

Request for Proposal (RFP)

For: ASEAN Festivals Mapping: Indonesia, Malaysia, Philippines, Vietnam, Thailand, Singapore, Brunei, Cambodia, Laos, Myanmar and Timor Leste.

Date: 28 November 2024

1 Overview of the British Council

We support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide.

We uniquely combine the UK's deep expertise in arts and culture, education and the English language, our global presence and relationships in over 100 countries, our unparalleled access to young people and influencers and our creative sparkle.

We work directly with individuals to help them gain the skills, confidence and connections to transform their lives and shape a better world in partnership with the UK. We support them to build networks and explore creative ideas, to learn English, to get a high-quality education and to gain internationally recognised qualifications.

We work with governments and our partners in the education, English language and cultural sectors, in the UK and globally. Working together we make a bigger difference, creating benefit for millions of people all over the world.

We work with people in over 200 countries and territories and are on the ground in more than 100 countries. In 2021–22 we reached 650 million people.

2 Introduction and Background to the Project / Programme

2. The purpose and scope of this RFP and supporting documents is to explain in further detail the requirements of the British Council and the process for submitting a proposal in response to this RFP (“**Proposal**”).

2.1 British Council Creative Economy

The British Council's Creative Economy programme works with the next generation of artists and creative entrepreneurs around the world to tackle today's challenges. We provide the research, tools, space and connections that creative communities need to experiment, learn and flourish.

We connect ideas and experience from the UK with emerging global cultural leadership; building networks and supporting collaboration, for long-term impact, mutual benefit, and greater international understanding. By working with policymakers we support their work at a strategic level, ensuring the conditions are in place for creative individuals and organisations to grow, reach their potential and effect relevant, sustainable change.

2.2 ASEAN (Association of Southeast Asian Nations) Creative Economy

The Southeast Asia population of 656 million is almost double America's 328 million and even more than the EU's 445 million. As a group, they are an economic powerhouse, being the world's fifth biggest economy, and could be the fourth biggest by the year 2050. As a group, it is one of the world's fastest-

growing markets, with the region's total GDP in 2019 doubling since a decade earlier and standing at almost fivefold the value in 2000.

The creative economy has the potential not only to strengthen the expansion of global value chains, increase digital adoption among creative small and medium enterprises (SMEs), fuel the export of cultural goods and creative services, and foster ownership through local engagement, but also contribute to the overarching goal of sustainable development. The global market for creative goods increased considerably from 436 billion US dollars in 2002 to 964 billion US dollars in 2015 (UNCTAD, 2021).

Southeast Asian countries, in particular Indonesia, Malaysia, The Philippines, Singapore and Thailand have increased their support to boost the creative economy, realising that it can foster income generation, job creation and exports while promoting social inclusion, cultural diversity and human development (UNCTAD, 2010).

Singapore, for example is currently the world's 10th largest exporter of creative goods, generating 743 billion US dollars in profits (UNCTAD, 2018) and creating 12.7 million jobs (UNESCO, 2015). Indonesia reached a growth rate of almost 30 per cent for its exports of creative goods during 2012 – 2015, and as the main sponsor for the proposal to declare 2021 as the UN International Year of Creative Economy for Sustainable Development, contributed to the changing landscape for the creative economy in Southeast Asia. Thailand has re-established the Creative Economy Agency (CEA) in 2018 to foster collaboration and lead the direction of the creative industries. Meanwhile in the Philippines, the Philippine Creative Industries Development Act filed at the House of Representatives proposes the establishment of a Creative Industries Council to drive the development plan for recovery and growth of the creative industries.

2.3 Festivals in Southeast Asia 2022

This research will build on the Festivals in Southeast Asia project and report published in 2022. Chapters within this report include:

- The role and value of Festivals for the Creative Economy
- The festival landscape for the Creative Economy
- Analysis of the sectors in six countries: Indonesia, Malaysia, Philippines, Vietnam, Thailand and Singapore, with sub-sections on
 - Festivals genres
 - Festival management
 - Festival financing
 - Festival development needs
 - Impact to the creative economy
 - Gender and inclusivity
 - Festival format
 - Recommendations

In addition to providing distinct case studies of each country, the research reported that Festivals:

- Support local communities by encouraging intercultural and intergenerational dialogue and enhancing the quality of place.
- Offer urgency, activism and an impact-facing agenda that is vital for our times.
- Connect heritage to the contemporary, signalling opportunities for the future.
- Present vital platforms for talent development. They provide opportunities for artists and creative practitioners to develop their practice, creative journeys and careers, and to reach and engage audiences.

- Generate cultural narratives and creative content, commissioning and presenting new work from music to fashion, design to film.
- Are important in the formation of creative enterprises and runways for business development across the multiple value chains of the creative economy. Not only do they showcase talent, but they also provide employment and facilitate growth opportunities for all types of creative enterprise, both directly and via their spill-over effects.
- Often provide safe spaces for diverse creative expression, introducing talent from all backgrounds to the creative economy.
- Can be platforms for innovation, drawing on multiple influences, embracing technology and interfacing with audiences. They are at their hearts spaces for experimentation and boundary-crossing practice.

The research proposed a typology of festivals:

a) Traditional rites / rituals, often linked to religion or folklore. These tend to be locally driven and on key fixed dates / seasons. They are often vital to social and cultural identity. Some are being positioned for tourism.

b) Traditional festivals which have been adapted as tourism products. They have some historic provenance but are hyped-up or commodified for incoming tourists (consumers).

c) Crowd-based festivals with contemporary programming of popular art forms, especially music. These tend to be large scale productions aimed at urban millennials and tourists. They sometimes involve new commissioning. Part of a wider circuit of festivals. Professionally produced and commercial.

d) Sector-focused festivals to boost industry profile, facilitate networks, build audiences and support industry development. These include film, music, publishing, gaming, visual arts and design festivals with a 'meet market' and showcase element. These are usually place-based; some a national or regional; most have some international element. Most showcase rather than commission new work.

e) Theme / issue – based festivals. These are usually cross-art-form and place-based. They play a convening and awareness-raising role. They also commission new work as well as showcase existing work. Themes and issues include environmental sustainability, LGBTQ, equality, and / or 'niche' communities of interest – e.g. food, sports, hobbies etc.

f) Place-based – e.g. city festival, rural arts festival etc. These are community-building events, often cross-art-form, with multiple strategic objectives, from building audiences for culture to civic pride; from bootstrapping cultural capacity to place-branding, inward investment and tourism.

The development of a typology of festivals in Southeast Asia enabled identification of most relevant festivals to the creative economy (to differentiate from religious and ritual-based traditional festivals, plus to segment festivals between those which are tourism-focused and those which have a clear role in talent development and creative production.

In exploring the role and value of festivals in the Creative Economy the research proposed ten key outcomes:

- Catalysts for story-telling and cultural identity
- Acts of collective memory and of changing traditions
- Platforms / spaces for talent development and creative expression
- Active place-makers – dynamic drivers of social and cultural development

- Enablers of collaborative practice, R&D and innovation
- Safe spaces for a diversity of cultural expressions
- Hubs / spaces for social and environmental awareness-raising
- Drivers of content creation and creative enterprise development
- Aggregator platforms – for cultural tourism, inward investment and export
- Key employers and generators of spillover effects

and five key areas for festival development:

1. The value proposition: measuring and describing impact; evaluation and case-making
2. Management and leadership skills: business planning, event management, human resources, effective governance and partnership, artist liaison.
3. Technical skills: finance, audience analysis, digital, commercial, legal.
4. Thematic: e.g. health and wellbeing, regeneration, environment, inclusion.
5. People-centred: e.g. confidence, aspirations, engagement.

The following will be available to the research team awarded this ASEAN Festivals Mapping contract:

- Festivals survey consisting of 46 questions, summarised below.
- Access to the raw and analysed survey responses from festivals in Viet Nam, Thailand, the Philippines, Malaysia, Singapore and Indonesia, from the 2022 research project.

Festival survey

A. Basic Festival Profile Information

1. Name of festival
2. Mission or vision
3. Website
4. Social media
5. Location of festival: city / town / region
6. Types of venue where the festival is held
7. Age: when set up
8. Number of festivals held
9. When – date / time of year festival held
10. Art form / creative focus (with multiple choice)
11. Legal status (with multiple choice)
12. Average turnover per year
 - % of turnover from the state
 - % of turnover from private sponsors
 - % of turnover from ticket and other sales
1. Size of team: full time staff; part-time staff (with multiple choice)
2. Number of volunteers

B. Audiences

1. Audience profile: size of audience (with multiple choice)
2. Audience profile: type of audience – by interest, demographics etc.
 - % of audience which is local / regional
 - % of audience from elsewhere in the country
 - % international.
3. How has the audience for your festival changed in the last 3 years?
4. What are your main priorities for audience development?

C. Aspirations / plans

1. What are your plans for the festival in 2022? (Hopefully post-Covid)
2. How will your festival have changed by 2026?
3. What are your key priorities to achieve this change by 2026?
4. What are the main barriers to you achieving this change?
5. How do you describe the main value your festival delivers to partners – e.g. in Government or the private sector?
 - Financial / economic
 - Branding
 - Innovation
 - Tourism
 - Inward investment
 - Other

D. Networks and Collaborations

1. Are you part of a local or regional network(s) of festivals and events?
 - Please specify
2. Are you part of a national or international network(s) of festivals and events?
 - Please specify
3. What are the key benefits of being part of these networks?
4. What types of networking and collaborating would help you to deliver your priorities in the future?

E. Skills and Development Needs

1. What are the key skills development needs for your festival to deliver its priorities in the next 5 years?

Management and leadership skills

- business planning
- event management
- human resources / team-building
- effective governance
- Strategic partnership
- artist liaison
- Other – please specify

Technical skills:

- Finance
- audience analysis
- Digital
- Commercial
- Legal
- Other – please specify

2. Overall skills and capacity development needs: please describe your priority needs for skills and capacity development.

2.3.1 The Role of Festivals in the Southeast Asia's Creative Economy¹

Festivals in Southeast Asia relate to the Creative Economy sector in diverse ways. Some festivals are directly linked to creative industries, sectors such as fashion, craft, and film, and are intertwined with economic activities. Festivals contribute significant platforms in building art ecosystems and infrastructure. Many festivals in Southeast Asian countries rely on activities and programmes initiated by art communities rather than government initiatives.

While many Southeast Asian countries had established their national gallery and National Theatre or Performing Art Centres, there are still gaps between the direction of these institutions that stand as representations of “national identity” and the civil grass-roots movement. Festivals have played significant roles to bridge this lack of interconnection between public and government institutions, and have provided a platform to celebrate the richness of a country’s cultural diversity.

2.4 ASEAN – UK Advancing Creative Economy (ACE) programme

The project described in this brief is an ASEAN-UK ACE project. The ASEAN-UK Advancing Creative Economy (ACE) programme aims to strengthen the creative economy of AMS and empower professionals and policymakers in ASEAN, by fostering collaboration and professional development, providing new research, resources, and knowledge exchanges. The programme is delivered by British Council with co-funding from UK’s FCDO and in partnership with the ASEAN Secretariat.

UK Government priorities

The creative industries contributed £108 billion to the UK economy, employing millions of people and has grown at more than 1.5 times the rate of the wider economy over the past decade. The UK has set ambitious targets to grow the creative industries by an extra £50 billion while creating one million extra jobs by 2030, and this will be largely achieved with international and country to country collaborations and partnerships.

ASEAN priorities

The ASEAN-UK ACE project supports ASEAN’s policy approach to the creative economy under the ASEAN Socio-Cultural Community Blueprint 2025 and priorities in the ASEAN Strategic Plan for Culture and Arts 2016-2025. The objective of the ASEAN-UK ACE project is to promote cultural exchange and socio-economic growth in ASEAN by maximising the potential of creative economy industries on individuals, communities, and the environment in ASEAN region, while also fostering ASEAN's identity and awareness to the international community.

The British Council has been working closely with the Culture and Information Division in the ASEAN Secretariat to co-design and develop this programme and it has been endorsed by Senior Official Meetings of Culture and Arts (SOMCA), and the proposed initiative has been appraised by the ASEAN Secretariat in February 2024.

We hope that this research will help to support future partnerships and exchange by offering key insights in each country in the Southeast Asian region. The results will be used by British Council and ASEAN to provide market insight and research findings to the UK and Southeast Asian sector and to identify the

¹ Tom Fleming, Jogja Festivals Studies Centre (2022). Festivals in South East Asia, Catalysts for the Creative Economy. British Council

ways to deepen engagement, accelerate connections and cultural exchange between the countries in the region with the UK.

This research builds on current research due to be published in February 2025 at the ASEAN Creative Economy Symposium:

- Perception poll of the regional creative economy, a consolidated report to better understand the changing landscape of opportunities and challenges in the cultural and creative sectors.
- Arts & creative technology mapping report to outline the present state, analyse the regulatory environment, identify gaps and opportunities within the arts and creative technology sector.

The results of these two research projects will bring insights to promote creative economy and will be useful for trade and business associations, creative makers and enterprises and the local governments which work around creative economy sectors and strengthen the collaboration between the UK and ASEAN.

2.5.2 Upcoming project milestones

March to April 2025

The project will host Hybrid Creative Economy Policy Training for 400+ people from Indonesia, Malaysia, the Philippines, Viet Nam, Brunei Darussalam, Cambodia and Singapore; and UK/ASEAN Festivals of the Future training running March to April 2025.

3 Proposal Conditions and Contractual Requirements

This section of the RFP sets out the British Council's contracting requirements, general policy requirements, and the general conditions relating to this procurement process ("**Procurement Process**").

3.1 Contracting requirements

3.1.1 Contracting authority: the British Council which includes any other companies and organisations that control or are controlled by the British Council from time to time (see: <http://www.britishcouncil.org/organisation/structure/status>).

3.1.2 Delivery location for goods and/or services: the British Council offices.

3.1.3 Duration: The contract awarded will be for a duration of 4 months.

3.1.4 Contractual terms: As set out at Annex 1 *Terms and Conditions of Contract*] ("**Contract**"). By submitting a Proposal, you are agreeing to be bound by the terms of this RFP and the Contract without further negotiation or amendment. In the event that the chosen service provider is operating as a Sole Trader or through a Personal Service Company, the British Council retains the right to issue specific contractual terms and conditions, in order to take account of this status. If you plan to submit a bid as a Sole Trader or Personal Service Company please contact us via In-Tend for a copy of the specific terms. Once the Contract is awarded, there will be no changes allowed to the Contract (except in accordance with the provisions of the Contract). Any clarification questions in relation to any aspect of this Procurement Process and the associated documentation should be submitted in accordance with the process set out in paragraph 12 (*Clarification Requests*). Only changes which relate to the correction of ambiguity or manifest error in relation to the terms of the Contract will be considered and, if necessary, the British Council may, when issuing its response to clarification questions, reissue Annex 1 to reflect such changes. Any proposed amendments received from a potential supplier as part of its Proposal shall entitle the British Council to reject that Proposal and to disqualify that potential supplier from this Procurement Process.

3.2 General Policy Requirements

3.2.1 By submitting a Proposal, you confirm that you will, and that you will ensure that any consortium members and/or subcontractors will, comply with all applicable laws, codes of practice, statutory guidance and applicable British Council policies relevant to the goods and/or services being supplied. All relevant British Council policies that suppliers are expected to comply with can be found on the British Council website (<https://www.britishcouncil.org/organisation/transparency/policies>).

3.3 General Proposal conditions (“Proposal Conditions”)

3.3.1 Application of these Proposal Conditions – In participating in this Procurement Process and/or by submitting a Proposal it will be implied that you accept and will be bound by all the provisions of this RFP and its Annexes. Accordingly, Proposals should be made on the basis of and strictly in accordance with the requirements of this RFP.

3.3.2 Third party verifications – Your Proposal is submitted on the basis that you consent to the British Council carrying out all necessary actions to verify the information that you have provided, and the analysis of your Proposal being undertaken by one or more third parties commissioned by the British Council for such purposes.

3.3.3 Information provided to potential suppliers – Information that is supplied as part of this Procurement Process is supplied in good faith. The information contained in the RFP and the supporting documents and in any related written or oral communication is believed to be correct at the time of issue. No liability (save for fraudulent misrepresentation) is accepted for its accuracy, adequacy or completeness and no warranty is given as such.

3.3.4 Potential suppliers to make their own enquires – You are responsible for analysing and reviewing all information provided to you as part of this Procurement Process and for forming your own opinions and seeking advice as you consider appropriate. The clarification process set out in paragraph 12 should be used for any queries in relation to this Procurement Process.

3.3.5 Amendments to the RFP – At any time prior to the Response Deadline, the British Council may amend the RFP and if appropriate, the Response Deadline shall, at the discretion of the British Council, be extended.

3.3.6 Compliance of Proposal – Any goods and/or services offered should be on the basis of and strictly in accordance with the RFP (including, without limitation, any specification of the British Council’s requirements, these Proposal Conditions and the Contract) and all other documents and any clarifications or updates issued by the British Council as part of this Procurement Process.

3.3.7 Compliance with the terms of the Contract – The successful supplier must comply with the Contract as set out in Annex 1 without any amendment (save as described in paragraph 3.1.4).

3.3.8 Format of Proposal – Proposals must comprise the relevant documents as detailed by the British Council in Annex 2 (Supplier Proposal) completed in accordance with relevant all instructions. Any documents requested by the British Council must be completed in full. It is important that you read the RFP carefully before completing and submitting your Proposal.

3.3.9 Modifications to Proposals once submitted – You may modify your Proposal prior to the Response Deadline by giving written notice to the British Council. Any modification should be clear and submitted as a completely new Proposal in accordance with Annex 2 (Supplier Proposal) and these Proposal Conditions.

3.3.10 Disqualification – If you breach these Proposal Conditions, if there are any errors, omissions or material adverse changes relating to any information supplied by you at any stage in this Procurement Process, if any other circumstances set out in this RFP, and/or in any supporting documents, entitling the British Council to reject a Proposal apply and/or if you or your appointed advisers attempt:

- to inappropriately influence this Procurement Process or fix or set the price for goods or services;
- to enter into an arrangement with any other party that such party shall refrain from submitting a Proposal;
- to enter into any arrangement with any other party (other than another party that forms part of your consortium bid or is your proposed sub-contractor) as to the prices submitted;
- to collude in any other way;
- to engage in direct or indirect bribery or canvassing by you or your appointed advisers in relation to this Procurement Process; or
- to obtain information from any of the employees, agents or advisors of the British Council concerning this Procurement Process (other than as set out in these Proposal Conditions) or from another potential supplier or another Proposal,

the British Council shall be entitled to reject your Proposal in full and to disqualify you from this Procurement Process. Subject to paragraph 3.3.1 below, by participating in this Procurement Process you accept that the British Council shall have no liability to a disqualified potential supplier in these circumstances.

3.3.11 Proposal costs – You are responsible for obtaining all information necessary for preparation of your Proposal and for all costs and expenses incurred in preparation of the Proposal. Subject to the “Liability” Tender Condition below, you accept by your participation in this Procurement Process, including without limitation the submission of a Proposal, that you will not be entitled to claim from the British Council any costs, expenses or liabilities that you may incur in submitting a Proposal irrespective of whether or not your Proposal is successful.

3.3.12 Rights to cancel or vary this Procurement Process – Nothing in this Procurement Process will bind the British Council to enter into any contractual or other arrangement with you or any other potential supplier. It is intended that the remainder of this Procurement Process will take place in accordance with the provisions of this RFP, but the British Council reserves the right to terminate, amend or vary (to include, without limitation, in relation to any timescales or deadlines) this Procurement Process by notice in writing. Subject to the “Liability” Tender Condition below, the British will have no liability for any losses, costs or expenses you incur as a result of such actions.

3.3.13 Consortium Members and sub-contractors – It is your responsibility to ensure that any staff, consortium members, sub-contractors and advisers abide by these Proposal Conditions and the requirements of this RFP.

3.3.14 Liability – Nothing in these Proposal Conditions is intended to exclude or limit the liability of the British Council in relation to fraud or in other circumstances where the British Council’s liability may not be limited under any applicable law.

4 Confidentiality and Information Governance

4.1 All information supplied to you by the British Council, including this RFP and all other documents relating to this Procurement Process, either in writing or orally, must be treated in confidence and not disclosed to any third party (save to your professional advisers, consortium members and/or sub-contractors strictly for the purposes only of helping you to participate in this Procurement Process and/or prepare your Proposal) unless the information is already in the public domain or is required to be disclosed under any applicable laws.

4.2 You shall not disclose, copy or reproduce any of the information supplied to you as part of this Procurement Process other than for the purposes of preparing and submitting a Proposal. There must be no publicity by you regarding the Procurement Process or the future award of any contract unless the British Council has given express written consent to the relevant communication.

4.3 The British Council reserves the right to disclose all documents relating to this Procurement Process, including without limitation your Proposal, to any employee, third party agent, adviser or other third party involved in the Procurement Process in support of, and/or in collaboration with, the British Council. The British Council further reserves the right to publish the Contract once awarded and/or disclose information in connection with supplier performance under the Contract in accordance with any public sector transparency policies (as referred to below). By participating in this Procurement Process, you agree to such disclosure and/or publication by the British Council in accordance with such rights reserved by it under this paragraph.

4.4 The Freedom of Information Act 2000 ("FOIA"), EU General Data Protection Regulation (GDPR) 2015, the Environmental Information Regulations 2004 ("EIR"), and public sector transparency policies apply to the British Council (together the "**Disclosure Obligations**").

4.5 You should be aware of the British Council's obligations and responsibilities under the Disclosure Obligations to disclose information held by the British Council. Information provided by you in connection with this Procurement Process, or with any contract that may be awarded as a result of this exercise, may therefore have to be disclosed by the British Council under the Disclosure Obligations, unless the British Council decides that one of the statutory exemptions under the FOIA or the EIR applies.

5 Proposal Validity

5.1 Your Proposal must remain open for acceptance by the British Council for a period of thirty days from the Response Deadline. A Proposal not valid for this period may be rejected by the British Council.

6 Payment and Invoicing

6.1 The British Council will pay correctly addressed and undisputed invoices within 30 days in accordance with the requirements of the Contract. Suppliers to the British Council must ensure comparable payment provisions apply to the payment of their sub-contractors and the sub-contractors of their sub-contractors. General requirements for an invoice for the British Council include:

- A description of the good/services supplied is included.
- The British Council Purchase Order number is included.
- It is sent electronically via email in PDF format to BC.Invoices@britishcouncil.org or by post to:
The British Council, Corporate Services – UK Hub Team, 1 Redman Place, Stratford, London E20 1JQ

The budget range for this commission is in the region of £30,000 (inclusive of VAT).

7 Specification

We are seeking to appoint an experienced research supplier that can demonstrate their capability, capacity and the ability to work at speed across a diverse range of stakeholders to deliver this ASEAN Festivals mapping research project, responding to the research questions within the specified timeframe.

As noted in the Background to the Project (2) this research project builds on the [Festivals in South East Asia report \(2022\)](#). Please see **2.3** above for information on the information that will be available to the research team awarded the contract.

Research questions

- Why are festivals important within ASEAN countries?
 - o Provide an up-to-date evidence base of festivals in ASEAN countries including those countries covered in the 2022 research: Indonesia, Malaysia, Philippines, Viet Nam, Thailand, Singapore, and five additional countries: Brunei, Cambodia, Laos, Myanmar and Timor Leste. Map the ecosystem of festivals across ASEAN including needs, growth, strengths, opportunities, quality and cultural diversity, building on the Festivals in Southeast Asia report.
 - o Present clear and concise summaries at the country and ASEAN level.
- Through a brief literature and policy snapshot, what is the existing context on:

Festivals in ASEAN countries including international exchange within ASEAN festivals and the social, cultural, economic and inclusive growth value of festivals.

The research will consider the policy landscape particularly the UK government Growth Strategy (eg impact from the economic growth angle) ASEAN Strategic Plan on Culture and Arts (2016-2025) with new work plan underway), Malaysia's Chairmanship of ASEAN theme: Bridging Cultures, Building Futures: Unity in Diversity, with a focus on Youth, Creative Economy and Digitalisation.

Research aims

The research is being commissioned to support the following aims:

- Support the ASEAN region creative economy; government agencies; and the policy environment within the region.
- Strengthen capacity of ASEAN policymakers and practitioners in the creative economy.
- Feed into British Council programme development, particularly in evidencing the need to develop interventions or programmes targeted to support the Festival sector.
- Amplified cultural exchange and collaboration between the UK and ASEAN member states.
- Enhanced quality and diversity of festivals within the ASEAN region.
- Connect with UK organisations interested to better understand the opportunities and challenges in ASEAN countries. Informing UK to connect with festivals in ASEAN countries.
- Contribute knowledge to the value of international collaboration through festivals.
- Enhance knowledge of developments in festivals research.

Audiences for the research report:

Internal to the British Council:

- British Council East Asia Arts team
- British Council UK Arts group
- British Council Research and Insights

External to the British Council:

- FCDO (UK Mission to ASEAN, British Embassies and Missions in Southeast Asia countries)

- The UK's Department for Business and Trade (DBT)
- The UK Government's Department for Culture, Media and Sport (DCMS)
- ASEAN Secretariat, Culture and Information Division
- Senior Official Meetings of Culture and Arts (SOMCA)
- ASEAN Member States and government agencies
- Arts and Culture sector in ASEAN Countries and Timor Leste

Deliverables and reporting outputs from this research commission

End-January 2025

Inception meeting to consult on the methodology, data collection and outputs for dissemination.

Early February 2025

Meeting to discuss dissemination of the survey, which will be managed by the supplier.

March 2025

A consultative update meeting with the British Council, presenting an update on research management and scheduling, progress so far, and any early findings.

Complete by end April 2025

- 1) A consolidated draft but finished report responding to the research questions and project aims, tailored to the stated audiences and considering the policy landscape. The report will include recommendations to support the festival sector, including specific recommendations to the British Council.
- 2) Consultation/discussion with a small group of internal colleagues and key external stakeholders (in particular, ASEAN CID, SOMCA) to share the interim findings.

By Wednesday 14 May 2025

- 3) Full findings and written report, using the British Council Word template (Annex 4).
 - Five-page executive summary
 - Summary slide deck including research design / methodology, sampling, data collection methodology and research findings using the British Council branded template (to be provided)
 - Four case studies including two countries surveyed in the 2022 research project, tracking their development since then, and two case studies from a choice of five countries: Brunei, Cambodia, Laos, Myanmar and Timor Leste.
 - A separate list or database of Festivals in ASEAN.

May 2025

Three presentations with discussion of the research findings

- to external stakeholders (UK FCDO, DCMS, DBT)
- to British Council colleagues
- to an external public audience (online)

These presentations will include a discussion of the research conclusions that are well substantiated by the evidence and data presented and are logically connected to research findings.

British Council connections

You will have access to support via:

- Manami Yuasa, Regional Arts Director, East Asia
- Camelia Harahap, Head of Arts, Indonesia
- British Council's Arts Research team based in the UK inc. Ian Thomas and Angelica Burrill

Research Methods

Through this research commission we propose using a mixed method approach:

- Inception, scoping and design of the research approach. This will involve 1 x discussion meeting with internal colleagues and external colleagues (in particular, ASEAN Culture and Information Division, ASEAN SOMCA – Senior Officials Meeting on Culture and Arts) to consult on the methodology, data collection and outputs for dissemination.
- A brief and not comprehensive literature review to establish the research and policy context of ASEAN festivals.
- A mapping of ASEAN Festivals using a mixture of desk-based research and a survey to sector stakeholders in each country, making use of the 2022 survey questions.
- Four case studies.

Research Ethics

All research activity must ensure that high professional standards are adhered to. The integrity of research activity is essential for the responsible practice of research.

This Policy should be followed alongside the British Council's Code of Conduct and Global Policy framework – with particular reference to the Safeguarding policies for Children and Adults, Information Security and Management policy, the Equality, Diversity and Inclusion (EDI) policy and guidance, and their respective processes. It has been developed in line with the Concordat to Support Research Integrity and in consultation of other external research ethics guidelines, policies and documents.

- All policy requirements, costs and capacity for assuring ethics and good research practice must be

worked into research or programme plans (and any contract)

- Any conflict of interest must be declared
- Research must be conducted according to relevant and required legal and professional frameworks, obligations and standards, including the principles of the Concordat to Support Research Integrity
- All sources of ideas, data, information, text or other intellectual property must be comprehensively referenced (including previous British Council reports and digital sources including social media)
- The input of authors and other contributors to the research must be appropriately acknowledged
- Permission and agreement for a research output to be published should be obtained from all those listed as an author of the output
- All research involving human participants must adhere to the principles outlined below relating to informed consent and the right to anonymity

- All aspects of the research process should be culturally contextualised and aligned to British Council values and EDI principles – this includes the framing of research questions, objectives and outputs, methodology design and the selection of suppliers, partners and participants

For queries relating to this Policy, or about research ethics and good research practice more generally, contact the Research & Policy Insight team via the Head of Research at research.risk@britishcouncil.org

Research values

What are the values and approaches that inform our research?

At the British Council, [our values](#) underpin everything that we do, including our research. We do not shy away from challenging questions of global importance, and conduct robust analysis to provide complex insights in accessible ways.

We are also guided by our commitment to learning and knowledge exchange around research practice. We are a part of an international research community promoting an inclusive, globally connected research culture. We draw on our knowledge and expertise as a cultural relations organisation to champion collaboration and co-creation, sensitivity to the research context, and robust knowledge that is aligned to the highest ethical standards.

- **Do No Harm:** When working with research participants, and particularly children, youth and vulnerable communities, we adhere to [strict guidelines](#) to enhance the safety of, and the benefit of the research to, all those involved.
- **Conflict Sensitivity:** We use our extensive experience working in conflict-affected contexts to ensure that our research minimises any negative impact and maximises positive effects on communities and the broader context.
- **Equality, Diversity and Inclusion:** We value the role that research can play as a tool for positive change and empowering underrepresented voices. We are committed to embedding [equality, diversity, and inclusion](#) across all aspects of our research.
- **Gender sensitivity:** When designing, conducting and using research, we work to address gender-specific challenges and promote gender equity. Our research is informed by our own expertise in gender-sensitive and transformative practices in cultural relations.
- **Participatory and creative research methods:** We value methods that empower the communities involved in our research, allowing them to engage with and shape its purpose, design and use.
- **Open Science:** We are committed to working closely with knowledge partners, networks and platforms to ensure that our research is inclusive of, and accessible to, a wide audience.

The approaches that shape our research practice and culture are reinforced by [our anti-racism action plan](#) and organisational **commitment to decolonise and promote equitable knowledge production**. We recognise the power imbalances that exist in the production of knowledge and, in collaboration with our partners and stakeholders, we are testing ways in which we can effectively address this and create new opportunities that centre non-western epistemologies. We pursue equitable, trust-based and principled research partnerships, and value the active inclusion of those with direct knowledge of the research context across all stages of the research process.

To learn more, read our [research ethics policy](#).

8 Mandatory Requirements / Constraints

8.1 As part of your Proposal, you must confirm that you meet the mandatory requirements / constraints, if any, as set out in the British Council's specification forming part of this RFP. Failure to comply with any mandatory requirements or constraints shall entitle the British Council to reject a Proposal.

- Strong Experience of researching and mapping the Creative Economy sector.

- Knowledge of the ASEAN countries creative and arts sectors.
- Experience of communicating complex findings into accessible reports.
- Networks within ASEAN countries to support the distribution of the festivals survey.

9 Key background documents

9.1 Further relevant background documents / information may be provided to potential suppliers as an Annex to this RFP and/or by way of the issue of additional documents / links to additional information / documents. Please view list of Annexes at the end of this document.

10 Timescales

10.1 Subject to any changes notified to potential suppliers by the British Council in accordance with the Proposal Conditions, the intended timescales applicable to this Procurement Process are:

Activity	Date / time
RFP Issued to bidding suppliers	Thursday 28 November 2024
Deadline for clarification questions (Clarification Deadline)	Thursday 12 December 2024
British Council to respond to clarification questions	Monday 16 December 2024
Deadline for submission of Proposals by potential suppliers (Response Deadline)	Monday 6 January 2025
Final Decision	Friday 10 January
Contract concluded with winning supplier	By Wednesday 15 January 2025
Contract start date	By Wednesday 15 January 2025
Inception meeting	W/C 27 January 2025
Launch survey in all countries	Mid-February 2025
Data analysis	By mid-end March 2025
Interviews for case studies	By Mid April 2025
Draft report inc. case studies	End April 2025
Final report	Wednesday 14 May 2025
Presentations	W/C 19 and 26 May 2025

11 Instructions for Responding

11.1 The documents that must be submitted to form your Proposal are listed at Part 2 (Submission Checklist) of Annex 2 (Supplier Proposal) to this RFP. All documents required as part of your Proposal should be submitted to In-Tend by the Response Deadline, as set out in the Timescales section of this RFP.

11.2 The following requirements should be complied with when submitting your Proposal in response to this RFP:

- Please ensure that you send your submission in good time to prevent issues with technology – late Proposals may be rejected by the British Council.
- Do not submit any additional supporting documentation with your Proposal except where specifically requested to do so. PDF, JPG, PPT, Word and Excel formats can be used for any

additional supporting documentation (other formats should not be used without the prior written approval of the British Council).

- All attachments/supporting documentation should be provided separately to your main Proposal document, clearly labelled and cross-referenced to the Proposal as relevant.
- If you submit a generic policy / document you must indicate the page and paragraph reference that is relevant to a particular part of your Proposal.
- Unless otherwise stated as part of this RFP or its Annexes, all Proposals should be in the format of the relevant British Council requirement with your response to that requirement inserted underneath.
- Where supporting evidence is requested as 'or equivalent' you must demonstrate such equivalence as part of your Proposal.
- Any deliberate alteration of a British Council requirement as part of your Proposal will invalidate your Proposal to that requirement and for evaluation purposes you shall be deemed not to have responded to that particular requirement.
- Responses should be concise, unambiguous, and should directly address the requirement stated.
- Your Proposal to the RFP requirements and pricing will be incorporated into the Contract, as appropriate.

12 Clarification Requests

12.1 All clarification requests should be submitted via In-Tend by the Clarification Deadline, as set out in the Timescales section of this RFP. The British Council is under no obligation to respond to clarification requests and will respond if the question is appropriate and received before the Clarification Deadline.

12.2 Any clarification requests should clearly reference the appropriate paragraph in the RFP documentation and, to the extent possible, should be aggregated rather than sent individually.

12.3 The British Council reserves the right to issue any clarification request made by you, and the response, to all potential suppliers unless you expressly require it to be kept confidential at the time the request is made. If the British Council considers the contents of the request not to be confidential, it will inform you and you will have the opportunity to withdraw the clarification query prior to the British Council responding to all potential suppliers.

12.4 The British Council may at any time request further information from potential suppliers to verify or clarify any aspects of their Proposal or other information they may have provided. Should you not provide supplementary information or clarifications to the British Council by any deadline notified to you, your Proposal may be rejected in full and you may be disqualified from this Procurement Process.

13 Evaluation Criteria

13.1 You will have your Proposal evaluated as set out below:

Stage 1: Proposals will be checked to ensure that they have been completed correctly and all necessary information has been provided. Responses correctly completed with all relevant information being provided and all mandatory requirements as outlined in Section 8 met will proceed to Stage 2. Any Proposal not correctly completed in accordance with the requirements of this RFP and/or containing omissions may be rejected at this point. Where a Proposal is rejected at this point it will automatically be disqualified and will not be further evaluated.

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Stage 2: If a bidder succeeds in passing Stages 1 of the evaluation, then it will have its Proposal evaluated in accordance with the evaluation methodology set out below.

13.2 Award Criteria – Responses from potential suppliers will be assessed to determine the most economically advantages proposal using the following criteria and weightings and will be assessed entirely on your response submitted:

Criteria	Weighting
Social Value	10%
Quality	20%
Methodology and Approach	30%
Commercial	40%

13.3 Scoring Model – Proposals will be subject to an initial review at the start of Stage 2 of the evaluation process. Any Proposals not meeting mandatory requirements or constraints (if any) will be rejected in full at this point and will not be assessed or scored further. Proposals not so rejected will be scored by an evaluation panel appointed by the British Council for all criteria other than Commercial using the following scoring model:

Points	Interpretation
10	Excellent – Overall the response demonstrates that the bidder meets all areas of the requirement and provides all of the areas evidence requested in the level of detail requested. This, therefore, is a detailed excellent response that meets all aspects of the requirement leaving no ambiguity as to whether the bidder can meet the requirement.
7	Good – Overall the response demonstrates that the bidder meets all areas of the requirement and provides all of the areas of evidence requested, but contains some trivial omissions in relation to the level of detail requested in terms of either the response or the evidence. This, therefore, is a good response that meets all aspects of the requirement with only a trivial level ambiguity due the bidders failure to provide all information at the level of detail requested.
5	Adequate – Overall the response demonstrates that the bidder meets all areas of the requirement, but not all of the areas of evidence requested have been provided. This, therefore, is an adequate response, but with some limited ambiguity as to whether the bidder can meet the requirement due to the bidder’s failure to provide all of the evidence requested.
3	Poor – The response does not demonstrate that the bidder meets the requirement in one or more areas. This, therefore, is a poor response with significant ambiguity as to whether the bidder can meet the requirement due to the failure by the bidder to show that it meets one or more areas of the requirement.
0	Unacceptable – The response is non-compliant with the requirements of the RFP and/or no response has been provided.

13.4 Commercial Evaluation – Your “Overall Price” (as calculated in accordance with requirements of Annex 3 (Pricing Approach) for the goods and/or services will be evaluated by the evaluation panel for the purposes of the commercial evaluation, further information on this approach may be available in Annex 3. In the event that any prices are expressed as being subject to any pricing assumptions, qualifications or indexation not provided for by the British Council as part of the pricing approach, the British Council may

reject the full Proposal at this point. The British Council may also reject any Proposal where the Overall Price for the goods and/or services is considered by the British Council to be abnormally low following the relevant processes set out under the procurement rules. A maximum offer score of 10 will be awarded to the Proposal offering the lowest "Overall Price". Other Proposals will be awarded a mark by application of the following formula: (Lowest Overall Price/Overall Price being evaluated) x 10 (rounded to two decimal places) = commercial score.

13.5 Moderation and application of weightings – The evaluation panel appointed for this Procurement Process will meet to agree and moderate scores for each award criteria. Final scores in terms of a percentage of the overall Proposal score will be obtained by applying the relevant weighting factors set out as part of the award criteria table above. The percentage scores for each award criteria will be amalgamated to give a percentage score out of 100.

13.6 The Winning Proposal(s) - when applying the above evaluation methodology, which is also supported by any required verification evidence (to include, without limitation, any updated information)] obtained by the Authority relating to any self-certification or other requirements referred to at any time in this Procurement Process.

List of Annexes forming part of this RFP (issued as separate documents):

Annex 1 – Terms and Conditions of Contract

Annex 2 – Supplier Response Form

Annex 3 – Pricing Approach

Annex 4 – British Council Research and Insight Word template