

14/09/2020

## CLARIFICATIONS – CONCEPT PROPOSAL

### Tender Procedure for “SERVICE of a Pan-European Tour Performance” International Restricted Tender Procedure – Concept Proposal

Reference: WWGVC/EC/EUROPE/2020/IOT2

#### LEGAL & ADMIN/ CONSORTIUM & SUBCONTRACTING

Q: In the consortium presenting the project, can individuals without legal entity be included?

A: Yes, participation in tendering is open on equal terms to natural and legal persons.

Q: Partners in the consortium must be exclusively non-profit associations or not?

A: No, the Consortium partners and subcontractors identified by the tenderer can have any legal form.

Q: Is a U.S. entity accepted as part of the consortium (e.g. the founder has a European nationality, but the legal entity is registered in U.S.)

A: In case of natural person, yes it is accepted, while in case of legal person, U.S is not considered as eligible. In order to comply with the rule of nationality:

- natural persons must state the country of which they are nationals;

- legal persons must state the country in which they are established

Q: Does the consortium have to be a legally represented entity (eg: ATS - Associazione Temporanea di Scopo) or can it also be an informal union of several subjects?

A: For the purpose of the Tender the Confirmation of association and designation of a lead company has to be signed by all consortium members. The lead company is the only authorised to commit the consortium, hence it is the only contact point between the Contracting Authority and the consortium.

Q: The last two years of budget are required but often, single artists, do not have precise data on this. Would it be sufficient to indicate the last two budget years of the lead partner and those partners that have this data?

A: Yes it's sufficient to indicate the last 2 budget years of the lead partner and other partners that have this data.

Q: Do artists need to be EU citizens? Or can legal residence status be accepted?

A: Participation in tender procedures is open on equal terms to all natural who are nationals of and legal persons (participating either individually or in grouping-consortium-of tenderers) effectively established in a Member State or a country, territory or region mentioned as eligible by the relevant regulation/basic act governing the eligibility rules for the grant as per Annex A2a (<https://ec.europa.eu/europeaid/prag/annexes.do?chapterTitleCode=A>) to the practical guide. Tenderers must state their nationality in their tenders and provide the usual proof of nationality under their national legislation.

Q: The "company registration certificate" (page 5 of the Tender dossier) can be the registration to the Chamber of Commerce in Italy?

A: Yes.

Q: Which documents must be presented, and certified, by the signature of a lawyer?

A: No documentation requires the certification of a lawyer. Documentation must be signed by the legal representative of the tenderer.

Q: What do you mean by sub-contractor? Could a service provider be considered and/or a sponsor?

A: A subcontractor is an individual or a business (natural or legal person) that signs a contract to perform part or all of the obligations of another's contract.

In this specific tender, we ask all the tenderers to indicate all the sub-contractors involved in the activity implementation - company or person whom the tenderer hires to perform a specific task as part of the overall contract.

Therefore, a service supplier is considered as subcontractor, while sponsors are not.

Q: Is it correct that the tour manager can be both a subcontractor or a consortium member?

A: Yes, but it should be indicated in the proposal.

Q: Can the "bank statement" (page 5 of the Tender dossier) be an extract of the bank account contract or an ad-hoc declaration by the bank is needed?

A: For the purpose of the Concept Proposal the bank statement can be an extract of the bank account for the last years that shows the summary of financial transactions occurred. Additional documentation may be asked later by the Contracting Authority.

Q: With reference to the point 1.10 at page 3 of the Tender Dossier ("To ensure fair competition, tenders must be submitted by the same service provider that requested the tender, which was shortlisted and to which the invitation to the tender was addressed."): in our case I am the one who requested the Tender Dossier with my private email.

a) If we want to submit the tender using the official email of one of the organisations forming the consortium do we need to formally request the tender using that second email address?

A: Yes please, we kindly ask you to request the tender using the official email address

b) Does the spokesperson (and so the relative e-mail address) have to be a representative of the lead partner or can it be anyone from the consortium?

A: The Spokesperson can be anyone from the consortium, but he/she has to represent the consortium and declare his/her position

Q: With reference to the point 4.2 at page 4 of the Tender Dossier: All Tenders, including all Annexes and supporting documents must be submitted also in original in a sealed envelope containing separate sealed envelopes each bearing the reference to Documents included (Administrative Documentation, Technical Documentation). The email and the sealed envelope containing all the documents should bear only: o the above address;

- the Reference of this Tender Procedure (WWGVC/CE/EUROPE/2020/IOT2 CONCEPT PROPOSAL)

- the name of the Tenderer (in English).

Do we need to write the reference to Administrative Documentation or Technical Documentation on the document itself or on the envelope?

A: The documentation should be sent in 2 different sealed envelopes each bearing the reference 1. Administrative Documentation 2. Technical Documentation

Q: Is it possible to better specify the intentions of point 1.5 "Please note that WeWorld-GVC is not required to purchase all outputs and services. Outputs and services will be purchased by the organization as needed."? Are you referring to the different lots? That is, for example, that WeWorld-GVC may not purchase the proposed tour manager service because it is considered unnecessary or because it identifies a different one.

A: Yes, the Tender procedure is divided into several lots in order to understand the feasibility of the different activities needed to implement the tour.

## TOUR

Q: We've been given a list of countries and performance dates in the tender documents. Are these dates linked to specific festivals, promoters or venues?

A: The list of countries is final and specific to partners of that country participating in the activity. A tentative calendar was drafted, identifying possible festivals but are not linked yet by any contract or agreement.

Q: Are the dates already secured with those festivals/locations/cities?

A: No, the calendar will be reviewed with the winning tenderer, also taking into consideration COVID-19 modifications.

Q: The venues for the performances have already been decided?

**A:** No, the calendar will be reviewed with the winning tenderer, also taking into consideration COVID-19 modifications.

**Q:** Is it possible/advised to add tour dates outside of the cities indicated?

**A:** It is not advised to add tour dates. The budget will cover the ten cities and locations foreseen.

**Q:** Is it worth mentioning some Festivals where the performances can be included (page 12 of the Tender dossier)?

**A:** The calendar is tentative and subject to modifications, especially given the COVID-19 crisis, the definitive calendar and possible festivals will be decided by the #ClimateOfChange consortium. Proposals from the tenderer can be taken into consideration. A spirit of collaboration is always welcomed!

**Q:** Can festivals (that are consistent with the proposal of the call) be proposed even if the dates do not correspond with the periods identified by the call? Or the schedule is a prerogative of the #ClimateOfChange consortium? (point C5 and D5 of page 12)

**A:** The calendar is tentative and subject to modifications, especially given the COVID-19 crisis, the definitive calendar and possible festivals will be decided by the #ClimateOfChange consortium. Proposals from the tenderer can be taken into consideration. A spirit of collaboration is always welcomed!

**Q:** Is it true that the town in France is not identified and can be chosen by the proponent? (page 13 of the Tender dossier)

**A:** The calendar is tentative and subject to modifications, especially given the COVID-19 crisis, the definitive calendar and possible festivals will be decided by the #ClimateOfChange consortium. Proposals from the tenderer can be taken into consideration. A spirit of collaboration is always welcomed!

**Q:** Are the locations for the performance already been arranged by WeWorld-GVC or the tour manager has to take care of contacting the local organisations in order to find the locations in each city and ask permission for land/public space occupation?

**A:** The locations and tour dates have not been arranged yet. The tour manager, supported by WeWorld-GVC and partners, will take care of all organisational, administrative and logistic aspects of the tour (e.g. permission of public space occupation).

**Q:** Will WeWorld-GVC provide support to the tour manager with pre-existing contacts, or dates in indicated cities need to be researched and built from scratch?

**A:** Yes, WeWorld-GVC and partners will provide support to the tour manager in identifying and contacting festivals to partner with, as well as logistic support in the different tour countries.

**Q:** Must the tour manager be present in all tour dates?



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**A:** The tour manager is the key figure for the organization and logistic preparation of the performance locations. He/She, with the support from partners and WeWorld-GVC, will prepare all documentation, authorizations; organization on location; and administrative tasks to make sure there are no issues in carrying out the performance. Presence is not mandatory but definitely recommended.

**Q:** Can partners of the #ClimateOfChange consortium help in providing materials in each territory for the street guerrilla action? Also, do consortium partners have a network of youth that can be involved in the activity/performance or that have tools to reach out to youth?

**A:** Partners of the consortium will give support in their country and can collaborate in the street actions. Partners will also be carrying out other activities targeting youth in schools and universities so yes, partners can support in reaching out to youth.

## TECHNICAL OFFER

**Q:** What length, in terms of pages or characters, should the Concept Proposal have? Does it have to be text only or can it also contain images / videos?

**A:** The concept proposal does not have a maximum or minimum length. We welcome presentations with images and videos for the creative pitch. A specific indication was given only for the workplan in the concept proposal tender dossier as maximum 1 page but no indications on characters or font size is given.

**Q:** Does the communication campaign linked to the project have to be conceived, implemented and financed by the Service Provider or will WeWorld-GVC take care of it?

**A:** The communication campaign is conceived and carried out by the #ClimateOfChange partners, of which the Pan-European Street Tour is the main event!

**Q:** Expertise and experiences required can be summed by the number of partners and collaborators or have to be all of the lead partner? Can individual experiences be considered, for example of the art director and/or tour manager?

**A:** Background, experience and expertise must be submitted for all the consortium members and not only for the lead applicant. The involvement of different members of the consortium will be considered added value in the evaluation. If the tender is submitted by a consortium, the Organization background and experience/expertise of all the consortium members, including CVs/past experiences of individuals will be evaluated.

**Q:** Do the previous EU experiences (page 15 of the Tender dossier), include the experiences in the proponent's home country, provided that it is an EU MS?

**A:** Yes, the experiences can be in one or more EU member state.

**Q:** What do you mean by modular performance?

Is it a long single show on a given stage where people can walk in or is it a series of small performances to be done in different places? Or both?

A: By modular performance we mean that we would like the location/venue to be animated for two days by performances, acts, including interactive activities for youth. The proposal of how to scale it is up to each candidate, it could be a single walk-in show with several replicas or it could be small performances during the day and a longer show by night. It could be what you would like it to be.

Q: How much should the performance be related to the case studies in Annex I.B? Should it represent the events presented in the case studies or it should rather be an abstraction based on these events?

A: The declination of the case studies and information in Annex I.B is up to each candidate – according to their expertise and artistic choices. Both more explicit representations or more abstract/symbolic performances will be taken into consideration.

Q: Will the partners of the consortium share the data of researches, on top of Annex I.B?

A: Yes, absolutely. The winning tenderer will receive more information, researches and survey, as well as campaign material, inherent to the #ClimateOfChange campaign.

Q: "Minimum 10 people" for the performance, is referred only to the artists or also to technical – logistical figures?

A: Minimum 10 people is referred to the artists, to give candidates an idea of the dimension of the show we are looking for.

Q: The tender dossier states: "*A presentation broadly identifying:*

*a. The acts and the themes the performance will be based on – use Annex I.A and Annex I.B as source.*

*b. Ideas and references of how the eco-friendly set could be designed – use of the tenderer's experience or examples from other companies can be used.*

*c. Examples of interactive experiences/workshops and street guerrilla actions the performance could include."*

For 2b. Are we being asked to talk about the eco credentials of our approach to building the set – or are you asking us about the broader creative process about how/what we will make as a set? Is this a 'TECHINCAL' question or a 'CREATIVE' question?

A: It is a creative question. We are asking you to describe, through experiences or references to other shows, how you would build the set and what elements you would include (this also includes sustainability elements).

Q: Should street guerrilla interventions be carried out by the same artists who perform the main show or can they be delegated to specific professionals?

A: Specific professionals can be delegated for the street guerrilla actions and/or artists themselves.

**Q:** The installations (street guerrilla actions) that would remain even after the days of the show, could local artists possibly manage them afterwards (and therefore can this be included in the budget)?

**A:** Yes.

**Q:** The conversion of vehicles owned by the Service Provider in hybrid / low environmental impact is valid for applying to Lot 3?

**A:** Yes, it's valid. Please briefly describe the idea in the Concept proposal. In case of selection for the Full Proposal, the tenderer will be required to submit a detailed technical and financial description.

**Q:** Could the logistics solution include the purchase of a truck? Is the cost of buying a truck eligible?

**A:** No, the cost of buying a truck is not eligible.

**Q:** When will the final result be announced?

**A:** According to the timetable - art. 3 Concept proposal, the final results for the Concept proposal will be announced before the 9th October 2020. Only shortlisted candidates will be invited to submit a Full Proposal.

The final result of the Full Proposal will be announced before the 30th of November.

**Q:** What is the composition of the jury? Do the following aspects (technical, artistic, scientific and ethical contents) all have the same relevance in the assessment of the Creative Pitch and of the Narrative Description of Design and Tools (Annex VI)?

**A:** The evaluation committee is composed by an odd number of voting members, who have the technical and administrative skills necessary to give an informed opinion on the procedure.

**Q:** Who detains the intellectual property rights of the performance?

**A:** According to EU rules of the #ClimateOfChange grant agreement, intellectual property is detained by WeWorld-GVC. However, WeWorld-GVC can consider granting replicas of the show during the negotiation of the contract.

## COSTS

**Q:** Costs associated to the preparation and submission of an application, sustained by you in the case of the winning tenderer, can be summed up as: project manager, hours used in preparation, travel for meetings, meals for partner meetings and/or other?

**A:** No, as specified in the Tender Dossier, the The Tenderer will bear all costs associated with preparation and submission of the tender.

**Q:** Can you give us an understanding of at least a range of the level of funding available – the scale of project you're expecting?



Can you give an idea of ranges?

More than €225,000+?

€115,000 - €225,000?

€60,000 - €115,000?

A: The available budget is more than 225.000 - Please consider the realistic total costs you will need to carry out the creation, design and implementation of your performance according to our requests. The maximum available budget is not indicated at this stage to avoid distorting the competition.

Q: Is there a maximum budget available for the bid?

A: The financial offer, which will be detailed in the Full Proposal, should include the realistic total costs you will need to carry out the creation, design and implementation of your performance according to our requests. The maximum available budget is not indicated at this stage to avoid distorting the competition.

Q: What is the range of the grant (budget)? The grant would cover all project costs or are there any co-financing percentages?

A: The financial offer, which will be detailed in the Full Proposal, should include the realistic total costs you will need to carry out the creation, design and implementation of your performance according to our requests. The maximum available budget is not indicated at this stage to avoid distorting the competition.

The grant will cover all the costs, no co-financing is required

Q: Budget – It's unclear how much of a budget we are meant to submit as part of our tender. Where do we submit our potential costs? Or is this initial expression of interest just focused on the creative element and the partnerships?

A: The tender procedure is a two-step procedure where all applicants may ask to take part to the concept note but only the applicants who have been shortlisted are invited to submit a full application.

The first stage is a selection process, where the bidders' capability, capacity and experience to perform the contract is assessed. The concept proposal focuses only on administrative and technical aspects.

The tenderers are not requested to submit any financial information at this stage.

All the financial information will be included in the Full Proposal.

Q. Is the expectation that the grant will cover all of the costs – rehearsing, touring, performing? Is there any requirement that the Tendering organisation has to raise/provide any level of *match funding*? In a budget for the project, does it help our application if we DO show outside funding?



**A:** Yes, the grant will cover all the costs. The tenderer is not requested to provide any match funding and no additional points will be allocated to offers that show outside funding.

**Q:** Is there an expectation that the grant would cover the costs of international artists from beyond Europe? Costs including travel, accommodation for the rehearsal period as well as for the touring period – are they included in this grant?

**A:** You can include these costs in the financial offer if they are part of your performance proposal.

Please note that we are not requesting any financial offer at this stage. The financial offer will be requested to the shortlisted candidates – during the second stage. The Tender dossier for Full Proposal will provide the shortlisted candidates a detailed description of financial aspects.

**Q:** Must the costs of food and accommodation for the artistic and technical team be included in one of the three eligible lots? Or are they instead a burden of WeWorld-GVC?

**A:** Yes, the costs of food and accommodation for the artistic and technical team should be included in Lot 1. Additional information related to the Financial offer will be included in the Tender dossier FULL PROPOSAL.

**Q:** Are travel expenses covered and financed only by Lot 3? Or can they also be included by applying only to Lot 1?

**A:** Travel expenses are in a separate lot to enable companies who do not have transportation and do not have the means to rent low-environmental impact transportation the possibility to delegate these aspects. Please only describe the travel solution if you have one, a financial offer is not requested at this stage and will be included in the Tender dossier for Full Proposal.

**Q:** Is the budget for the project provided by WeWorld-GVC immediately after the Contract signature or is it reimbursed to the Service Provider later?

Is the payment made in one go or in several moments?

By what date is the payment made?

**A:** Payment details will be negotiated with the winning tenderer.

Depending on the type of costs, the budget will be provided in tranches during the whole contract duration, while for running costs (such as fuel, power and toll) costs will be reimbursed based on actual costs and once list of expenditures and supporting documentation are presented by the selected tenderer to WeWorld-GVC.

**Q:** In what modality and time is the final sum for the performance settled and what is the maximum sum?

**A:** Depending on the type of costs, the budget will be provided in tranches during the whole contract duration, while for running costs (such as fuel, power and toll) costs will be reimbursed based on actual costs and once list of expenditures and supporting documentation are presented by the selected tenderer to WeWorld-GVC.

The financial offer, which will be detailed in the FULL PROPOSAL, should include the realistic total costs you will need to carry out the creation, design and implementation of your performance according to our requests. The maximum available budget is not indicated at this stage to avoid distorting the competition.

**Q:** Will the performance be “sold” to festivals or venues, or will it be offered free of charge?

**A:** WeWorld-GVC and partners will not “sell” the performance to festivals. If a fee is foreseen for the performers, we will review this aspect case by case. However, extra fees from festivals should not be considered in your proposal. The budget should cover all aspects of the tour.

**Q:** Is it expected that the festivals/promoters on the tour would pay a performance fee plus touring expenses toward each date; or are all the costs of performance/touring meant to be included in the tender?

**A:** All the costs of performance/touring are to be included in the tender and the grant will cover all the costs.

**Q:** Do we include the costs of any community engagement activity we might deliver across the countries in order to engage young people – in advance of the touring performance? Or will that work be delivered by WeWorld-GVC as part of your larger grant?

**A:** Communication, engagement and mobilization of young people in each country of the tour is foreseen by the #ClimateOfChange partners. However, companies will be asked to collaborate by submitting material (previews, interviews, backstage feeds) to feed the communication and actively participate as company and individuals. Initiatives of the company are welcomed but not required.

**Q:** At the end of the tour will the investments made for its realization remain the property of the Service Provider or not? (ex: cables, lights, stage design, etc.)

**A:** Yes, the material owned or purchased for the PAN-EU street tour will remain property of the Service Provider.

**Q:** If non-perishable material is purchased, do they remain to the entity/company lead partner?

**A:** Yes, the material owned or purchase for the PAN-EU street tour will remain property of the Service Provider.

## COVID-19

**Q:** Do you want us to draft plans/costs for delivering the project as if COVID-19 is no longer an issue?

**A:** No, please keep in mind foreseeable restrictions that might be in place. Shortlisted candidates will find further information in the Full proposal Dossier.



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**Q: Or should we be allowing for costs to deliver the project in a COVID-Safe manner? This might include costs of bringing international artists in early to allow for pre-rehearsal quarantine and then costs of maintaining the company in a bubble?**

**A: Country specific restrictions will presumably be in place, so foreseeing them now is a hard task, but sensible proposals that keep in mind foreseeable restrictions are welcomed and accepted. Shortlisted candidates will find further information in the Full proposal Dossier.**

**Q: Do we allow for potential travel restrictions across Europe?**

**A: The winning tenderer will review the calendar dates with WeWorld-GVC but please consider for a wide range period to be covered for the tour.**

**Q: Should we be proposing alternative delivery mechanisms that would allow for digital delivery?**

**A: Yes, alternative ideas to handle the situation in specific countries could be foreseen.**