

**UK Film Council
Strategic Development
Invitation to Tender**

The Cultural Contribution of Film: Phase 2

1. Summary

This is an Invitation to Tender from the UK Film Council to produce a report on the cultural contribution of film in the UK, building on the findings of the study published in 2009, *Stories we tell ourselves – the cultural impact of UK film 1946-2006*, by providing better quantitative evidence of the cultural contribution of film and a deeper understanding of the processes involved.

It is envisaged that the work be completed by the end of March 2011.

2. Aim and purpose

The aim of this research is to quantify and then describe the cultural contribution of film in the UK.

The findings will feed into ongoing discussions with Government regarding its policy for film¹ and contribute to debate by academics, cultural commentators and practitioners.

3. Working definitions

Culture has historically been defined in at least four ways:

- Culture as artistic activity
- High culture; as defined by a particular social group
- Popular culture as forms of film, music, fashion, art etc which appeal to many people and are designed to entertain
- Culture as the way we live shared traditions, beliefs and practices.

This research should consider the cultural contribution of film in all these ways (and in other ways which the consultants may think relevant and set out in their proposal, including the possibility of asking people in a survey how they understand culture).

By film we mean all activities related, directly or indirectly, to:

- The production, distribution, exhibition and consumption of UK films (principally classical and contemporary feature films and documentaries but also shorts, archive and/or contemporary "footage" and the cinematic

¹ On 26 July 2010 the Government announced the abolition of UK Film Council. It is anticipated that this project will be taken forward by another organisation should it not be possible to complete as UK Film Council.

exhibition of live events) across all media including new online services in the UK.

- The production, distribution, exhibition and consumption of overseas-originated films (principally classic and contemporary feature films and documentaries but also shorts, archive and/or contemporary “footage” and the cinematic exhibition of live events) across all media including new online services in the UK.

By cultural contribution we mean both cultural impact in the sense used in *Stories we tell ourselves* (contributing to social and/or cultural change) and cultural value in the sense of providing meaning, explanation and identity to society, social groups and individual citizens.

4. Background

The UK Film Council has undertaken a number of studies of the economic impact of UK film and film generally in the UK. These studies have contributed to policy debates and decisions around funding and support for film in the UK.²

Equal to, or even more important than, the economic impact of film is film’s cultural contribution. It is primarily because of film’s cultural significance that Government supports film. Film, like other arts but in its own distinct way, entertains, educates and enriches the life of UK citizens. Film is additionally a source of national pride when UK films or talent win awards, as they often do, at the world’s most prestigious film events.

In 2008, the UK Film Council commissioned a study of the cultural impact of UK film which was published in June 2009 as: *Stories we tell ourselves – the cultural impact of UK film 1946-2006*.³ This study constructed a dataset of UK films for the period in question, analysed two large samples from this dataset and undertook a number of case studies highlighting different aspects of cultural impact. The study provided a conceptual analysis, categories of cultural impact and some experimental metrics.

In November 2009, the evidence and conclusions of this study were considered at a seminar of academics and film policy analysts. Participants made a number of suggestions as to how the work could be taken forward. These suggestions have contributed to this ITT. A report on the seminar can be found at: <http://www.ukfilmcouncil.org.uk/culturalimpactseminar09> along with a number of the individual contributions.

Finally, Chapter 8 of the Oxford Economics report on the economic impact of UK film sets out some thoughts on the ways in which the cultural contribution of UK film can be measured.

² See, for example, http://www.ukfilmcouncil.org.uk/media/pdf/i/r/The_Economic_Impact_of_the_UK_Film_Industry_-_June_2010.pdf

³ http://www.ukfilmcouncil.org.uk/media/pdf/f/i/CIReport_010709.pdf

It is felt that *Stories we tell ourselves* successfully began the process of describing and measuring the cultural contribution of film but that this work can be, and needs to be, taken further. In particular, a greater degree of quantification is desired, coupled with a deeper analysis of cause and effect.

The present ITT is narrower than that of the 2008-09 study in that it confines attention to the cultural contribution of film *within* the UK, but it is broader in that it seeks to understand the cultural contribution of *all* film, not just UK film (though the cultural contribution of UK film should be a distinct aspect of the study).

We particularly wish to supplement the case study approach of the 2008-09 study with field research, most likely a sample survey of the UK population or appropriate sub-set of the UK population as proposed by the consultants.

5. Methodology

Those tendering for this contract should set out a clear and rigorous method by which they will seek to:

- Quantify and describe the cultural contribution of film in the UK
- Quantify and describe the cultural contribution of UK films in the UK
- Arrive at a better understanding of cause and effect in the processes that lead to the cultural contribution of film in the UK.

The study should make use of secondary sources such as those described in the background section in this ITT, but should draw mainly on new primary research.

6. Study themes

As an initial indication we would expect that the study will, at a minimum, explore the cultural contribution of film in the following dimensions:

- The contribution made by film to UK citizens' understanding and knowledge of their identity, community and the world about them
- The way in which UK film contributes to UK citizens' understanding and appreciation of the UK's history, culture, diversity and values
- The cultural contribution of film over an extended period of time, including the part played by film in cultural change in the UK over the last century
- Evidence of cultural contribution at the national/regional level
- The place of entertainment in the cultural contribution of film
- The aesthetic contribution of film; the relationship of film to the arts generally; what is particular about the contribution of film?
- The contexts in which the contribution of film occurs (the cinema, the home, in education, in public spaces, in the digital space, in the media, etc)
- What motivates people to buy, see and discuss films?

7. Sources of information on the cultural contribution of film

While it is expected that the consultants will consult the literature on the cultural contribution of film and other audio-visual and artistic activities, it is expected that the principal source of evidence for this study will be new primary research directed towards the UK population, or appropriate sub-sets of that population. As far as possible we wish to find out what people think, not only about which films or film-engaged activities they see as significant, but how they themselves would identify cultural contribution (if they do).

Assuming some of the findings of the research relate to particular films, it is expected that the consultants will undertake a number of case studies to look in detail at the release and reception histories of a selection of films in order to develop an improved theoretical description of the cultural contribution of film in the UK.

8. The Consultant

We are seeking a company, consortia of companies, or an individual with excellent knowledge and understanding of:

- Film, including UK film, in all its variety
- The broader contribution of visual culture to society
- Quantitative and qualitative research techniques
- The literature on the cultural contribution of film (and other related cultural forms)
- Issues relating to cultural measurement and impact
- Familiarity with UK film and cultural policy

9. Deliverables

- A clear and comprehensive report (key points, executive summary, chapters addressing each of the main study themes) to a maximum of 50 pages excluding appendices. The report should be written in a practical and accessible style
- A powerpoint presentation of the above report (15-20 minutes) making good use of visuals (possibly including moving images) capable of being delivered to the Government, the UK Film Council Board, senior management and a wide range of public sector and industry stakeholders
- A copy in Excel format of any datasets generated
- Appendices containing any detailed research findings that are too lengthy to be included in full in the main report

In order to facilitate publication, the report and appendices should be delivered in a format and style specified in advance by the UK Film Council. The consultants should ensure they have a copy of the style guide before commencing writing.

10. Assessment criteria

Selection will be primarily on the basis of the written submission, but this will be supplemented by interview or telephone discussion. All tenders will be evaluated objectively on the same criteria by a 'Project Steering Group'.

The assessment criteria will be:

- The consultant meets the criteria set out above under "The Consultant"
- The proposal sets out a clear and rigorous method for capturing the cultural contribution of film within the broad parameters set out in the ITT
- Understanding of UK public policy for film
- The ability to produce a clear, concise and authoritative report
- Good presentation skills
- Value for money
- The project to be completed by the date indicated.

11. Timetable

- ITT to be advertised/notified to potential consultants: 10 November 2010.
- Deadline for submissions: 24 November 2010.
- Short listing date: Thursday 25 November 2010.
- Interview date (if required): 30 November or 3 December 2010.
- Commencement of contract: December 2010.
- Inception meeting: Week commencing 6 December 2010.
- Draft report⁴ delivered: 1 March 2011.
- Finalisation of report (after discussion with Steering Group): 31 March 2011.

This is our ideal timetable but we would be willing to discuss this timetable having received written submissions.

12. Project management

The project will be managed by the Steering Group chaired by Carol Comley (Head of Strategic Development). Others to include: Sean Perkins (Acting Head of Research and Statistics), Neil Watson (Strategy Adviser to the UK Film Council), David Steele (Research Adviser tbc) and an external film expert (tbc).

⁴ "Draft report" means a complete, proofed and formatted document, not a rough draft.

13. Submission of proposals

With reference to application details (Appendix A), please submit proposals electronically to: sarah.schafer-peek@ukfilmcouncil.org.uk

or by post to:

Sarah Schafer-Peek
Assistant to the Head of Strategic Development
UK Film Council
10 Little Portland Street
London W1W 7JG

By 24 November 2010

(end)

3. Application

Individuals, organisations or consortia interested in undertaking this consultancy should submit at their own cost the following information:

Project proposal:	A concise account of how the study questions will be addressed.
Methodology:	Outline how this relates to the project's aims and objectives and how it will be achieved in the proposed timescale for final delivery of the report.
Key personnel:	Including CVs giving relevant past experience, the proposed contribution of individuals and number of days to be worked by them.
References:	In the form of names of two organisations for which the individuals, organisations or consortia have worked during the last twelve months and an indication of the work undertaken.
Pricing schedule:	<p>This breakdown of costs (exclusive of VAT) shall include the costs per day and the total number of days to be worked.</p> <p>It will include all costs associated with the preparation and execution of the written report (and presentation).</p> <p>The schedule of costs will also include an estimate of expenses covering travel expenses, accommodation, food and beverages, use of equipment for the preparation of the final report (and presentation) and delivery of the text and graphics for that report.</p>
Equal Opportunities:	An Equal Opportunities policy and a demonstration of the effectiveness of that policy.
Employment status:	If an individual, confirmation of self-employed status and an undertaking to supply tax details if appointed.