



THE NATIONAL ARCHIVES

EXHIBITION AND EVENT DEVELOPMENT AND DELIVERY

INVITATION TO TENDER – OPEN COMPETITION

DEADLINE FOR TENDER SUBMISSIONS – 5PM (UK TIME), 4 JANUARY 2022

1 ABOUT US

- 1.1 The National Archives (TNA), based in Kew, South West London, is the official archive of the UK government, England and Wales. We are home to 1000 years of history and are the guardians of some of the world's most iconic documents from the Domesday Book to Downing Street tweets. We believe that archives are for everyone because they are about everyone, past, present and future.
- 1.2 Our collection is one of the largest in the world, containing over 11 million historical government and public records including paper and parchment, digital records and websites, photographs, posters, maps, drawings and paintings. We are focused on preserving the collection for future generations and making it accessible and available to everybody.
- 1.3 We are expert advisers in information and records management and are a cultural, academic and heritage institution. We fulfil a leadership role for the archive sector and work to secure the future of physical and digital records. Further information about The National Archives' role, its plans, policies, performance and projects can be found on our website [here](#).

2 BACKGROUND TO THE REQUIREMENT

- 2.1 At The National Archives we are reimagining the way we share the stories contained in our unique collection. We are focused on both developing and diversifying our audiences and delivering an ambitious and inspiring programme of exhibitions and events that experiments with the way visitors interact with archival material.
- 2.2 The Ministry of Time Travel is an immersive programme that aims to engage new audiences with our collection through digital and physical storytelling, making the visitor an active participant in history. The Ministry is a fictional, secret organisation based at The National Archives tasked with safeguarding time, and able to communicate with the future and the past. Our unique collection of documents are vital to Ministry as they provide evidence of how historical events unfolded and if those events are being disrupted or altered.
- 2.3 Phase 1 of the Ministry has been delivered and developed in conjunction with external digital theatre producers, which have included an onsite mission (involving both interactive and hands-on challenges) telling the story of the theft of the 1966 football world cup trophy and an online training module to upskill new time agents for future ministry missions. Some indicative information about previous work has been included as Appendix 1, at the end of this document.

3 REQUIREMENT

- 3.1 Through the world of the Ministry of Time Travel we are able to explore a diverse range of time periods and narratives using a combination of live theatre and digital technology to create fun, participatory, inclusive experiences for a variety of audiences. This programme seeks to make our collection and site more accessible, while also building a recognisable programme series and brand exclusive to The National Archives.
- 3.2 We are looking to select a digital theatre or production company with whom we can work over the next two to three years to develop, deliver and grow the Ministry programme, developing content for family audiences and delivering approximately two onsite and/or online experiences each year.
- 3.3 We are looking to work with exceptional storytellers. The successful supplier will be experienced in engaging, interactive storytelling with experience of working collaboratively with museums and heritage organisations to interpret collections for non-specialist audiences (particularly families), and will ideally have specific knowledge of creating interactive experiences that make use of both physical and digital infrastructure to build an immersive world. You will work with us to shape Ministry events/missions, develop informative and engaging scripts using our experts and collection, and ultimately help us deliver extraordinary onsite (and potentially online) events (this may include the development and sourcing of props and costumes, and filmed content). You will ideally have a network of creatives to draw upon to help create and facilitate Ministry experiences.
- 3.4 You will be available to visit our Kew site at your own cost for development, construction and delivery as required (e.g filming, playtesting), with the possibility of extended periods onsite prior to delivery, and you will be able to assist with troubleshooting as necessary. You will have a focus on accessibility and inclusion in your work and are confident creating online content that meets web content accessibility requirements. As a government body The National Archives is legally required to meet the Public Sector Bodies (Websites and Mobile Applications) (No. 2) Accessibility Regulations 2018.
- 3.5 You will work closely on an ongoing basis with The National Archives' events and exhibitions team, as well as series-specific project teams which may include other external contractors/suppliers, to deliver these dynamic experiences. You

will be sensitive to our position as a government department and the Civil Service Code.

- 3.6 Potential suppliers should note that this contract is for Ministry of Time Travel programming pertaining to family audiences only and while The National Archives may choose to work with the chosen supplier on offerings for adult audiences this would be a non-exclusive arrangement.
- 3.7 The approximate budgeted spend per year of contract would be up to £20,000 for two Ministry events or experiences (either onsite and/or online). Potential Suppliers should note The National Archives cannot commit to a minimum or maximum volume or value of work during the contract period.
- 3.8 The contract will be let for a 2 year period, with an option to extend by a further year (2+1).
- 3.9 We are aiming to start work on a new onsite offering for summer 2022 (launching in late June) as soon as possible after tender and no later than 1 March 2022.

4 HOW TO RESPOND

- 4.1 If you have any clarification questions related to your Tender Response, please submit these to procurement@nationalarchives.gov.uk by **5pm (UK time) on 13 December 2021**.
- 4.2 Please submit your Tender Response to procurement@nationalarchives.gov.uk by **5pm (UK time) on 4 January 2022**.
- 4.3 It is for you to determine what format your Tender Response should take so as to describe your offer in a clear, comprehensive fashion. However please ensure your Tender Response includes the following as a minimum:
- 4.4 Your **understanding** of the brief and deliverables;
- 4.5 A description of the **expertise and experience** you have in delivering these types of projects;
- 4.6 **Examples** of relevant previous work;
- 4.7 Contact details for a telephone **reference**;
- 4.8 Details of **how you would use your experience** to meet our needs to create new Ministry of Time Travel stories and experiences based on our records
- 4.9 Your **rate card**. Your rates should be exclusive of VAT but inclusive of travel and all other expenses.
Please note your submitted pricing must include any and all duties and levies (except UK VAT, which should be excluded) which may be payable on your proposed solution as submitted. If some or all of your proposed solution includes goods or services which are sourced from outside the UK, you must tell us (a) which goods/services are sourced from outside the UK, (b) the associated duties and levies payable and (c) confirmation that your contract price includes all such duties and levies (except UK VAT). For the avoidance of doubt, your pricing should reflect the equivalent of Incoterm DDP (Delivery Duty Paid) and therefore the full cost to the customer/TNA.

5 EVALUATION CRITERIA

5.1 Your Tender Response will be evaluated using the following criteria:

Criteria	Maximum available unweighted score	Weighting	Maximum available weighted score
Understanding of the brief (Section 4.2.2)	10	3	30
Experience (Sections 4.2.3, 4.2.4 and 4.2.5)	10	2.5	25
Proposed method of collaboration (Section 4.2.6)	10	2.5	25
Price (Section 4.2.7)	10	2	20

5.2 Price scores will be based on a comparison between each Potential Suppliers' price offer, as calculated above, based on the percentage difference from the lowest bid price. The lowest offered price will receive the maximum pre-weighted score of 10 points, a price which is 20% higher will receive a score of 8 (i.e. the maximum score minus 20%).

5.3 Quality categories will be evaluated according to the table below:

10 Points	Outstanding: <ul style="list-style-type: none">• Potential Supplier has provided a response that addresses all parts of the requirement• Potential Supplier has provided evidence to support all elements of their response• The evidence supplied is convincing and highly relevant to the requirement• Potential Supplier's response is clear and easy to understand• Where relevant, Potential Supplier has demonstrated a high level of capability to deliver new and innovative service approaches
7 Points	Good: <ul style="list-style-type: none">• Potential Supplier has provided a response that addresses all parts of the requirement• Potential Supplier has provided evidence to support most elements of their response

	<ul style="list-style-type: none"> • The evidence supplied is good and relevant to the requirement • Potential Supplier's response is clear and easy to understand • Where relevant, Potential Supplier has demonstrated some level of capability to deliver new and innovative service approaches
4 Points	Average: <ul style="list-style-type: none"> • Potential Supplier has provided a response that addresses some parts of the requirement • Potential Supplier has provided evidence to support some elements of their response, but not all • The evidence supplied has some limited relevance to the requirement • Potential Supplier's response is not always clear and easy to understand • Where relevant, Potential Supplier has demonstrated limited capability to deliver new and innovative service approaches
1 Point	Poor: <ul style="list-style-type: none"> • Potential Supplier has provided a response that fails to address most parts of the requirement • Potential Supplier has provided little or no evidence to support most elements of their response • The evidence supplied is very weak and has very limited relevance to the requirement • Potential Supplier's response is not always clear and easy to understand • Where relevant, Potential Supplier has demonstrated little or no capability to deliver new and innovative service approaches

5.4 Once tender responses have been evaluated, we envisage that a maximum of 3 potential suppliers will be shortlisted for interview and/or to give a presentation of their submission, after which an award decision will be reached. Tender responses from those shortlisted suppliers will then be re-evaluated, taking the presentation into account for quality score purposes.

6 PROCUREMENT TIMETABLE

6.1 The procurement timetable is as follows:

Ref.	Description	Date
1	Invitation to Tender published	25 November 2021
2	Deadline for Potential Suppliers to submit clarification questions to procurement@nationalarchives.gov.uk *	5pm (UK time) 13 December 2021
3	Deadline for Potential Suppliers to submit Tender Responses to procurement@nationalarchives.gov.uk	5pm (UK time) 4 January 2022
4	Identification of shortlisted suppliers	By 7 January 2022
5	Presentations/interviews	Week commencing 10 January 2022
6	Contract award	Week commencing 17 January 2022

* Any clarification question received that TNA deems to be relevant to more than one Potential Supplier may be shared with all Potential Suppliers.

7 CONTRACT TERMS

- 7.1 The contract will be awarded subject to our standard terms and conditions, which can be found [here](#).
- 7.2 TNA reserves the right not to award and to complete its objectives through other means.

Appendix 1 – examples of previous projects

Previous onsite project

The Pickles Mission was our first Ministry of Time Travel event. The National Archives project team worked closely with a digital theatre contractor to develop the world and mechanics of the Ministry and provided a number of stories from our collection that could potentially work as a narrative to guide the mission.

Theft of the 1966 world cup was selected and the digital theatre contractor developed a script around this mission incorporating a number of documents and photographs from our collection with advice from our experts. These documents were framed as integral clues that visitors need to interact with and examine to complete the mission. The mission was delivered as onsite digital trail taking place in our grounds and building using visitors own phones, with the story delivered mainly through a series of videos and interactive digital challenges, while also using elements of our pocket park for hands on moments.

When the mission moved inside, the mission became more immersive and hands on with the visitors moving through our foyer interacting with staff and space before culminating in a visit to the head of the Ministry of Time Travel's office which we had built onsite where they completed the experience using a desktop computer and a rotary phone to call the past.

The digital theatre contractor was responsible for the development on the digital experience and the filming and editing of video content (including sourcing costumes, performers, filmmakers, digital developer, sound designer, graphic designer) with The National Archives assisting with props and filming locations onsite. The National Archives was responsible for the onsite set build and interactive props for this space were discussed with the digital theatre contractor as they were key to the narrative experience. The National Archives was responsible for marketing, visitor experience and bookings.

This experience had a maximum spend of £9,000 for creative fees to the development and delivery supplier (i.e. the role advertised in this ITT).

Previous digital mission

The Ministry of Time Travel Initiation experience is an online training mission to

introduce visitors to the world of the Ministry of Time Travel and to provide them with the skills to successfully complete onsite missions. The National Archives and the digital theatre contractor worked together to develop the narrative for this mission. The National Archives provided a series of documents and stories from our collection along with expert advice to guide the creation of the script developed by the digital theatre contractor. The mission is played online via a laptop, desktop or tablet and a smart phone to allow for different engaging interactions despite there being no hands on moments. The digital theatre contractor was responsible for the development on the digital experience and the filming and editing of video content (including sourcing costumes, performers, filmmakers, digital developer, sound designer, graphic designer) with The National Archives assisting with props and filming locations onsite. The digital theatre supplier had to work with the National Archives to ensure the mission needed to meet our digital accessibility standards. The National Archives was responsible for marketing and promotion.

This experience had a maximum spend of £5000 for creative fees to the development and delivery supplier (i.e. the role advertised in this ITT).