



Ministério da Cultura  
e das Indústrias Criativas



*Museum Management*

## **TERM OF REFERENCE**

**FOR THE PREPARATION OF THE MUSEUMGRAPHIC PROJECT OF THE SEA MUSEUM - MMAR**

**ISLAND OF SÃO VICENTE – CABO VERDE**

## Museum Management

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## BACKGROUND AND JUSTIFICATION

The Cultural Heritage Institute (IPC), through the Directorate of Museums, plays a key role in promoting Cabo Verde's culture, history and heritage. With the continuous search for improvement in cultural services, the IPC is committed to elevating the experience of the São Vicente Sea Museum, strengthening the country's connection to the sea. From the first moments of discovery, through the experiences and traditions anchored in the sea, to understanding the current dynamics of sustainable marine exploration and the development of the blue economy, each narrative element aims not only to inform, but also to engage and inspire a deeper appreciation of the fundamental role of the ocean in Cabo Verdean identity and in building a sustainable future.

Housed in the emblematic building of the Replica of the Torre de Belém, -(model of Tower of Belem) built between 1918 and 1937, the Sea Museum is a museum structure created in 2014 with the aim of exhibiting, for educational and scientific purposes, the element of the sea in the context of the Cabo Verde archipelago. Highlighting historical, social, economic and cultural elements, this museum is also an important tool for education about the oceans and the need to protect them.

As part of the Operational Plan of Cabo Verde Tourism - POT of the Government of Cabo Verde, the intervention project in this museum is funded by the World Bank through the Resilient Tourism and Development of the Blue Economy Project, whose objectives are in line with those set out in the Government Program regarding the improvement of cultural infrastructures and its connection to tourism as a key sector for the country's development.

Therefore, the aim of this project is the complete refurbishment of the replica of the Torre de Belém building that houses the museum, and the creation of a new museography that presents the importance of the sea in Cabo Verdean history, culture and identity, incorporating all the wealth it preserves in terms of biodiversity, archaeological heritage, among others.

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Thus, this Term of Reference (TOR) provides elements for the interventions to be undertaken in the building, in terms of rehabilitation in close articulation with the museographic program.

For this purpose, the aim of this TOR is to hire a specialized consultancy to develop the architectural and museographic project for the Sea Museum in São Vicente. The thematic approach will cover the journey of the sea from the earliest days of Cabo Verde's discovery, through the cultural roots deeply anchored in the sea, to the contemporary understanding of sustainable marine exploitation. Each element of the project will have the mission of engaging visitors, inspiring a deeper appreciation of the ocean as the foundation of Cabo Verdean identity and a catalyst for building a sustainable future, integrating tradition, innovation and environmental preservation.

## 1 CHAPTER I ARCHITECTURAL INTERVENTION

### 2 Historical framework of the building

The building of the model of the Torre de Belém is located in the Bay of Porto Grande, in the historic center of Mindelo on the Island of São Vicente. It was built in 1921 and completed, including its annexes, in 1937. The building is a reproduction of the emblematic Torre de Belém built in Lisbon between 1514 and 1520, at the height of the portuguese discoveries.

The replica da Torre de Belém -model of Tower of Belém -in Mindelo is a Manueline-style building made of basalt stone, lime mortar and reinforced concrete. It has a plan consisting of a quadrangular tower, with volumes articulated to the tower and four floors. On the façade facing the sea, on the second floor, there is a balcony supported by corbels, with broken arches covered by a stonework porch, while on the east, north and south façades there are full-arched bay windows with balconies. On the third floor, there is a coat of arms flanked by full-arched lintel windows facing west. The bastion has gushing walls with an oculus to the east and cylindrical sentry boxes at the apexes.

In its early days, the building housed the Port Authority until 1967. In the mid-1980s, it served as the premises of the public company that promotes artisanal fishing.

At the beginning of the 2000s, the building received a major overhaul, reversing the state of disrepair it was in. In 2010 it was transferred to the Ministry of Culture.

On April 16, 2014, the building became home to the Sea Museum. The building is part of the classified area of Mindelo's Historic Center, and as such enjoys protection measures under the Cultural Heritage Legal Regime. As a result, the intervention must take into account the heritage character of the building and the need to preserve its characteristic elements.

### 3 Intervention parameters

#### 3.1 Analysis of the Building's Degradation Pathologies and Intervention Project:

- Carrying out a comprehensive and in-depth diagnosis of the building's deterioration pathologies, including the tower, outbuildings and surrounding area.
- Preparation of an intervention project, taking into account the correction of all the degradation pathologies found, using new intervention techniques in historic buildings, as well as the new dynamic of use that is intended to be introduced in the building. The interventions will have to guarantee full accessibility to the building, implementing lifting devices, stair elevators and adapted bathrooms, providing innovative and adjustable solutions on all floors, including the basement.

The installation of the lifting system must guarantee access for all people, including those with physical disabilities, even to the museum's terrace. However, it should be noted that the accessibility solution in the building must not jeopardize the authenticity and integrity of the model of Torre de Belém building. In this sense, these solutions should be discussed in advance with the IPC's technical team.

#### 4 Expected results

- All the pathologies and problems in the Torre de Belém Replica building identified and proposed in intervention projects.
- Exposure design of the Sea Museum (MMAR) fully integrated with the Torre de Belém Replica building,
- Graphic content, audios, videos and photos duly framed in the Sea Museum exhibition.
- Restaurant and event spaces harmonized with the building, providing a variety of offers at the Museum.
- Replica Building of the Torre de Belém, preserved and valued
- Accessibility mechanisms implemented throughout the building.

## 5 Sustainable Climate Control and Renewable Energy

As part of the modernization and sustainability of the building, the installation of an air conditioning system will be considered to ensure environmental conditions suitable for the preservation of the collections and the comfort of visitors. This system will be designed to maintain stable levels of temperature and relative humidity, essential for the conservation of the historical and cultural heritage exhibited in the museum.

Furthermore, as part of the commitment to environmental sustainability, the project will include the installation of photovoltaic panels on the building. These panels will allow the generation of clean and renewable energy, reducing dependence on non-renewable energy sources and contributing to the reduction of the museum's carbon footprint. Special attention will be paid to the positioning of the photovoltaic panels, in order to minimize visual impacts and preserve the aesthetic integrity of the historic building.

## 6 Specific activities

The project must be developed in stages, with the aim of allowing monitoring, evaluation and guidance by the IPC, with regard to its attributions. The result of the work must guarantee:

- Proposal for comprehensive rehabilitation of the building,
- Long-lasting and appropriate intervention solutions.
- Compatibility with the program of needs and museography.
- Functionality and feasibility;
- Sizing and quality standards;
- Compatibility with complementary projects and uses.
- Guaranteed accessibility



## **7 The Sea Museum Project must follow the following steps**

### **7.1 Diagnostics**

In this stage, consideration should be given to aspects related to the state of conservation of the building, which, although it has undergone recent intervention to correct anomalies, still has some pathologies. An in-depth diagnosis must be carried out to identify and determine the causes of the problems, as well as other relevant elements for drawing up the intervention proposal, which can correct the problems identified in a lasting and safe manner.

**The activities that are part of this stage are the following:**

#### **7.1.1 Damage mapping**

The aim of this activity is to create a graphic representation that documents all the damage identified in the building, relating it to the agents and causes responsible.

Damage includes a variety of injuries and material and structural losses, such as: cracks, degradation due to humidity and xylophagous attack, subsidence, deformation, detachment of mortars, corrosion and others. These activities are crucial to understanding the current state of the building and to guiding the necessary interventions aimed at transforming the space into a functional, high-quality museum.

- Analysis of the State of Conservation - Once the building's pathologies has been surveyed, the state of conservation will be analyzed.
- Assessment of the State of Conservation of Materials - Consideration should be given to the pathologies of the building's materials, locating them in the masonry, cladding, flooring, ceilings, roofing, frames and fittings, painting and other details.
- Assessment of the State of Conservation of the Structural System - The structural behavior of the building should be checked, in its various components: foundation, pillars, beams, walls, roofing system and others.

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- Identification of Degradation Factors - All degradation factors must be identified, namely: external factors, physical, chemical, biological and human phenomena; factors inherent to the building resulting from the project and its execution; and those resulting from use and lack of maintenance.
- Feasibility study for increasing the ceiling height of the hatch, with projections in the intervention proposal

All the products of this stage (Diagnosis) must be presented in the following forms:

### 7.1.2 Report

On an A4 or A3 sheet, it may contain photographs, graphs, sketches and other elements necessary for a perfect understanding of the product.

### 7.1.3 Graphics

On floor plans and elevations, damage should be indicated, listing its causes and agents, according to conventions established in graphic legends or in color. It is also recommended that each room be represented separately, with all its elevations plotted, to better understand the causes and extent of the damage.

### 7.1.4 Photographic documents

The photographic documentation presented in the cadastral survey can be complemented by focusing on certain details.

Photographs can be included in the body of the text, related to a comment or analysis, or following a previously established format. In any case, it is essential to link the number of the photo to the aspect you want to highlight in the analysis.

## 7.2 Intervention proposal

It comprises the set of actions necessary to characterize the intervention, determining solutions, execution procedures, approached technically and conceptually.

**The Intervention Proposal stage is subdivided into three interdependent parts:**

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- a) Preliminary study;
- b) Basic project;
- c) Executive project and technical assistance.

### 7.2.1 Preliminary study

It consists of presenting the concept and foundations of the Intervention Proposal, with indicative solutions to the problems and issues raised in the diagnosis and the use program for the building.

The products of this part must be presented in the following form:

- **Descriptive Memorial** - Containing justification of the design adopted and its coherence with the use intended for the building, technical solutions indicated and justified for the proposed alternatives.
- **Preliminary Material Specifications;**
- **Cost Estimates;**
- **Graphics** - graphic representation of the conceptual proposal. It is used to understand the design adopted, the technical feasibility of the proposals and to check the quality and degree of interference in the building:
  - **General plans.** Plans of the various floors of the building, location and situation plans on a scale that allows for a perfect understanding of the proposal. Spoken plans can be used to better clarify the technical and conceptual purposes.
  - **Schematic sections and elevations** - Schematic representations, in the vertical plane, of the alternatives and modifications proposed for the building.
  - **Perspectives, other** - Any and all material necessary for a perfect understanding of the proposal (e.g. perspectives, mock-ups, virtual models).

### 7.2.2 Basic Project

At this stage, all the elements and information necessary to define the proposed intervention, in its technical, conceptual, quantitative and executive aspects, should be presented with a view to execution.

The products in this part must be presented in the form of:

- **Descriptive Memorial** - This consists of a detailed description of the Intervention Proposal, with the appropriate conceptual justifications, the technical solutions adopted and the material specifications. It should be presented in A4 format, containing:
  - **Conceptualization** - This is the essence of the project, as it defines what is to be done and the reasons why certain solutions have been chosen, thus defining the levels of the intervention. Its starting point is an assessment of the possible unity of the building in terms of its current appearance and state of conservation. The conceptualization explains which unit is to be restored, justifying in a theoretical way how the solutions adopted aim to preserve the artistic and historical values involved and, at the same time, guarantee the physical integrity of the building.
  - **Definition of use** - This consists of the proposal to adapt the building to the proposed use, seeking to present innovative and sustainable solutions to the new needs. Here, the use program should be detailed, making it compatible with the building's spaces, and graphically represented so that the proposed operation can be understood.
  - **Budget Spreadsheet** - Containing the analytical budget and the unit cost compositions.
  - **Graphic Parts** - This consists of the graphic representation of the proposal adopted, containing the dimensions and specifications of the materials and services required. They include

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- **Layout Plan** - Represents the location of the building and its plot within the urban fabric, presented on a scale of 1:500 or 1:1000, indicating access routes, orientation, buildings of historical or artistic interest in the area, etc.

- **Floor plans** - These represent the building on the horizontal plane, on the different levels, indicating the proposed interventions, with as much information as possible to understand the project. In scales of 1:50, exceptionally 1:100, they include:

1. Details of the elements to be built, demolished and maintained, on a specific plan, if this is detrimental to the understanding of the project.
2. denomination of the rooms or according to the new use;
3. elevations in the various rooms;
4. coding of construction details, such as: doors, windows, openings, furniture, technological equipment, showcases, screens and others, with a legend on the same board;
5. representation of internal stairs and access to the monument, with numbering, direction of development of the steps and dimensioning;
6. The area of each room and each floor;
7. indication, by convention, of the direction of the floorboards and ceilings in the rooms;
8. a table of window frames, by floor, showing the dimensions, quantity, type and materials of the components;
9. a specifications list of finishes by room and floor, containing the type, nature of the materials and colors of the components: flooring, cladding, paint, lining, etc;
10. layout, and
11. Other information deemed relevant by the designer.

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- **External dimensions** - Representation of the external vertical planes of the building, on a scale of 1:50, exceptionally 1:100, comprising:
  1. Indication and representation of all elements: access, structure, masonry, cladding, window frames (with opening system) and, as appropriate, walls, railings, roofs, marquees and other significant architectural components;
  2. specification of the type of paint and color of masonry and window frames, as well as other finishing materials.
- **Cross-sections** - Represent the building in vertical planes - transversal and longitudinal - in the quantity necessary to provide as much information as possible about the intervention. On a scale of 1:50, in the number necessary for a perfect understanding of the project.
- **Roof** - These represent the shape and construction system of the roof, indicating insertions and alterations. On a scale of 1:100, 1:50 or 1:20.

### 7.2.3 Complementary projects

Complementary projects, in addition to their specific functions, must observe, as basic premises, the minimum possible intervention, adequacy, compatibility and, above all, respect for the aesthetic and cultural values of the building, the object of intervention.

Complementary projects must be in accordance with **Ordinance No. 701 - H/2003 of July 29**.

Basically, it should be developed in three stages:

- a) 1st Preliminary Study;
- b) 2nd Basic Project;
- c) 3rd Executive Project;

b) **Water and sewage installations and equipment** - the project must be in accordance with **subsection I - articles 22º, 23º, 24º, 25º, 26º and 27º**.

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- c) **Electrical installations, equipment and systems** - the project must be in accordance with subsection II - articles 28º, 29º, 30º, 31º, 32º and 33º.
- d) **Installations, communications equipment** - the project must be in accordance with subsection III - article 34º; 35º, 36º, 37º, 38º and 39º.
- e) **Heating, ventilation and air conditioning (HVAC) installations, equipment and systems** - the project must be in accordance with subsection IV - article 40º; 41º, 42º, 43º, 44º and 45º.
- f) **Facilities, equipment and system for transporting people and cargo** - the project must be in accordance with subsection VI - article 52º; 53º, 54º, 55º, 56º and 57º.
- g) **Fire Prevention and Fighting Installations.**
- h) **installation of video surveillance security equipment, sensors and alarms.**

### 7.2.4 Executive Project

It consists of developing and detailing the information provided in the Basic Project stage, reviewed, complemented, plus all the construction details and indications necessary for a perfect understanding of the services, techniques and materials used, with a view to executing the intervention, defining the budget and fixing of deadline.

It is recommended that this final stage of the Project be developed after preliminary approval of the Basic Project by the IPC.

**Descriptive Memorial** – Consists of the review and complementation of all components of the descriptive memory listed in the Basic Project stage, prepared in definitive form;

**Graphic Parts** - Consists of the detailing of all elements listed in the Basic Project stage, revised, complemented and in definitive form;

**Budget Spreadsheet** - When adjusted with the contractor, containing the analytical budget and the unit cost compositions;

**Financial physical schedule;**



**Complementary Projects** – as mentioned in the Basic Project stage.

#### 7.2.5 Technical assistance

Technical assistance must be in accordance with **Ordinance No. 701 – H/2003 of July 29, article 9º**, which must include the following activities:

- a) Clarification of doubts regarding the project during the preparation of the tender process for awarding the contract or supply
- b) Provision of information and clarifications requested by prospective competitors, in written form and exclusively through the Owner, on problems relating to the interpretation of the written and drawn parts of the project;
- c) Providing support to the Owner of the Works in assessing and comparing the quality of the technical solutions in the tenders so that they can be correctly considered by the Owner, including assessing the compatibility of any variants or alterations submitted with the execution project included in the tender specifications.;

3 — Technical assistance includes, among other things the following:

- a) Clarification of doubts regarding the interpretation of supplementary information relating to ambiguities or omissions in the project, as well as the preparation of the project alteration parts required for the respective correction and the full and correct characterisation of the work to be carried out as part of said correction;
- b) Assessment of technical documents submitted by the contractor or Owner, including, where appropriate, its compatibility with the project;
- c) Once the execution of the work has been completed, proceed with the preparation of the final Screens relating to it, checking their compliance with the execution project and any changes introduced therein, in accordance with the information provided by the Owner of the Work.



With regard to the procedures and standards to be adopted in the preparation and phasing of projects, in the case of any omissions, **Ordinance no. 701 - H/2003 of 29 July is used.**

## **8 CHAPTER II – MUSEOGRAPHY**

### **8.1 Exhibition Concept**

The Sea Museum Project proposes the creation of an iconic space that explores the unique relationship between Cabo Verde and the Atlantic Ocean. With an emphasis on maritime history, commerce, exploration and activities related to the sea, the museum should offer a chronological immersion focused on the country's history, with the sea as its central element. Located in the emblematic replica of the Torre de Belém, the museum aims to combine traditional architecture with modern technologies to tell the story of Cabo Verde's connections with the maritime world.

The new museographic proposal for the Sea Museum in Cabo Verde aims to transform the visitor experience, offering an immersive journey through the country's maritime history. Dividing the permanent exhibition into three distinct moments - Past, Present and future - the project seeks not only to portray historical evolution, but also to establish deep connections between maritime tradition and contemporary narratives related to the ocean. This innovative approach seeks to provide an enriching experience, where visitors not only witness history, but also understand the relevance of the sea to the present and future of Cabo Verde.

### **8.2 Stages of Museographic Conception:**

The exhibition project covers several stages in defining the museographic conception:

- a) Conception of the Theme, Selection of the Collection and Exhibition Area: begins with the redefinition of the theme, the careful selection of the collection and the delimitation of the exhibition areas. This will lay the foundation for the museum's historical and cultural narrative.

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- b) **New Expographic Design:** an innovative expographic design will be developed to enrich the visitors' experience, creating additional attractions that enhance the content displayed. The new design will consider aspects of space occupation, choice of exhibition resources, visual communication, conservation and environmental control, security, accessibility and use of new technologies.
- c) **Harmonious connection with the building:** the project should reflect a harmonious fusion between the unique architecture of the building (a replica of Portugal's Torre de Belém) and the exhibition, in order to create a cohesive and engaging experience for visitors.
- d) **Inclusion of Playful Elements and Oral Memory:** playful elements such as videos, sounds and photographs will be incorporated to make the visit more dynamic. In addition, there will be a focus on valuing oral memory, with the collection of testimonies and stories of fishermen and local residents, to be integrated into the exhibition.
- e) **Participation of the Community and International Partnerships:** the local community will be involved in the process of designing and developing the museum, fostering a sense of belonging. In addition, partnerships will be sought with museum institutions and maritime heritage specialists at international level.

### 8.3 Exhibition Resources and Expansion of the Collection

The following resources will be used in the permanent exhibition of the Sea Museum:

- **Original pieces of the collection:** a careful selection of original objects belonging to the museum's collection, from its various constituent collections, will be presented to provide an authentic and tangible experience of Cabo Verde's rich maritime history.
- **Inclusion of new pieces:** The Sea Museum is committed to keeping its exhibitions up to date and relevant. In addition to the original pieces, the museum proposes

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to include new contributions collected from the community. This ensures that the exhibitions continue to evolve and reflect the ever-changing maritime history and culture.

- **Photographic Reproductions:** Historical images and photographs will be expertly reproduced to visually contextualize the narrative of the exhibits, capturing iconic moments and significant events throughout the country's maritime history.
- **Illustrative Models:** Detailed and artistically crafted models will provide a three-dimensional representation of relevant scenes and locations, offering visitors a deeper understanding of maritime activities and transformations over time.
- **Texts on Panels, Legends and Labels:** contextual information, curiosities and explanations will be presented in a clear and engaging way through texts on panels, legends and labels. This will ensure that visitors can immerse themselves in the content of the exhibitions in an educational and engaging way.
- **Interactive Programmes:** interactive programmes will be incorporated to promote active visitor engagement. Interactive screens will allow you to explore the history, culture and details of the artefacts on display in a personalised and interactive way.
- **Totens Touch Screen:** the implementation of totens with touch screen technology will open up a world of possibilities for detailed exploration of the collection. The visitors will be able to enjoy audio descriptions associated with the exhibits, as well as access audiovisual content designed specifically for each exhibition. In addition, this innovative technology will make it possible to visualise works and documents that are protected in showcases by scanning them beforehand.

These resources will harmoniously collaborate to create an enriching and multifaceted museum experience, allowing visitors to deeply engage with Cabo Verde's maritime history in an accessible, educational and emotionally engaging way.

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**8.4 Planned spaces and exhibitions**
**Table 1 - Exhibition Spaces Sea Museum - MMAR**

Room/ Reference	Designation	Exhibition	Area
<b>G/F – R1</b>	Reception	History of the Museum building	11,73 m <sup>2</sup>
<b>G/F – R2</b>	Souvenirs shop	Souvenir sales	11,73 m <sup>2</sup>
<b>G/F – R3</b>	Permanent exhibition	Cabo Verde– A story in the Atlantic	23,10 m <sup>2</sup>
<b>F1 – R1</b>	Permanent exhibition	The emergence of new port platforms	23,10 m <sup>2</sup>
<b>F1 – R2</b>	Permanent exhibition	The sea in the islander’s imagination and experiences Marine Sustainability	12,73 m <sup>2</sup>
<b>F1 – R3</b>	Permanent exhibition	Interactive space	12,73 m <sup>2</sup>
<b>F2 – R1</b>	Permanent exhibition	Marine Biodiversity – Marine Fauna and Flora of Cabo Verde	23,10 m <sup>2</sup>
<b>F2 – R2</b>	Permanent exhibition	Cabo Verde Marine Ecosystem	12,73 m <sup>2</sup>
<b>F2 – R3</b>	Permanent exhibition	Fragility and Conservation	12,73 m <sup>2</sup>
<b>T1</b>	Terrace (indoor and outdoor)	Library and Reading Room - Viewpoint	27,78 m <sup>2</sup>
<b>R1</b>	Permanent exhibition	Aquarium	78,72 m <sup>2</sup>
<b>R1</b>	Permanent exhibition	Restaurant	78,72 m <sup>2</sup>
<b>Annex</b>	Permanent exhibition	Contemporary maritime art exhibition	24,94 m <sup>2</sup>

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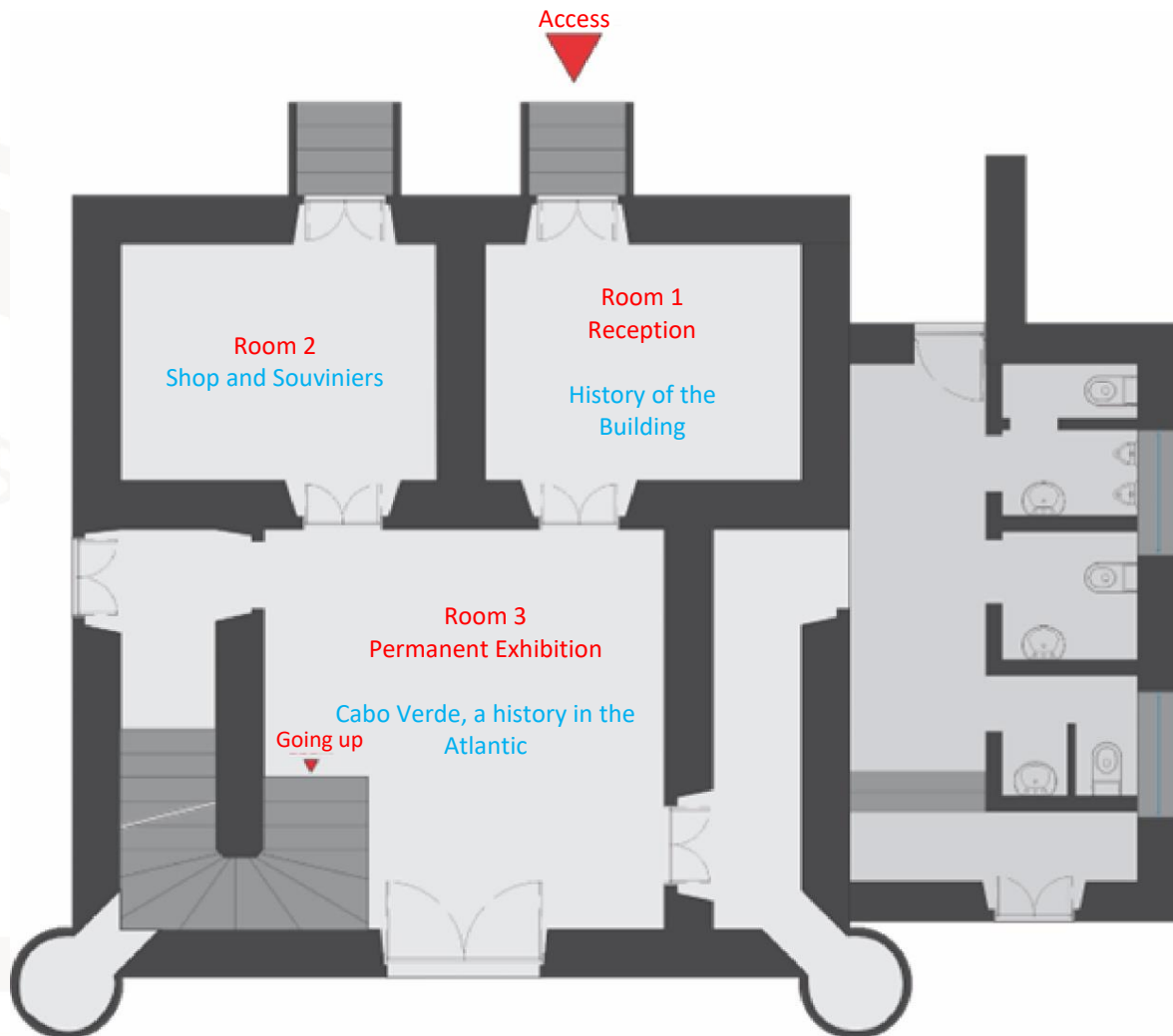


Figure 1 - Ground Floor

### 8.4.1 Room 1 - Reception

The aim of this area is not only to provide essential services, but also to establish a starting point for the visitor's journey through the Sea Museum.

Reception, services and information: the area will have a reception desk that will welcome visitors, provide information, give directions and sell tickets for the museum.

A welcoming and professional area should be designed, with soft colours and adequate lighting. Some graphic elements related to the sea should also be considered, giving

indications of the different contents and information about the space, such as opening hours, available services, operating regulations, among others.

### **The space will have**

- a) Lockers for storing objects: lockers allow visitors to store their belongings safely during their visit, allowing them to explore the exhibitions with peace of mind. The lockers should be functional and safe, with a simple and practical design that doesn't interfere with the essence of the space.

### **Presentation and Information:**

- a) Technical Data Sheet and Map of the Museum: visitors will find relevant information about the museum, such as opening hours, available services and practical information. A map of the museum and exhibits will be available, guiding visitors to the areas they want to explore.
  - Information panels must be well designed and easy to read, with clear fonts and an appropriate size.
  - A map of the museum can be incorporated into the decor, perhaps on a panel or wall plaque, to guide visitors.
- b) History of the Museum and model of the Torre de Belém: an exhibition panel presents the history of the Sea Museum, detailing its creation and mission. An interpretive model of the model of the Torre de Belém, the building that houses the museum, aided by multimedia equipment, offers an enriching perspective on the architecture and history of the tower.
  - The area can be decorated with elements reminiscent of maritime history, such as images of old ships, navigation charts or historical photos. It can be a multimedia screen that enriches the visitor experience or just a touchscreen.

#### 8.4.2 Room 2 - Souvenir shop/exit:

- A small Souvenir Shop will be set up in this room, offering a variety of items related to the museum and its theme. The space should be designed with a certain flexibility to incorporate a variety of elements (books, postcards, handicrafts, copies, merchandising products, etc.).
- It will also be the museum's exit, making it an obligatory point of passage for visitors. However, it is proposed to create a "door"/opening between the reception (room 1) and the shop (room 2) in order to facilitate the flow of people. This opening will not jeopardise the integrity and authenticity of the building, as the architectural information that this is something new will be safeguarded

#### 8.4.3 Permanent exhibitions

For the new museum concept, the MMAR will present the public with a permanent exhibition, constituting a narrative circuit that praises the sea as a historical, socio-economic, cultural and symbolic element in the lives of Cabo Verdean and its centuries-old relationship with other peoples and identities. For this purpose, the exhibition should focus on the history of Cabo Verde and its strategic location at the junction of important maritime routes, underwater archaeology, the biodiversity of marine fauna and flora, highlighting endemisms, its maritime wealth, the history and activities of port cities: fishing, the conservation and processing industry, shipbuilding, professions and personalities, uses and traditions linked to the sea, as well as the new dynamics of harnessing marine resources within the framework of the development of the blue economy.

The exhibition, subdivided into different themes, should occupy the largest percentage of the museum's space: a room on the ground floor and some of its annexes, three rooms on the first floor, three rooms on the second floor, the terrace and part of the patio on the ground floor (backyard).



Then there are the different modules of the exhibition, distributed over the different floors and rooms:

#### 8.4.3.1 Module/ Exhibit 1 - Cabo Verde - A History in the Atlantic - Room 3 - Ground Floor

This exhibition will provide a historical and geographical framework for the role of the sea in the formation and evolution of Cabo Verde. It explores the period from discovery to the configuration of the commercial platform and highlights important milestones such as transatlantic navigation, trade, piracy and shipwrecks. The exhibition presents the archaeological wealth preserved in Cabo Verde's seas.

Features include:

- ✓ **Environment:** it is essential to create a space with displays that capture the essence of Cabo Verde's maritime history and provide an immersive experience for visitors.
- ✓ **Removable Projection Panels:** a wall projecting the sky and landscape of Ribeira Grande de Santiago, providing an immersive experience;
- ✓ **Discovery Environment:** simulation of a discovery environment with part of a boat, navigation instruments, maps and copies of objects of the time, to transport visitors to the period of the discovery of Cabo Verde.

**Topics to be portrayed:**

- **Transatlantic discovery and navigation**
- **Piracy and Corsican:** walls decorated with elements that evoke the atmosphere of adventure and danger, including illustrations of period ships and maps of famous pirate routes and information on historical attacks, such as that of Jacques Cassard and Francis Drake.



▪ **Shipwrecks and Underwater Heritage:**

Exhibitor dedicated to underwater archeology, presenting discoveries and their importance for the maritime history of Cabo Verde. Its design must be clean and modern in order to highlight the pieces on display. Displays must be designed to protect the objects on display, including measures to control temperature and humidity if necessary. Lighting should be directed to highlight the details of underwater pieces. Information panels should be well designed, with high-quality graphics and clear text. They must tell the maritime history of Cabo Verde, from its historical importance to relevant events and personalities.

**8.4.3.2 Module/ Exhibit 2 - The Emergence of New Port Platforms (Floor 1 - room 1)**

Focussing on the expansion of the Cabo Verdean economy through the sea, this exhibition will address the importance of Porto Grande de São Vicente and the multicultural relationship established through commercial and industrial activities. The cultural and geopolitical influence of the sea will also be explored, including the connection of submarine cables.

Features include:

- ✓ **Environment:** the environment and exhibition panels should be designed in such a way as to visually convey the historical, economic and cultural richness of the region
- ✓ **Maritime and industrial design:** incorporating elements such as anchors and port equipment into the decoration, creating an atmosphere related to the sea.
- ✓ **Colours:** we recommend an oceanic colour palette, such as shades of blue, green and grey to create a sea-related atmosphere;
- ✓ **Lighting:** use lighting strategically to highlight elements of the exhibition. Key areas should be highlighted, such as ship models, historical maps and artefacts related to maritime trade.

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- ✓ **Panels and Displays:** presentation of ship models, models of submarine cables, informative videos and interactive maps to explore the history of Porto Grande de São Vicente.
- ✓ **Videos and Multimedia:** include touchscreens or monitors showing informative videos on the history of Porto Grande de São Vicente, commercial activities, the cultural and geopolitical influence of the sea, and the connection of submarine cables.
- ✓ **Explanatory texts:** the panels will have concise explanatory texts to accompany the presentations and provide detailed information on the topics covered. Easy-to-read fonts should be used and key points emphasised.
- ✓ **Interactive Maps:** interactive maps should be included that allow visitors to explore the geography, trade routes and maritime connections that have played an important role in Cabo Verde's economic history. And allow activities for children and students.
- ✓ **Sensory Experiences:** include sensory experiences, such as the sound of ocean waves, to involve visitors even more in the narrative.

### 8.4.3.3 Module /Exhibit 3 - The Sea in the Imaginary and Experiences of the Islet (Floor 1 - Rooms 2)

This module will allow visitors to immerse themselves in the intimate relationship between the sea and Cabo Verdean identity. Covering music, literature, gastronomy and local traditions, this exhibition will reveal how the sea has influenced and inspired the archipelago's culture.

#### 8.4.3.3.1 Relationship of the sea with Cabo Verdean identity Highlights include:

- ✓ **Environment:** Colors inspired by the ocean, maritime elements, such as fishing nets, creating a traditional fishing village in Cabo Verde.
- ✓ **Exhibition Panels:** Historical photos, documents and testimonies, highlighting the influence of the sea on music, literature, gastronomy and local traditions

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✓ Exhibitors with: Traditional musical instruments, art related to the sea and fishing utensils to explore cultural aspects.

### 8.4.3.3.2 Marine sustainability

This room will explore the crucial role of the sea in the present and future, especially highlighting the issue of marine sustainability. We will raise awareness about the importance of the blue economy, focusing on key topics such as marine pollution, resource conservation, responsible fishing and the measures in place to protect marine ecosystems in Cabo Verde. This section will be strategically positioned as the culmination of module 3, emphasising the initiatives and practices implemented in the archipelago to preserve the oceans.

#### Features include:

✓ **Environment:** use colours that reflect the seriousness of the theme, such as dark blue and green, and elements related to marine conservation, such as images of coral reefs and healthy marine life.

✓ **Exhibition panels:** to address the importance of marine sustainability with information on marine pollution, resource conservation, responsible fishing and measures to protect marine ecosystems.

To highlight conservation projects and local initiatives working to protect the marine environment.

Exhibitors: display examples of marine pollution, models of responsible fishing practices, and information on healthy coral reefs and endangered species.

### 8.4.3.3.3 Interactive Area

#### Features include:

✓ **Environment:** in this room, a dynamic and interactive space must be created with themed areas. Use vibrant colors and elements that stimulate curiosity

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- ✓ **Exhibition Panels:** the room must be divided into thematic areas, such as "Navigation", "Boat Building", "Marine Sciences" and "Traditional Fishing". Each area must have panels that explain the concepts and importance of each topic.
- ✓ **Exhibitors:** the room must be configured with interactive stations, such as navigation simulators, tables for building model boats and traditional fishing workshops.

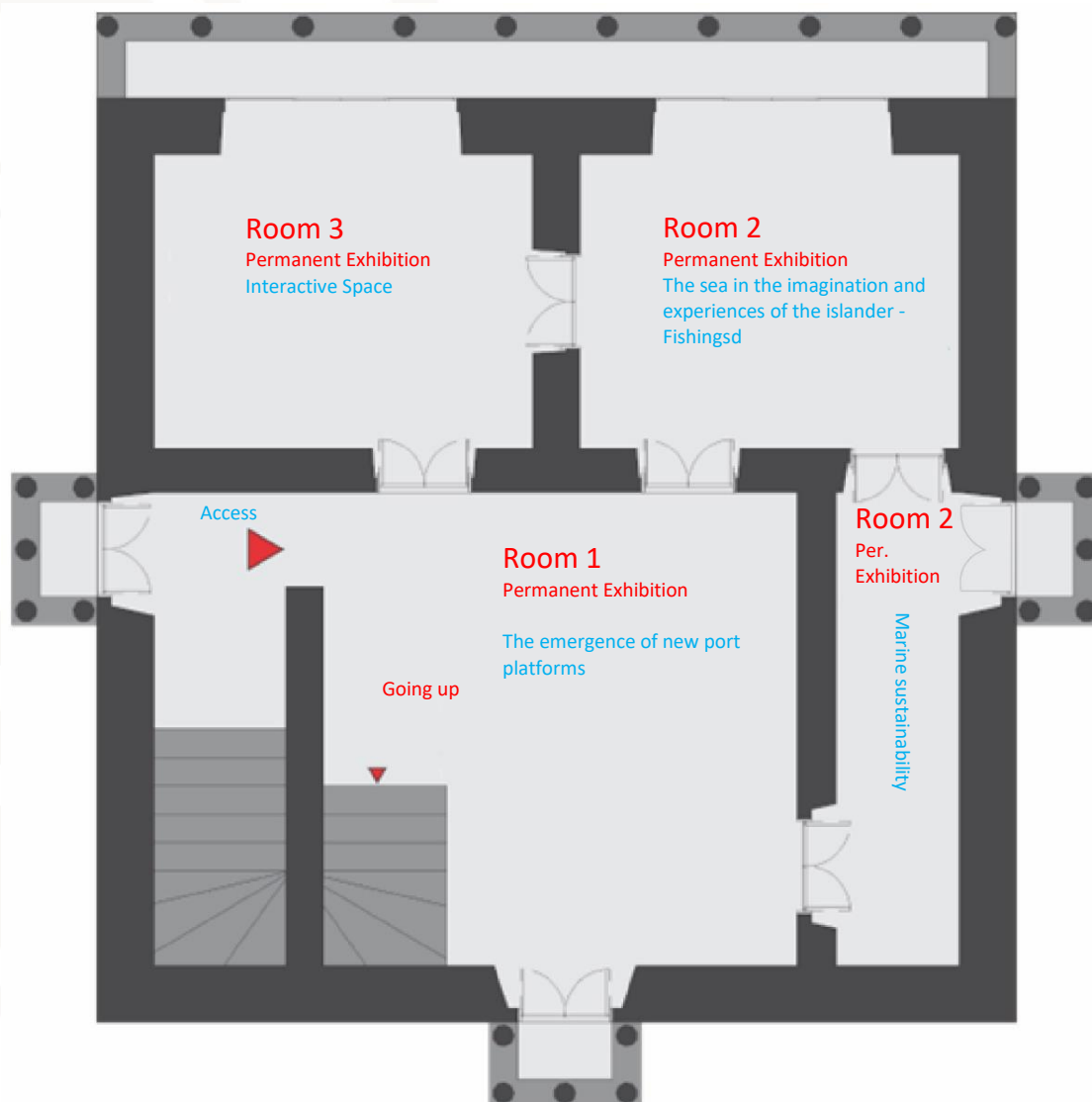


Figure 2- Floor 1

#### 8.4.3.4 Module Exhibit / 4 - Marine Biodiversity (2nd floor – Rooms 1, 2 and 3)

A special emphasis on the richness and importance of Cabo Verde's marine life. From endemic marine fauna and flora to the coral environment, this exhibition will emphasise the diversity and fragility of Cabo Verde's marine ecosystems.

##### 8.4.3.4.1 Room 1: Marine Fauna and Flora of Cabo Verde

Features include:

- ✓ **Environment:** use shades of blue and green that are reminiscent of the ocean. Elements of coral and images of native marine species can be incorporated.
- ✓ **Exhibition Panels:** present information on Cabo Verde's endemic species of marine fauna and flora. Highlight the diversity of species, including fish, corals, sea turtles and other marine creatures unique to the region.
- ✓ **Exhibitors:** include aquariums with live specimens of local species or aquarium simulator panels. Use life-size replicas of emblematic species, such as sea turtles, reedtails and shearwaters, as decorative elements.

##### 8.4.3.4.2 Room 2: Cabo Verde Marine Ecosystems

Features include:

- ✓ **Environment:** in this room an atmosphere reminiscent of an underwater environment should be recreated, with decoration from ceiling to floor and soft lighting and elements that imitate coral reefs.
- ✓ **Exhibition Panels:** explore the different marine ecosystems of Cabo Verde, such as coral reefs, seagrass beds and fishing grounds. Emphasise the importance of conserving these ecosystems and how they sustain marine life.
- ✓ **Exhibitors:** present three-dimensional models of coral reefs and seagrass beds. Include underwater videos and panoramic images to give visitors the feeling of being at the bottom of the sea.

#### 8.4.3.4.3 Room 3: Fragility and Conservation

Features include:

- ✓ **Environment:** use soft shades of blue and green, combined with elements that represent the fragility of marine ecosystems.
- ✓ **Display Panels:** address the fragility of Cabo Verde's marine ecosystems, highlighting threats such as pollution, overfishing and climate change. Highlight conservation initiatives and measures being taken to protect marine life.
- ✓ **Exhibitors:** include interactive panels that allow visitors to learn about marine conservation.

Present examples of sustainable technologies and practices in fishing and coastal management.

The panels and exhibitors should be informative and interactive, encouraging visitors to explore and learn about marine life and the importance of its conservation. Utilise technology such as touch screens, projections and even virtual reality experiences to create an immersive experience.

#### 8.4.3.4.4 Aquarium (Backyard):

This space will provide a fascinating connection with module 4, presenting micro-habitats and endemic species, a carefully designed saltwater aquarium in the courtyard, which will allow visitors an educational experience, directly complementing the exploration of the vulnerabilities and importance of marine life highlighted in the adjacent module. By observing closely the creatures and ecosystems represented in the aquarium, visitors will be encouraged to reflect on the fragility of these environments and the importance of marine conservation.

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Figure 3 - Floor 2

**8.4.3.5 Maritime Odyssey Room - Alternative Reality Experience under the Sea (building trapdoor):**

In this space, visitors will be transported to an immersive and unique experience, exploring the depths of the Atlantic Ocean and reliving the exciting maritime journeys of the past in which Cabo Verde was an important stage. The space should offer visitors a virtual



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journey through the deep waters of the ocean, providing a fascinating and educational perspective through a shipwreck simulation.

Access to this experience will be facilitated by a vertical hydraulic platform and/or lift, designed to guarantee safe and comfortable access to the underground. In this way, visitors will be able to descend into the underwater environment and explore the wonders of the ocean.

Inside the room, the features will include:

- **Soft lighting:** the lighting will be carefully adjusted to simulate the sunlight on the surface of the water and the mysterious darkness of the ocean depths, creating an immersive and realistic atmosphere.
- **Underwater Sounds:** visitors will be involved in the sounds of the ocean, from the singing of whales (or other relevant sounds) to the gentle movement of ocean currents, providing an immersive and authentic listening experience.
- **Wrecking Experience:** Through high-quality visual projections and integrated sensory effects, visitors will be taken through the thrilling journey of a ship at sea, from its success to its sinking. The graphics should simulate reality and be immersive, with gentle vibrations, platform movement and water splashes to increase the sense of reality.
- **Virtual Narrators:** virtual guides are solutions for providing additional information about the historical sites and maritime events explored during the experience, further enriching the narrative and the visitors' knowledge.
- **Engaging Narrative:** the narrative will be carefully prepared by the IPC team to captivate and inform visitors, telling the thrilling story of the voyage and the shipwreck, including exciting and informative moments along the way.



#### **8.4.3.6 Temporary exhibitions - Backyard room**

##### **8.4.3.6.1 Contemporary Maritime Art Exhibition**

Chronologically, local and international artists whose works are inspired by the sea will be highlighted. This may include crafts, paintings, sculptures, photographs and contemporary installations that explore the relationship between humanity and the ocean.

##### **8.4.3.7 Educational Programs for Schools**

Educational programmes will be created to meet the needs of local schools. These programmes will include guided tours, practical activities and hands-on learning opportunities focused on maritime themes. The educational activities will be adapted for children from pre-primary to primary and secondary school and will be supported by specific resources such as educational activity boxes and peddy papers (discovery games).

##### **8.4.3.8 Community Integration and Experiences Beyond the Museum Walls**

In addition to the temporary exhibitions and educational programmes planned for the museum, there will be activities that expand the museum's influence beyond its physical walls. For this purpose, it is proposed to organise external activities that promote community involvement and offer visitors enriching experiences. On the other hand, the museum's plan should include a programme aimed at raising awareness among the community of the importance and need to protect the oceans and their biodiversity.

Some of these proposals include:

Scavenger hunt excursions and peddy papers throughout the city, providing visitors with a fun and interactive way to explore the local sights while learning about Cabo Verde's maritime history.

Cookery classes based on seafood, where participants will have the opportunity to learn traditional cooking techniques and try local dishes prepared with fresh and sustainable ingredients.

Storytelling sessions with local fishermen and community personalities, offering visitors an authentic and captivating perspective on life at sea and Cabo Verde's fishing culture.

#### **8.4.3.9 Terrace (internal area, external area)**

##### **8.4.3.9.1 Internal area (Library and reading room)**

In this space, located on the internal terrace area of the Sea Museum, the intention is to install a Library and Reading Room dedicated to the preservation of knowledge and traditions linked to the intangible heritage of the seas, thus constituting a valuable resource for the interested community. Visitors will have access to a variety of materials, including books, historical documents, cultural record and other resources related to marine themes and which can contribute to increasing literacy levels on this topic. The entire space will be carefully organized to provide a welcoming environment conducive to reading and research.

##### **8.4.3.9.2 Outdoor area (Relaxation zone)**

###### Relaxation Area with Sea View and Georeference Elements

At the end of the visit, visitors can visit the terrace, a place designed to provide visitors with a moment of tranquility and reflection, while also offering an enriching experience with georeference elements. The space not only invites visitors to enjoy the natural beauty of Porto Grande Bay, the view of Monte Cara, but also to connect with the marine environment and understand its relationship with the geographic location.

**The design of the relaxation area prioritises serenity and comfort:** Natural materials such as wood and stone can be used to create a cosy and harmonious atmosphere. The furniture must be comfortable: sofas, rocking chairs, hammocks and cushions provide a cosy environment where visitors can sit, lie down and enjoy the scenery.

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For the decoration, a garden of maritime plants can be recreated: native coastal plants and landscaping elements reminiscent of marine vegetation, enhancing the connection with the sea theme.

### The space will have:

- a) **Marine Observation Telescope:** a strategically positioned telescope offers visitors the opportunity to observe the marine horizon in greater detail. Visitors can explore the horizon line, observe the Ilhéu dos Pássaros and possibly spot vessels navigating the waters.
- b) **Georeferencing measures and nautical instruments such as:**
  1. **Interactive Compass:** an interactive compass will be installed on a flat surface, allowing visitors to familiarise themselves with nautical orientation and understand the relationship between the cardinal points and the sea.
  2. **Nautical maps:** local and regional nautical maps will be exhibited, showing historical navigation routes, details of underwater reliefs and information on sea currents.
  3. **Geographical Markers:** geographical markers will be placed to indicate important landmarks such as neighbouring islands, famous shipwreck sites and areas of historical significance.

This Relaxation Zone with Georeferenced Elements will provide visitors with an educational and interactive experience:

Visitors can use the telescope to explore the vastness of the ocean, identify specific sites and even observe marine life that may be visible from the shore.

The interactive compass offers visitors the chance to learn about nautical directions and how it is used for navigation.

Nautical maps and geographical markers encourage exploration and understanding of marine geography, while also emphasising the historical importance of navigation in the

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region. The inclusion of these georeferenced elements in the Relaxation Zone creates a connection between the serene contemplation of the sea and a deeper understanding of the historical, cultural and geographical importance of the ocean to the Cabo Verde region. The visitors leave with a richer appreciation of the connection between the sea and the archipelago's identity, strengthening the experience of the museum as a whole.

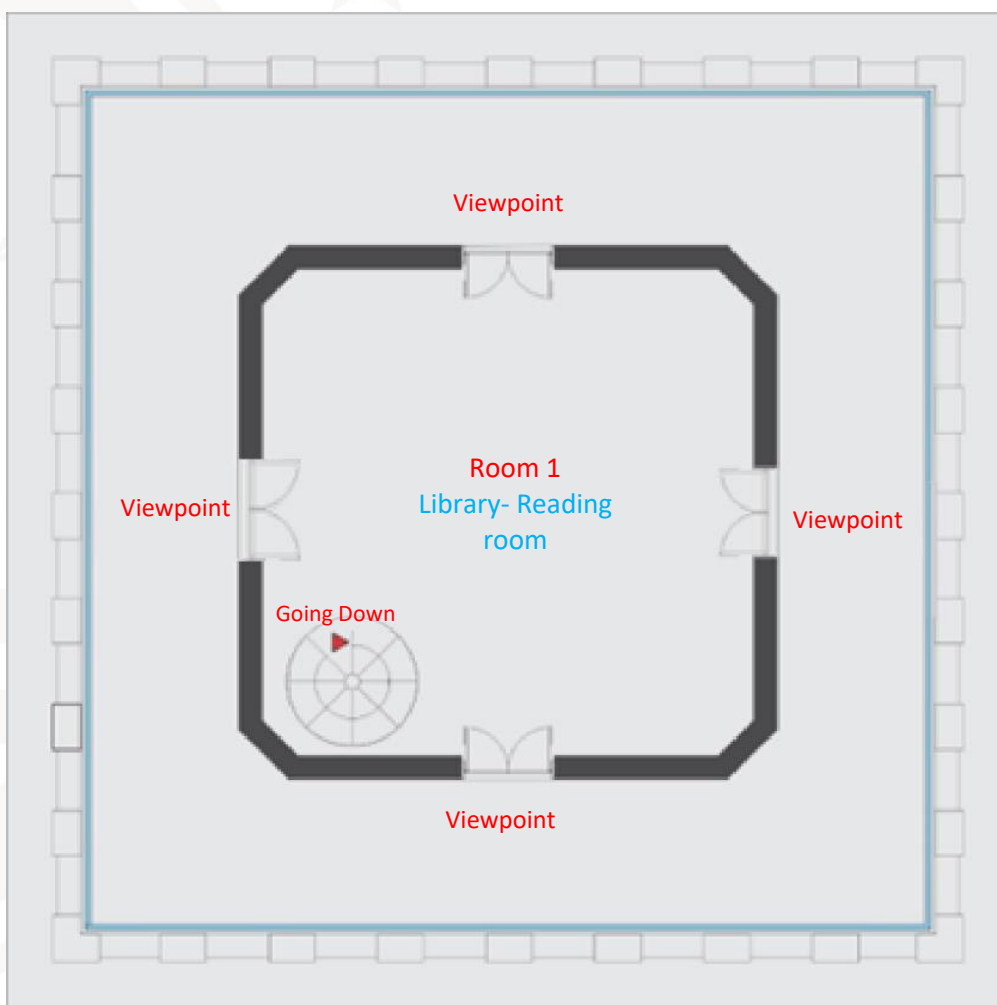


Figure 4 – Terrace

#### **8.4.3.9.10 Restaurant and Space for Events and Lectures in the Museum's**

##### **Backyard**

A restaurant will be created in the backyard of the Sea Museum, which will also operate as a versatile space for events, lectures and conferences. This will make it possible to offer multiple experiences to visitors, promoting both education and entertainment. This space can provide a diverse and enriching experience for visitors, increasing the museum's appeal and generating additional revenue streams to sustain operations. To this end, a solid business plan will be drawn up and all logistical aspects will be considered to ensure the success of this initiative

The design and operation of the restaurant should be in line with the overall design of the museum and the adjacent fish market, in order to create a good synergy between them. Coordination between these elements is essential to maximise the tourist experience and take advantage of the potential synergies between the two sites.

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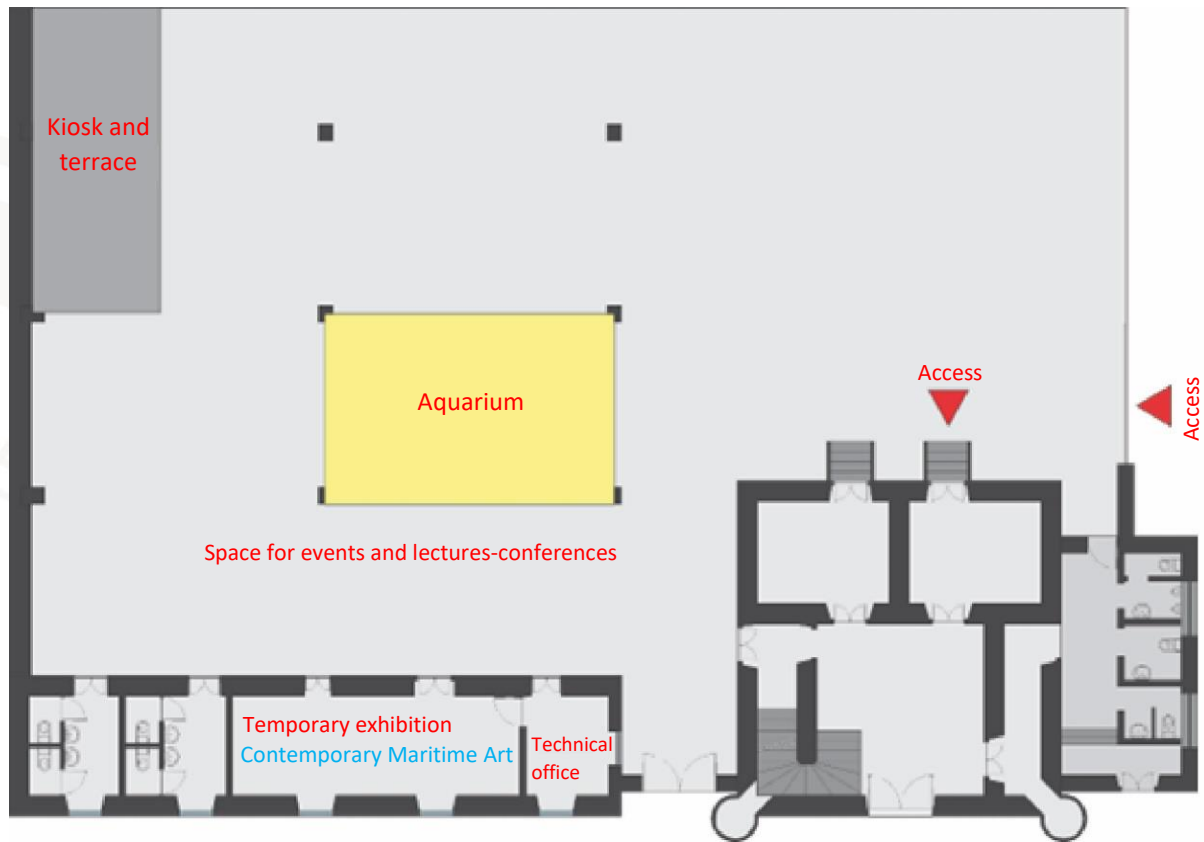


Figure 5 - Annex and backyard of the Replica Torre de Belém building

### Space Design

The layout needs to be flexible and a large, versatile space needs to be created that can be easily adapted for different types of events. Folding or removable tables and chairs can be used to create different configurations, from a traditional restaurant to a lecture space.

#### The space will include:

- a) **Stage and Equipment:** A stage and audiovisual facilities for presentations will be included. Equipment such as projectors, screens, sound systems and microphones should be installed to facilitate lectures, workshops and presentations.
- b) **Themed Decoration:** the decoration of the space will be aligned with the theme of the sea and the maritime history of Cabo Verde. Nautical elements, ocean colors and sea-related art can be incorporated into the decoration.

#### Operation as a Restaurant:

- a) **Special Menu:** The restaurant will have a menu that celebrates local cuisine, with an emphasis on fresh seafood dishes and other foods related to the sea. This creates a unique dining experience for visitors.
- b) **Outdoor Space:** tables and seats will be arranged outdoors in the museum's backyard, where visitors can enjoy their meals
- c) A competition could be organized to outsource restaurant services.

#### Use for Events and Lectures:

- a) **Regular Programming:** A regular schedule of events will be established, including lectures on maritime history, marine conservation, navigation, underwater exploration and other relevant topic.

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b) **Interactive Workshops:** Hands-on and interactive workshops will be held, such as seafood cooking sessions, marine science classes for children and ocean-inspired art workshops.

c) **Special Events:** Special events will be organized, such as book launches, maritime film screenings, panel discussions with experts and cultural festivals related to the sea.

✓ **Integration with Exhibitions**

A synergy will need to be created between the restaurant/events space and the museum exhibitions, offering combined meal and museum visit packages.

✓ **Financial Viability:**

**Partnerships:** partnerships will be set up with local leaders, educational institutions and maritime organisations to collaborate on events and workshops, increasing the value offered.

✓ **Private Bookings:** private booking options will be offered for events and conferences, generating additional revenue.

## 9 CHAPTER 3: GUIDELINES FOR IMPLEMENTING THE SEA MUSEUM PROJECT

### 9.1 Building interventions

In order to adapt the building to the museum programme, internal interventions are authorised, such as the installation of false plasterboard walls or compatible materials, the replacement of the false ceiling with a dynamic ceiling within the context of the exhibition and the modification of the floor. These interventions can make existing door and window openings unfeasible, but without altering the visual appearance of the building's façades. They must therefore be reversible and not jeopardise the structural integrity of the building. Visual alterations to the façades will not be permitted. The consultancy must design an



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environmental and social management plan to manage the environmental and social risks and impacts associated with carrying out work on the building and the operation of the Sea Museum itself.

### 9.2 Drawing up the Museographic Project:

- a) Development of the museographic project, including the design of all the museum's spaces, in accordance with the guidelines mentioned in the subchapter "**MUSEOGRAPHIC DESIGN and EXHIBITORY RESOURCES**";
- b) Design of all furniture and supports according to the themes, contents and collections proposed for the exhibition.
- c) Production and editing of photographs and multimedia content (videos, audio);
- d) Incorporating content into advanced technology equipment such as- virtual reality, augmented reality, etc;
- e) Graphic design of panels, legends, outdoors, etc., among other elements.

**NOTE:** in developing of Sea Museum, the consulting company will have the freedom and flexibility to explore and present the best solutions and alternatives in relation to what was proposed in Chapter II of the TOR. There is no need to rigidly adhere to the proposals presented, but rather to adapt them according to the specific circumstances of the project, always taking into account the best practices and innovations available.

The consulting company is encouraged to exercise its specialised knowledge and creativity to propose solutions that meet the museum's objectives effectively and efficiently. This can include adjustments to museographic concepts, the distribution of exhibition space, the selection of audiovisual resources, the integration of emerging technologies and the implementation of sustainable practices, while maintaining an open dialogue with those responsible for the project, clearly communicating any deviations or adaptations from what was initially proposed.

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### 10 Logistics and Scheduling

The project will be carried out in four months, divided into different phases: Diagnosis, Museographic Conception, Preliminary Study, Basic Project and Executive Project. Each phase will have specific deadlines and payments associated with acceptance and approval.

Technical Assistance - during the contract formation procedure, award of the work and execution, technical assistance will be provided. The technical team must meet the established requirements, including proven professional experience and tax regularity.

Delivery Schedule			
Project to be implemented in 4 months			
Products/deliveries	Content	Deadline	Payment with acceptance and approval (%)
Diagnosis	<b>Report</b>	10 days after signing the <b>Contract</b>	10%
	<b>Graphic Parts:</b> floor plan; Elevations; Sections		
Museographic Design	Written plays	50 days after approval of the <b>Diagnosis</b>	10%
	Graphic Design		
	Multimédia		
Preliminary Study	Written plays	15 days after approval of the <b>Museographic Concept</b>	20%
	Graphics		
Basic Project	Written plays	20 days after approval of the <b>Preliminary Study</b>	20%
	Graphics		
Executive Project	Description	25 days after <b>approval of the Basic Project</b>	30%
	Graphic		
	Budget Spreadsheet		
	Physical and financial timetable		
	Complementary Projects		
Technical Assistance	During the contract formation procedure, when the work is awarded and during the execution of the work.	--	10%

## 11 Composition of the technical team and requirements of the lead specialist

The Sea Museum Project (MMAR) must be drawn up by a company/office with at least 5 (five) years' proven experience in similar projects. Projects that have already been drawn up and are in force are references.

The Office's team must be multidisciplinary, coordinated by one of its members and must include at least specialists in the fields of **architecture, engineering, multimedia, graphic design, museography**, individually with proven professional experience, as well as other specialities that are indispensable or advisable for the proper completion of the work. The technical team must be of recognised standing and professional experience.

Be in good standing with the tax authorities and other legal requirements for entities in the sector.

With regard to this contract, the main specialists must have the following profile:

### **Leading Expert 1:** Team leader - Architect;

- a) Qualifications and skills
  1. Minimum of 10 years of work experience in similar projects;
  2. University qualification of at least Bachelol's degree level.

### **Other experts and support services**

#### **Expert 2:** Museograph

- a) Qualifications and skills
  1. Minimum 5 years of work experience in museum exhibition design;
  2. University qualification of at least Bachelol's degree level

#### **Expert 3:** Multimedia

- a) Qualifications and skills
  1. minimum of 5 years of work experience in urban infrastructure projects;

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2. University qualification of at least Bachelor's degree level.

### **Expert 4:** graphic designer

- a) Qualifications and skills
  1. Minimum 5 years of work experience in graphic design;
  2. University qualification of at least Bachelor's degree level

### **Expert 5:** Historian

- a) Qualifications and skills
  1. Minimum of 5 years of work experience in historical research, with a focus on local history (Cabo Verde);
  2. University qualification of at least Bachelor's degree level

### **Expert 6:** Business Management/ Economy

- a) Qualifications and skills
  1. Minimum 5 years of work experience in business management/economy, including drawing up business plans;
  2. Experience and/or location in Cabo Verde to be considered;
  3. University qualification of at least Bachelor's degree level.

### **Expert 7:** Environmental and social

- a) Qualifications and skills:
  1. Minimum of 5 years' proven work experience in implementing environmental and social reference frameworks for projects, namely the World Bank's environmental and social framework and national environmental and social legislation;
  2. Experience and/or location in Cabo Verde to be considered;
  3. University degree in at least Environmental Engineering, natural or Social Sciences, or equivalent, preferably with qualifications in environmental impact assessments

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The IPC, will monitor and provide assistance/advice in the areas of museology/, through the Directorate of Museums.

### 12 Monitoring and assessment

As part of this consultancy, the IPC will provide the relevant documents existing in its databases, in particular:

1. Physical survey of the replica Torre de Belém building available at the IPC;
2. Rules and legislation relating to the Museum;
3. Limit of the information area;
4. Use plan and services to be integrated in the building
5. Relevant information available in the IPC

It is the sole responsibility of the consulting company to collect and analyse all the sectoral information that may be necessary, as well as confirming the physical survey of the building required for drawing up the projet.

### **13 Study of Financial Feasibility**

A detailed business and financial plan will be developed by the consulting company to ensure efficient resource management and the long-term financial sustainability of the museum, specifying the profitability of the restaurant, souvenir shop, aquarium, museum and other services that can be made available. The restaurant and aquarium, located in the museum's backyard, will be an additional source of income.

The lease of the space will be considered through an operating contract, aimed at reducing operational risks and guaranteeing the quality of the services offered to visitors. The lease, following the terms of the Public Procurement Code, could include clauses establishing the terms of the services as well as quality standards, financial responsibilities and contractual obligations. This feasibility study will also extend to the souvenir shop, although its management will be the responsibility of the Museums Directorate.

An assessment and monitoring system will be implemented to track the museum's financial performance and adjust strategies as necessary, thus ensuring long-term sustainability and allowing it to continue offering enriching experiences to visitors.

### **14 Monitoring of the Sea Museum project.**

The project's progress will be monitored on an ongoing basis by the project management team, based on predefined success criteria, including visitor response, community involvement and educational outreach.