

REVIEW OF GRAPHIC IDENTITY**DEADLINE FOR SUBMISSION OF PROPOSALS****17:00, WEDNESDAY 3RD JANUARY 2019****CLARIFICATION QUESTIONS AND RESPONSES**

The National Archives has received a number of clarification questions. Those questions and their associated responses are detailed below.

Q.1 Are you asking suppliers to submit design concepts as part of the tender?

A.1 Suppliers are welcome to propose a solution, a number of solutions or an outline approach as they see fit.

Q.2 Please could you provide us with clarification on your evaluation criteria for “Organisational Fit”

A.2 “Organisational Fit” – a clear understanding of the role of the organisation (The National Archives) and its values. This should be demonstrated in your response and approach to the programme of work. Ideally you may have worked with similar organisations in the cultural sector.

Q.3 Please can you provide “estimated” page (or screen) counts for the following items:***The answers provided here are a VERY rough guide and subject to variation***

1. Talk Magazine (internal distribution A4) - 4/8/12 depending on word count
2. Annual report (digital template) – 24 pages
3. What’s On Brochures (external distribution A5) – 28 pages Inc. cover
4. PowerPoint Presentation (template) – highly variable depending on user copy – approx. 16
5. Strategy Documents (printed A4) – anything from 4 to 40 pages

Q4. Can you confirm the CMYK breakdown for the TNA red colour as used in your current logo?

A4. TNA red is CYMK: 0,96,100,0 respectively

Q5. To clarify the reference number 6 in the “procurement timetable” on page 6, which states “competition of project and design delivery” – is this the deadline for designs to be submitted for all items on the indicative list presented in Annex 1 on page 7? Rather than the deadline for the supply of the “print ready” artwork and upload of “website friendly” files to TNA.

A.5 We are looking for designs for the materials to be delivered in full by 22 March 2019, not artwork. The roll out of artwork and printing will commence in April 2019.

Q.6 At this stage of the process do you require print quotes providing for the “hard copy” items listed in Annex 1 on page 7, or just a budget detailing the design and artwork time/costs involved to complete the project?

A.6 A budget outlining the design and artwork costs. Print is additional. However any additional estimates and recommendations from the successful contractor would be helpful.

Q.7 Does the £50,000 (including VAT) budget include the associated print costs?

A.7 No

Q.8 If you do require print quotes obtaining, please can you expand annex 1 to include the number of pages, along with the number of printed copies you would wish to receive of each item. Best estimates at this stage are fine, and we would automatically build in a contingency fund

A.8 As indicated in the previous answer this is not required at this stage and is a matter for discussion with the successful contractor.

Q.9 Does your phrase “present their proposals to us” mean you will be asking the three short-listed suppliers to produce creative ideas in response to the brief (if so, will there be an allocated fee for that work)? Or are you merely inviting them in to talk through their initial response, face-to-face?

A.9 It is for shortlisted suppliers to determine the content of their presentation, we would expect an analysis of our current graphic identity, an outline approach to the project, and details of the project team as a bare minimum. We would like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

There is no additional fee for work involved in the presentation, it is deemed to be part of the process.

Q.10 What criteria will be used to judge the three shortlisted suppliers?

A.10 See the criteria listed in 4.1 of the I.T.T

Q.11 We note that in 2017 AOC were awarded the contract to overhaul the public spaces within the National Archives complex. Understanding your ambition is to encourage more visitors to this, and other National Archives spaces, will there be an opportunity to view designs from the architect as part of this tender process?

A.11 There will be an opportunity for the successful contractor to discuss the masterplan in detail. An indicative summary is available for those tendering for the work. (This document has been uploaded onto Contracts Finder)

Q.12 Your tender document refers to The National Archives by the acronym TNA. Would we be correct to assume this is an internal acronym and not one that you would like to use in external materials or in the branding?

A.12 Yes TNA is currently an internal shorthand. It is not used externally.

Q.13 Regarding how we should respond to you are you clear that we can determine the format. Would you prefer not to receive any concepts as part of the tender response?

A.13 You are welcome to provide visuals at this stage if you deem that appropriate.

Q.14 Has the mission statement and core values been established for The National Archives Trust at this point?

A.14 At this stage the mission and the values of the trust are in development. Ideas around brand might potentially form part of your pitch.

Q.15 Please can you advise on your expectations for the shortlisted supplier presentations? Specifically are you looking for a creative response i.e. visuals. If not, will this mean that any visuals submitted as part of a submitted tender, at any stage will be discounted and not evaluated?

A.15 Visuals included in any presentation will be taken into account. The key point is around suppliers understanding of the organisation/brand. As noted above in any presentation we would expect an analysis of our current graphic identity, an outline approach to the project, and details of the project team. We would like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

Q.16 As it is mentioned in the ITT do we have to provide hard copy samples for design work we do?

A.16 During the tender process we are looking for indicative design approaches to both print and online materials rather than 'samples'.

Q.17 Do we have to make designs for signage and other outdoor branding or do 3D samples and implement it?

A.17 Design rather than implementation.

Q.18 Could you kindly provide us with details of key stakeholders involved and what your signing off process would be for this project? It would be great to know who would be involved at meetings and presentations.

A.18 These details will be provided to the shortlisted contractors at presentation/discussion stage.

Q.19 The proposal mentions you aren't looking to redesign the website at this point. We would like to check this refers to the structure only? In terms of updating website content with the new graphic identity, would you be doing this yourself or would you need the chosen agency to do this?

A.19 We anticipate a design approach rather than implementation.

Q.20 Could you please provide us with further details of who produces your communications? For example, is it an internal team or external agencies?

A.20 We have an in house marketing and communications team. Some materials are produced in house, others draw upon external suppliers.

Q.21 Could you kindly provide us with some other organisations you see as benchmarks?

A.21 Our market positioning is as a cultural destination. We would be interested in your view of other organisations which might be appropriate benchmarks taking into account our mission and values.

Q22. The brief is very much focussed on the graphic identity of the brand. Is the verbal/messaging aspect of the brand considered?

A.22 Yes, we would like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

Q23. In terms of collateral described in Annex 1, do you need these executed as indicative designs represented in the brand guidelines document, or are you looking for these to be executed and supplied as finished, print ready artwork? We can provide details of our fees based on a suggested size, quantity and format for these applications, but if there are existing documents, may we ask you to provide us with these details below so we can provide an accurate estimate?

Press pack folder: size and quantity?

Building banner/wraps: size and quantity?

Promotional posters: size and quantity?

Magazine advertisements: size and quantity?

Welcome leaflets: size and quantity?

Lamp post signage: size and quantity?

Email newsletters: size and quantity?

Web advertising: format, size and quantity?

Interior signage: format, size and quantity?

Orientation plans: format, size and quantity?

PowerPoint presentations: number of slides and quantity?

Strategy documents: number of pages, size and quantity?

What's on Brochure: number of pages, size and quantity?

Talk Magazine: number of pages, size and quantity?

A.23 These precise details will be made available to the chosen contractor. At presentation stage we expect indicative approaches/designs.

Q 24. To what extent do you wish the chosen agency to be involved in research and consultations with your internal and external audiences, before and during the creation of your new graphic identity?

A.24 We will be interested to hear your thoughts on this and how such work might form part of your approach.

Q25. You have provided us with a copy of "Archives Inspire 2015-19" is it possible to see a draft of your next four-year strategy?

A.25 Not at this stage. It is being finalised. We expect to share this with the successful contractor shortly after appointment.

Q.26 In your tender, you say your brief doesn't include the redesign of your website. We wondered to what extent you would consider graphically "refreshing" it. Would you be open, for example, to evolving the use of colour, typography and basic .css styles to reflect your new graphic identity?

A.26 We would be interested to hear your thoughts on this.

Q.27 You have also said there's a possibility you may wish to commission additional work, and that there may be up to another £50,000 available to cover it. Are you able to give us an idea of what additional work might be?

A.27 Not at this stage.

Q.28 '4.2. Once tender responses have been evaluated, we envisage that a maximum of 3 potential suppliers will be shortlisted to present their proposals to us on Thursday January 10th 2019.'

Could you please clarify what 'proposals' referenced here mean e.g. creative ideas for the identities, each agencies tender documents or other?

A.28 We will already have your tender documents. The purpose of the presentation is to provide additional information. It is up to each agency to determine the content of the presentation and whether or not your understanding of the brand enables you to present a creative response. As noted above in any presentation we would expect an analysis of our current graphic identity, an outline approach to the project, and

details of the project team. We would like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

Q.29 What is it about the current brand which isn't working for you right now? What is lacking?

A.29 As outlined in our ITT our organisation has evolved hence the need for a design review. Discussions around this level of detail will take place with the chosen contractor.

Q.30 What is it about the current brand which is working for you right now? What do you like?

A.30 Discussions around this level of detail will take place with the chosen contractor.

Q.31 Do you anticipate any problems in implementing the new brand?

A.31 Discussions around this level of detail will take place with the chosen contractor.

Q.32 If so, what are the barriers?

A.32 Discussions around this level of detail will take place with the chosen contractor.

Q.33 Will there be any changes to your brand messaging or tone of voice, or is the brand review graphical only?

A.33 As referenced in the ITT we would like you to address tone of voice. We would also like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

Q.34 How long have you been thinking about this? What has made you look into this now?

A.34 Discussions around this level of detail will take place with the chosen contractor

Q.35 How long do you anticipate the brand roll out to take?

A.35 Discussions around this level of detail will take place with the chosen contractor

Q.36 As part of the redesign, you have supplied a list of uses to consider, stationary, digital report templates and presentations for example. Is your expectation that the chosen supplier will create the artwork templates for each given use case, or is it expected that the suppliers input will be creating a flexible brand system and providing guidance for how to execute it across the uses you've provided?

A.36. We look forward to hearing your thoughts.

Q.37 Do you envisage the same graphical usage considerations and outputs for The National Archives Trust brand, as you do for the National Archives main brand?

A.37 In the main, yes.

Q.38 Do you envisage any uses for the National Archives Trust brand that are unique to that identity?

A.38 Not at this stage.

Q.39 You mention inclusive, entrepreneurial and potentially radical when you talk about your incoming strategy. How do you envisage those traits feeding into the rebrand process, if at all?

A.39 We look forward to hearing your thoughts on this.

Q.40 You mention in the brief that accessibility plays an important role in your organisation. How would you expect accessibility considerations to play a part in the brand redesign?

A.40 We expect a best practise approach to accessible design.

Q.41 What methods have you used to date to ensure accessibility considerations within design have been accounted for?

A.41 We are interested in your judgement on this.

Q.42 Within the Archives Inspire section of your site, you mention meeting the needs of your major audiences, but these aren't mentioned as part of the graphic review brief.

A.42 Our key audiences should be clear from the emphasis we have placed on public engagement and the objectives of Archives Inspire.

Q.43 How much audience research have you conducted to date and has this played a part in motivating you to rebrand the organisation?

A.43 Organisational change is the main driver for this work. We are reviewing our graphical identity because we/our brand has evolved. We are committed to engaging with a wider public.

Q.44 Can you share some insight into your major audience types with us?

A.44 We expect your research to reveal this.

Q.45 You also mention on the Archives Inspire section of your site that your biggest challenge is digital. How do you see the role of digital within the organisation affecting the new brand direction?

A.45 The brief addresses print and digital needs, so should the tender.

Q.46 What do you see as the digital focused needs for your brand identity moving forward?

A.46 Discussions around this level of detail will take place with the chosen contractor

Q.47 What does a successful brand relaunch look like to you?

A.47 Discussions around this level of detail will take place with the chosen contractor

Q.48 How will this success be measured?

A.47 Discussions around this level of detail will take place with the chosen contractor

Q.49 What are the stages you will work through in making a decision?

A.49 Discussions around this level of detail will take place with the chosen contractor

Q.50 Can you let us know which members of your team will be working on the project and what their roles will be?

A.50 Discussions around this level of detail will take place with the chosen contractor

Q.51 Who are the project stakeholders?

A.50 Discussions around this level of detail will take place with the chosen contractor

Q.52 Who will be responsible for sign-off on deliverables?

A.52 Discussions around this level of detail will take place with the chosen contractor

Q.53 Is there an existing agency re-pitching for the business?

A.53 No

Q.54 Are you considering any other options, such as managing in-house?

A.54 Potentially

Q.55 What do you like/dislike about your current agencies (or agencies you have worked with in the past)?

A.55 N/A

Q.56 Do you anticipate ongoing support from your chosen agency during the brand roll out process?

A.56 Discussions around this level of detail will take place with the chosen contractor

Q.57 If so, what is the expectation for ongoing support?

A.57 Discussions around this level of detail will take place with the chosen contractor

Q.58 When you say "teams" are you referring to the different departments within the National Archives? Please clarify.

A.58 Yes Departments.

Q.59 As part of the proposal do you expect to see proposed ideas for approaching the identity review, solely case studies of previous work or both?

A.59 Ideally both.

Q.60 In this respect, is the “quality” of the proposal assessed as the quality of proposed ideas, the quality of previous work or both?

A.60 Primarily the approach to the current proposal.

Q.61 Would you be happy with either proposed ideas or case studies?

A.61 Case studies alone would not be acceptable.

Q.62 For the cost breakdown are you able to supply us with the document size and page extents for the following:

- Talk magazine

- What’s on brochure

A. 62 Talk magazine – variable 6/8 pages

- What’s on brochure – variable 24-28 pages

Q.63 Can we firstly check that you are not expecting design solutions in the tender response?

A.63 Not necessarily.

Q.64 Do you have a brand strategy in place? (E.g. do you have a core proposition, vision, values, offer, personality, positioning)

A.64 Information on our values and vision is available on our website.

Q.65 Do you need guidelines for the National Archives Trust, or just the actual collateral listed?

A.65 For both

Q.66 Are there currently any “sub-brands” that need factoring in? Or do you just have named “initiatives”

A.66 We just have named “initiatives”.

Q.67 “Archives Inspire” Is this a strapline that’s used anywhere else?

A.67 No

Q.68 Do you only ever use “TNA” internally? Are you ever referred to as “TNA” externally?

A.68 No, this is internal shorthand

Q.69 You say “we have changed. We have re-imagined the role of TNA”. Can you articulate how you have changed and describe your re-imagined role?

A.69 An increased focus on public engagement. A cultural destination.

Q.70 What are the key objectives of the project?

A.69 Discussions around this level of detail will take place with the chosen contractor

Q.71 Who are your target audiences?

A.71 Your research should make this clear.

Q.72 What do you want people to know about you?

A.72 One core message is that we are a cultural destination open to all.

Q.73 What are the ways in which your users benefit from the Archives?

A.73 Your research should reveal this.

Q.74 What other organisations do you look to as either competitors or as inspiration?

A.74 We look forward to hearing your views on this.

Q.75 How many people work at The National Archives and are they all based at the Kew site?

A.74 – c500, the majority are based at Kew. Some work remotely. Please note that due to the nature of their work, not every staff member has access to the intranet/PCs.

Q.76 Will we be able to see the new four year strategy in draft form if successful?

A.76 We will aim to do this.

Q.77 Have you successfully completed your objectives for the strategic plan 2015-19?

A.77 - Yes

Q.78 Do you have a steering committee planned? Who would be on it?

A.78 A small project team. This will be outlined to the successful supplier.

Q.79 You mention that there is an existing mission, is there any need to further articulate that mission, or is the brief to take it and show how it can be visually brought to life?

A.79. We would like you to consider distilling our mission into a few words that sit at the heart of the brand, and underpin any visual and verbal identity.

Q.80 In 1.3 you mention you've redefined the role of TNA, is that document available for us to see? Do you have this defined, or is part of this brief to define the role?

A.80 This underpins the basis of Archives Inspire which can be found on our website.

Q.81 As the Trust is a new charity, is there any other documentation we can view that will give us a bit more information around this, it's proposition etc.?

A.80 Not at this stage. We will discuss with the successful contractor

Q.82 In terms of deliverables, we understand that the list isn't exhaustive, but do you have a feel for how much more work is needed and also is it the desire that from the £50,000 budget the full list is delivered?

A.82 We expect the budget to cover the all of these materials in design. Plus some additional ones. However artwork and production will be delivered from April onwards and are costed separately.

Q.83 In what format would you require the final deliverables? I.e. is design and indicative layout sufficient, or would all elements in Annex 1 require art-working to be print/production ready?

A.83 Design only

Q.84 We understand that the National Archives Trust is a completely new organisation and requires a graphic identity distinct from the National Archives. Are there existing brand values or messages attached to the Trust specifically which the graphic identity would need to embody? Or is the development of these elements part of this project? Is there any existing guidance or agreement about how the two brands will relate to each other?

A.84 The relationship between the two is expressed in the brief. There is no additional information at this stage.

Q.85 We would typically approach the development of a new graphic identity with a discovery stage including consultation and discussion with key stakeholders from inside and outside the organisation. Is this something that has already been done? If not do you feel that it would be possible to arrange within the scope and timeframe of this project?

A.85 We have an ambitious timeline but we would expect this consultation to take place within the project timeframe.

Q.86 Please can you clarify whether the budget of £50K is to deliver the assets listed in Annex 1 or whether that budget is to cover the development of identity and brand guidelines.

A.86 The design of two identities, two sets of guidelines and the assets listed are included within the budget of £50,000.

