

Invitation to Tender

Testing innovative methods to evaluate cultural and creative spillovers in Europe

Deadline for receipt of tender proposals: 12 noon (GMT +1) Friday 8th April 2016

Contract value: Bids of one case study should be priced in the range of €5,000 to €15,000 (including VAT or equivalent and all expenses); multiple case study bids must cost no more than €45,000 (including VAT or equivalent and all expenses).

Introduction

This research call follows the commissioning and publication of the 2015 report 'Cultural and creative spillovers in Europe'¹, authored by Tom Fleming Creative Consultancy (UK).

This project will focus on testing evaluation methods of cultural and creative spillover effects² in the arts, culture and the creative industries in Europe. We are soliciting individual or a consortium bid(s) from parties interested in completing case studies in different nations in the EU28, EU candidate countries and Eastern Partnership countries. The case studies will document, evaluate and make recommendations based on arts, cultural and creative activity/projects/developments where cultural and creative spillover effects have been evaluated or might be evaluated using and testing innovative methods. The output will be a report commenting on and delivering recommendations on the efficacy of methodological approaches used in different settings to measure spillover effects and on future methodological approaches to investigating spillover effects.

The European research partnership hope that in the long term the findings of this research project will lead to a tool kit or consistent approach to better understand and measure cultural and creative spillover effects of the arts, culture and the creative industries in Europe.

Background to the partners

This research project has been initiated by a European research partnership, consisting of Arts Council England (ACE), the Arts Council of Ireland, Creative England, the European Centre for Creative Economy (ecce) and the European Cultural Foundation (ECF). The European Creative Business Network (ECBN) is managing the financial administration of the project and will be responsible for contractual processes and all payments. More information on the partners can be found [here](#).

Background of the Project

Our [European research partnership](#) on cultural and creative spillovers was launched in 2014. It was launched with the aim of better understanding interdisciplinary methodologies that could be used to better measure spillover effects of public investment in the arts, culture and the creative industries. Tom Fleming Creative Consultancy (TFCC) was commissioned to undertake an EU-wide research project on the preliminary evidence of spillover effects in Europe. In collaboration with [research partners](#) from across Europe we created the first [international evidence library](#) on cultural and creative spillover effects. TFCC completed an analysis of the 98 case studies this contained and reported on their spillover effects and their evaluation methods. The report (published October 2015) can be downloaded [here](#). The report found that only 2 of the 98 documents that made up the evidence library approach the standards needed to demonstrate causality of the 17 sub-categories of spillover effects identified.

Project aims

¹ <http://ccspillovers.wikispaces.com/Results+and+report>

² See Appendix A for definition

Through this project we aim to:

- Discover and interrogate a range of methodologies that have been used to identify and evaluate causality between investment in the arts, culture and the creative industries and spillovers – particularly those that have applied a qualitative or mixed methods approach.
- Document causality in spillover effects in field research – from the project and its investment through to its subsequent impacts and effects – and to compile and share that documentation and its learning in an accessible, meaningful and engaging format.

This call forms a secondary research stage building on the research and methodological recommendations of the 2015 TFCC report³, which in summary are to:

- Investigate the role of public investment in stimulating spillovers across the economy, particularly around innovation in CCIs and beyond.
- Measure causality through in-depth and longitudinal research.
- Develop new tools and approaches, including qualitative methods from the social sciences, e.g. action research, experimental studies using counterfactuals and a proxy research approach.

This research will:

- Test hypotheses around the innovative evaluation method(s) of cultural and creative spillovers, which may relate to one or more of the methods highlighted in TFCC's report;
- Take account of arts, cultural and creative activity/projects/developments where cultural and creative spillover effects have been evaluated or might be evaluated using and testing innovative methods;
- Feature case studies from at least three different EU28, EU candidate and Eastern Partnership countries; and
- Be either delivered in full by a consortium or delivered in part by partnerships between a research organisation and an arts, cultural or creative industries organization.

In the long term we envisage that this project will:

- Promote the vision of a holistic and comprehensive toolkit of innovative evaluation method(s) to be mainstreamed and used in evaluations of EU-funded projects in the arts, culture and the creative industries.
- Guide further longitudinal research actions by the European Union and its member states to reflect this balanced and holistic methodological approach.

³ Full recommendations can be found in the report.

1. Specification

The call is open to public and private universities and their departments, other public or private scientific/research institutions of at least three years professional experience, as well as to individual researchers with at least a PhD qualification. Permanent networks or temporary project teams of universities, institutions or researchers can apply as well but must name a lead partner with at least a PhD qualification. Those working on the project must have relevant research background in a relevant or interdisciplinary field. They must be able to demonstrate their track record in research activities and/or commissioned work and highlight sound knowledge and understanding of the topic of this call.

This research is open to:

- 'Individual bidders' – where researchers/research institutions propose to deliver one case study in genuine partnership with an arts, cultural or creative industries organization.
- 'Consortium bidders' – where researchers/research institutions propose to deliver more than one case study in genuine partnership with an arts, cultural or creative industries organization.

Research question and hypotheses

The 2015 report 'Cultural and creative spillovers in Europe: Report on a preliminary evidence review' was commissioned to investigate the spillover effects of public investment (public money awarded directly or indirectly by government funded industry bodies) in the arts, culture and creative industries and identified 17 spillover sub-categories (see Appendix B). We have decided in this stage of research that our understanding of the spillover effects of public investment will benefit from a wider understanding of the mixed funding context (public, private, or public-private investments). However, **we expect attention to be paid to the funding context of each case study**. The relationship between spillover effects and public funding remains a research interest and so we would welcome any investigation in this area.

When formulating your research hypothesis explain and reason how the proposed innovative evaluation method(s) being tested in each case study relates to at least one of the 17 sub-categories of spillover as detailed in the 2015 report 'Cultural and creative spillovers in Europe'.

Researchers are asked to describe their research approach outlining:

- the proposed hypotheses describing the innovative method(s) – noting the requirement to outline why you feel this is an innovative methodological approach.
- the location, context and other details of the proposed case study/studies.
- how the research relates to an investigation into one or more of the 17 spillover sub-categories.

You may outline research you are undertaking already or will undertake in the near future that might complement these research aims or any additional resource (financial or otherwise) that you may be able to attract in order to help you complete your proposed research programme.

We invite individual bids or a consortium bidder bid to deliver all or part of this research, noting the following specifications:

- Researchers must formulate a hypothesis on an innovative evaluation method in one or more of the 17 sub-categories of cultural and creative spillovers that have been evidenced through our 2015 preliminary evidence review. In particular, we are interested in:

- An interrogation of the relationship between public, private or public-private investments and spillover effects (i.e. knowledge and industry spillovers such as facilitating knowledge exchange and culture-led innovation and improving productivity, profitability and competitiveness).
- Labour market flows (i.e. knowledge and industry spillovers such as increase in employability and skills development in society, improved business culture and boosting entrepreneurship).
- Talent flows (i.e. knowledge and industry spillovers such as the flow of workers from the subsidized sector into the commercial creative industries).
- It must be delivered with the full cooperation and with genuine collaboration with arts, cultural and creative activity/projects/developments where cultural and creative spillover effects have been evaluated or might be evaluated using and testing innovative methods.
- The proposed innovative evaluation method tested or analysed in each case study must include an innovative qualitative method (in combination with quantitative methods if required).
- Each bid should outline which or how many methods will be tested or analysed in each or across multiple case studies.
- The bid should aim to achieve a geographic diversity and balance across EU28, EU candidate countries and Eastern Partnership countries. Including cases from countries and/or regions in Europe underrepresented in the evidence library would be an advantage.⁴
 - Individual bidders (where a research institution proposes to deliver one case study) can choose any region from across the EU28, EU candidate and Eastern Partnership countries.
 - Consortium bidders (where a research institution(s) partners proposes to deliver more than one case study) must feature case studies from across the EU28, EU candidate countries and Eastern Partnership countries.
- Consortium bids should aim to achieve a thematic diversity and balance across the arts, culture and the creative industries.

Expectations of the successful researcher(s)

As a European research partnership, we anticipate making no more than three awards from the total project budget of €45,000. Due to the likely nature of multiple bids being selected, we endeavour to ensure that peer learning will enable the contracted researcher(s) to share learning, develop (where applicable) consistent approaches and reporting methods, grow their networks and future opportunities for partnership working.

The partnership has endeavoured from its very beginning to be an open and inclusive research network. Our collaborative online platform <http://ccspillovers.wikispaces.com/> (the first of its kind on this research topic) demonstrates this approach, as does the involvement of a wide research network across Europe that informed the creation of our 2015 evidence library. Therefore, in bidding for this research, you must agree to abide by the following principles:

- All research methods, findings and data (where relevant) must be able to be published at the discretion of the research partnership;

⁴ Please see page 20 of the TFCC report for more detail of the geographical considerations of the 2015 evidence library.

- You will take part in at least two open meetings (one interim project meeting, one final reporting meeting) where you will share your methodological approach and research findings with a wide network from across Europe; and
- All research findings, data and analysis will be published on our open access wikispaces site at the end of the project period.

We expect that in the bid, the researcher(s) will provide a project methodology that is clearly deliverable within the timeframe specified and for the budget amount requested (no more than €15,000 per case study). In the case of consortium bidders, we reserve the right to fund only part of the proposed project (e.g. two of three proposed case studies). Similarly, should suggestions be needed, the research partnership may be able to provide additional case study areas.

This research partnership has described from the outside the need to explore innovative methodologies in qualitative (as well as mixed) methodological approaches. Therefore, in your response please outline why you feel your methodological approach brings an innovative dimension to this research area.

We expect the researcher(s) to become familiar with the report “Cultural and creative spillovers in Europe: Report on a preliminary evidence review” authored by Tom Fleming Creative Consultancy (TFCC) and the available literature around this topic and to use this to inform the research approach presented in the bid. **In your bid, please ensure that you contextualize your proposed research approach in the context of this report.**

We expect all bidders to confirm that they have the capacity to provide the deliverables outlined within the timetable outlined below.

You must provide twice monthly project updates (via phone, skype or email) and be available for the following meetings (dates and venues to follow):

- a project set-up meeting in 19th/20th May 2016 in Milan. This meeting will be attended by the funding partners of the project.
- interim research presentation at an open meeting of all funding and research partners in August/September 2016 (venue to be confirmed).
- final report presentation on Thursday 15th December 2016 (venue to be confirmed).

In return, the research partnership will:

- Promote the final report through its online research platform (which between June-December 2015 received about 9,500 unique views).
- Bring the research organisation(s) and arts, culture and creative industry organisation(s) into a wide network of researchers, funders, academics, experts and practitioners from across Europe.
- Use the research gained in order to inform and shape a programme of information sharing and advocacy to local, regional, national and international policy-makers.

Deliverables

High quality, well presented report in English, consisting of (but not exclusively):

- Executive summary
- summary of the existing literature
- methodology/methodologies
- presentation of the case study/studies

- findings
- recommendations around the efficacy of certain methodological approaches in different settings, on future methodological approaches to investigating spillover effects, including an analysis of their comparability and robustness and recommendations on future/additional research activities
- bibliography of all documents and information resources used in the research
- A set of powerpoint slides summarising the key research findings

You will be required to submit a draft of the final report and update it to reflect our comments as outlined in the project timeline below. The final text delivered must be proofread, edited and **ready to print for online or offline publication** (final design elements may be added by the research partnership).

What we will do with the report

An online or printed version of the report(s) will be publicized and disseminated by all research partners primarily through the dedicated project wikispaces site⁵ and through promotion on social media and through relevant arts, culture and creative industries networks.

2. Terms of the tender response

Timetable and milestones

One case study should be priced in the range of €5,000 to €15,000 (including VAT or equivalent and all expenses); multiple case study bids must cost no more than €45,000 (including VAT or equivalent and all expenses). You should provide a lump sum price of the proposed procurement. Submit all prices in Euros and indicate VAT (or the equivalent) separately, if applicable. Prices should be fixed and firm for the duration of the contract.

You should provide a project outline that describes how you will deliver the project brief according to the specifications above, the budget breakdown and the timeframe provided.

If you are applying as an individual bidder, please provide a detailed price breakdown for all elements of the research and the cost assumptions attached to the different research activity and outputs (e.g. number of hours involved or hourly rates for key research personnel) per case study. All project expenses (for example additional translation costs and costs of presenting at the project meeting(s)), must be included as part of the total project budget.

If you are applying as a consortium bidder, please allocate all costs according to each case study. All project expenses (for example additional translation costs and costs of presenting at the project meeting(s)), must be included as part of the total project budget.

The payment schedule will be agreed with the successful contractor but it is anticipated that staged payments will be made. All payments will be made in Euros.

Account and Project Management

In performing the services required under this contract the supplier will report directly to Nadine Hanemann, ecce, Dortmund, Germany. All contractual matters (including payments and contracts) will be managed by ECBN, Rotterdam, Netherlands.

⁵ <http://ccspillovers.wikispaces.com/>

Please specify in your proposal the named individual who will be responsible for the account management of this contract on behalf of your individual/consortium bid.

Project meetings and updates

It is anticipated that the service provider will provide twice monthly project updates via phone, Skype or email throughout the length of the project. You will communicate directly with the project manager Nadine Hanemann (ecce, Dortmund) via email, video conferencing or phone.

Essential project meetings are outlined below. Each meeting should take approx. 2 hours and representation at project meetings is essential. These meetings may contain additional representatives from the partners if required – such attendances will be communicated in advance.

Date (subject to change)	Meeting objective	Meeting place
19 th /20 th May 2016	Project set up meeting (introduce key personnel involved; discuss approach and identify any challenges)	In person (Milan)
June 2016	Progress update	Video conferencing or phone
July 2016	Progress meeting update (Provisional discussion around interim report content)	Video conferencing or phone
August/September 2016	Project meeting and presentation of the interim findings.	In person (venue to be confirmed)
November 2016	Progress update	Video conferencing or phone
November 2016	Reviewing/comment stage: first draft of report sent to ecce/ACE (comments returned within two weeks of delivery)	By email/digitally
15 th December 2016	Delivery of final report; presentation on findings, recommendations, gaps and next steps.	In person (venue to be confirmed)

All relevant material relating to the brief (data, data analysis spreadsheets, etc) must be returned by 22nd December 2016.

Tender Response Requirements

To tender for this contract, please include:

- A short review of the 2015 report published by the European research partnership putting this research and approach into context (maximum one page)
- Proposal and scientific description of a research hypothesis.
- Proposal and scientific definition of the holistic, mixed methods approach applied to test the above named research hypothesis. Outline why the methodological approach brings an innovative dimension to this research area.

- Clear and rigorous methodology informed by an understanding of the literature on the topic and the project aims.
- Proposal and description of the case study/studies (maximum two pages each case study), ensuring that:
 - The description of the case study/studies includes concrete information about and links to the case study/studies such as location, local institutions or projects and focus of the case study/studies.
 - You describe your rationale about the selection of the case studies, the applied holistic method(s) and the research hypothesis supports the aims of this call.
 - You demonstrate and evidence your link/relationship with the arts/cultural creative industries organisation(s).
- Details of how you meet all of our requirements as outlined in this ITT.
- Evidence of experience of providing similar services: please provide at least one example of previous work (URL or PDF). References should be given.
- Your experience of delivering briefs to time and on budget.
- Detailed CV's for any staff members proposed with your tender (CVs must be no more than 4 pages each).
- In case of a research partnership: the names and addresses of any partners you intend to collaborate with and their scope of work (including CVs for any partners proposed with your tender).
- The names and addresses of any sub-contractors you intend to use to provide the services, and the scope of work you will employ them for.
- Quality assurances procedures.
- An outline of the services to be delivered within the contract amount and timeframe outlined, including all project costs, within two pages maximum.
- A project plan outlining expectations for project administration, attending project meetings and ongoing project communications.

Evaluation Criteria

Criteria	Weighting
An appropriate methodology that will deliver the work required within the timescales; selection of case study/studies	40%
A demonstrated knowledge and understanding of issues relevant to the commission	20%
Relevant experience of the service provider and key personnel of successfully delivering similar contracts	20%
A clear outline of how the project will be delivered to budget and within the outlined timeframe; accuracy, conciseness and structure of written research proposal	10%
Price Evaluation methodology for this question is as follows: We will score bids on a 0-5 scale (0-poor and 5-excellent) based on the prices submitted in your Rate Card and how favourably they compare to other bids.	10%

Scoring methodology

Responses to questions 1-4 above will be allocated a score based on the methodology contained in the table below. The scoring methodology for question 5 is in the question. The scores for each question will then be multiplied by the weighting in the column on the right.

Evaluation Questions scoring methodology for questions 1- 4

0	Poor	No response or partial response and poor evidence provided in support of it. Does not give confidence in the ability of the Bidder to deliver the services.
1	Weak	Response is supported by a weak standard of evidence in several areas giving rise to concern about the ability of the Bidder to deliver the services.
2	Satisfactory	Response is supported by a satisfactory standard of evidence in most areas but a few areas lacking detail/evidence giving rise to some concerns about the ability of the Bidder to deliver the services.
3	Good	Response is comprehensive and supported by good standard of evidence. Gives confidence in the ability of the Bidder to deliver the services. Meets the requirements.
4	Very good	Response is comprehensive and supported by a high standard of evidence. Gives a high level of confidence in the ability of the Bidder to deliver the services. May exceed the requirements in some respects.
5	Excellent	Response is very comprehensive and supported by a very high standard of evidence. Gives a very high level of confidence the ability of the Bidder to deliver the services. May exceed the requirements in most respects.

Compliance

We reserve the right to disqualify or reduce the evaluation score of any tenderers who do not fully comply with the requirements in the tender documentation, in particular the closing time and date.

Instructions to tenderers

Please submit your tender offer in accordance with all of the instructions, requirements and specifications set out in the enclosed documentation.

You must treat these documents and any further information related to this tender process as confidential at all times and only disclose them if necessary to prepare a compliant response to the tender.

Nothing in the enclosed documentation or appendices, or any other communication made between Arts Council England, Arts Council of Ireland, the European Cultural Business Network, Creative England and the european centre for creative economy can be considered a contract or agreement at this stage.

Information and questions

If you need us to clarify the documentation or if you have further questions regarding the tender process, please contact Nadine Hanemann. We will try to respond to requests for further information within a reasonable timeframe.

Name: Nadine Hanemann, Project Manager, Research & Evaluation, ecce, Dortmund, Germany
Tel: 0049 231 2222 7552
Email: hanemann@e-c-c-e.com

Tender Timetable

Please see below a detailed timetable of when specific events will take place and specific deadlines which must be met in order to participate in this tender.

Event	Date/Time
Research brief issued	1 st March 2016
Deadline for receipt of tenders	12 noon (GMT +1), Monday 8 th April 2016
Evaluation and scoring of tenders	8 th -29 th April 2016
Post-tendering Clarification meetings (if required) – phone or video conferencing	25 th -29 th April 2016
Notification of tender outcome and appointment of successful supplier	2 nd May 2016
Project inception meeting	19 th /20 th May 2016 (Milan)
Feedback to unsuccessful suppliers	31 st May 2016

Escalation Procedures

In the event of a major problem, a list of contacts will be required to manage any problem to a successful conclusion.

Contract and duration

ECBN will award the contract to the successful tenderer(s) for the following period: 2nd May – 31st December 2016.

Terms for service

We may also require further terms to be included in the contract that are specific to the successful tenderer's application (such as transfer of rights for publication and further use of the material delivered). The final award of the tender is always subject to the parties agreeing to all terms of the contract. The preferred Supplier will not be permitted to enter into any negotiations on the terms of the Contract. Any attempt to negotiate amendments will breach the terms of this ITT and will result in the Preferred Supplier being excluded from the tender process. In such circumstances we reserve the right to invite the next highest scoring Bidder to enter into the Contract.

The European research partnership will jointly own all Intellectual Property rights in the report produced as part of this contract. This will be confirmed in our contract with the successful contractor.

Validity of offer

You must offer your tender for acceptance for 40 days from the deadline for tender submission. We reserve the right, in its absolute discretion, to cancel or suspend this tender process at any time and for any reason. If we need to do this we will notify you in writing as soon as reasonably practicably.

Arts Council England, Arts Council of Ireland, the European Cultural Business Network, Creative England, the European Centre for Creative Economy and the European Cultural Foundation are not responsible, and will not pay for any expenses or losses you incur during, but not limited to, the tender preparation, site visits, post-tender negotiations or interviews.

Submission of Tender

Please send copies of your tender including all documentation to Nadine Hanemann (hanemann@e-c-c-e.com) by 12 noon (GMT +1) on 8th April 2016.

Any tender delivered after that time for any reason may be discounted. We are not responsible if all or part of your tender is not received. In the event of a dispute, you are responsible to prove the tender was delivered.

Post-tender Clarification Meetings

We reserve the right to conduct post-tender negotiations with one or more tenderers depending on the closeness of the scores. Clarifications and negotiations, if required, will be carried out by e-mail or video conference 25th-29th April 2016.

Appendix A

Definition and working understanding of cultural and creative spillovers

For the recent study we have developed a definition (TFCC 2015, page 15) that is shaped by what has gone before but seeks to set out one which scores more highly for clarity and coherence:

- We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.
- We refer to these as cultural and creative spillovers. In this research context, we are interested in those spillover effects that arise as a consequence of public or private as well as public-private investments in the arts, culture and creative industries.

We therefore define cultural and creative spillovers as the process by which activity in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital.

Appendix B

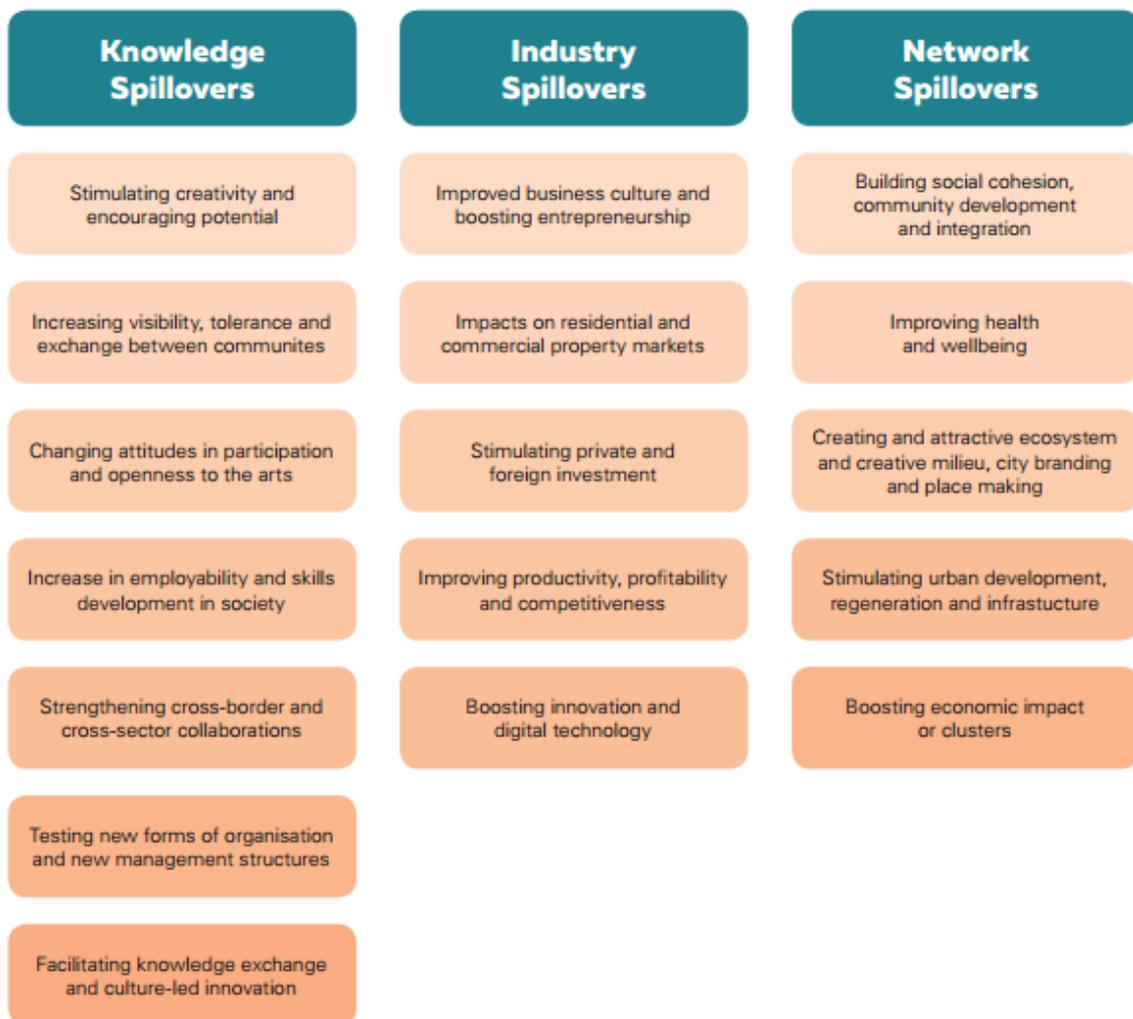


Figure 1. Diagram of spillovers and sub-categories

Appendix C



Arts Council England (ACE) champions, develops and invests in artistic and cultural experiences that enrich people's lives. We support a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections. Between 2015 and 2018, we plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country. [Visit website](#)



The **Arts Council of Ireland** is the Irish government agency for developing the arts. It works in partnership with artists, arts organisations, public policy makers and others to build a central place for the arts in Irish life. [Visit website](#)



As a not-for-profit organisation, **Creative England** cultivates the TV, film, games and digital industries so they continue to flourish. The organisation funds, connects, mentors, advocates, and collaborates at all levels of the industry – from small independents to large internationals – creating the right conditions for more success. [Visit website](#)



The **european centre for creative economy (ecce)** stems from RUHR.2010 – the first European Capital of Culture that has come to accept the cultural and creative economy as an essential pillar of its programme and part of cultural diversity. ecce supports the creative economy and the development of creative locations and spaces in the region. A central part of the work of ecce is to organise debates on culture and the creative industries in the Ruhr region that are relevant across Europe. [Visit Website](#)

ecce is funded by:

Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
des Landes Nordrhein-Westfalen



The **European Cultural Foundation (ECF)** is an independent foundation based in the Netherlands, which has been operating across Europe since 1954. Over the past six decades, ECF has been striving towards an open, democratic and inclusive Europe in which culture is valued as a key contributor. We bridge people and democratic institutions by connecting local cultural change-makers and communities across wider Europe because we firmly believe that Europe and its neighborhood can be powered by culture. [Visit Website](#)



The **European Creative Business Network (ECBN)** is a network of cultural and creative industries development agencies. As a non-profit Foundation, based in the Netherlands, their aim is to help creative entrepreneurs to do business and collaborate internationally. ECBN supports the project through financial administration, contracting and payments. [Visit website](#)