

Invitation To Tender

England's Northern World Heritage Collection

Photography and Film Commission

Service Specification

1. Introduction

Cumbria Tourism (CT) is seeking professional photographic and filming services across northern England's six UNESCO World Heritage Sites.

2. Background

Cumbria Tourism is working to position the six World Heritage Sites (WHS) of Northern England as a core product for overseas visitors to England from the United States and Ireland. CT, acting as the accountable body for the project, has secured £250,000 in funding from the Discover England Fund¹, and will introduce a new collection of WHS itineraries to the overseas travel trade in the United States and Ireland by March 2019. This collection will be presented through the development of England's Northern World Heritage Collection (ENWHC).

The project objectives are to:

- develop a strong international brand proposition for experiences in and around Northern England's six World Heritage Sites
- highlight compelling world-class visitor experiences within and around the six WHS
- establish an industry development programme
- develop and execute a distribution plan with the travel trade

This is a travel trade focussed proposition which will develop the appeal of the six WHS in Northern England through the development of a range of itineraries that will enable American and Irish visitors to enjoy the very best of northern England's epic cultural heritage – stunning countryside, architectural marvels, historical monuments and vibrant cultural landscapes.

The six sites that form the basis of the collection - Lake District National Park; Hadrian's Wall; Liverpool, Maritime Mercantile City; Durham Castle & Cathedral; Studley Royal Park & Fountains Abbey; and Saltaire - are a mixed of cultural, natural and mixed sites, but they all share an **outstanding universal value** (OUV) to global culture and heritage by fulfilling one or more of 10 criteria for inclusion by UNESCO, such as representing a masterpiece of human creative genius; bearing a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; being an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates a significant stage in human history; or to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. The six sites included in this collection fulfil

¹ www.visitbritain.org/discover-england-fund

one or more of the criteria used for selection and are so deemed to have outstanding universal value to world heritage.

Research demonstrates that American outbound tourism and the Irish Visiting-Friends-and-Relatives market align to the proposition we are offering through this project. The American 'sightseer' and 'explorer' segment (age 55+) represent the demographics which have a propensity to travel for the kind of high-end heritage experiences offered by England's WHS. They are a segment that best defined by their attitude - 'young at heart'. With greater freedom, money to spend and time to enjoy themselves, travel is a key pastime that satisfies their desire for new experiences and learning.

Through the development of easily accessible and bookable experiences, joined with quality accommodation and transport offerings, England's Northern World Heritage Collection will represent a new way to explore the north of England's rich cultural heritage.

3. Description of work required and key outputs

Objective:

To create a compelling collection of 'experiential' imagery and film footage to inspire consumers and the overseas travel trade to purchase itineraries accompanied with quality and characterful accommodation, all part of England's Northern World Heritage Collection.

Outputs:

The key outputs for this brief are:

- Experiential imagery for each itinerary within each participating WHS
- Short experiential film clips for each itinerary (same providers as above)
- Two versions of a two-minute film showcasing the entire England's Northern World Collection utilising footage collected through the contract.

The Itineraries – imagery requirements

At present we are developing a maximum of 6² itineraries around the six participating World Heritage Sites.

The new imagery will be used in the following ways:

- Brochure imagery in a directory style and as feature pages
- Online showcase of the ENWHC.
- To promote the collection on booking websites and online travel agencies (e.g. Expedia, TripAdvisor)
- Social media and blog posts
- To accompany PR activity e.g press releases
- Downloadable by the Travel Trade for promotions

The winning supplier will be expected to source 'real life' models for the shoot. Using these 'real' models should help the shoot feel 'experiential' – unposed, vivid and emotive, very much connected

² It is likely that this number will decrease slightly. Please quote on the basis of the number of suppliers detailed here.



with the organic feel of the itineraries and the landscapes. More like reportage than a traditional brochure shoot. Models should reflect the target audience.

This should result in:

- An image showcase of the itinerary, which includes a minimum of 8-10 'hero' images for each WHS
- A short film clip for each itinerary – which can be supplied for a variety of uses and formats.

England's Northern World Heritage Collection Film

A two-minute edited film should be created to tell the compelling story of England's Northern World Heritage Collection in line with the 'epic' storyline (supplied). Film to include royalty-free sound track.

Version 1 – Featuring voiceover at the start and end, as well as appropriate titling throughout (i.e. of each WHS as appropriate)

Version 2 – Without a voiceover but with appropriate titling as above.

The film will be used online and at launch events for ENWHC.

In addition to this, six 40-second edited films for each of the World Heritage Sites should be created with examples of the itineraries. This will be used to send to the travel trade.

Style

All imagery should follow the following style guidelines:

- Our imagery must embrace some or all of our itinerary brand characteristics: epic landscape, epic heritage, epic stories and epic ambition, as per the storyline document (supplied).
- The imagery must be of a high quality, with an unposed, atmospheric, contemporary, little bit Instagram-y feel. A good simple guide is that if it looks like a posed tourist brochure image; then don't use it.
- When using images of people, the focus is more on our target demographic – older mature experience seekers and sightseers immersed in a characterful heritage experience.
- Overall, we're looking for images that feel alive, unposed and in the moment, right up close and in amongst it all. That doesn't mean every shot has to be an action shot - quiet, contemplative and 'slow' images are often more extraordinary and effective as in-your-face ones. Extraordinary can mean 'special-ordinary', bringing out the special and beautiful in the everyday and unspectacular.

Adverse Weather

As the terms of the contract extend through the winter months, there is an increased likelihood of adverse weather; however, the supplier will be solely responsible for scheduling shoot days so that all submitted imagery – photography and film – will not be affected by any adverse weather that occurs during the term of the contract.

Data

All imagery and footage should be appropriately tagged and uploaded to our own photography and film library by the supplier.

Usage

- Copyright remains with the author, however by fulfilling the contract you agree to license images for exclusive and unlimited use by the following users in perpetuity
 - All World Heritage Sites in the United Kingdom
 - World Heritage UK, the advocacy body for UK World Heritage Sites
 - VisitEngland/VisitBritain (The British Tourism Authority)
 - Destination Management Organisations attached to the participating World Heritage Sites and their members
 - Travel trade and corporate partners
 - Businesses and attractions participating within the programme
- The supplier is free to use their images for their own self promotion
- By fulfilling the contract, you agree terms of unlimited use by CT, with the below factors:

Media: All

Time: In perpetuity

Territories: UK, United States, Republic of Ireland, Northern Ireland with potential to grow to additional markets

Audience: Consumer, trade, corporate

Imagery will be used to support:

- Digital promotion of the project, including but not limited to websites, social media, digital advertising
- Printed communication including but not limited to commercial brochures, PR, print advertising
- Out of home advertising and display, e.g. trade show stands and banners
- Branded merchandise

Skills and Experience

The successful supplier should have:

- A professional portfolio which showcases people, landscapes and attractions.
- Experience delivering briefs with complex logistical requirements.
- A confident and professional approach to customer service with good communications skills.
- A passion for and understanding of World Heritage Sites
- Flexibility and responsiveness to client feedback
- Ability to mobilise swiftly and deliver high quality outputs to tight deadlines
- Ability to travel and self-navigate across and within the World Heritage Sites

It is important that prospective suppliers understand the likely demands in terms of organisation and logistics required to deliver this specification successfully.



Terms and conditions

The terms and conditions at **Annexure 6** will be incorporated into the contract save that Condition 14 shall be amended to exclude copyright in all imagery, which shall remain with the author (subject to the requirements above).

Consent, Releases & General Data Protection Regulation (GDPR)

The winning tender will bear sole responsibility for ensuring that all images and video clips come with the relevant consent forms intended for **commercial** and not just editorial use. Detailed guidelines can be provided, but it is expected that the supplier is already well acquainted with the stringent rules governing image and video use for commercial use, which can be summarised as follows:

- A model is any person who appears in your asset and could be recognised. Crowd scenes are ok if no one is recognisable (i.e. the video or image only shows backs of heads). All models must sign a model release form. If a model is aged 15 or under, their parent or guardian must fill out the model release form on their behalf.
- An artist release is needed when an asset features any artwork, whether it is generally held in a private collection or on public display. The artist release form should be filled out by the owner of the artwork. Artist releases are also needed for street art and other art (e.g. sculptures) in public places.
- Property isn't just about buildings – any recognisable object featured in an asset can be considered property. This includes easily-identifiable cars, motorbikes and even pets. Property covers the inside and outside of buildings and includes homes and commercial buildings, so everything from cottages to shopping centres. Iconic buildings such as the Houses of Parliament that are heavily photographed are ok unless requesting access from the grounds or building itself. Property releases need to be completed by the individual or corporate owner.

5. Pricing and timescales

The maximum budget for this piece of work is £25,000 (including VAT). Proposals which exceed this value will not be considered. Proposals involving multiple suppliers should have a lead supplier who acts as the single point of contact for the work.

This price includes **all** expenses associated with the commission, no extensions will be offered to cover additional costs. The successful supplier should be ready to deliver the most efficient and cost effective approach to gathering the footage.

This project is all about product development, as such different experiences will be ready for marketing at different stages of the project. Nonetheless, as this project is operating against a very tight timescale, it is **imperative that timetables be strictly adhered to**. Imagery should be ready in three batches, so that marketing activities can be delivered to the overseas travel trade:

Dates and activities	% of total Collection images
Mid-November to December	60% content

Undertake photography for experiences in all 6 participating World Heritage Sites.	
December to mid-January Undertake photography for experiences in all 6 participating World Heritage Sites. Produce first version of edited film for use at Sales missions and launch events in Ireland and United States no later than January 10	30% content
Mid-January to mid-February Produce second version of edited film for Sales missions and launch events in United States	10% content

6. Invitation to Tender

You are invited to submit your tender response for meeting this brief.

Your proposal should include:

- A description of how you will meet the specification outlined in this brief (maximum four sides of A4);
- Up to two relevant case studies of similar projects relating to still photography and film;
- A breakdown of your costs covering all areas of section 5 and details of any sub-contractors;
- Confirmation that you can meet the commission timeline;

7. Tender evaluation

Tenders will first be evaluated against the requirements contained in the Tender Questionnaire at **Annexure 2** which will be scored on a pass/fail basis. Any Tender that scores "Fail" against any of these requirements may be deemed non-compliant and rejected without further evaluation. This will include:

- Written technical and financial references (including the Tenderer's financial accounts for such period as shall be notified) as may be requested
- The Tenderer's technical and professional ability and previous experience of contracts delivered for the Authority or other organisations. CT is entitled to take into account any failure to discharge obligations under previous relevant contracts undertaken by the Tenderer (or any proposed sub-contractor) in assessing whether the required minimum standards for the Services are likely to be met. CT may ask the Tenderer (or any sub-contractor) for evidence evidencing performance on previous comparable contracts or consider evidence of performance on previous comparable contracts for the Authority

- Whether the Tenderer is subject to any enforcement or legal action or other pending investigations by either the Authority or other public agencies.

Rejected or eliminated tenders will not be scored.

7.2 Evaluation criteria

The successful supplier will be selected based on an evaluation using the criteria set out below:

1. **Price** (20% of the total score value);
 - $20 \times (\text{Lowest Price}) \div (\text{Tenderer X's Price})$
2. **Quality criteria** (80% of the total score value):
 - Still photography experience and portfolio (25%)
 - Video photography experience and portfolio (25%)
 - Creative approach (25%)
 - Capability and capacity to meet the demands of the brief (25%)

The deadline for submission of proposals is **midnight on Sunday, November 9.**

If you have any questions about this tender, contact Fionn Davenport, fdavenport@cumbriatourism.org, before 5pm, Thursday November 1. Please send all final proposals to Victoria Seymour, vseymour@cumbriatourism.org.