

Dakchyata: TVET Practical Partnership

Consultancy title	<i>Creation of a LONGITUDINAL DOCUMENTARY FILM to promote employer engagement in Technical and Vocational Education and Training (TVET) in Nepal</i>
Activity area	<i>Dakchyata Communications</i>
Report to	<i>Communications Manager</i>
Location	<i>Kathmandu, with associated project implementation outside of Kathmandu</i>
Dates	<i>December 2019 – August 2021</i>

1. Introduction to the Project:

The TVET Practical Partnership programme is the flagship skills development programme of the European Union in Nepal, delivered under two distinct but interconnected projects: Sakchyamta (managed by CTEVT) and Dakchyata (managed by the British Council), under the leadership of the Ministry of Education, Science and Technology

The specific objective of the programme is to strengthen and implement more effective policies in the Technical and Vocational Education and Training (TVET) sector, responsive to labour market needs. The programme is piloting an integrated Public Private Partnership approach in three key economic sectors **i) agriculture ii) construction, and iii) tourism**, delivered through three components:

- Component 1: Improving the quality of TVET provision and scale up implementation ensuring it is made available through outreach to the most disadvantaged (managed by CTEVT)
- Component 2: An innovative grant fund mechanism has been designed to pilot Public Private Partnership (PPP) projects in the construction, tourism and agriculture sectors. The aim is to generate learning on enhancing the relevance, quality and sustainability of TVET provision in Nepal (managed by the British Council)
- Component 3: Technical assistance to the Government of Nepal and national TVET authority to strengthen governance, coordination and reform of the national TVET system, and raise the profile of TVET in Nepal (managed by the British Council)

2. Background to the assignment:

A key pillar of the Dakchyata project delivery strategy is communications. The focus of communications therefore is in articulating the case, the benefits and importance of stronger private sector role in TVET.

A significant opportunity for Dakchyata communications is to ensure that there is a focus on the role, benefits and evidence for enhanced employer engagement in TVET policy and implementation. This priority guides all Dakchyata communications outputs and, in this way,

represents the key message of the programme. Considering this, Dakchyata's PPP Grant projects enable the programme to capture learning and eventual outcomes through compelling stories on private sector engagement. Documenting these stories through a film is therefore one of the key communications outputs.

2.1 PPP Grants

The Dakchyata grant fund has been designed to support the establishment of innovative public private partnerships (PPPs) in Nepal in TVET. Funding is being made available for projects at national and regional levels, across our three target sectors: Agriculture, Construction and Tourism.

Under the grants programme, Dakchyata is providing funding for activities targeted towards improving the TVET sector through piloting innovative Public-Private Partnership (PPP) models aimed at enhancing the relevance, quality and sustainability of TVET with a total of nine million Euros being made available over the life of the project.

The overall objective of the Dakchyata grants programme is to improve relevance, quality and sustainability of training provision in the TVET sector by piloting innovative Public-Private Partnership (PPP) models. The specific objectives of the grants are to:

- Improve the access to and quality of TVET service provision
- Promote linkages between labour market demand and supply
- Pilot innovative PPP models and recommend scale-up of relevant TVET provision

The PPP models will promote shared ownership of the TVET system, support the sustainable development and delivery of an effective TVET system and facilitate partnerships between the supply and demand sides of the labour market.

The Dakchyata film/s will follow PPP Grantees as they develop and implement their pilot projects. Interspersed with short interviews from key and senior TVET sector stakeholders, the films will tell a powerful story of change, drawing out valuable lessons for policy and implementation. Dakchyata will be profiled as a facilitator, rather than being a prominent subject of the film.

In this context, Dakchyata is seeking services of an organisation that has experience in designing, planning and producing short and long films/documentaries. The film/s will describe and document the activities of the PPP grantees' project cycle as specified below in the scope of work, required deliverables and detailed activities.

3. Description of the Assignment

The purpose of the complete and separate films is to share learning from the development and implementation of Dakchyata's PPP grants through the stories of those involved.

The assignment is to plan and produce a longitudinal film covering at least five Dakchyata PPP pilot projects in real settings. PPP Grantees shall be identified and filmed at key intervals during project implementation; at the grant award stage, through the planning and design stage, and at key moments and milestones over a period of 18 months.

Whilst we are open to discussion on the best format to produce the films, it is intended that the film will be constructed in five segments of approximately three minutes per segment. These will be able to be viewed separately – as individual films - and as a single product,

each focusing on a different key learning lesson, such as involving the private sector in co-design; engagement with TVET communities etc.

The film/s should seek to identify the factors responsible for grants and grant activity being successful, to ensure the film builds the learning capacity, both of key TVET stakeholders and similar organisations to the grantees.

Additionally, the film/s will build on case studies and evaluations that are developed through project implementation and will be designed to tell powerful stories of change, putting the key actors at the centre of attention. Segments will be shared widely via TVET networks on Dakchyata’s website, at learning events and via social media. Dakchyata will also explore broadcast opportunities on national networks for the film.

The primary target audiences for the documentary production are:

- Project beneficiaries
- EU Delegation to Nepal
- TVET stakeholders
- Private sectors/Employers/Associations
- General Public

3.1 Outputs:

Our desired outputs of the assignment would be:

Title	Length	Format	Territories	Usage
PPP pilots’ longitudinal film Focusing on the evolution of the projects and key learning areas.	15-20 mins	1080p HD	Global	Online and for promotion at festival, conference and British Council events
Five separate short films Footages collected from the filming process will enable segmentation of these stories into five separate shorter films of around three minutes each.	3 mins each	1080p HD	Global	Online and for promotion at festival, conference and British Council events
High quality photographs <i>150 pictures (reviewed at future stages of the contract)</i>			Global	Online and for promotion at festival, conference and British Council events

Geographical Location: Filming will follow selected grant projects and their partners based in various districts to be determined. A maximum of five Dakchyata PPP pilot projects will be selected and filming is therefore anticipated to take place in maximum of five districts and as required in Kathmandu.

4. Scope of work

Review: Review relevant documents of the programme

Consultation/meetings: Prior to the start of filming, the film organisation will attend at least three consultation meetings with the Dakchyata project and ensure that they have fully researched the context for TVET in Nepal, the scope and rationale for the grant projects, and any supporting information needed to fulfil the terms of reference.

Storyboard: Prepare draft storyboard of the film for sign off by the project

Filming: The first filming will take place at the launch of the Dakchyata Grants that will take place in Kathmandu. This filming will be specifically to capture the aims and ambitions of grantees and key stakeholders at the event. Following which, filming will take place in up to five distinct locations focused on the work of at least five selected grantees. This is taken to mean their place of business, or location in which the grant activity is operating. By following at least five grantees, the aim will be to produce a documentary-style film that tells the individual stories of grantees and the key officers and beneficiaries involved. Over the course of the filming, it is therefore expected that the five stories will be woven together to develop a compelling overall narrative, and individual narratives, that focus on lessons learned, key achievements, and the development of grant activities.

Interviews: Develop interviews, and methods for capturing and documenting changes brought by the project. The individual or organisation will be required to periodically gather perspectives from key TVET stakeholders in Nepal. This will include key figures in government (MoEST) and, potentially, important stakeholders from the private sector and private employer associations.

Number of Visits: The organisation will make four visits to each location, at times to be agreed with the contractor. These visits will be specifically to gather footage at key moments and milestones in the grant projects. This may include film grant activity as it gets underway, key meetings or conferences, and to ensure that the closing of the grant project is captured, to gather views on what has worked and what has been learned through the process.

Timeline: Filming will take place over a period of 18 months beginning from January 2020 and aiming to complete on or around August 2021.

Location: To be confirmed 5 districts + Kathmandu

Branding: The films shall be branded with appropriate use of Dakchyata/British Council/EU logos, acknowledgement and disclaimer. Additionally, visibility shall also be ensured through appropriate capture of displays and branding within the film as well.

Language: The films shall be recorded in Nepali with English subtitles.

Editing: Film editing, background score/music, professional narration/voice overs, sub-titles and creation of any on-screen graphics to be used.

Music/background score: Music to be used in the documentary should be copyright free or original.

5. Activities

Based on the above context, the consulting firms are required to undertake the following tasks for the documentary production and dissemination:

Timeline	Activities
A. Sector Research (Dec 2019 onwards)	<ul style="list-style-type: none"> • Early film research and development • Discuss/interact with the Dakchyata project team, project partners, beneficiaries, UK based consultants and government officials to develop a deep understanding of the project • Review all relevant documents and project documents.
B. Pre-Production (Dec 2019 – Jan 2020)	<p>Identify participants to film, prepare a draft video filming/storyboard and budget plan, and submit to British Council.</p> <ul style="list-style-type: none"> • In consultation with the project team and project partners, identify and interact with participants that will be filmed. • Submission of detailed timeline/roadmap for production of the documentary including all field travels for shooting • Submission of preliminary script/storyboard for approval <p>At the end of the pre-production, the film organisation will be expected to supply:</p> <ul style="list-style-type: none"> • A finalised and approved detailed production schedule, covering filming and post production • A finalised and approved storyboard for each selected grantee and the complete film, to identify potential story lines and key thematic considerations.
C. Production (Approximately every four months)	<p>Filming on location:</p> <ul style="list-style-type: none"> • Film progress updates and key milestones, such as events and activities, the grant project engaging with key stakeholders, visits from officials etc. • Interview government officials and employers or bytes and ensure them as key voices, and local beneficiaries to get relevant data/details/shots. • At least four filming visits will be made to each selected grant project throughout the life of the project • Capture footage as well as high resolution photographs during the filming process • Edit the videos after discussion with the Dakchyata team.
D. Final filming (July 2021)	<ul style="list-style-type: none"> • Capture conclusions and learning, to gather perspectives on the journey taken and to explore what can be taken forward, adopted and adapted by other TVET organisations. • This session is likely to involve a Dakchyata PP Grants learning event, at which perspectives of key decision makers and stakeholders can also be gathered.
E. Post production (at different stages)	<ul style="list-style-type: none"> • Edit and produce videos in the final format – in Nepali language with subtitles in English. • Edit and produce up to five separate short films, based on key learning themes from the Dakchyata grants projects
F. Final Submission (August 2021)	<ul style="list-style-type: none"> • Submit documentary ready for dissemination through social media including YouTube. • Submit all required reports and other collaterals.

*There could be slight changes to the above timeline.

5.1 Approval Stages

Within the above timeline, there will be several approval stages that will serve as both key moments to ensure consensus with the client on the planning, design and delivery of the films and as payment milestones.

The approval stages are as follows:

A. Submission of storyboard and detailed production schedule.

The storyboard will be developed during the sector research and pre-production phases of the work outlined above. This will be accompanied by a month-by-month production schedule covering all phases of work. The storyboard should include detail on the key narratives to be developed for both the individual short films and the long film, combining footage gathered to create the individual films.

B. Midpoint film production

Following the submission of a detailed production schedule and timeline, the filmmaker will begin production having scheduled at least four visits to selected grant projects throughout the sixteen-month filming process. After the first two visits to selected grant projects have been completed, the filmmaker will meet with Dakchyata to review footage gathered to date, to further discuss and shape the narrative for the film and to plan for subsequent filming visits and final production.

C. Post production and submission of final products

Following all filming and post production, the filmmaker will submit final products to Dakchyata.

6. Organisation requirements

Organisations are invited to apply for this contract.

- A. Submitting a proposal as an organisation, the organisation should be registered under Nepal Government and in existence or registered for at least two years as on the date of submission of the proposal and should provide:
- Organisation registration certificates
 - VAT registration certificate
 - Latest tax clearance certificate

7. Evaluation criteria

Interested organisations are expected to submit both the Technical and Financial Proposals. The proposals will be evaluated on the following conditions:

criteria	Weighting
<p><u>Portfolio and Core Team</u></p> <p>i) Experience of the organisation in related field</p> <ul style="list-style-type: none"> • Three sample videos (provide youtube and other <i>links</i>) of past similar capacity, preferably of a similar size and scope - made for International Organisations in the social and development sector • Recommendation letters from three clients • CV assessment of the main filmmaker- Must have at least 5 years of experience in documentary film production • Highlight experience of similar nature with relevant Organisations – list of clients and experiences. 	30%
<p><u>Concept, Methodology, Approaches and Implementation plan</u></p> <p>Submit a draft proposal with a brief</p> <ul style="list-style-type: none"> • Film synopsis (Not more than one A-4 size page) – outline of idea for the longitudinal film • Objectives - bullet points of what your proposed film will achieve and how the message of the film is expected to connect with the target audience <p>Work plan considering field visits, review and approval processes</p> <p>Methodology and Approach</p> <ul style="list-style-type: none"> • Describe vision and creative approach to the film. • Demonstrate strong knowledge and understanding of recent audio-visual technologies to ensure the quality of content production <p>Approach towards our Value Areas</p> <p>Clarity of approach for ensuring Equality, Diversity and Inclusion, Child Protection, Data Governance and Environmental Protection are taken into consideration during the project execution process.</p>	40%
Financial proposal.	30%

8. Ownership/copyright

Except as otherwise provided herein, British Council owns all rights, title and interest in and to the media(s) which are the subject of the longitudinal and short films, including all copyrights therein as well as in all out-takes and clips and photographs.

9. Logistics and contracting arrangements

9.1 Contracting arrangements

A framework contract will be put in place covering all three phases with service order raised for each phase.

9.2 Logistic support

The individual or organisation will manage its own logistic support must be budgeted accordingly for the completion of this project

9.3 Location(s) of assignment

The individual or organisation will work through their own office with regular meetings and consultations taking place at Dakchyata office. Maximum filming will take place outside of Kathmandu.

10. Administrative information

10.1 Equipment

The Consultant will be expected to provide their own production equipment – camera and editing equipment/software including their own office equipment i.e. laptops, mobile phone, etc. required to perform the services.

10.2 Invoicing

Payment will be made in arrears on acceptance of deliverables and receipt of corresponding invoice. An indicative payment schedule will be agreed and form part of the contract.

10.3 Fee rate and expenses

The fee rate will be considered an all-inclusive fee, including all applicable taxes such as VAT, and cover all preparation, report writing, and all other work required for completion of the services.

10.4 Working days

For the purposes of this assignment “Working Hours” and “Working Days” shall mean an eight-hour day in accordance with the agreed workplan.