

**Invitation to Tender**

**Evaluation of Creative England Production Services  
BFI2022+1**

**October 2022**



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# 1. Tender Summary

Invitation to Tender	
<b>Project title</b>	Evaluation of Creative England Production Services BFI2022+1
<b>Reference</b>	CUK2022-BFI
<b>Issued by</b>	<b>Amanda Stevens</b> Head of Research & Impact, Creative UK
<b>Available budget</b>	<b>£20,000 excl. VAT</b>
<b>Date of issue</b>	<b>Tuesday 4<sup>th</sup> October 2022</b>
<b>Deadline for clarifications/questions</b>	Monday 10 <sup>th</sup> October 2022 at 12:00 hrs
<b>Contact details</b>	For queries, please contact: Amanda Stevens Email: <a href="mailto:amanda.stevens@wearecreative.uk">amanda.stevens@wearecreative.uk</a>
<b>Submission deadline for prospective tenderers</b>	<b>Tuesday 18<sup>th</sup> October 2022 09:00hrs</b>
<b>Documentation required</b>	Tender response sent via email to: <a href="mailto:amanda.stevens@wearecreative.uk">amanda.stevens@wearecreative.uk</a>
<b>Terms and conditions</b>	Creative UK's Standard Terms & Conditions of Contract for Services shall apply.

## 2 About Us

### ***About Creative UK***

In 2021 **Creative England** and **Creative Industries Federation** joined forces to become **Creative UK**. At Creative UK, we believe that talent is everywhere, but opportunity is not. That's why we build programmes that create opportunities for talent to access the best support and reach the next stage in their creative entrepreneurial journey. Creative UK is working to build the right environment for the future of the creative industries by helping creative businesses raise their ambition, create jobs, grow turnover and build the confidence and networks they need to be truly innovative.

*We invest, connect, mentor, advocate and collaborate at all levels of the industry, from individuals and small independents to large internationals, creating the right conditions for success.*

### ***About Creative England's Production Services Programme***

The aim of Creative England's Production Services Programme – funded by the BFI through the National Lottery - is to support continued investment in high end film and TV production across England. It supports the spread of production activity right across the English regions to ensure the benefits of investment in the screen sectors, including spend in local economies, profile and job creation are felt across the country.

## 3 Context

Creative England has a four-year contract with the BFI to deliver the Production Services Programme until the end of March 2023, with annual funding agreed each financial year subject to satisfactory performance and other terms and conditions. The Programme encompasses the delivery of the following activities:

- Working closely with partners including the British Film Commission, national screen agencies and local film offices to deliver BFI2022's vision for an effective UK-wide strategy for production services.
- Working with delivery partners to ensure effective and consistent levels of production services across the English regions. This may include through the development of resources such as quality standards frameworks as well as guidance, through which to share and foster best practice across the nation.
- Providing local authorities with the tools, advice and guidance required to offer quality local production services.
- Managing and further developing national crew and facilities databases and remain a valuable tool for productions taking place across England.
- Working to encourage understanding of the value of production services, both through advocacy across local authorities and accurate data capture around levels of production service activity and the benefit it returns to local economies, including through production spend.

- Directly delivering comprehensive production support in areas of high industry demand outside of Film Office jurisdiction. This includes through the maintenance of effective skills and location databases.
- Raising the profile of production services expertise and infrastructure available across the English regions among film and TV production based both in the UK and around the world.
- Signposting productions to accurate local information and connecting to local authorities across England, including councils, highways, police and film offices.
- Working with ScreenSkills to share training and development opportunities for new entrants and established professionals working in the screen sectors, as well as to maintain an effective crew database.

As part of its reporting process to the BFI, in February 2021, Creative England submitted an independent interim evaluation of the implementation, impact and value for money of its refined Production Services delivery plan. This evaluation covered the delivery period, from April 2019 to October 2020.<sup>1</sup>

As a condition of funding, Creative England regularly collates, monitors and reports to the BFI on the Production Services Programme’s delivery and operational activities and financial management. Table 1 below gives an outline of the measures of success that have been set in place to demonstrate the effective running of the Programme, and Key Performance Indicators that have been developed to gauge and evidence each of these.

**Table 1: Creative England Production Services Delivery Activity Indicators**

Measure of success	Performance indicators
Effective partnerships developed among local authorities, film offices and other public and private stakeholders	<b>Quarterly</b> narrative report setting out contact with delivery partners local authorities, film offices and BFI National Partners including the British Film Commission, ScreenSkills and Film London over the period.
	<b>Annual</b> series of interviews to be conducted with delivery partners including film offices, local authorities and BFI National Partners including the British Film Commission, ScreenSkills and Film London, by third party contractor as part of verification exercise. These interviews should gauge perceptions on the quality of their working relationships with Creative England on the matter of production services, as well as on the quality of the services themselves
Effective production services delivered to film and high-end TV productions filming in the English Regions with production activity across the English Regions	<b>Quarterly</b> report on the number of Feature Film and TV Drama production enquiries, including inward investment projects
High levels of awareness and satisfaction among industry with regard to the quality of production services on offer across the English regions	<b>Annual</b> reports on the levels of satisfaction among those accessing production services provided by Creative England. Data on awareness may be collected on an annual basis through a survey undertaken by the contractor delivering the verification exercise, with further feedback collected by Creative England at the point of service. The shape of this survey plus the list of stakeholders to be contacted should be agreed with BFI.
Increased level of production activity and investment in the English regions, including as part of inward investment	An increase of 10% from estimated production spend on location in the English regions by feature films and TV dramas recorded in 2019-2020

<sup>1</sup> For further information/context, a copy of this report will be made available to the appointed consultant

### 3. Key Objectives

With the Programme now entering its final delivery period, we are seeking to commission a summative evaluation to assess delivery and performance against the Measures of Success and Key Performance Indicators on the distance travelled since October 2020. This evaluation should cover a 22-month period of Production Services activity; from November 2020 to the end of September 2022.

An Outcomes Model (see Appendix B) has been developed to support the evaluation approach and to outline the expected delivery and strategic aims that the programme is currently running to achieve, and that we wish to demonstrate through this evaluation. **Using the Outcomes Model as a guide and framework, the evaluation should achieve the following:**

- a) Demonstrate the extent to which the Programme has achieved its key measures of success and successfully met Key Performance Indicators around programme deliverables and value for money<sup>2</sup>.
- b) Track the impact of the Production Services Programme on diversity and inclusion within the screen sector.
- c) Assess and demonstrate the extent to which delivery of the Production Services Programme aligns with Creative England's (as part of Creative UK Group) organisational objectives.
- d) Assess and demonstrate the extent to which delivery of the Production Services Programme aligns with relevant strategic plans by the BFI and the extent to which it meets key requirements for lottery funded services.

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<sup>2</sup> NB: Value for money should be assessed following National Audit Office principles of economy, effectiveness and impact.

## 4. Methodology

In this section we provide a brief outline of the key themes we expect the study to explore and the key respondents that will need to be engaged. Using our Outcomes Model as a guide, we expect consultants to build upon the following methodology:

- **Inception Phase:** A brief phase to inform the design of the research and final outputs. A project inception meeting will be set between the appointed consultants and Creative UK at the very start of this project. This meeting will be an opportunity to firm up any outstanding issues around the project brief, and to identify key areas for exploration as well as any areas where the methodology might be further tightened or altered. To help support the design of the research and the final outputs, Creative UK will share any relevant data/information that we hold on our Production Services programme with the appointed consultants and will signpost them onto relevant external sources that we are aware of. **Consultants are required to produce a short Project Initiation Document (PID)** outlining all project deliverables and milestones and documenting any modifications to the methodology from their original proposal.
- **Primary (Qualitative) Research:** We require a **minimum** of 25 one-to-one interviews, to support us to gather feedback on the quality of our service delivery, relationships and partnership working with our strategic and supply-side partners. These are to be undertaken with a series of key stakeholders, to include:
  - i. BFI National Partners: British Film Commission, ScreenSkills and Film London
  - ii. A sample of Film Offices & Emerging Film Offices
  - iii. A sample of Local Authorities

The interviews should be semi-structured, with a dedicated discussion guide incorporating questions tailored to individual stakeholder groups where appropriate.

*N.B: The stakeholder contact list must be agreed by the BFI. The Production Services team can support with email introductions to all the key stakeholders and assist with interview arrangements.*

- **Primary (Quantitative) Research:** We require the appointed consultants to design, manage and analyse a customer satisfaction survey to gauge the quality and value of our service delivery to industry. Survey respondents will be:
  - i. Industry contacts who plan location activity e.g., location managers
  - ii. Freelance production crew who, through Production Services, should be enabled to access increased employment opportunities outside London
  - iii. Wider industry contacts via PACT and The Production Guild of Great Britain membership, to measure impact of our outreach
  - iv. Filming in England Partnership Members

*N.B: The survey design must be agreed by the BFI. The Production Services team will provide contact details for potential respondents will support in encouraging a strong response rate.*

- **Secondary Analysis:** Consultants are required to undertake a review of programme data, stakeholder feedback and strategic plans to complement and further illuminate the findings of the survey and interviews. This will take the form of:
  - i. Analysing unprompted feedback collected via email by the Production Services team at point of service.
  - ii. Reviewing quarterly data reports submitted to the BFI over the period from November 2020 to the end of September 2022
  - iii. Reviewing Programme delivery against wider Creative UK strategic and operational plans
  - iv. Reviewing Programme delivery against BFI strategies, plans and advocacy and acknowledge delivery against requirements for lottery funded services

**Creative England's Production Services team and colleagues from across the wider Creative UK Group will work closely with the appointed consultants throughout: We will supply programme data, provide contact details for interviewees and help with interview set-up and discussion guide design.**

## 5. Outputs

The key outputs that we require are:

- A brief **Project Initiation Document (PID)** – consolidating the original proposal and any subsequent amendments to the deliverables, methodology etc as discussed at the project initiation meeting.
- A **top-line summary of headline findings from the secondary data analysis**, (max. 1 - 2 pages)
- The **main output required will be the final research report** bringing together all primary and secondary insights from across the evaluation and drawing out trends and conclusions around the performance and impact of the Production Services programmes between November 2020 and September 2022.
- An **informal, remote debrief presentation** with Creative England's project team and potentially with a small number of our colleagues from across the business to discuss the guidance document.

## 6. Budget

The budget available for this project is **up to £20,000 (excl. VAT)**. Consultants are asked to provide a cost outline for delivery of this project at **two budget ranges: At £15,000 and at £20,000**. Tenderers are required to provide a clear outline of what they are able to deliver at each of the two budget ranges.



## 7. Timetable

Given the constrained timeframe for this project we require tenderers to submit comprehensive but brief proposals. Proposals should be **no longer than 10 pages long**, outlining tenderers' approach to the project as well as a full breakdown of costs. Please note, we expect work to make a start on the research as soon as the contract is awarded.

We have included timings for an **afternoon inception meeting** with the appointed consultants to run on **20<sup>th</sup> October 2022**, and therefore request that tenderers keep this date free.

**It is essential that all research fieldwork and outputs are delivered no later than w/c Monday 30<sup>th</sup> January 2023.** The following timings are set out for the project:

Date	Task
<b>18/10/22 (09:00)</b>	Deadline for proposal submissions
<b>20/10/22</b> <i>exact time TBC</i>	Project inception meeting with Creative UK project team
<b>24/10/22</b>	PID finalised and submitted
<b>26/10/22</b>	Evaluation design/fieldwork/analysis begins
<b>2/12/22</b>	Summary of headline findings from secondary analysis submitted to Creative UK
<b>w/c 30/01/23</b>	Final evaluation report submitted to Creative UK
<b>2<sup>nd</sup> week February 2023</b> <i>exact day and time TBC</i>	Informal debrief to Creative UK project team and wider colleagues

Tenderers are required to set out a detailed timetable and programme of work demonstrating how they will meet the project objectives and deliver the project outputs within the required timeframe. Tenderers should identify any anticipated difficulties or constraints in meeting this timetable and are invited to propose solutions for overcoming these.

**Creative UK will require consultants to share drafts of all outputs and research tools produced throughout the duration project.**

## **7. Project Team**

Tenderers must have a strong research track record. They must also demonstrate expertise and a sound national and regional knowledge base of the creative industries. The team should also demonstrate a good track record and established expertise in the collection and analysis of quantitative and qualitative data, and desk research. Additionally, potential contractors should demonstrate a record of managing and successfully delivering high-quality research within time constraints.

The tender should name the key members of the proposed team for delivering the work, their respective roles and relevant experience. A Project Manager should be nominated, and evidence should be provided of that person's track record of delivering work on time.

## **8. Risk Assessment & Quality Assurance**

While it would be unrealistic to plan for every contingency, there are some risks that would pose a more serious threat to the successful completion of the research than others. Tenderers are required to describe any risks that might prevent or delay the achievement of the project objectives, and for each risk identified should:

- Assess the likelihood of each risk occurring.
- Assess the likely impact on the project.
- Identify the risk owner.
- Outline any steps that will be taken to minimise / avoid the risk, and
- Discuss procedures for monitoring / managing the risk.

Tenderers are required to outline their quality assurance procedures. This should include details on any professional codes of conduct adhered to, membership of any professional associations etc.

## **9. Price, Schedule of Firm Price and Payment**

The contract will be let on a Firm Price basis. As such, tenderers are encouraged to base their costings on careful consideration of the proposed methods.

- Tenderers are required to provide details of the number of days that would be spent by each member of the research team on the study, their grade and daily rate.
- Tenderers should provide costings exclusive of VAT and state whether VAT would be charged.
- Details of non-staff costs (including travel and subsistence) should also be provided.
- Invoicing arrangements will be linked to the satisfactory achievement of jointly agreed milestones. As such, tenderers are invited to make suggestions regarding appropriate milestone payments.

## **10. Tender Evaluation Criteria**

Tenders will be evaluated on the extent to which they:

- Demonstrate value for money.
- Display a clear understanding of both the project requirements and policy context.
- Present an appropriate approach to this work, identifying potential problems.

- Assemble an appropriate project team (including policy familiarity, methodological expertise, and project management experience)
- Propose sound project management arrangements (including ethics, risk management and quality assurance)
- Provide appropriate outputs and ensure that these are in line with the requirements of this research brief.
- Display the capacity to meet the project timetable.
- Overall clarity of the proposal and outlined approach.

## **11. Submission of Tenders**

Tenderers are invited to submit proposals by **Friday 7<sup>th</sup> October 2022 at 12:00 hrs.** Proposals submitted after this deadline will not be accepted. Guidance on submissions is outlined in **Appendix A.**

# Appendix A

## SUGGESTED TENDER CONTENT

To aid comparisons and promote fair competition, please make sure that your tender follows the format outlined below. Proposals should be written in plain English and should not exceed 10 pages (excluding annexes).

### ***Summary Statement***

This should be a summary of your research proposal that would be easily understood by non-specialists. If your proposal is successful, this summary (including any agreed amendments) may be published on the Creative UK website.

### ***Contact Details***

Provide contact details for the person within your organisation who will act as first point of contact during the tendering process. You should include title; name; position held; telephone and fax numbers; email and postal addresses.

### ***Background***

Outline your understanding of the policy / research context and your perception of the key issues and challenges involved in this project.

### ***Proposed Approach / Methods***

Describe your proposed approach to achieving the project objectives and responding to the research questions outlined in the Research Brief.

### ***Project Outputs***

Provide an outline of all project outputs. You are expected to identify key audience groups and explain how you will ensure that the chosen style and format will maximise knowledge transfer.

### ***Timetable and Programme of Work***

Describe the programme of work, demonstrating how you will meet the project objectives and deliver the project outputs within the required timeframe. This must identify the main tasks and key milestones that should be used to monitor progress and payments. It is recommended that you illustrate your programme of work with a summary table or Gantt chart and also include a more detailed table that identifies the number of person days allocated to each key task (see Table 1).

**Table 1: Person Days per Task**

Task	Person Days			Total
	Person 1	Person 2	Etc.	
Task 1				
Task 2				
Etc.				

***Proposed Team***

Include a summary statement that explains why your proposed team has the appropriate skills and expertise to successfully undertake the project. You should name all the members of the proposed team and outline their respective roles and relevant expertise. You are also required to submit short CVs (no longer than 2 pages) for each member of the proposed team. Any sub-contractors or associates who may be employed to undertake any sections of the research should be separately identified, along with their respective roles and how they will be managed. The main contractor will be responsible for the delivery of any sub-contractors.

***Project Management***

You should identify the individual(s) who will have overall management responsibility for the research (Project Director) and nominate a representative for day-to-day contact with Creative UK. You should also outline how you plan to keep us informed of progress made and of any difficulties encountered, as well as the level of input and guidance that you will require from Creative UK.

***Quality Assurance***

Outline the procedures that you will operate for quality assurance. You should provide details of any professional codes of conduct adhered to and/or membership of any professional associations.

***Risk Assessment***

Describe any risks that might prevent or delay the achievement of project objectives, including an assessment of the likelihood of each risk occurring, the likely impact on the project, and any steps that will be taken to minimise / avoid the risk.

***Additional Information***

Use this section (or an appendix) to provide any additional information to support your bid.

***Pricing Schedule***

You are required to submit a detailed outline of costs.

# Appendix B

## Outcomes Model

