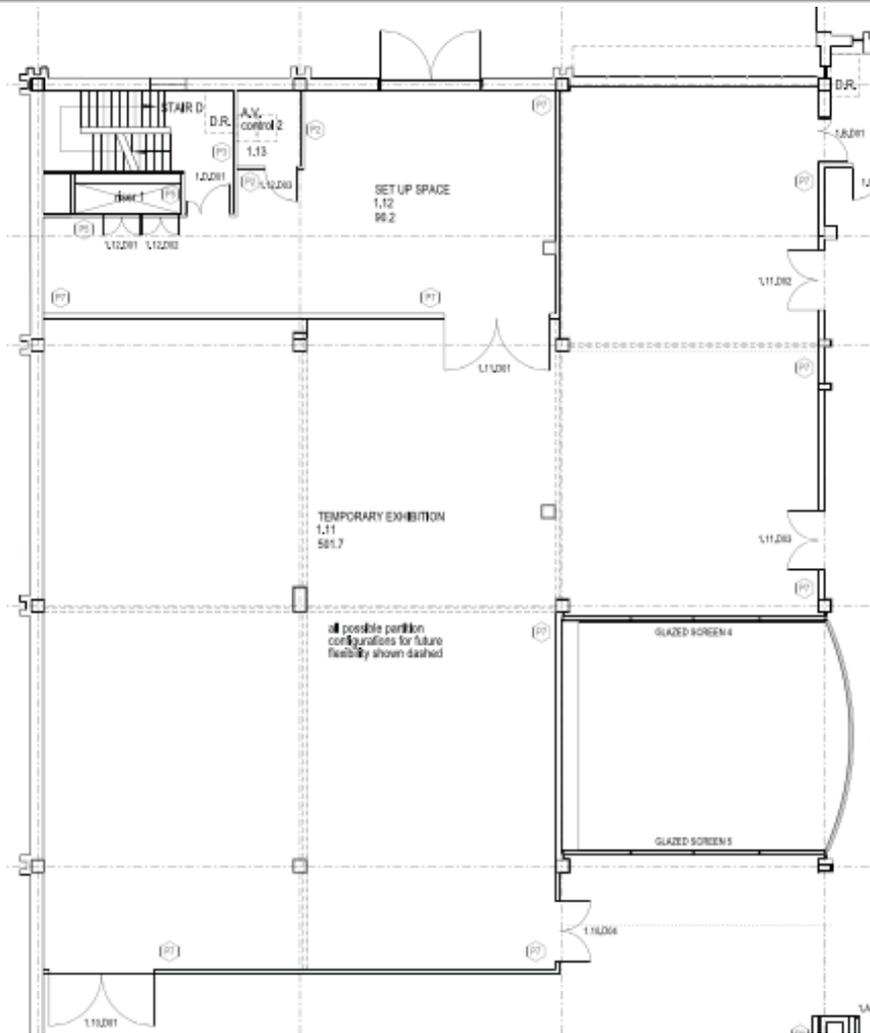


Figure 7: Plan of temporary exhibition gallery

The gallery is approx 500m² and features neutrally painted walls and internal glazing to the Atrium. All partition walls have been strengthened in order to be able to hang the Museum's art collection when not in use for temporary exhibitions.

In order to be able to sub divide the space, the Museum has purchased a Panelock temporary walling system. See Appendix B for further information.

In order to be able to display objects from the Museum's Collection in the space, the Museum has purchased 8no. Meyvaert Infinity configurable display cases. See Appendix B for further information. All other cases for the temporary exhibition must be hired for the exhibition duration within the available budget.

The Museum has purchased an "Absolute" barrier system that can be used for the exhibition, if required. See Appendix B for further information.

4.4 Exclusions

The Museum will provide flooring, ambient and statutory lighting, emergency facilities and air conditioning system.

4.5 Design and build works

4.5.1 General

Dependent on the Designer's proposal CDM 2015 may apply. If this is the case, the Client as defined in CDM Regs 2015 will appoint in writing the successful tenderer to be Principal Designer to take responsibility for the design and procure the works. The Client will also appoint the Principal Contractor on advice from the Principal Designer to manufacture, fabricate, construct, test, commission and handover of all works, including works carried out by subcontractors or suppliers.

The Designer shall notify the Project Manager on it becoming apparent that there is any incompatibility between any of the Employer's Requirements, or between the Employer's Requirements, the Contract Sum or the Project Programme or any need to vary any part of them.

4.5.2 Design and construction/build management services

The appointed Designer will be required to:

- a. Act as Principal Designer to create and procure the delivery of the exhibition which will include, construction of setworks, structural services and associated works, co-ordinating and integrating all design works such as graphics, case displays, audiovisual, multimedia interface, low tech interactives, lighting;
- b. Produce concept, scheme and detailed designs of the exhibition for approval by the Project Board, undertaking meeting and site visits as necessary to complete same.
- c. Prepare a budget for the exhibition up to a maximum of the agreed budget.
- d. Prepare designs for each exhibition element (graphics, audiovisual, multimedia, etc.) allowing sufficient time for scheme and detailed design approval by the Project Board.
- e. Following sign-off of detailed design, undertake production design and specification of all exhibition elements, sourcing sub-contractors for delivery of same. Please note that production drawings must be signed off by NAM's Design Team before production.
- f. Undertake concept and detailed graphic design working with NAM and NAM's appointed content lead and internal team. This team is responsible for all object and storyline research and text, including graphics and object labels, but not AV scriptwriting. Please note that all images sourcing, copyright clearance and licencing will be undertaken by NAM and sufficient allowance must be provided within the exhibition budget for this work.
- g. Develop and deliver all audiovisual, multimedia and other approved media, sourcing background information from NAM and NAM's appointed content lead.
- h. Produce case layouts for all case displays for sign off by NAM.
- i. Appoint a qualified mount maker, liaising with NAM's Collections Division to ensure conservation requirements are met for display of exhibits, and coordinate mount making and installation of NAM and partner site objects.

- j. Maintain creative overview of all production and installation works.
- k. On installation, carry out snagging and rectify any faults or problems associated to the works.
- l. De-install exhibition to agreed dates. Costs should include decant and removal of the exhibition at the end of its run.
- m. On decant, make good the exhibition space.

4.5.3 Project management

- a. Prepare a detailed programme for the delivery of the project, ensuring that the exhibition is installed and can be opened to the public by the dates set out in this brief, or clarified during the tender and project period.
- b. Put in place a programme of face-to-face meetings and email reporting to ensure the Project Manager and Project Team are kept up to date with progress and effective communication is maintained.
- c. Liaise with the Project Team and the appointed content lead to create the content for the exhibition graphics, labels and media ensuring staged sign-off by the client team and Project Board.
- d. Undertake all design specialist sub contractor management including:
 - Graphic production
 - Interactives
 - Audiovisual
 - Multimedia
 - Mount making
 - Lighting.
- e. Manage the commissioning process, preparing budgets for each element/media to be subcontracted.
- f. Maintain up-to-date records of the project costs and orders. The Museum operates an 'open book' policy with regard to contracts and finances and may require to see any sub-contractors estimates, discounts and main contractors 'mark up' in line with the Museum's standard finance procedures.
- g. Oversee the installation and decant of the exhibition.

4.5.4 General provisions

All elements of the exhibition design are to be:

- a. Compliant with relevant statutory and non-statutory requirements e.g. Equality Act legislation, best practice procedures.
- b. Structurally sound to a standard suitable for the environment adhering to all Health & Safety regulations

- c. Resistant to repetitive wear, dirt and occasional local impact or abrasions caused by the anticipated normal use of the spaces
- d. Constructed of highly durable materials
- e. Constructed of fire retardant materials (Class O standard is the objective)
- f. Readily accessible to Museum staff and operators
- g. Easy to clean, maintain and repair
- h. Secure and tamper proof
- i. Smooth or bevelled with no sharp corners or edges
- j. Fit for the purpose, in terms of the operation of the spaces and their environment adequate to comply with all applicable safety and fire retardant standards and regulations
- k. Equipment properly ventilated, with provisions being made from the outset for access to maintenance, cleaning and repair
- l. Supply risk assessments and method statements for installation and decant works on site
- m. Lighting and electrics. It is intended to make use of the existing track lighting system in the temporary exhibition space. The appointed exhibition consultant is expected to design a lighting scheme for the exhibition and include for the adjustment of any lighting. All existing lighting specifications will be made available to the Designer on appointment.
- n. The Operational and Maintenance Manual. The Operational and Maintenance (O&M) Manual shall be produced by the Principal Designer. The O&M Manual is to be a comprehensive information source and guide for the Museum and end users providing a complete understanding of the exhibition and its systems and enabling it to be operated and maintained efficiently and safely. The Principal Designer shall obtain or prepare all the information to be included in the Manual and produce the required number of copies of the Manual. The Manual is to consist of the following parts, sub-sectioned as appropriate:
 - Part 1: General Information: Content as section
 - Part 2: Exhibition information.

4.6 Copyright

It must be noted by the Designer that all rights (including ownership and copyright) in any reports, documents, specifications, instructions, plans, drawings, patents, models or designs whether in writing or on magnetic or other media:

- a. Provided to or made available to the Designer by NAM shall remain vested in NAM.

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- b.** Prepared by or for the Designer (or any sub-contractors employed or contracted by the Designer) for use, or intended use, in relation to this project will be assigned to and shall vest in NAM absolutely.

The Designer should therefore allow for such vesting in rights to be included within the fee bid.

4.7 Project archiving and handover

To supply 2no. copies of any graphic artwork (InDesign files should be packaged for print) on DVD/Memory stick with unlocked output-ready PDF files, such that they are in a suitable format for future reproduction/revision. Production drawings, plans and visuals should also be included.

Handover of the above must take place before the final invoice is paid.

5. Budget

The available budget for this project is £515,000 net and should include fees. It cannot be exceeded. 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:

- a.** Professional fees
- b.** Development, research and manufacture costs
- c.** Travel and expenses
- d.** Accommodation
- e.** Disbursements
- f.** Visuals
- g.** An estimate of any contingency
- h.** All third party fees
- i.** Report, printing and presentation costs
- j.** All other expenses and costs required in the delivery of the project.
- k.** The fees should indicate if they include or exclude VAT.
- l.** Installation
- m.** Decant.

6. Programme

The programme for the project is as follows:

Activity	Deadline
Issue of Tender	14 November 2016
Tender Return	12 noon 9 December 2016
Tender Interviews, London	15-16 December 2016
Commissioning meeting	w/c 19 December 2016
Concept Design proposal	28 February 2017
Client review and sign-off	7 March 2017
Scheme Design proposal	30 June 2017
Client review and sign-off	7 July 2017
Detailed design and content creation	4 November 2017
Client review and sign-off	16 November 2017
Exhibition build, graphics, AV, interactive production	19 November 2017 – January 2018
Installation on site	February-March (four-six weeks)
Public opening	Est. 17 March 2018 (Easter Sunday 1 April 2018)
De-installation	Site specific, dates TBC

7. Project team

Project Client

Janice Murray – Director General, National Army Museum

Project Sponsor

Genevieve Adkins – Assistant Director (Public Programmes)

Project Manager

Russell Clarke – Exhibitions and Interpretation Manager

Project Team

Role	Purpose
Project Manager – Head of Design and Interpretation	Internal day-to-day Designer contact responsible for delivering exhibition to quality, cost and time, and managing appointed external exhibition design and build contractors
Exhibition Designers/Principal Designer	Exterior design company appointed on design and build basis
Fit out contractors	Fit out and other specialist contractors
Content lead	Narrative and content lead, review of storylines, credibility to produce an authoritative exhibition, lead press engagement and help drive footfall
Content team	NAM staff responsible for storyline and collections research, identification of loans items and content creation. Team would comprise 1 x Collections Development Curator (50%) and 2 x Research Curators (50%)
Content providers	External staff and contacts contributing collections and storyline content
Registrar	Management of loans programme
Head of Learning and Engagement	Development of learning offer
Head of Marcomms	Marketing and communications strategy supported as required by the Marketing Manager and PR and Communications Manager
Public Programmes Manager	Development of supporting public programme
Retail and Visitor Experience Manager	Operational set up and delivery of customer facing and ticketing operation supported by the Retail Buyer and Merchandiser
Head of Corporate Fundraising	Fundraising and sponsorship

8. Tender process

8.1 Tender requirements

Tenders should comprise 2 x hard copies and 1 x electronic on memory stick of all tender content as outlined below:

a. Response to Brief

Response to the brief should demonstrate:

- An understanding of the new Museum and the challenges of the project
- A creative response to the initial concept, with any thoughts about its further development and delivery
- A clear methodology statement for the design and delivery of the Works detailed in Section 4 and informed by the information provided
- An outline work plan identifying key dates of all elements and sign off points
- Confirmation of team members, including sub-contractors if relevant
- Cost plan detailing the tasks and staff responsibilities, daily and hourly rates and expenses.
- Three relevant references.

b. Lump Sum Fee

The Fee is to be a fixed sum for the provision of all Works as outlined in the Scope of Works.

You should outline a cost for each element of the work detailing team members' hourly rates and total fees.

The Fee is to include all expenses. This will include printing costs, travel costs, accommodation, disbursements, visuals, models and all other expenses and costs required in the provision of the Services. The fee should exclude VAT.

c. Instalment payments

Provide a suggested fee drawdown schedule in your response. NAM reserves the right to amend any suggested drawdown schedule.

d. Tenderers Project Team

Provide a list of the proposed personnel working on this project along with their detailed CVs. Please make clear which staff have worked on the relevant projects used to illustrate your experience.

e. Relevant Experience

Provide details of relevant experience. For each project, include a description of the project, your role, client, budget and project dates and examples of implementation. This should account for no more than 6 projects.

f. References

Provide details of three recent contracts that are relevant to this project. Include the name and contact details of the clients' representatives who could be approached for references. References will be taken up before confirmation of appointment.

g. Insurance

Please provide copies of up-to-date insurance – the Museum requires Public Liability minimum of £10 million, Employers Liability of £10 million and Professional Indemnity

Insurance to the value of £1million.

h. Financial

Please provide a copy of the company's published accounts for the last three years.

i. All company documentation as requested below:

- The Completed Form of Tender (Appendix C);
- Certificate of Bona-Fide Tender (Appendix D);
- Both forms (Appendix C & D) should be signed by the Tenderer or, in the case of a Company by the Secretary or other authorised person.
- Any other information that is required to clarify the tender.

8.2 Tender return

Tenders must be submitted no later than 5pm 2 December 2016 in a plain envelope labelled only with the address below and clearly marked "2018 Temporary Exhibition Tender". 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 should 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 "2018 Temporary Exhibition".

Any electronic tenders received before this date will be rejected.

Tenders are to remain open for acceptance for a period of 60 days.

8.3 Tendering Costs

The Museum 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.

8.4 Contract Award Criteria

The tender board will comprise of the following representatives of NAM:

- Assistant Director (Public Programmes)
- Assistant Director (Collections)
- Exhibitions and Interpretation Manager
- Collections Development and Review Manager
- Higher Executive Officer (Stores).

Tenders will be assessed on the following criteria:

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

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. NAM shall 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 NAM, in accordance with internal policies and statutory regulations. NAM is not required to accept the lowest priced tender.

The decision will be final and binding, no correspondence will be entered into.

8.8 Enquiries

Any enquiries arising from this Invitation to Tender must be submitted in writing via email to:

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

Enquiries should be submitted between 14 November – 2 December 2016. Enquiries will be answered within three working days and may be shared with all tenderers expressing an interest in the project.

Appendices

Appendix A: The National Army Museum's audiences

Appendix B: Details of Panelock temporary walling system, Meyvaert showcases and Absolute barrier system

Appendix C: Form Of Tender

Appendix D: Certificate Of Bona-Fide Tender

Appendix A – National Army Museum’s Audiences

The Museum has undertaken an extensive programme of audience research and consultation to better understand its current and potential audiences. The *Building for the Future* project is the vehicle that the Museum is using to develop the profile of its audiences, attracting a range of new visitors and participants as well as growing and developing its existing audiences.

The following information is provided to the exhibition design company to help define relevant creative display solutions for the Regimental and Corps Museum exhibitions.

A1 The National Army Museum’s pre-closure audiences

Prior to its closure for redevelopment, the Museum had a total audience of around 250,000 visitors per annum, separated into two groups, informal and formal learning that are defined as follows:

- **Informal learning** – Approximately 230,000 of total audience
Defined as: General visitors whose learning is self-directed and self-selected
- **Formal learning** – Approximately 20,000 of total audience
Defined as: anyone in full or part-time, formal education or training, regardless of age, regardless of whether it is elective, (i.e. EYFS, Key Stage 1-5, Higher Education, Further Education, those studying skills based learning courses and apprenticeships and the Army). Theirs might be the motivation for joining formal education or training, but the decision to engage with NAM’s Collection is the organisers’, not their own, or meets learning criteria or objectives they do not entirely control.

A2 NAM’s target audiences

A2.1 Audience growth strategy

The Museum intends to achieve this growth through three areas of audience development:

- **Building existing audiences**
Welcoming back existing audiences and increasing the number of participants from those audience groups
- **Developing new audiences**
Reaching audience groups who have not previously engaged with the Museum and encouraging them to do so through provision of new offers and better facilities and services, but also through repositioning the organisation in line with those audiences needs
- **Engaging diversity**
Encouraging a greater breadth of participant in the Museum’s audiences, encouraging participants from more diverse ethnic, social and cultural backgrounds.

A2.2 Audience Segmentation

During the development of the HLF application, the Museum developed an audience segmentation model based on visitors' main motivations and needs. To enable better targeting of these in the Museum offer and marketing, this breaks our audiences into seven segments, these are outlined below:

Segment	% of core audience	Description	Broad needs
Sightseers	6%	First time visitors making a general visit. Mainly tourists wanting to 'do' the Museum	Ease of access, comfort, orientation, good facilities, engaging exhibitions
Days Out	3%	Repeat visitors wanting to enjoy a social visit, possibly with friends or relatives	
Self Developers	14%	Non-specialists wanting to informally improve general knowledge	Journey of discovery, layered information, finding out new things
Experts	16%	Academics, students, people with specialist knowledge wanting to deepen knowledge.	High quality access to collection, detailed interpretation, access to expert staff and resources
Empathisers	18%	Have a personal connection to subject, wanting to engage with collection emotionally and spiritually	Engaging exhibitions, strong narratives and personal stories, able to search databases for personal relevance
Kids' First	4%	Mixed age groups, wanting fun and social trip for children and whole family	Ease of access, child friendly facilities and activities, services for all ages, engaging exhibitions, accessible interpretation
Learning Families	39%	Mixed age groups, wanting an educational trip for children	As above: but better able to direct visit than Kids' First

A2.3 Audience Priorities

The Museum developed an audience prioritisation table to help understand how it wishes to grow its audiences.

Audience Prioritisation		
Overarching		
As the Museum looks to see greater participation and breadth in its audiences, it also seeks to improve participation across black, Asian and minority ethnic communities (BAME) and NSSec 5-8.		
Informal Audiences	Formal and specialist audiences	Audience characteristics
1 Learning Families	1 Schools – particularly from local socially and culturally diverse boroughs in London;	1 Women
2 Kids' First Families	2 Students and academics – in military history; social history; politics	2 Non-specialists
3 Empathisers	3 Members of the Armed Services – active and retired	3 Local residents from such culturally and socially diverse boroughs as Southwark, Wandsworth, Hammersmith and Fulham and Lambeth
4 Self Developers		

Four of the seven market segments are being targeted specifically for growth. This does not mean that the Museum will no longer cater for the remaining three segments, or that increased profile of the Museum will not encourage growth within them, but that they are not currently identified as the priority segments for growth.

Alongside the segments, a series of demographic groups who are under-represented in Museum's current audience, have been identified for further development. The Museum also seeks to continue to build interactive relationships and deepening engagement with formal learning audiences with specific characteristics.

The development should also expect to attract a greater number of curiosity-driven first-time visits from sightseers – either from the UK or overseas, increasing the Museum's role as a tourist destination and its contribution to the £4.9billion London tourism market place.

Appendix B – Details of Panelock temporary walling system, Meyvaert showcases and Absolute barrier system

MEYVAERT Infinity show case parts	Quantity
Infinity basic module 900 x 900 x 2100 11.5mm low iron glass	8
Accessories	
Glass top	8
Suspended glass shelf including hanging system , 2 shelves	8
Back painted glass	8
Connection kit	4
Connection kit for double width 2x2 case structure	2
Training and delivery	

Panelock 200 Display System					
15mm Class O MDF 2 coats Dulux white Emulsion					
	Units	Size H	W	D	Total side panels
Panelock 200 unit	5	2400	1200	600	10
Panelock 200 unit	5	2400	2400	600	10
Panelock 200 unit	4	2400	3600	600	8
Unit End boards		2400		600	28
Top Capping boards	5		1200	600	5
Top Capping boards	5		2400	600	5
Top Capping boards	4		3600	600	4
Delivery Palettes					
	2	2400	1200	Face boards	
	1	2400	1200	Face boards	
	1	1200	3600	Cross rails & framework	

Absolute barrier parts list	Quantity
Freestanding Barrier 400mm Stainless Steel	38
Wall Terminator Stainless Steel	8
Elasticated Cord Grey 100m rolls	2
Spare Freestanding Barrier Stainless Steel Top Caps	20

Appendix C – Form of Tender

Tender for: '2018 Temporary Exhibition' for the National Army Museum

To: The Council and Director General 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 D – Certificate of Bona-Fide tender

Tender for: '2018 Temporary Exhibition' for the National Army Museum

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: