**Tender documentation Market Research – Gallery Refine and Refreshment Programme Testing**

**Summary and overview of services required:**

The National Army Museum (NAM) is looking to appoint a company to test a series of concepts, topics, gallery aims and names with audiences to inform both content and display approaches for the refinement of its current permanent gallery offer.

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

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1 - Background

## About The National Army Museum (NAM)

Founded in 1960 by Royal Charter, the National Army Museum (NAM) was established for the purpose of collecting, preserving, and exhibiting objects and records relating to the history of the Land Forces of the Crown. The Museum is a Non-Departmental Public Body (NDPB) run by a board of up to 12 Trustees known as the Council of the National Army Museum. The Museum is a Registered Charity and Accredited Museum.

The National Army Museum is the leading authority on the history and traditions of the British Army. It tells the story of our Army through the people who served in it, ordinary people called upon to do extraordinary things.

In 2014, the Museum won funding from HLF for a major rebuild project, referred to as Building for the Future (BFTF). This project transformed the entire internal layout of the Museum including the development of 5 new permanent galleries, a temporary exhibition space, a 3-room learning centre as well as a Café, Shop, and Play Base, an interactive space where children learn through play. The Museum re-opened in March 2017 after a 3-year closure.

## Mission, values and strategic objectives

### Mission:

To excite, educate and inspire people with the story of Our Army in order to strengthen the bonds between Our Army and the people it serves and protects.

## Core values:

Creativity, Integrity, Rigour, Empathy, Accessibility and Teamwork.

## Strategic objectives:

|  |  |
| --- | --- |
| Audiences | Inspire and excite the British Public with Our Army's story |
| Research | Become the national authority on the history of Our Army |
| Collections | Safeguard, develop and make accessible our collections |
| Partnership | Enable, support and engage with regional military museums and in UK and international partners |
| People, process and organisation | Operate around strong core business processes and sustainable finances |

## Visitors

## BFTF Audience Development Plan and Segmentation Model

As part of the HLF-funded BFTF project an audience development plan and segmentation model for the Museum was developed. The segmentation model used motivational drivers for visits to segment and define the audiences.

Details of the ‘BFTF Audience Segmentation Model’ can be found in the appendices.

The audience development plan aimed to attract Self Developers (non-specialists wanting to informally improve general knowledge); Empathisers (those with a personal connection to subject, wanting to engage with collection emotionally and spiritually) and Learning Families (families coming for educational purposes).

## 2019-20 Visitor profile

In 2019-20 NAM had 235k visitors. Just over 104k of these were general museum visits, the next largest audience of 75k were for Play Base. The remaining visits were visiting the Museum for public programme, exhibition, school sessions, family activities, venue hire etc. See appendix for more information.

The Museum’s profile in 2019-20 was as follows:

* 61% male
* 55% from London and the South East, 15% are from the wider UK and 29% are from Overseas
* 24% Aged 35 – 44, 19% Aged 25 – 34, 17% Aged 65+
* 67% first time visitors, 15% regular visitors (visited within last 12 months), 18% lapsed (visited over 12 months ago)

## 2020-21 Visitor profile

In 2020-21, visitors were just below 11k (due to the Covid 19 pandemic visitor numbers were at approx. 5% of the year prior). There were some similarities in the audience profile (same gender splits, audience still largely local at 63% London, slightly less first-time visitors at 45%. However, given the changes to methodology to get this data it is not comparable to year prior.

NAM’s visitor targets in light of Covid-19 for 2021-22 is 87.5k.

## A New Segmentation Model

In 2019 NAM undertook a project to redefine their audience segments to help readjust to a more usable model and to take into consideration the visitors they had seen over the 3 years since reopening. This new segmentation model was created through focus groups made up of NAM staff, visitors and non-visitors. This segmentation model grouped visitors by shared attitudes, behaviours and motivation. In the coming year the Museum will use this segmentation not only to understand and segment their audience but will put this model at the centre of developing its public gallery refreshment and exhibition programme.

Details of the ‘New Audience Segmentation Model’ can be found in the appendices.

Current galleries

The current gallery spaces which were delivered as part of the BFTF project are thematic and are named Soldier, Army, Battle and Society.

* *Soldier Gallery* - looks at what it's like to serve as a soldier. From joining up as a new recruit to coming home, it explores soldiers' experiences through their own words and personal objects
* *Battle Gallery* - demonstrates how the Army fulfils its most challenging task - fighting battles. It covers the entire history of the Army at war, from the 17th century to the present day.
* *Army Gallery* - addresses fundamental questions such as 'Why do we have an army?' It explores the origins of the Army in the chaos of the British Civil Wars, its major role in the political development of the country and its impact on global history
* *Society Gallery* - brings together objects and stories that tell us about our relationship with the Army. It examines the Army as a cultural and military force that impacts on our customs, technologies and values.

As part of the Museum’s plans to continue a programme of gallery refine and refreshments NAM has undertaken refurbishment of its first gallery; Formation Gallery (previously the Insight Gallery) is in final stages of installation.

* *Formation Gallery* - An introduction gallery aiming to give visitors an overview of the British Army including its origins, its three major roles (home defence, intervening in European wars, and its global role), its organisation and values, and its soldiers.

## Reception to current galleries and updating the narrative

When the Museum reopened in 2017 overall satisfaction was down on pre-closure levels (49% excellent, 44% good) particularly among core regular visitors. Satisfaction did increase for the year after, 2018-19 (59% excellent and 38% good), which matched pre-closure levels. Then dipped back down (48% excellent and 47% good) in 2019-20.

The research and feedback received suggests that galleries lacked depth and therefore didn’t provide enough intellectual stimulation for some of our visitors. Looking at motivation v outcome, 18% (2017-18) and 13% (2018-19) of visitors fell short – experiencing a social and not intellectual outcome.

The Museum has since made some small amends to galleries and visitor data for 2019-20 suggests most visits did get the intellectual outcome they hoped for (61% wanted an intellectual outcome in mind and 77% found out something new during their visit). However, the Museum still has some challenges to face with some of its audiences. Empathisers were the least satisfied segment, which suggests the Museum needs to create more content that emotionally connects with visitors. Experts were most likely to disagree with the statement ‘I have found out something new today’.

It’s worth noting that when the galleries were developed for the BFTF project, they were designed with specific audience types in mind. This approach is one NAM wants to address, as part of its refine and refreshment project it aims for all galleries to have something for all audiences to give them a better overall experience.

NAM therefore wants to revisit the theme, content and approach of three of its permanent gallery spaces: Army, Battle and Society as it continues to develop and refresh its galleries. The Museum is working to a new ‘Master narrative’, which is guiding how we take this project forward.

NAM wants to undertake research to ensure the decisions behind the gallery changes are backed up by the wants and needs of our visitors.

## New proposed galleries

Solider and Formation will keep to the same remit as stated in ‘Current Galleries’ section above. The below provides an overview of the new themes for the other three galleries which will form the basis of the concept testing. Note the new gallery names are just ideas to be included in testing.

* *‘Europe’ Gallery:* Our Army has fought wars in Europe for two main reasons: to stop any single European power dominating the continent and prevent direct threats to the United Kingdom’s homeland. This gallery will focus on the geopolitical situation in Europe and the Mediterranean, from the 17th century to the present day, and will explore the Army’s role in maintaining the European balance of power.
* *‘Global’ Gallery* - explores the British Army's global role, from its early days assisting in the expansion of Britain’s trading empire to its contemporary support for international peacekeeping efforts. For over 350 years, Britain's soldiers have lived and fought on almost every continent. This also means that no other army has had the opportunity to interact with a wider range of peoples and cultures.
* *‘Home’ Gallery* - explores the profound impact of the British Army on our country’s history, built environment and sense of national identity. The gallery will investigate the Army at home in Britain, including its humanitarian efforts, ceremonial traditions and the defence of our island.

## Previous research

### New NAM segmentation model

The Museum can provide an overall report; further research on media consumption and a top-level summary book of the segments. Golden questions are currently in development and can be made available for testing.

### Exit Surveys

The Museum undertakes exit surveys throughout the year with its visitors and has annual reports available per year up to 2019-20. Additional data can be sourced from 2020 based on demographics, motivations and segmentation as needed.

### Gallery Research

In summer 2020 research was undertaken to help guide the development of the new ‘Formation’ Gallery.

On appointment, the successful company will receive all above documents.

2 - Business /project objectives-*why are we conducting the research*

NAM is looking to change its permanent gallery spaces to ensure they best meet our visitors’ needs. We want each gallery to work at some level across each of our key audience groups: Educators, Historians, Generalists, and For the Kids (within Transactors).

The overall aim of the project, including the changes already made to deliver ‘Formation’ gallery, is that visitors from all segments to the Museum will leave with a good understanding of the Army – what it is, what it does - and to know of its history including major wars and its wider humanitarian remit.

There are two elements to the project that the Museum is undertaking:

## Refine

This part of the project will take into consideration the feedback of our trustees, obvious trends which have come through visitor feedback and practical issues around how visitors use the spaces, interactives etc. minor changes will be made across galleries. These elements do not require more testing as are mainly snagging issues from the initial rebuild project.

## Refresh

The overarching topic will be adapted for 3 of the permanent galleries: Army, Battle and Society, and therefore some of the narratives, aims, objects, layouts etc will change.

The project also wants to future-proof the galleries and build in spaces that can be easily updated with new or relevant objects, this aims to keep the galleries relevant to current situations and enable opportunities to promote the Museum.

The project will also be looking at all five gallery names and updating them to ensure they work holistically and with the new proposed gallery changes.

The galleries project will be phased with the new ‘Army’ due to re-open first in May 2022, and the new ‘Battle’ and ‘Society’ in Jan 2023.

NAM requires an understanding on whether the new concepts for the galleries will resonate with the audience and ensure we’re using audience feedback to inform the changes.

3 - Market research objectives and scope of services **–** *what do we want to find out and what insights do we want to gain?*

NAM wants to test a series of concepts, topics, gallery aims and names with audiences to inform both content and display approaches. NAM has identified the target audiences it wishes to test with and requires an agency to develop an appropriate methodology for delivery of this testing, and to manage that testing process within the timescales outlined.

NAM also requests the agency provide guidance on the type of information required from the Museum to best move forward with the project – what they need to get the best results.

Given this research covers the redevelopment of three galleries, we envisage it will require a phased approach to allow each gallery project team to develop their plans in line with their individual project timings.

Phase 1: Concept testing around the themes of the three new galleries, including more detailed testing for the new ’Army’ gallery.

Names testing for all five galleries to ensure they work with their gallery overview and holistically with each other, names chosen also need to be consistent (e.g. one word names for all)

Phase 2 : Summative testing of Formation Gallery once Museum has re-opened, how learnings from this new gallery can inform the approach for the changes to the other three galleries going forward.

 NB: NAM is comfortable with full face to face surveying from 21 June in line with government guidance. But we would be interested in exploring options for distanced surveying from when the Museum re-opens 17 May. We are also interested in whether recruitment of visitors could be helpful in ensuring sample size.

Phase 3 : Further detailed testing for new “Society” and “Battle”, plus “Army” if more is required, once the curators and exhibitions teams have developed the concepts further. This will likely include detailed gallery overview, topics/sections, narratives, objects, designs, layouts, text samples.

# 4 - Methodology and approach

The appointed contractor is required to develop a methodology to ensure all research requirements as outlined in 3 are fully tested with audiences.

Ideally, the methodology would allow for both quantitative and qualitative feedback\* and will ensure we reach the below segments plus some identified specialist stakeholder groups.

## Segments

The NAM’s segmentation model is made of 5 categories and 15 segments. See appendices for details. The research will need to be tested with representation across the Historians, Identifiers and Generalists categories. We’d also like to cover ‘For the Kids’ segment within the Transactors category. All three phases of testing should cover these segments.

## Specialist audiences

NAM has identified three groups of specialist audiences with whom Phase 3 testing needs to take place:

1. Educators (teachers)
2. Serving soldiers and veterans
3. NAM’s Academic Panel

We would be interested in exploring ways to incorporate specialist audiences into other phases of the project and would be interested to see options for this within the tender submission.

NAM has a current mailing list which could be used for the purposes of online surveys either on its own or as a way to boost sample size.

\*NAM has some internal capacity to recruit Educators, Academic Panel/staff/Council members and Army groups if needed and can potentially facilitate sessions with guidance from the appointed company.

## Other sample notes

Audiences should, in addition, show an equal representation of gender, ethnicity and social economic classification.

The group should also show a strong mix of users and non-users, representing people who have visited the Museum previously as well as those who have never visited.

NAM requires the appointed agency to recommend robust sample sizes that are able to support and inform NAM’s proposals and recommendations. All groups should represent the diversity of background as outlined. These demographic breakdowns should be made available to NAM during the reporting.

5 - Action standards – *which criteria will determine the decisions we make following the research. How will the research be used?*

NAM wishes to understand the thoughts of our audiences on the project and put them at the centre. The research will guide the gallery project teams on how to move forward with scope, object selection, narratives and designs for the galleries.

All three phases therefore need to provide data and feedback to give the team confidence that the gallery changes are being made in accordance with NAM’s audience and across the segments that make up current visitors.

## Phase 1 - NAM aims:

* To get an understanding if these three new gallery themes resonate well with the audience? Is the concept understandable? Is it what they’d expect from NAM? Does it feel relevant and interesting to them? Does it appeal and make them want to visit and find out more?
* With the gallery overview; topics/sections and possible objects. We want to know which are most appealing? Does anything standout? Is anything off-putting or not of interest?
* Do people understand the key message of the gallery/find the key learning outcome of interest?
* Do they think this gallery will give them a better understanding of the Army? Why?
* Do they think the combined galleries would give them a complete picture of the history and role of the British Army?
* Along with the audience segmentation it would be helpful to understand more about them – What do they know about us (NAM) and the Army, do they feel it’s a place for them (if they have or haven’t visited)? How would they likely visit the Museum (With children, alone, small adult group) and how does this impact the results.
* To any visitors that have visited us do they have favourite/stand out bits?
* How do they want to consume and interact with the content incl. use of non-objects in the galleries? On their own device? What type of interactives do they like? Would they prefer more online content to download afterwards? Do people prefer to be guided in a structured way with a paper family trail or if they prefer to see icons in cases and a trail embedded into a gallery that they can do ‘free flow’ following their own route? With Covid restrictions some activities (e.g. dress up) have been restricted, is this something that they may have enjoyed? Is physical interaction important?

## Phase 2 – Formation Gallery summative work

* To understand if the content was interesting and what elements worked and didn’t (was there anything they wanted to see more or less of), was there enough to do?
* Whether the content was understandable (pitched at the right level for them – the gallery was developed with three levels of expertise in mind)
* Did the gallery succeed in its proposed learning outcomes – did it give them a good understanding of the Army’s formation and how it’s organised? Did they learn something about the Army’s history?
* Did the gallery encourage them to learn more (did it increase their interest in the Army? Encourage them to seek info in the other galleries? Would this be something they would continue with on the day of their visit or come back another day to learn more?)
* If related objects to a topic are spread between galleries, is there an appetite for people to travel to another gallery to find out more? And how would they like to be signposted there?
* Does the gallery name work with its content? Is it appealing / does it draw people in?
* Would the visitor go to the Museum for a specific gallery or theme or to see it all as a whole?
* How would they decide which gallery to go into first? Do galleries titles impact?
* (For visitors with children) Did they enjoy the family trail? Did they learn something? Did they like the format? Any other feedback?
* (For those who are past visitors) Do you feel the space makes more use of our collections than previously

## Phase 3 – detailed stage

Outcomes of this testing will be similar to the phase 1 outcomes but at a more detailed stage. In addition:

* Is the chosen key message/learning outcome of the gallery coming through in sample text or objects?
* Does the text resonate with the different levels of expert knowledge?
* How different segments find the approach to display (e.g. layout, media, mannequins, text, labelling)

# Deliverables

NAM will require the results to be delivered in reports/presentations to NAM stakeholders. We would also like to receive data tables.

As this is a phased project it would be helpful to receive a top line summary report to help us action quickly particularly for Phase 1 (given timeline) plus a full report at each stage. The full report should act as a guide to the NAM team and give clear recommendations for decision-making.

# Project team, outline programme and budget

## Outline programme

NAM would like the agency to look at the timeline and methodology and propose how this should

work.

NB: once timelines have been established there is flexibility to merge ‘phase 1’ and ‘phase 2’ if this

better suits the proposed methodology.

|  |  |
| --- | --- |
| **Milestone** | **Date** |
| Research brief sent out | 17 March |
| Deadline for submission of questions relating to the brief  | 6 April  |
| Responses to questions published  | 9 April  |
| Tender Response Deadline | 16 April, 12pm |
| Tender Interviews | w/c 19 April |
| Appointment of Consultant | 26 April  |
| Project Commencement  | w/c 3rd May |
| Topline Results – Phase 1  | Mid-June  |
| Phase 1 report | End of June |
| Phase 2 report | July 2021 |
| Phase 3 report  | Late 2021 |

## Budget

The NAM requires all work to be delivered ensuring it achieves maximum value for money, the maximum value for this work will be £30,000.

All costs for individual elements detailed in the response must be fully disclosed along with all calculations.

Quoted fees must include all of the following:

1. Professional fees
2. Development costs
3. Travel and expenses
4. Accommodation
5. Disbursements
6. Visuals
7. An estimate of any contingency
8. All third-party fees
9. Report, printing and presentation costs
10. Costs for prototype development and testing
11. All other expenses and costs required in the delivery of the project.

The fees should indicate if they include or exclude VAT.

## Project team

Project Client Ian Maine, Assistant Director (Collections and Programme)

Project Sponsor Dawn Watkins, Assistant Director (Enterprise)

Project Manager Rachel Considine, Audience Research and Development Manager

Project Team Jane Holmes, Head of Exhibitions

 Curators and designers for the galleries

# Tender response

**Response to the brief should demonstrate:**

In response to this brief, tenderers are required to submit the following to be considered for the role:

* A lump sum accompanied by a breakdown of fees for all works associated with the delivery of the Research as outlined in this brief by phase.

NOTE: Participation fees

It is understood that participation fees may need to be used in order to motivate participants to take part, these must be costed for within the quote.

* A statement of your approach to the undertaking of this report. This should include the following:
* Demonstrable evidence of an understanding of the Museum’s needs
* Outline approach to the methodology
* Approach to the recruitment and logistical management of the activities
* Recommendations for sample sizes and breakdown of user and non-user consultation
* Outline for reporting approach
* Detailed programme of your works to the delivery of the report in each phase

**Insurance**

Please provide copies of up-to-date insurance – the Museum requires Public Liability minimum of £1 million, Employers Liability of £1 million and Professional Indemnity Insurance to the value of £1 million.

**Financial**

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

**All company documentation as requested below:**

* Annex A - The Completed Form of Tender;
* Annex B - Certificate of Bona-Fide Tender;
* Both forms (Annex A & B) should be signed by the Tenderer or, in the case of a Company by the Secretary or other authorised person.
* Annex C – Supplier Statement.

**Tender return**

All tender documents/electronic media are to be addressed to Secretariat or tenders@nam.ac.uk and annotated with “**2021 National Army Museum Market Research - Gallery Refreshment”** and received by12 noon on Friday 16th April . On no account are the tender documents to be passed to the requesting department before the tender board date.

Hard copy tenders are requested for reference but are not essential and can follow after the electronic submission.

Address for the return of hard copy tenders:

Secretariat

National Army Museum

Royal Hospital Road

Chelsea

London

SW3 4HT

**Tendering costs**

The Museum will not be responsible for or pay for any costs or expenses that are incurred by any tendering consultant in preparing and submitting their tender. Tenders are to remain open for acceptance for a period of 60 days.

**Contract award criteria**

The tender board will comprise of the following representatives of National Army Museum:

* Assistant Director: Enterprise
* Assistant Director: Collections
* Audience Research and Development Manager
* Head of Exhibitions

Any subsequent interviews panel attendees will be confirmed after shortlisting stage

Tenders will be assessed on the following criteria:

* Response to brief 50%
* Fee 20%
* Relevant experience 10%
* Project team and support model 20%

Each proposal will be given a score. A proposal considered to be incomplete or unsuitable shall be rejected at this stage if it does not respond to important aspects of the brief. National Army Museum shall notify unsuccessful tenderers of the rejection of their proposal after completing the selection process.

Tenders will be awarded on the absolute discretion of the Board of National Army Museum, in accordance with internal policies and statutory regulations. The Museum is not required to accept the lowest priced tender.

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

**Enquiries**

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

Rachel Considine, Audience Research and Development Manager, National Army Museum

Email: rconsidine@nam.ac.uk

Enquiries should be submitted between 16th March and 6th April. Enquiries will be answered on 9th April and will be shared with all tenderers expressing an interest in the project.

# Appendices

## Appendix 1 – visitor profile and segmentation

### Old segmentation

As part of the HLF funded BFTF project an audience development plan and segmentation was developed. The segments were:

|  |  |  |
| --- | --- | --- |
| Segment | % of core audience | Description |
| Sightseers | 6% | First time visitors making a general visit. Mainly tourists wanting to ‘do’ the Museum |
| Days Out | 3% | Repeat visitors wanting to enjoy a social visit, possibly with friends or relatives  |
| Self-Developers | 14% | Non-specialists wanting to informally improve general knowledge  |
| Experts | 16% | Academics, students, people with specialist knowledge wanting to deepen knowledge.  |
| Empathisers | 18% | Have a personal connection to subject, wanting to engage with collection emotionally and spiritually  |
| Kids’ First | 4% | Mixed age groups, wanting fun and social trip for children and whole family  |
| Learning Families | 39% | Mixed age groups, wanting an educational trip for children |

The segments identified as key target areas of growth were Self Developers, Learning Families, and Empathisers. The redevelopment of the Museum also wanted to attract Kids First and expected to attract Sightseers (but they were not set for specific targeting).

The ADP forecast that visitor numbers would reach 400,000 in 2021.

### New segmentation model

In 2019 the NAM undertook a project to redefine their audience segments to help readjust to a more usable model and to take into consideration the visitors they had seen over the three years since reopening. This new segmentation model was created through focus groups and talking to NAM staff, visitors and non-visitors. It has grouped visitors by shared attitudes, behaviours and motivations and focuses on a visitor model to enable marketing messaging and whole market testing.

Golden questions for this segmentation are currently in development and we should have something ready for this project for phase 1 of this project.

|  |  |  |
| --- | --- | --- |
| **Category** | Segment | Description |
| Educators | School Influencers | Headmasters, senior teaching staff and key decision makers who want to know about the Museum’s educational offering. |
| Eager Teachers | The broader teaching and support staff, who are always searching for unique and educational experiences for students. |
| Inspired Kids | These are school children who don’t know much about the Army |
| Historian | Enthusiasts  | They know their area of military history inside out and may be amateur historians, authors or self-professed experts. |
| Military Detective | Interested in a specific aspect or period of the Army’s history, they are academic and looking for opportunities to delve into quality material and hunt for specific military stories. |
| History Lovers | For History Lovers, military history may only be one part of a larger historical puzzle. |
| Identifiers | The Army | Serving Army and veterans at home and abroad who get enjoyment from hearing true stories about soldiers’ experiences and the Army’s history. |
| Connected Families | Connected Families share specific interests andemotional connections to the Army. |
| Patriots | Proud supporters of the Army who want to hear extraordinary stories about ordinary people risking their lives for our country, both at home and abroad. |
| Generalists | Love to Learns | These ‘classic’ museum visitors like to be in the know and are always on the lookout for new experiencesfor themselves, their families and their friends. |
| Pop-in Locals | A cultured group living in or around Chelsea, who arealways looking for opportunities to explore new attractions in the city. |
| Experience Seekers | Although they have little to no prior experience of the Army this group are always on the lookout for the next new thing and enjoy experiential learning opportunities. |
| Transactors | For The Kids | Parents, guardians and nannies who come here to entertain their children using Play Base, or in theCafé or Shop. They see the Museum as a social outlet for the family, |
| Café Set | Visitors who predominantly just visit the Café and/or Shop in order to catch up with friends and family. |
| Venue Bookers | Private, public and commercial individuals or companies requiring facilities for events and meetings. |

### Chart  Description automatically generated with medium confidence2019-20 Visitor profile

This is how the visitors broke down by segment (see right, doesn’t include certain visitors like school groups)

Visits to the Museum in general can also be broken down by visit type:

General visits 104,410

Play Base 75,316

Public programme 12,491

Exhibition (Abram Games) 11,343

Schools 11,022

Chelsea History Festival 9185

Family programme 8,038

Birthday parties and venue hire 8803

TSC 2,144

Army and groups 1,543

Other\* () 1065

\* conference, book launches, Army and military museum network

### 2020-21 Visitor profile

## ANNEX A – Form of Tender

Tender for: **2021 National Army Museum Market Research - Gallery Refreshment**

To: The Council and Director of the National Army Museum

Sirs,

I/We the undersigned, having examined the enclosed tender documents and Appendices, do hereby offer to execute and complete in accordance with the said documents the works described therein:

For the sum as listed in the attached document:

Tenderer Reference:

I/We hereby affirm our agreement to enter into a contract with the Council of the National Army Museum for the due performance of the Works in the form described by the above said documents.

I/We have completed the Certificate of Bona-Fide Tender included in this document

I/We understand that the Trustees are not bound to accept the lowest or any tender which may be received nor or responsible for any cost incurred in the preparation of any tender

I/We declare that this offer is to remain open for acceptance for a period of thirty days from the date fixed for the receipt of tenders

Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In the capacity of

Duly authorised to sign the tender on behalf of:

Date:

## ANNEX B – CERTIFICATE OF BONA-FIDE TENDER

Tender for: **2021 National Army Museum Market Research - Gallery Refreshment**

I/We certify that this is a bona-fide tender and that I/we have not fixed or adjusted the amount thereof by or under in accordance with any agreement or arrangement with any other person.

I/We also certify that I/We have not done and I/We undertake that I/we will not do at any time any of the following acts:

* 1. Communicate to a person other than the person calling for these tenders the amount or approximate amount of the proposed tender except where the disclosure, in confidence, of such amount(s) was necessary to obtain insurance premium quotations required for the preparation of the tender.
	2. Enter into any agreement or arrangement with any other person that he shall refrain from tendering or as to the amount of any tender to be submitted;
	3. Offer or pay or give or agree to pay or give any sum of money or valuable consideration directly or indirectly to any person for doing or having done or causing or have caused to be done in relation to any other tender or proposed tender for the said work any act or thing of the sort described above.

In this certificate the word “person” includes any person and any body, association, corporate or un-incorporated; and “any agreement” includes such transaction, formal or informal, and whether legally binding or not.

Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In the capacity of

Duly authorised to sign the tender on behalf of:

Date:

## ANNEX C – SUPPLIER STATEMENT

We certify that the information supplied is accurate to the best of our knowledge and that we accept the conditions and undertakings requested in the assessment. We understand that false information could result in our exclusion from the Tender process or the Approved Suppliers List at any time, even after initial inclusion. We also understand that it is a criminal offence to give or offer any gift or consideration whatsoever as an inducement or reward to any servant of a public body and that any such action will empower such body to cancel any contract currently in force and will result in exclusion from the Tender and / or the Approved Suppliers List.

Signed by: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name: (in BLOCK LETTERS) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

for and on behalf of**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

This form should be signed by a Director, Partner or other authorised signatory of the organization and returned as part of the Tender Response