

Annex A

Specification / Scope of Requirement

1. INTRODUCTION

1.1. BRIEF ISSUE

This brief is issued jointly by the National Museum of the Royal Navy (NMRN Operations) and the Mary Rose Trust (MRT) as joint operators of Portsmouth Historic Dockyard (PHD Operations) for the provision of PR and Media Relations Services.

1.2. OVERVIEW

The National Museum of the Royal Navy

The National Museum of the Royal Navy was established in 2009. It tells the story of the four fighting forces of the British Royal Navy, the Royal Marines, the Fleet Air Arm, the Submarine Service and the Surface Fleet. The Museum Group includes the National Museum of the Royal Navy Portsmouth, the Fleet Air Arm Museum, the Royal Navy Submarine Museum with HMS Alliance, Explosion! The Museum of Naval Firepower, the Royal Marines Museum, HMS Victory, HMS Caroline, HMS M.33, HMS Warrior and National Museum of the Royal Navy Hartlepool (including HMS Trincomalee).

Geographically the sites NMRN's sites spread from Portsmouth and Gosport to Yeovilton in Somerset, Belfast in Northern Ireland to Hartlepool in the North East. Each site delivers a wide range of public programming including exhibitions, events, learning and outreach. The National Museum Collection is distributed across the sites.

The Mary Rose Trust

The Mary Rose Trust is responsible for the preservation, display and spreading knowledge about Henry VIII's 16th century warship The Mary Rose which sank in the Solent on 19 July 1545. The iconic ship was salvaged by the Trust in October 1982 whilst being watched by an audience of over 60 million people worldwide. The Mary Rose Trust runs the Mary Rose Museum in Portsmouth Historic Dockyard. Which in 2016 had a massive refurbishment allowing the public to get closer than ever to the historic ship and collection.

- There is nothing about the Mary Rose that you can see anywhere else *in the world*
- There's nowhere you can see as many authentic Tudor artefacts *in the world*
- There's been no bigger maritime archaeological mission ever *in the world*
- There's nowhere you can get as close to a living breathing Henry VIII *in the world*
- There's no visitor experience that rates higher on the South Coast

Portsmouth's Mary Rose was Built, Sailed, Defended, Sunk, Raised and Shared to the world in Portsmouth.

Portsmouth Historic Dockyard

Portsmouth Historic Dockyard (PHD) is marketed and operated jointly by NMRN and MRT since August 2020 through PHD Operations through a newly introduced joint ticketing offer.

It is one of the UK's leading visitor attractions, based on the coast of Portsmouth and welcoming in excess of 850,000 visitors per year. It is the home to:

- The Mary Rose Museum – operated by MRT
- The National Museum of the Royal Navy – operated by NMRN
- HMS Victory – operated by NMRN
- HMS Warrior – operated by NMRN
- Action Stations – operated by NMRN
- Boathouse 4 – operated by Portsmouth Naval Base Property Trust
- HMS M.33 – operated by NMRN
- HMS Victory: The Nation's Flag Ship – operated by NMRN

In addition there is a Harbour Tours and Water Bus service (operated by a third party) which provides visitors with the opportunity to get on the water and also to reach Gosport where they can visit:

- The Royal Navy Submarine Museum and HMS Alliance - operated by NMRN
- Explosion Museum of Naval Firepower (at Gosport, accessible by a free waterbus from PHD) – operated by NMRN

PHD as a heritage attraction, sits within the, still active, Portsmouth Naval Base providing a direct connection between the history of Britain's maritime heritage and the workings of the modern Royal Navy – over 500 years of naval history in one place.

1.3. THE BRIEF

PHD Operations is looking to procure a media relations resource that enables it to manage its strategic communication and media relations activity with ease and efficiency. This should support both the independent MRT and NMRN brands as well as the shared commitment at PHD.

We are seeking support across a number of areas and have broken the requirement into packages of work:

- **Package 1** Corporate communications strategy and delivery for the NMRN
- **Package 2** Corporate communications strategy and delivery for MRT
- **Package 3** Consumer communication strategy and delivery for PHD, including the offer at Gosport.
- **Package 4** Consumer communication strategy and delivery for the NMRN's sites in Somerset, Hartlepool and Belfast.
- **Package 5** Placemaking and destination communications support for PHD as part of the wider strategy for Portsmouth, Hampshire and the South East.
- **Package 6** Scalable support for additional projects and priorities to be briefed separately

In each package we require reporting and evaluation of PR and media relations impact.

2. OUR AUDEINCES

2.1. OVERVIEW AUDEINCES

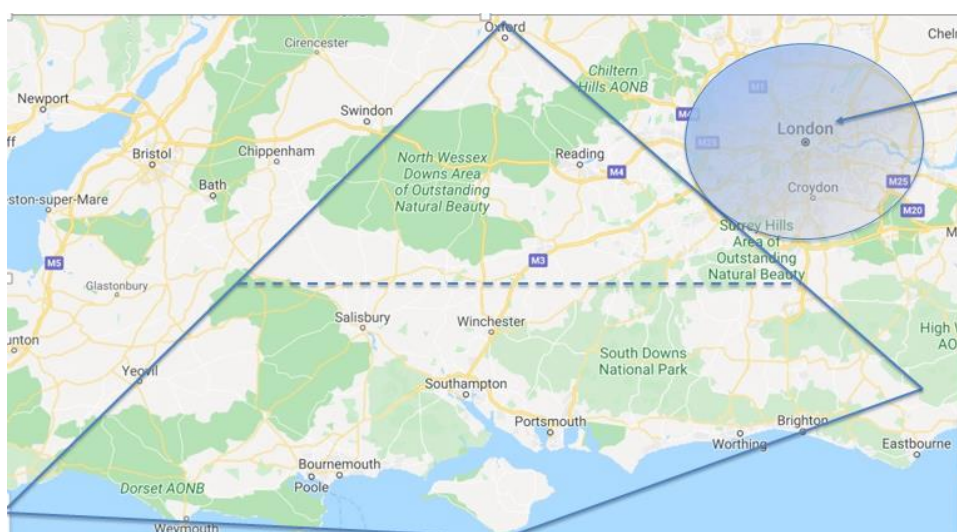
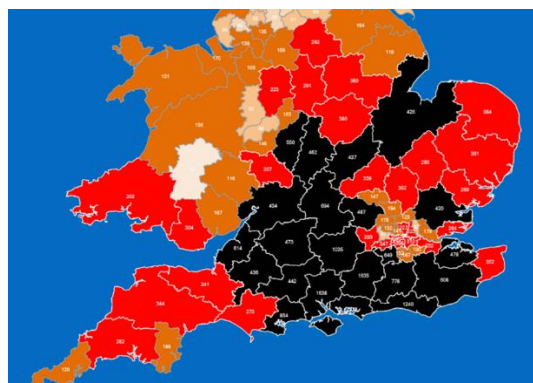
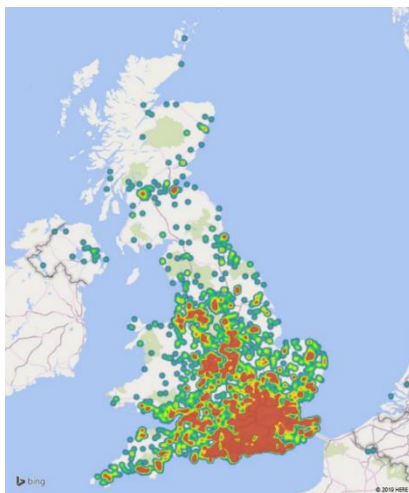
NMRN has worked with the research agency BRDC over a number of years to develop insight into its audiences and holds audience segmentation models for each of its sites. These can be made available upon request.

In 2020 as part of a wider business case in response to the Coronavirus Pandemic, NMRN created a Market Analysis for all of its sites, which provided an overview of NMRN audiences at its sites, an extract of this is detailed below. MRT has also collected data on its audiences which is also outlined below.

2.2. PRE COVID PHD AUDIENCES

All data relating to PHD is taken from a combination of NMRN data and MRT data as they were operating separately until August 2020.

Postcode mapping taken from a sample set of data from NMRN (Left) CRM database shows a strong representation of visitors originating from the south of the UK but also a good presence from the larger cities in the midlands. Visitors taper off further up north. Some of the top areas in which visitors originate from include Portsmouth, Southampton and Guilford, all within an hour away suggesting a high proportion of day tips. MRT data (right) echoes similar trends.



Together we define our target market as being the south coast diamond as illustrated left with an important secondary market of London, which remains in easy commutable reach of the Portsmouth and Gosport sites.

Research undertaken by the Audience Agency summarises the largest segments of the arts and culture participation market in the South East as being made up of the following:



Commuterland Culture Buffs (22%) – Affluent suburban and greenbelt consumers of culture as part of their social lives. Market size c1.6m.



Dormitory Dependable (21%) – Regular but not frequent cultural attenders living in city suburbs or small towns. Market size c1.5mK.

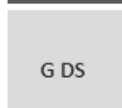


Trips and Treats (15%) – Suburban Households, often with children whose cultural activities are usually part of a day out or treat. Market size c1.1m.

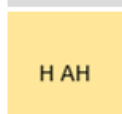
Mapped against the Mosaic classifications these equate to the following three being the most prominent:



B Prestige Positions (14%) - Established families in large detached homes living upmarket lifestyles. Market size c1m.













G Domestic Success (13%) - Thriving families who are busy bringing up children and following careers. Market size c972K.



H Aspiring Homemakers (11%) – Younger households settling down in housing priced within their means. Market size c822K.

Specific research by the Audience Agency on PHD audience segments is outlined in the table below. This table also provides data on the representation of those segments in Portsmouth:

Segment name		PHD		Portsmouth
		Count	%	
	Metroculturals - Prosperous, liberal, urbanites interested in a very wide cultural spectrum	402	2%	1%
	Commuterland Culturebuffs - Affluent and professional consumers of culture	1,027	5%	3%
	Experience Seekers - Highly active, diverse, social and ambitious, engaging with arts on a regular basis	4,265	23%	23%
	Dormitory Dependables - Suburban and small towns interest in heritage activities and mainstream arts	1,300	7%	4%
	Trips & Treats - Mainstream arts and popular culture influenced by children, family and friends	6,182	33%	29%
	Home & Heritage - Rural areas and small town, day-time activities and historical events	2,294	12%	9%
	Up Our Street - Modest in habits and means, popular arts, entertainment and museums	1,467	8%	11%
	Facebook Families - Younger suburban and semi-urban, live music, eating out and pantomime	1,052	6%	9%
	Kaleidoscope Creativity - Mixed age, low level engagement, free local events, outdoor arts and festivals	473	3%	6%
	Heydays - Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library	320	2%	4%
	Unclassified	235	-	2,568
	Base	18,782		171,009

NMRN research with BDRC segmented the audience into seven groups as outlined below.



MRT has carried out research on Audience type using Acorn Type and is segmented below:

Top 10 Acorn Type	Summer Index	Type Description
1.B.4 Asset rich families	267	"Large houses... affluent professional families... savings and investments... social media for business contacts... financial research online... John Lewis and Waitrose..."
1.B.5 Wealthy countryside commuters	240	"Semi-rural areas... established neighbourhoods... commute by car... savings and investments... golf, gardening, walking, wine... practical use of new technology..."
1.A.3 Large house luxury	230	"Detached houses... luxury cars... expensive holidays... focused online activity... significant savings and investments... golf, culture, wine..."
1.C.10 Better-off villagers	219	"Villages and the edges of small towns... older couples and families... paid off mortgage... may actively manage their investments... occasional users of the internet... leisure pursuits such as wildlife, walking, and photography..."
1.B.9 Well-off edge of towners	186	"Larger detached houses... school age children... outskirts of towns and cities... online shopping... golf, exercise, wine, eating out, cinema or theatre..."
1.C.12 Retired and empty nesters	179	"Aged over 55... incomes higher than average... detached houses or bungalows... savings accounts, cash ISAs and National Savings... spending power... prefer traditional shops... gardening, wildlife, or arts and crafts..."
1.B.8 Prosperous suburban families	179	"Older families and empty nesters... professional or managerial jobs... high disposable income... mix of savings plans, unit trusts and ISAs... keep up with current affairs through the internet..."
2.E.18 Career driven young families	160	"Smaller detached or semi-detached houses... younger couples and families... mortgages... frequent internet users... download music and films..."
1.B.7 Affluent professionals	159	"Higher priced apartments set amongst larger houses... professional or managerial... paying higher rate tax... internet generation... social networking may be business focused..."
2.D.14 Townhouse Cosmopolitans	154	"Terraced houses... edge of towns... a broad mix of people... well educated... mortgages... practical use of the internet... prefer traditional channels..."

NMRN and MRT seek to increase its audiences with a specific focus on Trips and Treats, Dormitory Dependable and Experience Seekers from the Audience Agency model. Further Audience Development activity for the site is planned in the 2021/22 financial year the outcomes of which would be shared with the appointed agency.

2.3. NEW OPERATING MODEL AND BUYING BEHAVIOUR

PHD reopened after the first National Lockdown in August 2020 with a new joint ticketing offer between NMRN and MRT. The new structure was very successful despite an increase in price with the emphasis placed on a yield strategy rather than a volume strategy – helping us manage COVID capacity restrictions.

PHD has always had a strong proportion of returners (48% of visits) with tickets sold as Annual Passes to the site. This market although reduced has returned.

There has been a shift from 'Walk Up' purchases to Online with communications messaging pushing this as 'essential' in managing COVID safety requirements. This has taken online bookings from circa 38% of all bookings to circa 60%.

Domestic Tourism has driven much of the market, with holidays to Hampshire and Sussex driving daytrips to the site and local/regional audiences seeking out opportunities on their own doorsteps.

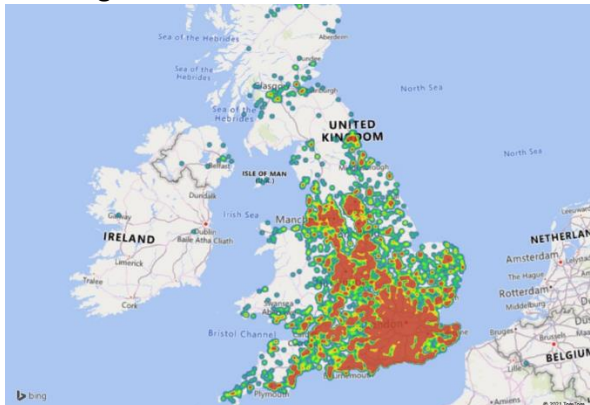
We reopened after the third national lockdown on 17 May and had buoyant Half Term and Summer school holiday period ensuring we reached out operating targets for the period.

Admission estimations for this financial year remain cautious to take into account the impact on consumer confidence caused by COVID and the reduction of key markets in particular Schools, Adult Groups and inbound tourism.

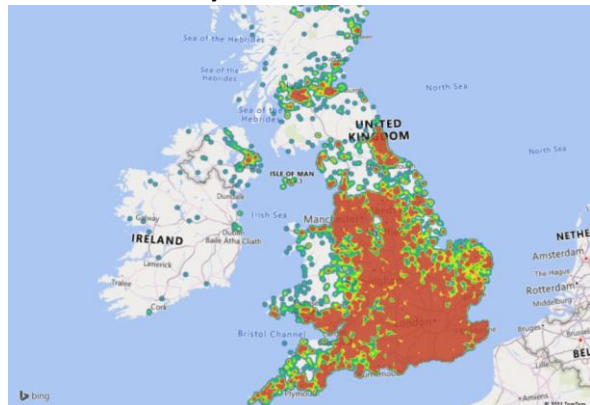
2.4. AUDIENCES 2020 AND 2021

When reviewing postcode data of audiences that have visited PHD since COVID we can see the following:

PHD August 2020 – October 2020



PHD May 2021 – October 2021

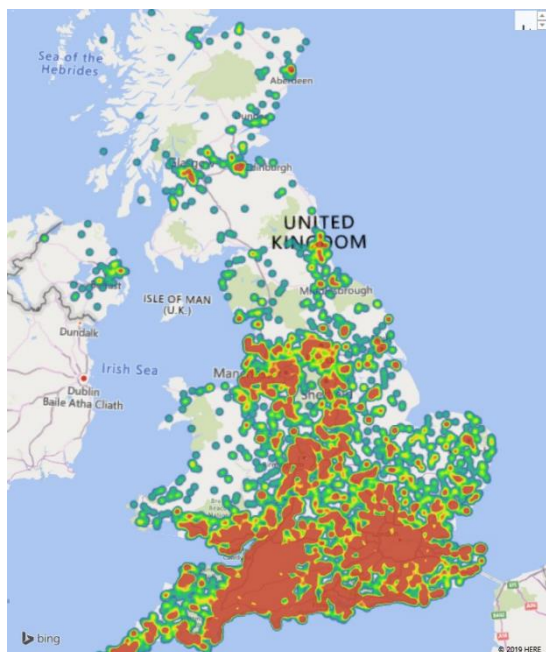


In line with increases in domestic tourism, we can see the huge change in reach from across the country.

2.4. PRE COVID FAAM AUDIENCES

The Fleet Air Arm Museum (FAAM) is based in Yeovilton, Somerset.

Reviewing sample data from NMRN CRM database shows a far wider and denser spread of visitors to



FAAM. FAAM's reach is still heavily in the south but moving to larger visitor quantities in the midlands. Visitor percentage from Bath, Taunton and Southampton are consistently high with these areas being within approx. 1.5 hours' drive away.

This be accounted for based on the South West's strong Domestic Tourism offer, with visits from across the UK coming into the region for short break and staycations.

These make a large proportion of FAAM visits and account for a low returner rate (6%).

Taking a sample of data from the period of April 2019 – October 2019 shows that adult tickets make up 41% of the customer type, followed by 24% being family tickets and 22% senior tickets.

Research undertaken by the Audience Agency summarises the largest segments of the arts and culture participation market in the South West as being made up of the following:



Trips and Treats (21%) – Suburban Households, often with children whose cultural activities are usually part of a day out or treat. Market size c979K.



Dormitory Dependables (18%) – Regular but not frequent cultural attenders living in city suburbs or small towns. Market size c839K.

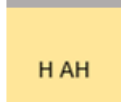


Home and Heritage (17%) – Conservative and mature households who have a love of the traditional. Market size c792K

The most prominent Mosaic classifications are:



C Country Living (14%) – Well-off owners in rural locations enjoying the benefits of country life. Market size c652K.

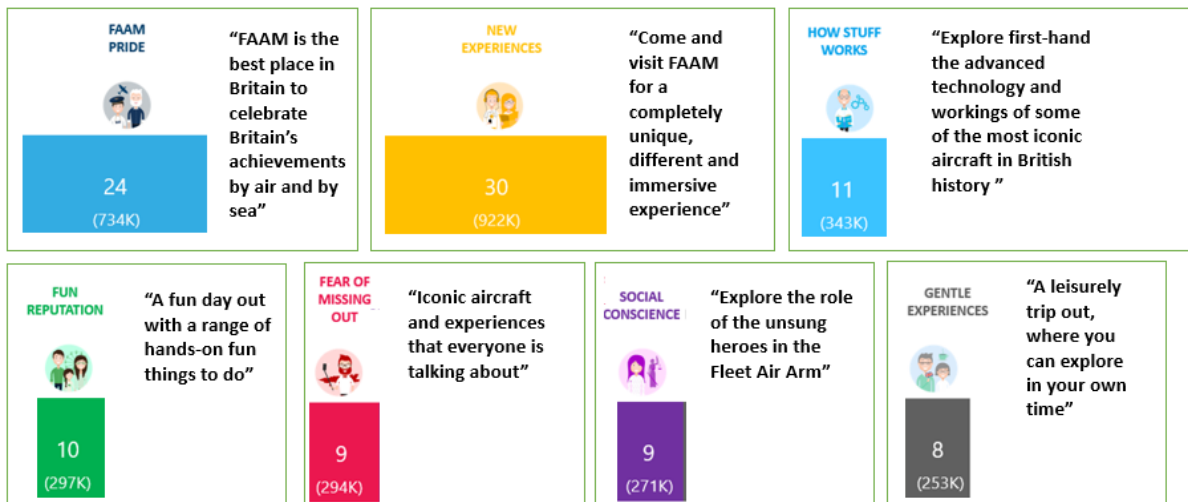


H Aspiring Homemakers (12%) – Younger households settling down in housing priced within their means. Market size c559K.



D Rural Reality (11%) – Householders living in inexpensive homes in village communities. Market size c513K.

NMRN research with BDRC segmented the audience into seven groups as outlined below.



2.5. BUYING BEHAVIOUR

FAAM, was the first NMRN site to reopen, welcoming back visitors from the 14 August 2020. This was to try to capture the peak summer, domestic tourism trade which widely reported across the South West. Performance at FAAM exceeded expectations with some ticketed sessions booked out to capacity.

This demand for ticket availability took the proportion of online sales to over 90% on some days from a 45% average pre-COVID.

FAAM's market continues to be driven by the local Domestic Tourism trade, factoring in a visit to FAAM as part of their holiday in the area (particularly on a wet weather day). This means FAAM has relatively low levels of engagement with it local market.

Admission estimations for this financial year remain cautious to take into account the impact on consumer confidence caused by COVID and the reduction of key markets in particular Schools, Adult Groups and inbound tourism.

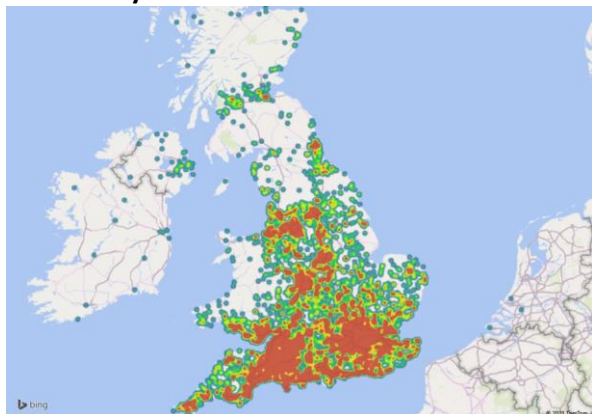
2.5. AUDIENCES 202 AND 2021

When reviewing postcode data of audiences that have visited FAAM since COVID we can see the following:

FAAM August 2020 – October 2020



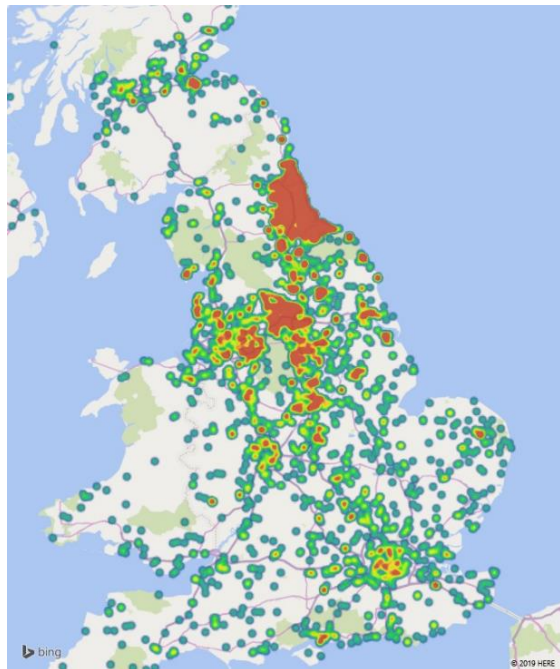
FAAM May 2021 – October 2021



2.6. PRE COVID NMRNH AUDIENCES

The National Museum of the Royal Navy Hartlepool (NMRNH) is based in Hartlepool Historic Quay, Tees Valley.

Reviewing sample data from NMRN CRM database shows a high concentration of visits from the local and regional area, with some hotspots from the midlands and North West.



NMRNH has high proportion of unique visitors but also a strong returner rate of 19%.

Taking a sample of data from the period of April 2019 – October 2019 from our ticketing system shows that the predominant audience tends to be made up of Adults and seniors totaling 61%, but the family audience has increased over the last few years, now sitting at approx. 28% from this sample.

Although local audiences seems to be the largest visitor group from looking at the postcode mapping, the returner rate only accounts for approx. 3% of total visits. This could indicate short staycations.

Taking a sample of data from the period of April 2019 – October 2019 from our ticketing portal shows that the predominant audience is made up quite evenly of families (34%) and adults (38%).

Research undertaken by the Audience Agency summarises the largest segments of the arts and culture participation market in the North East as being made up of the following:



Trips and Treats (21%) – Suburban Households, often with children whose cultural activities are usually part of a day out or treat. Market size c979K.

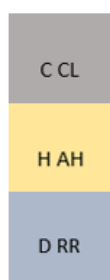


Dormitory Dependables (18%) – Regular but not frequent cultural attenders living in city suburbs or small towns. Market size c839K.



Home and Heritage (17%) – Conservative and mature households who have a love of the traditional. Market size c792K

The most prominent Mosaic classifications are:



C Country Living (14%) – Well-off owners in rural locations enjoying the benefits of country life. Market size c652K.

H Aspiring Homemakers (12%) – Younger households settling down in housing priced within their means. Market size c559K.

D Rural Reality (11%) – Household living in inexpensive homes in village communities. Market size c513K.

NMRN research with BDRC segmented the audience into six groups as outlined below.



2.7. BUYING BEHAVIOUR

NMRNH was the last NMRN site to reopen, welcoming back visitors from the 4 September 2020. NMRNH has had the most volatile reopening period and less data exists about its reopening as a consequence. Only weeks after reopening COVID 19 cases began to rise in the area and it was subject to more restrictive measures, this undoubtedly had an impact on visits and consequently it was the only site to perform under budget.

Therefore the amount of visitor data we have is very limited and provides a very small picture on performance.

Pre-COVID NMRNH had the highest percent of tickets purchased as walk ups's out of all of NMRN's sites. Only 16% of tickets have been booked online in the last FY, though this has increased over the last few years due to online barriers being removed.

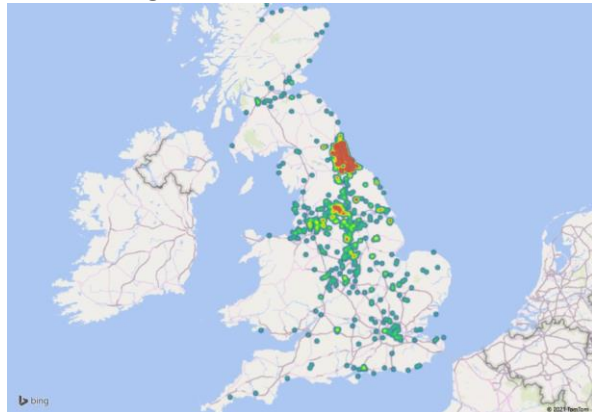
Tourism to the local area is the least impactful of all of NMRN's sites with those travelling from further afield likely to be in the area to see family and friends.

Admission estimations for this financial year remain cautious to take into account the impact on consumer confidence caused by COVID and the reduction of key markets in particular Schools and Adult Groups.

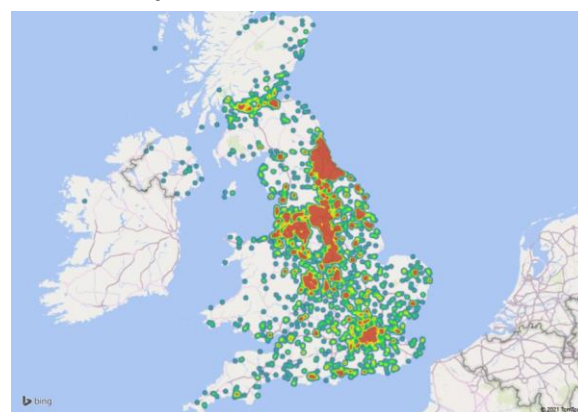
2.8. AUDIENCES 2020 AND 2021

When reviewing postcode data of audiences that have visited NMRNH since COVID we can see the following:

NMRNH August 2020 – October 2020



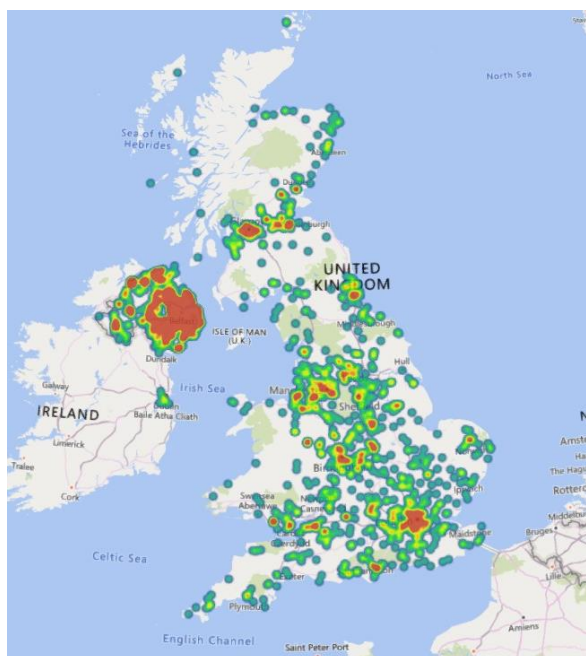
NMRNH May 2021 – October 2021



2.8. PRE COVID HMSC AUDIENCES

HMS Caroline (HMSC) is located in the Titanic Quarter of Belfast, a 185 acre urban-waterfront regeneration projection and the site where RMS Titanic was designed and built. The Titanic quarter is based in central Belfast, and through its location is aligned to the wider tourism offer for Northern Ireland.

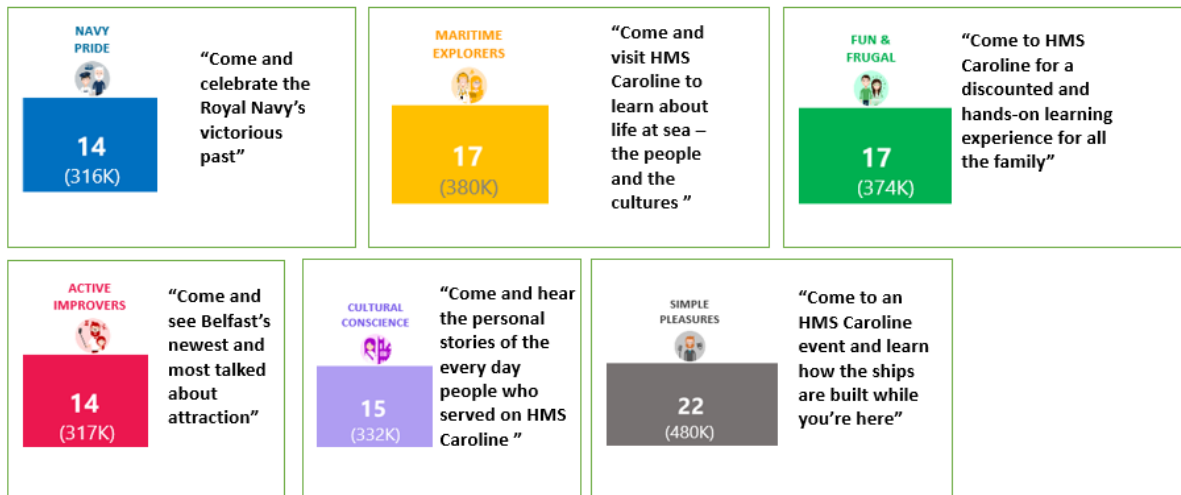
Reviewing sample data from NMRN CRM database shows a high concentration of visits from the



local and regional area, with a large proportion from English and Scottish Cities, including London, Glasgow and Edinburgh.

This relates to Adult Group visits and domestic tourism trips from those areas with access to airports in which you can fly direct to Northern Ireland or get the ferry. The collapse of Flybe at the start of the COVID-19 outbreak will severely impact on some of these visits as the routes available become restricted and more costly.

Audience Agency data is not available for Northern Ireland. NMRN research with BDRC segmented the audience into seven groups as outlined below.



2.7. BUYING BEHAVIOUR

NMRN has not been able to reopen HMS Caroline since the COVID closure in March 2020 and therefore holds no data for this period and NMRN is currently unsure when it will reopen. .

Pre-COVID HMSC had a larger percent of WUP tickets compared to Web purchases (32%). NMRN research with BDRC segmented the audience into six groups as outlined below.

3. DIGITAL ENGAGEMENT AND ONLINE AUDEINCES

3.1. OVERVIEW DIGITAL

NMRN and MRT have a vast digital real estate. Both organisation have a central website which is the home of their corporate information but also acts as a driver for ticketing income. PHD also has a central website which is the main portal for processing ticket sales for the Portsmouth and Gosport sites and acts as a destination marketing platform. <https://www.historicdockyard.co.uk/index.php>

Both organisations also have a presence across social media with shared Twitter, Facebook and Instagram accounts for PHD.

Facebook <https://www.facebook.com/historicdockyard>

Twitter <https://twitter.com/PHDockyard>

Instagram <https://www.instagram.com/phdockyard/?hl=en>

Very little data is held on engagement with these accounts and as such the process for monitoring and evaluation has been reviewed. In October 2020 a Digital Marketing Agency was appointed jointly by NMRN and MRT to support these platforms and consequently this year data will be made available.

3.2. NMRN DIGITAL ENGAGEMENT

Historically NMRN has structured its digital content around commercial calls to actions. Whilst this targeting has aligned it to its commercial imperatives, it has resulted in poor engagement overall and as such NMRN's digital audiences have been largely dormant and little to no reporting has been in place.

Over the last 12 months digital platforms have been restructured and a content marketing approach has been implemented to drive awareness of NMRN, engagement with the Museum and to support commercial and fundraising asks. This approach is designed to 'widen the pool' and increase opportunity for financial return.

NMRN is in the process of a web refresh project to upgrade its central website and integrate some of the separate sites that it has adopted over the years. A summary of the NMRN digital real estate is provided below:

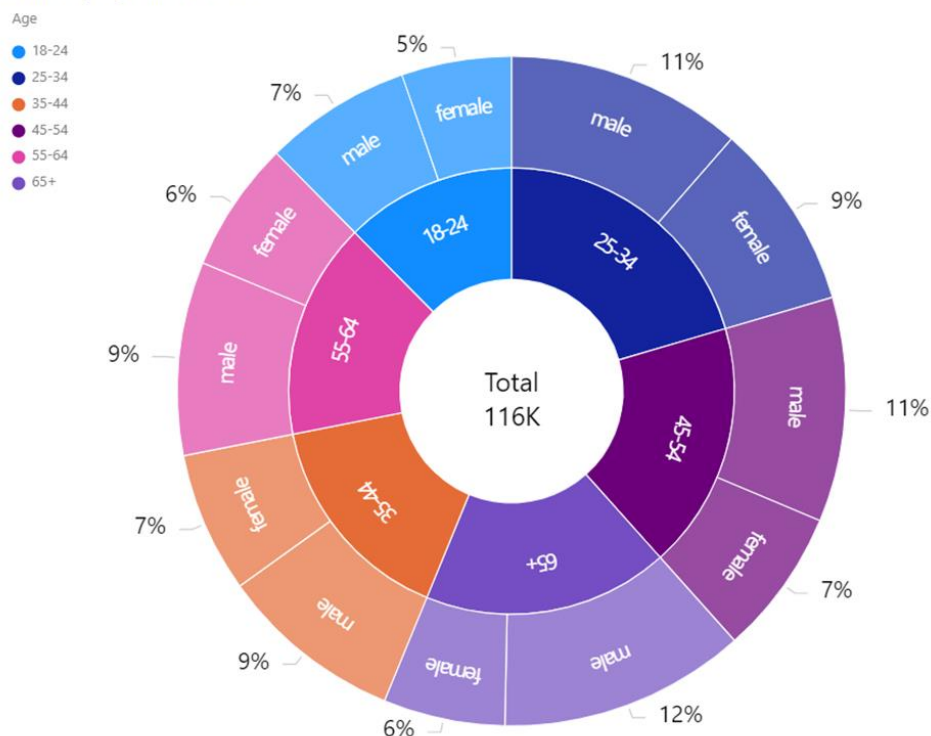
- NMRN central website <https://www.nmrn.org.uk/>
- FAAM Website (soon to be integrated) <https://www.fleetairarm.com/>
- HMS Victory Website <https://www.hms-victory.com/>
- NMRN Facebook <https://www.facebook.com/NatMuseumRN/>
- FAAM Facebook <https://www.facebook.com/FAAMuseum>
- NMRNH Facebook <https://www.facebook.com/NMRNHartlepool>
- HMS Caroline Facebook <https://www.facebook.com/hmscaroline>
- Explosion Museum of Royal Navy Firepower Facebook <https://www.facebook.com/explosionmuseum>
- Royal Navy Submarine Museum Facebook <https://www.facebook.com/RoyalNavySubmarineMuseum>
- Royal Marines Museum <https://www.facebook.com/RoyalMarinesMuseum>
- NMRN Twitter <https://twitter.com/NatMuseumRN>
- FAAM Twitter <https://twitter.com/FleetAirArmMus>
- NMRNH <https://twitter.com/HpoolQuay>
- HMS Caroline <https://twitter.com/HMSCaroline>

- Explosion Museum of Royal Navy Firepower Twitter <https://twitter.com/explosionmuseum>
- Royal Navy Submarine Museum <https://twitter.com/RNSubMuseum>
- The Royal Marines Museum <https://twitter.com/RoyalMarinesMus>
- NMRN Instagram <https://www.instagram.com/natmuseumrn/?hl=en>
- FAAM Instagram <https://www.instagram.com/fleetairarmmus/?hl=en>
- NMRNH Instagram <https://www.instagram.com/nmrn.hartlepool/?hl=en>
- Royal Navy Submarine Museum Instagram <https://www.instagram.com/royalnavysubmarinemuseum/?hl=en>
- NMRN Linked In <https://www.linkedin.com/company/the-national-museum-of-the-royal-navy/mycompany/>
- NMRN You Tube <https://www.youtube.com/user/NMRNPortsmouth>

NMRN has seen major developments in its digital offer over the COVID period as we sought to engage more audiences through our digital platforms.

Below is a summary of the gender and age demographics related to our NMRN.org digital audiences: This shows larger proportions of male vs female audiences across all age ranges. The largest proportions of users are male 65+(12%) followed jointly by male 25-34 (11%) and male 45-54 (11%). This is a shift from pre-CVODI levels when 42% of website visitors were male and 58% female and suggests our new content marketing initiative 'Navigate the Navy' via social media and focussing on core historical content and collections, may have driven more traditional enthusiasts through to the website.

Users by Age and Gender



The largest proportion of our audience defined by age is the 25-34 year olds who make up 20% of the total users. This would align to people likely to have young families and looking to visit our museums and attractions and who are likely to be visiting the site to plan a visit and/or support homework needs.

3.2. MRT DIGITAL ENGAGEMENT

The Mary Rose is active on many digital and social media channels. Our website is on an older platform but is well used and had lots of content visitors appreciated during lock down and to plan their visit. We would like to modernise the website in time. Some of our social media channels are more effective than others.

Website www.MaryRose.org	<p>The main website of the Mary Rose Trust, features information for both visitors and people with an interest in the ship. While the home (28%) ticket (19%) and 'Your Visit' (8%) pages get most of the traffic, The blog and news pages also do well when shared via social media.</p> <ul style="list-style-type: none">• Unique Page Views – 77k• Bounce Rate – <50%
Facebook www.facebook.com/MaryRoseMuseum	<p>This seems to be our best platform for advertising, plenty of parents and older adults use this platform. Our content does tend to be mostly adverts and "On This Day" stuff, needs a bit more fun to keep them interested.</p> <ul style="list-style-type: none">• Facebook Page reach - 111,065• Post reach Ave. – 1.8k• Facebook Page likes 17.7K
Twitter www.twitter.com/MaryRoseMuseum	<p>Probably our most popular social platform, features a mix of selling and fun, and a tendency for stuff to go viral.</p> <ul style="list-style-type: none">• Tweet impressions 916K• Profile visits 19.2K• Followers 22.9K
www.twitter.com/MaryRoseLearn	<p>Been pretty much silent since March 2020, so analytics aren't what they used to be. Probably the most popular of our secondary Twitter accounts, Learning was building up a decent following of teachers and home educators before Lockdown 1, when the entire team was furloughed.</p> <ul style="list-style-type: none">• Tweet Impressions 11.9k (March 2020)• Profile Visits 205 (August 2021)• Followers 1.3k (August 2021)
Instagram www.Instagram.com/MaryRoseMuseum	<p>Similar content to Facebook, but more image based. This really took off during Lockdown, and has maintained its momentum now we use it more.</p> <ul style="list-style-type: none">• Post reach Ave. – 1k• Instagram followers - 5.1K
YouTube www.youtube.com/MaryRoseMuseum	<p>Mostly used to host video content for the website, we could do with more video on a regular basis.</p>
TikTok https://www.tiktok.com/@maryrose_museum	<p>Ave. Post views 350 Ticks over nicely, but we need to invest more time in this. Previous efforts have been hindered by furlough.</p>

4. BRAND AND MESSAGING

4.1. NMRN BRAND PORTFOLIO

The National Museum of the Royal Navy (NMRN) was created in 2008 by amalgamating four existing Naval museums. The Navy Board recognised that only a unified National Museum could tell the Naval Story at a national and international level. The pathway was to bring together into a single charity, on the grounds of efficiency and effectiveness, the four existing naval museums (each of them a national museum). Those museums were the Royal Naval Museum, the Royal Navy Submarine Museum, The Royal Marines Museum and the Fleet Air Arm Museum.

The prime objective was to tell the story of the Navy - and its continuing importance to the nation - more coherently and more effectively, as well as making efficiency gains.

The objects of the NMRN, also approved by the Navy Board and the Cabinet Office, are:

- The promotion of education and learning of Naval Service and Auxiliaries personnel and the members of the public about the history, deeds and traditions of the Naval Service and its Auxiliaries.
- The promotion and enhancement of military efficiency by assisting recruitment and retention and fostering the esprit de corps of the men and women who serve in the Naval Service or Auxiliaries; and
- The commemoration and remembrance of those members of the Naval Service and Auxiliaries who have died while on active service: and the encouragement of public recognition of the sacrifice made by such persons.

Since its establishment NMRN has gone on to grow and develop, adding a wider range of ships and attractions to its brand portfolio.

Now the NMRN encompasses seven sites and eight major historic warships. Its flagship is HMS Victory, the ownership of which was transferred from the Royal Navy to the NMRN in 2012. The NMRN sites are:

- Portsmouth Historic Dockyard, although the NMRN does not own or control the Mary Rose or the Portsmouth Naval Base Property Trust which are separate independent charitable companies.
- The Royal Naval Submarine Museum, Gosport (RNSM).
- Explosion! The Museum of Naval Firepower, Gosport.
- The Fleet Air Arm Museum, Yeovilton (FAAM).
- The National Museum of the Royal Navy, Hartlepool (NMRNH).
- HMS Caroline, Belfast.
- Devonport Collection, Plymouth.

The NMRN Historic Fleet consists of:

- HMS Victory, battleship of 1759, Nelson's flagship at the Battle of Trafalgar.
- HMS Warrior, battleship of 1860, the ultimate deterrent of the mid-19th century.
- HMS M33, monitor of 1915, fought at Gallipoli in 1915 and against the Bolsheviks in 1919.
- HMS Alliance, World War 2 long range submarine.
- HMS Holland 1, the Royal Navy's first submarine built in 1901.
- HMS Trincomalee, Bombay-built frigate of 1817, the only surviving wooden warship built in that yard.

- HMS Caroline, Light Cruiser of 1914 the only surviving ship from the Battle of Jutland.
- LCT 7074, a Landing Craft (Tank) which took part in D-Day.

This is over half of all major historic warships preserved in the United Kingdom. The NMRN also has a collection of seven smaller but still very important naval vessels.

The NMRN also has a number of affiliates, organisations or assets which it does not control, but with which it works closely to promote the Royal Navy story. These include HMS Wellington, an Empires loop of 1924, in London; HMS Unicorn, a Leda Class frigate built in 1824, Dundee; the World War 2 Motor Launch Medusa, Portsmouth; The Diving Museum, Gosport; and the Milford Haven Museum.

The Vision, Mission and Strategic Objectives (as reviewed in 2021) are:

Vision - To be the world's most inspiring Naval Museum, Linking Navy to Nation

Mission- Inspiring enjoyment and engagement with the continuing history and modern role of the Royal Navy and the Royal Navy's impact on shaping both our nation and the modern world.

The speed of NMRN's growth means the 'brand' has struggled to keep up and as such a major brand review is scheduled for the next couple of years.

4.2. NMRN NARRATIVE AND BRAND POSITIONING

NMRN'S story is encompassed within its Master Narrative. This document intends to provide historic information, to assist with planning content and programming at our Museum sites, and to act as a starting point for separate Service and Site Narratives.

Master Narrative is a living document, which will evolve over time as the story of the Royal Navy continues to unfold, and new perspectives on its long and complex history are revealed.

We aim to tell this emotionally nuanced story with balance; it involves failure and disorder as well as triumph and achievement. In order to do this, we have selected four key themes:

- **People**
We tell the story of the Royal Navy's people, explore the incredible diversity of people that the Navy has attracted, and examine the qualities that distinguish those serving at sea: courage, loyalty, and sacrifice but also incidents of ignorance, cruelty and cowardice.
- **Purpose**
We tell the story of the Royal Navy's roles in the past and explain its purpose today.
- **Power**
We tell the story of the Royal Navy's power as a defining influence.
- **Progress**
We tell the story of the Royal Navy and innovation through constant technological developments in ship design, weapons, navigation, infrastructure and communications. Its success has always been defined by innovation both in the complex logistical operations which keep warships at sea, and in the warships and weaponry themselves.

In 2021 the NMRN Interpretation Strategy was approved, this concentrates on the big picture. It focuses on the wider act of interpretation; a statement of intent, highlighting high-level ideas around interpretation for NMRN. It lays out five key themes for NMRN interpretation:

- Sea, Land and in the Air
- Science, Technology, Innovation & Discovery
- Peace and conflict
- A Source of inspiration
- Places, communities and cultures

In addition to these policies and strategies, a major piece of Audience Development work is taking place in the 2021-22 FY which will review and segment NMRN audiences across all sites and provide Audience Development priorities.

From this Audience Development work will develop a new Brand Strategy reviewing the NMRN brand portfolio and creating new visual identify and key messaging.

4.3. MRT BRAND

The Mary Rose Trust's vision is to: *Establish the Mary Rose as a "Must Experience" British Icon, at the forefront of learning about Tudor Life, Maritime Archaeology and Applied Conservation Science.*

Our brand position must therefore be confident, international, and always worthy of esteem. It must never appear diffident, parochial, or trivial. This stature permits it to be positioned at the heart of family attractions, both worthwhile and entertaining. It must present an assurance of a 'must-see' attraction.

Our brand values are:

- Spirit of Endeavour
- Authentic
- Emotionally intelligent
- Imaginative
- Bold
- Enthusiastic
- Where history has a heartbeat

4.4. MRT NARRATIVE AND BRAND POSITIONING

Public perception and understanding of the Mary Rose brand has developed in parallel with its more recent history – its discovery, its famous raising, the revelation of its treasures, and then the painstaking conservation process that followed. Only with the opening of the purpose-built museum in 2013 has the essence of all that it represents delivered today's unique visitor experience. The museum was designed to tell the stories of the ship and her crew, both emotionally and intellectually, and to give a unique first class visitor experience.

The Mary Rose captures one moment in time but its uniqueness is rooted in the nearness to that very moment that this provides for every visitor. This authentic blend of raw reality and emotional resonance defines the brand's distinction. It is only The Mary Rose where history has a heartbeat.

The Mary Rose continues to work with its collection to discover more about the ship, it's crew and their objects. Team members regularly have their research published and university placement students are continually working with the skilled team to learn more.

The logo identity demonstrates the many aspects of this remarkable Tudor story. We now introduce a genuine brand property – the heartbeat – that captures the authenticity, both functional and emotional, that sets the Mary Rose brand apart.

The Mary Rose is an award-winning Trust – for visitor experience and scientific research. It is ranked in the Top 15 visitor attraction in the UK and aims to be leading the museum sector.

4.5. PHD NARRATIVE AND BRAND POSITIONING

In 2020, NMRN and MRT undertook a refresh of the destination brand for PHD. It defined the brand positioning as part of that process as outlined below:

PHD is an important destination brand which has the opportunity to engage with a wide range of audiences. A visit to PHD is one that should engage visitors intellectually, emotionally and socially as they seek to connect with their national and naval heritage through dynamic and unique experiences.

Families are an important part of our market, however the brand should stretch and flex to enable us to create thought-provoking and emotionally-engaging campaigns as well as fun ones.

As a destination brand, PHD also needs to appeal to the broader tourism market, both domestic and international. It should reflect the world class heritage on display but should avoid appearing triumphalist.

We want to ensure that we promote the historical importance of PHD on the world stage, how the site made history across the centuries and is truly the heart and soul of our sea faring nation.

5. DETAILED SCOPE OF SERVICE

5.1. PACKAGES OF WORK

The brief has broken the scope of service into 6 packages of work.

- **Package 1** Corporate communications strategy and delivery for the NMRN
- **Package 2** Corporate communications strategy and delivery for MRT
- **Package 3** Consumer communication strategy and delivery for PHD, including the offer at Gosport.
- **Package 4** Consumer communication strategy and delivery for the NMRN's sites in Somerset, Hartlepool and Belfast.
- **Package 5** Placemaking and destination communications support for PHD as part of the wider strategy for Portsmouth, Hampshire and the South East.
- **Package 6** Scalable support for additional projects and priorities to be briefed separately

Package 1 Corporate communications strategy and delivery for the NMRN

Detailed requirements:

- To plan and deliver communications strategy that reflects our vision, mission, strategic objectives and brand positioning
- To support the development of corporate communications documentation and processes
- To support the work of the NMRN Press Office in managing complex, crisis and corporate communications
- To support the NMRN internal teams through media briefing, training and event management
- To actively monitor the sector landscape and advise on forthcoming issues that may affect the NMRN's reputation, brand profile and operations
- To understand and advise on the political, social and geographical landscapes in which NMRN operates, with a particular grasp on the complexities of the Northern Ireland environment
- To support the delivery of fundraising and development campaigns driving corporate fundraising objectives
- To identify PR opportunities in relation to existing and potential key stakeholders (e.g. Politicians, Funding Bodies etc.)
- To support the delivery of strategic partnership activity identifying and facilitating partnership opportunity
- To offer comprehensive Account Management support to the NMRN team with clear points of contact

Package 2 Corporate communications strategy and delivery for MRT

Detailed requirements:

- To plan and deliver communications strategy that reflects our vision, mission, strategic objectives and brand positioning
- To support the development of corporate communications documentation and processes
- To support the work of MRT Head of Development in managing complex, crisis and corporate communications

- To support MRT internal teams through media briefing, training and help with wide ranging media stories
- To raise profile of and provide support for special visits, events, anniversaries, and unique stories relating to the Mary Rose including academic research/findings
- To support MRT's need for fundraising and specific new projects, emphasising the cause messages of the Trust and its independent funding position
- To identify PR opportunities in relation to existing and potential key stakeholders
- To offer comprehensive support to the Mary Rose with clear points of contact

Package 3 Consumer communication strategy and delivery for PHD, including the offer at Gosport.

Detailed requirements:

- Identify relevant value proposition and key messages for target audiences and media
- To plan and deliver communications campaigns that drive admissions revenue ensuring that PHD reaches its income budgets
- To liaise with inhouse teams on the programme of PR activity and the divide between the teams
- To identify relevant target media to reach priority audience groups and raise the profile of the brands and attractions at PHD
- To develop and deliver the consumer campaigns in support of new products, public programmes and activities planned for PHD
- To ensure that NMRN's Gosport sites are strongly reflected within the PHD offer and also on their own, with consumer communications campaign focussed on those sites
- To work alongside key stakeholders including but not limited to, Portsmouth City Council, Portsmouth Naval Base Property Trust and the Portsmouth Naval Base to deliver PR and Communications activity
- To plan and deliver, when required, PR, media and stakeholder events which support communications and fundraising objectives
- Consider online engagement through blogger and social media influencer outreach within PR and communication campaigns and facilitate engagement with those communities
- Incorporate clear calls to action to drive visitors to PHD, social media channels and website and connect with PHD's wider digital marketing activity working in parallel with PHD's appointed digital agency

Package 4 Consumer communication strategy and delivery for the NMRN's sites in Somerset, Hartlepool and Belfast.

- To position NMRN's sites in Somerset, Hartlepool and Belfast within the wider UK culture and tourism national agenda
- To support the development of the Somerset, Hartlepool and Belfast sites within the wider local and regional tourism strategy
- Identify relevant value proposition and key messages for target audiences and media
- To plan and deliver communications campaigns that drive admissions revenue ensuring that the sites reach their individual income budgets
- To identify relevant target media to reach priority audience groups and raise the profile of the individual brands and attractions
- To develop and deliver the consumer campaigns in support of new products, public programmes and activities planned for each of the sites
- To work alongside key stakeholders for each of the sites to deliver PR and Communications activity

- To plan and deliver, when required, PR, media and stakeholder events which support communications and fundraising objectives
- Consider online engagement through blogger and social media influencer outreach within PR and communication campaigns and facilitate engagement with those communities
- Incorporate clear calls to action to drive visitors to the Museum, social media channels and website and connect with NMRN's wider digital marketing activity working in parallel with NMRN's appointed digital agency

Package 5 Placemaking and destination communications support for PHD as part of the wider strategy for Portsmouth, Hampshire and the South East.

Detailed requirements:

- To position PHD within the wider UK culture and tourism national agenda
- To support the development of PHD as a destination brand within the wider Portsmouth, Hampshire and South East regions
- To feed into the development of cultural place making strategy for PHD and Portsmouth identifying potential stakeholders, funders and partners to maximise on opportunities

Package 6 Scalable support for additional projects and priorities to be briefed separately

Detailed requirements:

- To be able support additional major projects and activity as briefed including major fundraising appeals, capital projects etc.
- To build in additional support to the account team to support wider initiatives

NOTE: It should be demonstrated how **Reporting and evaluation of PR and media relations impact** will be built into each of the packages of work.

Detailed requirements:

- To measure and report the impact of all PR and communications activity for dissemination to stakeholders
- To work with the NMRN and MRT Press Teams, to ensure all media coverage is captured within the shared media monitoring platform and can be reported easily (platform subject to parallel tender)
- To recommend mechanisms for effective and consistent PR and communications measurement and reporting consistent with industry standards

6. CONTRACT DETAILS

6.1. DURATION OF CONTRACT

The contract will be for 12 month period which would be renewable annually for a maximum period of up to five years.

6.2. PROCUREMENT OF CONTRACT

This contract has been tendered shortly after a review of our media monitoring and database service which the appointed agency would have access to. The service chosen is Vuelio.