

FUNDACIÓN AMADOR

REQUEST FOR PROPOSAL FA-SP17-010

Production and installation of gallery Panama is the Museum and other AV exhibits. July 7, 2017

The Amador Foundation requests a technical and financial proposal for the Production and installation of gallery Panama is the Museum and other audiovisual exhibits at galleries The Living Web and Oceans Divided of the Biomuseo, Republic of Panama.

NOTE:

- **This tendering process is divided in two stages: a qualification stage and a final stage, as detailed in Clause 2.3 of Section I of the present Request for Proposal document. The proposal for the qualification stage, focusing on the conceptual design of gallery Panama is the Museum, is due by Monday, August 7, 2017. From these proposals, up to three will be selected to submit their complete proposals by Monday, September 18, 2017.**
- **The work required for Panama is the Museum consists of the schematic design of the gallery, its design development as well as the production, installation, and programming of all AV media, equipment and servers including all required conduits and wiring.**
- **The work required for the other audiovisual exhibits at galleries The Living Web and Oceans Divided consists of their design development as well as their production, installation, and programming of all AV media, equipment, servers and rack enclosure cabinets including all required conduits and wiring.**
- **The work also includes the design, acquisition, integration and programming of the AV show control equipment at the dedicated the server room (supplied by the Amador Foundation), as well as all the rack enclosure cabinets, conduits and wiring required to connect all the AV equipment to these servers, and to connect the servers to the dedicated electrical panel that will be supplied by the Amador Foundation.**

INTRODUCTION

The Amador Foundation is a non-profit, non-governmental organization that is responsible for the construction and operation of the Biomuseo, an interpretation center dedicated to the celebration of the biological and cultural diversity of the Republic of Panama. The Biomuseo is located in the Amador Causeway, at the Pacific entrance to the Panama Canal, and was designed by the architect Frank Gehry, with exhibits designed by Bruce Mau and curated by the Smithsonian Tropical Research Institute and the University of Panama. The Biomuseo declares that the wealth in the 21st century will be defined by a nation's biodiversity. Its objectives are to make Panamanian society, and its visitors in general, aware of the importance of biodiversity and its conservation, as well as to serve as an educational tool, making the new generations of Panamanians aware of the importance of Panama's natural heritage, and strengthening the basis of their identity.

The Amador Foundation is in the process of carrying out Phase B of the Biomuseo, which includes the installation of three new exhibition galleries, and the construction and/or adaptation of the supporting infrastructure. The Phase B galleries complete the story begun by the initial five galleries of the Biomuseo, which opened in 2014. Among the works to be executed is the production and installation of gallery Panama is the Museum and of additional AV exhibits for galleries The Living Web and Oceans Divided, including all content, programming, equipment, servers, rack enclosure cabinets, conduits and wiring required for their operation. To this end, the Amador Foundation has structured this Request for Proposals process, according to the requirements established in the present document. In order to be considered, the contractor must submit his proposal with his bid at the address, date and time indicated in the present document.

SECTION I. SUBMISSION OF THE PROPOSAL

1. INSTRUCTIONS

1.1. PURPOSE OF THE TENDER

This tender is intended to award the contract for the production and installation of gallery Panama is the Museum and of additional AV exhibits for galleries The Living Web and Oceans Divided, including all content, programming, equipment, servers, conduits and wiring required for their operation. The scope of the work requested and the technical specifications are detailed in Section II of the present Request for Proposal document.

1.2. BACKGROUND AND JUSTIFICATION

This contract is part of the Phase B Biomuseo works, which include the installation of three new galleries and their physical and audiovisual exhibition elements, the construction of new information stations in the botanical park, and the construction and/or adaptation of the required support infrastructure, including the aquarium quarantine area and new areas of service for the museum. The contractor for the tasks specified in this RFP document will be selected via a public tendering process that is being distributed among companies experienced in the production and installation of audiovisual exhibits for museums or visitor centers.

1.3. INDICATIONS TO SUBMIT THE PROPOSAL

The proposal must include a technical proposal and a financial proposal, as detailed in Clause 2.1 of this Section, and should be sent by e-mail to licitaciones@biomuseopanama.org, or physically delivered to the Administrative Offices of the Amador Foundation, Building No. 136, Amador Causeway, Panama City, Republic of Panama.

1.4. LEGAL REPRESENTATION OF THE PROPONENT

The contractor shall submit copies of all documentation proving its existence and legal representation, as detailed in Clause 2.1 of this Section.

1.5. ACCEPTANCE OF TERMS AND CONDITIONS

The contractor agrees and acknowledges that the submission of the proposal in this award process corresponds to the acceptance, without reservation or conditions, of the documents and terms of this request for proposal. Therefore, the contractor declares that expressly accepts each and every one of the clauses and conditions established herein.

1.6. TENDER PROCESS

1.6.1. Tender Stages: The process is divided in two stages: a qualification stage and a final stage, as detailed in Clause 2.2 of this Section.

1.6.2. Consultation Period: The contractor may request clarification or additional information on

this tendering process via email at: licitaciones@biomuseopanama.org.

1.6.3. Submission of Proposals: The proposals for each stage of this tender process must be sent by email to licitaciones@biomuseopanama.org. or physically delivered to the administrative offices of the Amador Foundation, Building No. 136, Amador Causeway, Panama City, Republic of Panama.

- The latest date and time for receipt of the proposal for the qualification stage is Monday, August 7, 2017, up to 4:00 pm Panama Time.
- The latest date and time for receipt of the proposal for the final stage is Monday, September 18, 2017, up to 4:00 pm Panama Time.

2. INFORMATION AND DOCUMENTS TO BE SUBMITTED BY THE PROPONENT

2.1. SUBMISSION OF DOCUMENTS

For both stages of this tendering process, the contractor shall submit a proposal composed of two sections, as follows:

A. TECHNICAL PROPOSAL: Both the qualification stage proposal and the final stage proposal should include a technical proposal, including the following components.

A.1. The qualification stage proposal should include:

- Name and general data of the company.
- Experience and previous performance in comparable work. Detail experience of the last five (5) years.
- Conceptual design for gallery Panama is the Museum, including concept statement, description of user experience and interface (software) and technology (hardware), schematic drawings and visualizations of gallery space and exhibit components.

A.2. The final stage proposal should include:

- Final conceptual design for gallery Panama is the Museum, including concept statement, description of user experience and interface (software) and technology (hardware), schematic drawings and visualizations of gallery space and storyboards of exhibit components.
- Concept design for AV exhibits for galleries The Living Web and Oceans Divided, including description of user experience and interface (software) and technology (hardware), schematic drawings and storyboards of exhibit elements.
- Registration Information stating the names and general data of the Legal Representative for the company.
- Bank reference letter stating an average balance in the medium six figures.

- Two most recent yearly financial statements for the company.
- Detail of proposed methodology and materials for the development of the works to be carried out.
- Work schedule: Based on the estimated schedule outlined in Clause 5 of Section II of the present document, the proponent must present a proposed schedule listing the sequence of activities to be performed and the proposed time that shall need to carry out the requested work. The schedule should also specify deliverables at the end of each phase.

B. ECONOMIC PROPOSAL: Both the qualification stage proposal and the final stage proposal should include an economic bid, submitted in Balboas (B/.) or US Dollars (US \$), including all direct and indirect costs, insurance and transportation, as well as any other aspect that may have an impact on the cost of the contract.

B.1. For the qualification stage, the economic proposal should be itemized as follows:

- Panama is the Museum AV equipment
- Panama is the Museum AV content and programming
- Living Web and Oceans Divided AV equipment
- Living Web and Oceans Divided AV content and programming
- Servers and show control equipment and integration
- Design fees and other expenses

B.2. For the final stage proposal, the economic proposal should be fully itemized and include a payment schedule related to the approval of deliverables specified on the proposed work schedule.

2.2. SELECTION PROCESS

This tendering process is structured in two stages. All contractors are invited to present a proposal for a qualification stage, focusing on the conceptual design of gallery Panama is the Museum, which is due by Monday, August 7, 2017. From these proposals, the Amador Foundation will select up to three finalists that will advance to the final stage. These finalists will be invited to Panama for a one-day feedback and familiarization session with the Biomuseo and with Panama on the week of August 14, 2017. The finalists will then produce their complete proposals including the final design proposal for Panama is the Museum and for the rest of the AV exhibits specified in this document, which is due by Monday, September 18, 2017. From these finalist proposals, the Amador Foundation will select the contractor who will be awarded the contract for the requested services.

For both stages, the proposals shall be evaluated as described in Section IV of the present document.

SECTION II. SCOPE OF THE REQUESTED WORKS AND TECHNICAL SPECIFICATIONS

1. PROJECT AND LOCATION

The work requested consists of the production and installation of gallery Panama is the Museum and of additional AV exhibits for galleries The Living Web and Oceans Divided – including all content, programming, equipment, servers, rack enclosure cabinets, conduits and wiring required for their operation – at the Biomuseo, located in Amador, Panama City, Republic of Panama.

2. GALLERY OUTLINES AND CONTENT

2.1. GALLERY 8: PANAMA IS THE MUSEUM

In this final gallery experience, we will propel the biogeographical, cultural, and biodiversity themes of the galleries out into Panama itself. “Panama is the Museum” is the visitors’ departure point to experience Panama’s natural and cultural patrimony – the diversity, excitement and importance of one of the most life-rich places on earth – our source of pride and knowledge, our responsibility to life on earth. In this final gallery, we share the wonders of Panama with visitors, family, and friends. The Museum is an interchange – a place of discovery and connection – Panama itself is the real Museum. Each visitor can find their own “bridge” to the wonders awaiting them – whether by scuba diving, bird watching, history-seeking, lounging on the beach, or shopping in a busy country market. Panama is a museum awaiting discovery and this exhibit becomes the device that directs them to the experiences of their interest.

The exhibit, which is the last gallery, is experienced by the visitor before they enter into the retail shop and exit back onto the main public atrium. The visitor enters the gallery flanked with views of the two double-height aquarium tanks of the Pacific Ocean and the Caribbean Sea of gallery Oceans Divided; at the far end of the gallery is a large window overlooking the atrium. The shapes of the gallery walls are curved evoking the shapes of the Oceans Divided exhibit on the level below, as well as expressing the formal language of this gallery’s exterior enclosure.

The fundamental objective of the gallery is threefold:

- To celebrate Panama’s diversity: both natural and cultural
- To seduce the visitor: encourage exploration and conservation
- To inform our visitors so they can make conscious decisions

The gallery concept has been based on three basic communication principles, whose fundamental objective is to spark a memorable connection between the visitors and Panama that invites them to experience all that the country has to offer.

- To showcase a wealth of experiences. Panama astonishes because it has a vast diversity both natural and cultural for a country this small. This density enhances the feeling of abundance and of being a place with very special dynamics. The gallery must address this variety by showing as many experiences as possible: places to visit, things to see and do, and sensations to feel.
- To produce the impact of a real life experience. Panama is a place rich with experiences that engage all the senses, and this ever-changing variety can only be expressed through the non-verbal language of life-like experiences. Audiovisual material should be of high quality and impact, presented in a way that forces the visitor to be involved, to assimilate the experience through his senses.
- To provide the visitor with rich information. The gallery should provoke in the visitors the sensation of having tasted a tiny piece of the country and should encourage them to explore it in full.

Panama the Museum should be:

- The conclusion of the journey through the museum: a memorable experience
- A link to Panama: Invitation to keep exploring the rest of the country

Panama the Museum should NOT be:

- An internet cafe with computers and keyboards
- A list of hotels and restaurants
- A database of bus routes
- A compendium of conservationist NGOs
- An info plaza of Panama's tourism office

Operation and interactive requirements:

- Gallery capacity should be 30 visitors
- An interactive or reactive experience that complements Panamarama
- A collective room experience: works for large groups of visitors and encourages social interactions
- A continuous experience that operates similar to aquariums: just as effective if seen for two minutes or for 20 minutes.

2.2. GALLERY 7: THE LIVING WEB

The Living Web introduces the tropical forest as the ecosystem where biodiversity reaches its apex, fueled by the intricate web of interdependent relationships that connects all the organisms that dwell there. The centerpiece of this exhibit is a large sculpture that tells the story of the strangler fig and

and its pollinator the fig wasp, and connects it with the stories of over 50 other animals and plants that interact with the fig, including the fruit eaters and their predators, the epiphytes and their pollinators, and the wood-boring beetles, fungi and other decomposers. This complex web can be explored at this URL:

<https://embed.kumu.io/218a0497137a077f0c9b501decd322ee>

The sculpture is an amalgamation of animals and plants that invites exploration and organizes content into a series of story vignettes. At the center of the sculpture, a suspended fig canopy shows in great detail the life cycle of the fig wasps. By walking through and around the sculpture, visitors will experience the beauty, complexity and structure of other living things in a visceral way. They can explore the various components of the sculpture and see interdependent relationships the species have with each other. The inverted scale relationship between visitors and the species portrayed on the sculpture challenges the visitors' sense of their own size and position as part of the web of life. The audiovisual exhibits of this gallery explains the story vignettes presented in the sculpture and invite the visitor to explore a diagram that makes visible the complex web of interdependent relationships that occur in the rainforest; as well as producing an introduction experience, explaining the diversity of forests in Panama, and the conservation challenges that our forests are facing. Media pieces are as follows:

- 7.01.01 Introduction Video: Visitors encounter a large plywood box with a large screen that introduces the stage for their journey.
- 7.02.01 Forests in Panama Interactive: Visitors interact with a multitouch display that includes a main program and two complementary programs. On the main program, visitors explore a map that presents the different types of vegetation found in Panama and a shaded indication of topography. The complementary programs explain what creates Panama's diverse ecosystems, and why the rainforest is the apex of tropical diversity.
- 7.03.01 Forests in Peril Interactive: Visitors interact with a multitouch display that includes a main program and two complementary programs. On the main program, visitors explore a map that presents the forest cover in Panama and how it changes through time. The complementary programs explain how our personal choices can affect natural ecosystems and what we can do to ensure their preservation.
- 7.06.01 Fig Tree Stations: Interactive stations with touchscreen that allow the visitor to discover the larger stories of interdependence among the species that live in and around a fig tree.
- 7.07.01 Ambient Audio: Visitors will hear an audio soundscape that mixes natural sounds of the tropical forest: forest sounds e.g. wind in trees, rain and thunder, insect sounds at night, bird calls at dawn chorus, howler monkeys and other mammal sounds. Program may be made up of

different sections: night in the forest, dawn chorus, sunny morning, rainstorm, dusk. Sounds included should reference the species represented in the sculpture that fills this gallery.

2.3. GALLERY 6: OCEANS DIVIDED

Oceans Divided presents the oceanic consequences of the emergence of the Isthmus of Panama, which divided what was once a single tropical ocean into two: the Pacific and the Caribbean. Today these oceans are very different, and the visitor can observe those differences by comparing two double-height oceanic tanks located on both sides of this gallery. In addition, two smaller aquariums show a mangrove environment and a living coral reef.

The audiovisual exhibits of this gallery complement and interpret these living exhibits; as well as producing an introduction experience, showcasing the changes in oceanic circulation that Panama produced, and presenting the conservation challenges that our oceans are facing. Media pieces are as follows:

- 6.02.08 Mangrove Touchscreen: Visitors will use the touchscreen to identify species within the tank and to access stories about the importance of mangrove forests with respect to feeding, as nurseries, to prevent erosion, etc.
- 6.03.01 Intro to Oceans Divided Media: Visitors can view a one-minute video loop that explains how the rise of the Isthmus of Panama changed oceanic currents and world climate.
- 6.04.05 Caribbean Touchscreen: Touchscreen helps visitors identify the species in the tank before them and set up a dialogue between this tank and the Pacific tank to allow visitors to compare and contrasts these two very different ocean environments.
- 6.05.08 Coral Touchscreen: Touchscreen helps to identify species within the tank and to access stories about the importance of coral reefs as the rainforests of the ocean. It also encourages to discuss issues that threaten the reefs.
- 6.06.01 Oceanography Globe: Visitors will see a large half globe embedded on one of the gallery walls. A series of video programs on a loop show oceanography and world climate stories, including the current-day continents and ocean currents of the world as well as those from 15 million years ago.
- 6.07.05 Pacific Touchscreen: Touchscreen helps visitors identify the species in the tank before them and set up a dialogue between this tank and the Caribbean tank to allow visitors to compare and contrasts these two very different ocean environments.
- 6.09.01 Ambient Audio: Visitors will hear an audio soundscape that mixes natural sounds of the ocean: wind and waves breaking, underwater sounds: bubbles, snapping shrimp, humpback whales and bottlenose dolphins.

- 6.10.01 Conservation Video: Visitors can view a one-minute video loop that explains how humans are impacting oceanic diversity and depleting oceanic resources by overfishing.

2.4. EQUIPMENT, CONTENT AND COORDINATION CONSIDERATIONS

- The contractor is free to propose any equipment or technology they feel can best accomplish the objectives of the exhibits as described above, including but not limited to screens, touch panels, projectors, environmental graphics, webcams and motion sensing input devices, beacons, RFID tagging, etc. The equipment specified needs to be resilient enough to deal with use by many visitors and must be executed in a way which will ensure the exhibits feel fresh and timely even as technology improves.
- The interfaces of all media pieces should be coordinated to ensure a consistent user experience, and should follow the museum exhibit graphic standards (see attached document).
- All media content should reside in local servers at the museum.
- The design of the exhibit must be executed in a way to allow for ease of maintenance by museum staff with minimum technical expertise.
- Media content management must be designed so museum staff can update (e.g. adding new fish identifiers or hiding others as aquarium content changes) or incorporate more information with little or no involvement from the contractor. Initial concept of the interface imagined to be similar to a CMS allowing for continued flexibility.

3. SCOPE AND DESCRIPTION OF THE WORK REQUESTED

The project includes the production and installation of gallery Panama is the Museum and of additional AV content and equipment required for galleries The Living Web and Oceans Divided, including all content, programming, equipment, servers, conduits and wiring required for their operation. All work will be reviewed by the Amador Foundation and Gehry Partners. The contractor will produce the work under two phases: a Pre-production Phase and a Production, Installation and Integration Phase. The tasks included in each phase are as follows:

A. Pre-Production Phase:

- A.1.** For Panama is the Museum, propose the user experience based in the objectives described in Clause 2.1 of this Section, as well as the exhibit AV content and hardware, and the physical layout of the gallery space. Produce storyboards for the audiovisual pieces. Review attached architecture, lighting and special systems drawings for gallery space.
- A.2.** For Panama is the Museum, produce schematic architectural drawings that identify any tasks that fall out of the scope of this contract, including but not limited to construction (demolition, drywall partitions, drilling through existing concrete slabs, etc), lighting, environmental graphics, or cabinetwork. Review attached architecture, lighting and mechanical drawings for gallery spaces.

The Amador Foundation will coordinate these tasks with the contractors in charge of these lines of work for the rest of the project.

- A.3.** For Panama is the Museum, evaluate current lighting available in coordination with the Biomuseo technical team. Review attached lighting drawings for gallery space. Document any proposed changes in a schematic drawing that specifies new fixtures and their locations.
 - A.4.** For Panama is the Museum, ensure that gallery design allows for all operational needs, including but not limited to access, maintenance and cleaning of the exhibits, of their equipment and of the gallery space, its existing light fixtures, smoke detectors and CCTV cameras (see attached special systems plan for gallery space) in coordination with the Biomuseo technical team.
 - A.5.** For the audiovisual pieces specified for galleries The Living Web and Oceans Divided, propose the exhibit user experience and produce storyboards for all AV content.
 - A.6.** Establish the graphic style to be used in all audiovisual pieces (e.g. realistic vs. diagramatic, etc), and prepare a list of resources (images, footage) required. Biomuseo staff will provide the photographs and illustrations, but contractor will need to produce or secure rights for footage, animations, and audio content.
 - A.7.** Specify all audiovisual equipment required (screens, projectors, servers, controllers, etc.), selecting professional and museum-grade equipment that is resilient and can withstand high traffic conditions while prioritizing the user experience. Calculate the total power requirements (number of circuits, amperage per circuit, etc). Biomuseo will supply a dedicated electrical panel to cover these requirements. Recommend quantity of spare pieces of equipment that should be maintained in case of malfunction.
 - A.8.** Identify, in collaboration with the Biomuseo technical team, the routing of power, data and any other required conduits from the exhibit elements to the the server room. Contractor is responsible for all these conduits and wiring, as well as for the rack enclosure cabinets and the connections from the servers to the dedicated electrical panel. See attached server room plan for location, specifications of the racks and available rack space for AV exhibits, and location of dedicated electrical panel.
 - A.9.** Produce detailed budget and schedule for the execution of Phase B of the contract: the production and installation of Panama is the Museum and the additional AV pieces, including all direct and indirect costs as well as the contractor's fees.
- B.** Media production and AV hardware installation and integration Phase:
- B.1.** The furnishing of all labor, materials, shipping, and equipment necessary for the proper and complete installation and integration of gallery Panama is the Museum and of additional AV content and equipment required for galleries The Living Web and Oceans Divided, as indicated or

specified herein. Produce the final media content. Develop, assemble, and install all AV systems, rack enclosure cabinets and servers, and install and program all AV media content.

B.2. Produce schematic connection diagrams for AV equipment and compile final documentation and manuals for all equipment.

B.3. Train Biomuseo technical staff in the full operation and maintenance of all AV systems, equipment and servers, including the processes of media load-in and updating.

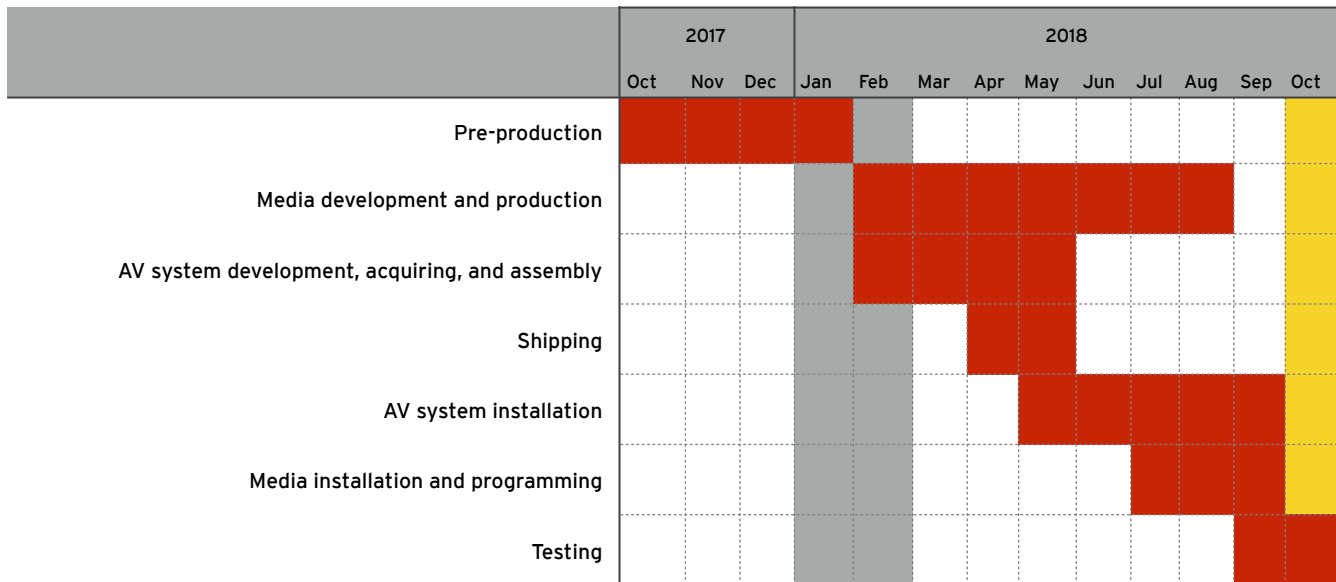
4. TARGET BUDGET

The target total cost for the work requested, including all direct and indirect costs, all content, programming, equipment, servers, conduits and wiring required for their operation as well as the contractor’s fees are as follows.

- **Panama is the Museum:** \$ 1,000,000 USD
- **Other exhibit AV exhibits:** \$ 500,000 USD

5. ESTIMATED SCHEDULE

The maximum times estimated for the different phases of the work are as follows.



SECTION III. TERMS AND CONDITIONS: PERMITS, GUARANTEES, INSURANCE AND BONDS

1. PERMITS

The contractor shall comply with the laws of the Republic of Panama, being solely responsible for any breach thereof. Therefore, must maintain all the permits and licenses required by the laws or regulations applicable to the works authorized to be performed by the award of the contract that is the subject of the present tender.

2. CONTRACTOR SELECTION PROCESS

The selection of the contractor shall be made according to the "Request for proposal" public tender method, defined in the contractor Selection and Contracting Rules, prepared by the Amador Foundation. This contract shall be awarded to the contractor that submits the best proposal in agreement with the works requested here, and selected in accordance with the evaluation criteria established in Section IV of this Request for Proposal. The award of the contract shall be notified by means of a formal note sent by electronic mail to the address of the selected contractor.

SECTION IV. EVALUATION OF PROPOSALS, AND SELECTION AND AWARD OF CONTRACT

The technical and economic factors that will be considered in the evaluation of the proposals presented for the two stages of this process are presented below. For each factor to be evaluated, its weighting has been indicated:

Evaluation factors for qualification stage	Percentage
1. Technical proposal	70 %
1.1 Prior experience and performance	20 %
1.2 Proposed user experience and visual impact	40 %
1.3 Proposed technological solution	10 %
2. Economic proposal	30 %
2.1 Offered price	30 %

Evaluation factors for final stage	Percentage
1. Technical proposal	70 %
1.2 Proposed user experience and visual impact	40 %
1.3 Proposed technological solution	20 %
1.4 Consistency of user experience between AV pieces	10 %
2. Economic proposal	30 %
2.1 Offered price	30 %

1. TECHNICAL FACTORS (70%)

- 1.1. Prior experience and performance:** For the qualification stage of this process, contractors shall demonstrate that they have prior experience in similar projects by submitting at least three (3) projects of similar scope or value to the works that are the object of the present tender, executed in the last five (5) years, including contact person and information (telephones, physical and electronic addresses), which shall allow for the corroboration of the information.
- 1.2. Proposed user experience and visual impact:** For both stages of this process, design proposals will be evaluated based on how effectively they fulfill the exhibition objectives described in this

document, on how creative and engaging the proposed user experiences are, and on how visually attractive the overall designs are.

- 1.3. Proposed technological solution:** For both stages of this process, the technological aspect of the design proposals will be evaluated: flexibility and resilience of the equipment specified (both to large numbers of users and to new technologies) and how easily maintained and serviced the system is.
- 1.4. Consistency of user experience between AV pieces:** For the final stage of this process, the consistency and cohesiveness of the design and user experience between all the AV exhibits will be evaluated.
- 1.5. Evaluation Method:** For both stages of this process, the proposals shall be evaluated by reviewing each of the factors described above individually, assigning to each a score from 1 to 10. For each factor, the proponent who is evaluated as having the best performance shall get a score of 10. The rest of the proponents shall be evaluated and scored in reference to the proponent who obtained the highest rating .
- 1.6. Calculation Method of Factor Weighted Score (PP1):** The score obtained by each participant for each of the preceding factors shall be calculated as follows: $PP1 = T1a \times (\%)$, where T1a is the score obtained by the participant in factor and % is the corresponding percentage of the total score as indicated in the tables above, adding to a total of 70%.

2. ECONOMIC FACTORS (30%)

- 2.1. Offered price:** For both stages of this process, the amount offered by each bidder to carry out the works requested will be evaluated. The highest score shall be given to the proponent offering the lowest bid, and the rest of the proponents shall be evaluated with reference to the proponent who obtained the highest rating.
- 2.2. Evaluation Method:** The highest score shall be given to the proponent who offers the lowest bid, and each of the other proposals shall receive the score in direct proportion. The proposal of each proponent shall be evaluated with scores from 1 to 10, where the number 1 shall be the lowest score and the number 10 the highest score. The proponent that submits the best economic proposal shall obtain a score of 10, and the rest of the proponents shall be evaluated with reference to the proponent who obtained the highest rating.
- 2.3. Calculation Method of Factor Weighted Score (PP2):** The score obtained by each participant shall be calculated as follows: $PP2 = T2a \times (0.30)$, where T2a is the score obtained by the participant in this factor of minimum quantity offered that has a value of 30%.

3. SELECTION AND AWARD OF THE CONTRACT

The selection process of the contractor to be used for the award of this contract shall be governed by the provisions and rules of the Amador Foundation for the lowest priced negotiated tenders. The selection shall

only involve internal and management staff of the Amador Foundation, as well as specialists in the branch that are considered necessary to evaluate technical aspects. The Proponent who is favored with the award must be available to sign the corresponding Contract within the following 10 calendar days to the award date. The contract shall be awarded to the qualified bidder who submits the most technically favorable proposal for the Amador Foundation, which meets all the minimum requirements.

The Amador Foundation shall choose the proposal that best suits its interests and reserves the right to reject any or all proposals or bids without right to claim by any proponent.

4. MINIMUM REQUIREMENTS FOR THE AWARD

The selected proposal must comply with the requirements detailed below:

- The best technical and economic proposal shall be chosen, based on the sole discretion of the Amador Foundation.
- Comparable experience in the requested works as specified in Section I of the present document. For this, the proponent must comply with the requirements of Clause 1.1. of this Section.
- The total price offer proposed by the offeror is the best (lowest price).
- That the proponent has the resources to carry out the contract or the capacity to obtain them. The proponent must certify and prove that he has the technical and financial resources to carry out the contract.
- That the proponent has a satisfactory record of fulfillment of its obligations.

The Amador Foundation may request and/or consider for the qualification of each proponent, all information that allows it to verify that the proponent effectively fulfills all these requirements established herein; as well as with any other information that allows to determine that the proponent has the suitability and is able to carry out this contract.

SECTION V. GENERAL CONSIDERATIONS

1. IMPORTANT NOTICES

This tender document has been issued by the Amador Foundation and provided to the interested contractors for the sole purpose of preparing their participation in the Bidding Process.

The Amador Foundation reserves the right, in its sole discretion, to cancel, suspend or terminate, at any time, the Bidding Process, whenever in its sole discretion it deems it appropriate or convenient, so that the participants in the present Process shall not be entitled to any claim of any kind. Consequently, the participants, expressly, irrevocably and unconditionally, waive, without reservation or limitation, to bring any actions, remedies, exceptions or legal defenses, of any nature, against the Amador Foundation, and all Directors, Consultants, Experts and Advisers, in any forms related to the Process, for said cause.

2. APPLICABLE LAW

Participants shall expressly, irrevocably and unconditionally submit to the laws and jurisdiction of the competent Courts of the Republic of Panama, waiving without reservation or limitations to any other international or foreign jurisdiction.

3. RESPONSIBILITY OF PARTICIPANTS

All costs and/or expenses incurred by participants with respect to the present Process are their sole responsibility. It is the responsibility of all interested parties to obtain all the necessary information, of any kind, that could in any way influence or affect their participation and the development of their proposal. Interested parties must keep themselves informed of all incidents that occur in the Process and, for this, they must verify frequently, all the announcements and notifications with respect to the Process.

4. CONFLICT OF INTEREST

The policies of the Amador Foundation require contractors to provide professional, objective, and impartial advice, and that at all times the interests of the Contracting Organization should be given utmost importance; any conflict with other assignments should be rigorously avoided.

The contractor has the obligation to disclose to the Amador Foundation any situation of actual or potential conflict that has an impact on its ability to serve the best interests of the Client. Failure to do so may lead to disqualification of the Consultant or termination of the Contract and/or to sanctions imposed by the Amador Foundation.

5. CONSULTATIONS

Interested parties should review the Request for Proposal document and be informed of all terms, conditions and details that may affect their participation in the Process. All questions, requests for additional information, clarifications or communications in general must be made in writing to the Amador Foundation to the following address: licitaciones@biomuseopanama.org

The Amador Foundation shall respond to all inquiries through notes sent via email, which shall be supplied

to all those who are registered with the Amador Foundation for this bidding process. No questions shall be answered regarding the Request for Proposals or Process, if received less than five (5) calendar days prior to the Proposal Submission Date.

6. MODIFICATIONS TO THE REQUEST FOR PROPOSALS

Only modifications to the Request for Proposal that the Amador Foundation makes in writing through an Addendum shall be valid. All Addenda shall be notified in writing to all those registered with the Amador Foundation as participants in the Bidding process.

7. DISQUALIFICATION CRITERIA

Proponents shall be disqualified in any of the following cases:

- 7.1. Failure to comply with any of the evaluation criteria and/or requirements or conditions required in this Request for Proposal document or lack of required information or documentation.
If any of the information submitted by the proponent is false, inaccurate, incorrect, or not pertinent.
- 7.2. Incomplete submission of the documents and/or information required.
Late submission of the information requested in the present Request for Proposal. Lack of timely presentation of clarifications, explanations and, additional documents within the term established by the Assessment Committee of the Amador Foundation.

APPENDIX: ATTACHED DOCUMENTS

1. Appendix 1: exhibit documents
 - 1.1. Biomuseo graphic standards
 - 1.2. Oceans Divided exhibit components
 - 1.3. Oceans Divided exhibit detail
 - 1.4. The Living Web exhibit components
 - 1.5. The Living Web exhibit detail
2. Appendix 2: Panama is the Museum gallery space
 - 2.1. Panama is the Museum gallery overview
 - 2.2. Panama is the Museum 3D dwg
 - 2.3. Panama is the Museum wall plans (21 plans cut every 50 mm)
 - 2.4. Panama is the Museum existing lighting plan
 - 2.5. Panama is the Museum existing CCTV camera and fire detection plan
 - 2.6. Panama is the Museum existing sprinklers plan
3. Appendix 3: Architectural drawings
 - 3.1. Architectural plans and sections of galleries
 - 3.2. AV exhibit conduit summary for galleries
 - 3.3. Basement plan with server room, racks and panel locations
 - 3.4. Xref files
4. Appendix 4: Biomuseo building and gallery photos