CALL FOR TENDERS
Open procedure N° EAC/08/2015

STUDY ON AUDIENCE DEVELOPMENT - HOW TO PLACE AUDIENCES AT THE CENTRE OF CULTURAL ORGANISATIONS

TENDER SPECIFICATIONS
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1. INFORMATION ON TENDERING

1.1. Participation

Participation in this tender procedure is open on equal terms to all natural and legal persons coming within the scope of the Treaties and to all natural and legal persons in a third country which has a special agreement with the Union in the field of public procurement on the conditions laid down in that agreement. Where the Multilateral Agreement on Government Procurement1 concluded within the WTO applies, the participation to the call for tender is also open to nationals of the countries that have ratified this Agreement, on the conditions it lays down.

1.2. Contractual conditions

The tenderer should bear in mind the provisions of the draft contract which specifies the rights and obligations of the contractor, particularly those on payments, performance of the contract, confidentiality, and checks and audits.

1.3. Joint tenders

A joint tender is a situation where a tender is submitted by a group of economic operators (consortium). Joint tenders may include subcontractors in addition to the joint tenderers.

In case of joint tender, all economic operators in a joint tender assume joint and several liability towards the Contracting Authority for the performance of the contract as a whole. Nevertheless, tenderers must designate a single point of contact for the Contracting Authority.

After the award, the Contracting Authority will sign the contract either with all members of the group, or with the member duly authorised by the other members via a power of attorney.

1.4. Subcontracting

Subcontracting is permitted in the tender but the contractor will retain full liability towards the Contracting Authority for performance of the contract as a whole.

Tenderers must give an indication of the proportion of the contract that they intend to subcontract.

Tenderers are required to identify all subcontractors whose share of the contract is above 10%.

During contract execution, the change of any subcontractor identified in the tender will be subject to prior written approval of the Contracting Authority.

1.5. Content of the tender

The tenders must be presented as follows:

Part A: Identification of the tenderer (see below)

1 See http://www.wto.org/english/tratop_E/gproc_e/gp_gpa_e.htm
Part B: Evidence for exclusion criteria (see section 4.2)
Part C: Evidence for selection criteria (see section 4.3)
Part D: Technical offer (see section 4.5)
Part E: Financial offer (see section 4.6)

1.6. Identification of the tenderer: legal capacity and status

The tender must include Annex 1 presenting the name of the tenderer (including all entities in case of joint offer) and identified subcontractors if applicable, and the name of the single contact person in relation to this tender.

If applicable, Annex 1 must indicate the proportion of the contract to be subcontracted.

In case of joint tender, Annex 1 must be signed by a duly authorised representative for each tenderer, or by a single tenderer duly authorised by other tenderers (with power of attorney).

Subcontractors must provide a letter of intent stating their willingness to provide the service foreseen in the offer and in line with the present tender specification.

In order to prove their legal capacity and their status, all tenderers must provide a signed Legal Entity Form with its supporting evidence. The form is available on: http://ec.europa.eu/budget/contracts_grants/info_contracts/legal_entities/legal_entities_en.cfm

Tenderers that are already registered in the Contracting Authority’s accounting system (i.e. they have already been direct contractors) must provide the form but are not obliged to provide the supporting evidence where such evidence has already been submitted to it for the purposes of another procurement procedure and provided that the issuing date of the documents does not exceed one year and that they are still valid.

The tenderer (or the single point of contact in case of joint tender) must provide a Financial Identification Form and supporting documents. Only one form per offer should be submitted (no form is needed for subcontractors and other joint tenderers). The form is available on: http://ec.europa.eu/budget/contracts_grants/info_contracts/index_en.cfm

Tenderers must provide the following information if it has not been included with the Legal Entity Form:

- For legal persons, a legible copy of the notice of appointment of the persons authorised to represent the tenderer in dealings with third parties and in legal proceedings, or a copy of the publication of such appointment if the legislation which applies to the legal entity concerned requires such publication. Any delegation of this authorisation to another representative not indicated in the official appointment must be evidenced.

- For natural persons, where applicable, a proof of registration on a professional or trade register or any other official document showing the registration number.
2. TECHNICAL SPECIFICATIONS

2.1. General Background

Audience development is a strategic, dynamic and interactive process of making the arts and culture widely accessible. It aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing the arts and culture through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships. Audience development can be understood in various ways, depending on its objectives and target groups:

- increasing audiences (attracting audiences with the same socio-demographic profile as the current audience)
- deepening relationship with the audiences (enhancing the experience of the current audiences in relation to a cultural event and/or encouraging them to discover related or even non-related, more complex art forms, thus fostering loyalty and return visits)
- diversifying audiences (attracting people with a different socio-demographic profile to the current audiences, including people with no previous contact with the arts).

Audience development has been present in recent years in the European cultural policy framework through several initiatives, including:

- the Open Method of Coordination (OMC)

Introduced by the European Agenda for Culture, the OMC gathers experts from EU Ministries in order to share policy experiences and good practices and develop policy recommendations on the themes identified in multi-annual Council Work plans for Culture. In the last Work Plan for Culture (2011-2014), cultural diversity and intercultural dialogue and cultural and creative industries were among the priorities, contributing towards achieving the objectives set in the European Agenda for Culture and the Europe 2020 strategy for smart, inclusive and sustainable growth.

Two reports produced by the OMC are closely linked to the topic of audience development, including access and wider participation in culture:

a) Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture (2012)


Under the new Work Plan for Culture 2015-2018, an Open Method of Coordination working group of national experts has been convened on the topic of "promoting access to culture via digital means: policies and strategies for audience development". The expert group will map existing policies and programmes and identify good practices. By

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the end of 2016, the OMC expert group will produce a manual of good practice for cultural institutions and professionals.

- The Voice of Culture – Structured Dialogue between the European Commission and the cultural sector provides a framework for discussions between EU civil society stakeholders and the European Commission with regard to culture. It aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way. Currently, one of the topics for the structured dialogue is "promoting access to culture via digital means: policies and strategies for audience development" and will result in a Policy paper to be presented to the European Commission and the OMC group working on the same topic.

- The Commission communication on Promoting the Cultural and Creative Sectors for growth and jobs (2012)\(^4\) and the green paper on Unlocking the potential of cultural and creative industries (2010)\(^5\) have underlined the opportunities and challenges for the cultural and creative sectors (CCS) to reach new audiences, created by the digital shift and by changes in audience behaviour and expectations. The Communication recalls the need for CCSs to test and adopt new audience development strategies in order to tap into this potential for international growth, while promoting cultural diversity.

- The Commission communication towards an integrated approach to cultural heritage for Europe (2014) defines cultural heritage as 'a shared resource and a common good'; looking after it must therefore be 'a common responsibility'. The Communication acknowledges that conservation is increasingly 'people-centred. New approaches focus on making cultural heritage fully part of the local community, by giving sites a second life and meaning that speak to contemporary needs and concerns.'

Moreover, audience development is one of the main priorities of Creative Europe\(^6\), the European Union (EU) programme for the cultural and creative sectors, whose specific objectives are:

- "to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups";
- "to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation".

For the first time since financial support for culture exists at European level, the demand side is given as much importance as the supply side in the cultural field.

In the Culture sub-programme, this priority is implemented through networks and cooperation calls for proposals, where developing audience development skills and capacity may be one of the aims of a project itself. Moreover, in networks, platforms and translation calls for proposals, projects involving co-creations, co-productions, touring performances and translations should have a clear strategy for audience development to accompany the project and to ensure that the activities have the largest possible impact.

The approach to audience development plays an important role in assessing the quality of the projects and their contribution to the objectives and priorities of the programme.

Furthermore, the European Heritage Label\(^7\), the EU prizes for culture and the European Capitals of Culture\(^8\) are special EU initiatives that have become laboratories for audience development and citizen participation.

The focus on audience development corresponds to recent changes on the European culture scene. The transition from a self-centred cultural organisation to an audience-centric organisation is on-going, even though not at the same pace across Europe. Even if the term audience development is new in certain countries and languages in Europe, many cultural organisations have engaged with their audiences in a meaningful way for some while now.

Experience has shown that the last type of audience development mentioned above-diversifying audiences is the hardest to implement, especially without losing the current audiences. At the same time, it is one of the main challenges of our societies, all across Europe. Numerous studies at European or national level indicate that the level of cultural participation is decreasing in many countries in Europe, and moreover there are very large disparities in terms of participation based on the socio-demographic profile of the respondents.

An organisation which is audience-centric (or in transition towards it) is sensitive to its environment, to its societal responsibility and long-term sustainability; it accepts that being relevant today has implications on cultural, social and economic levels in the short, medium and long term.

Audience development can only be implemented successfully if the whole organisation is involved, from top management to security services and cannot be confined to a specific department or team. Nevertheless, cultural leaders are an essential driving force of this process of transformation (as in many other change processes).

### 2.2. Objective

The aim of the study is to provide successful approaches and methods in the area of audience development to the European Commission, which will disseminate them among European cultural organisations, as well as use them as a basis for selection criteria in the future calls for proposals launched by the Creative Europe programme. Additionally, the study aims to equip cultural leaders inside an organization with the means to make a convincing case for transition towards a more audience-centric organization on the internal level (towards boards of directors, communication and artistic departments, advisory committees and other decision structures) or externally (public authorities, patrons, friends schemes, sponsors, etc).

### 2.3. Tasks

**Task I Desk research**

The contractor should undertake a desk research in the area of change management and audience development. A preliminary bibliography is attached as an indication in Annex 7.

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\(^7\) [http://ec.europa.eu/programmes/creative-europe/actions/heritage-label/index_en.htm](http://ec.europa.eu/programmes/creative-europe/actions/heritage-label/index_en.htm)

which shall be further reinforced. The contractor shall extract and analyse the main relevant ideas of the final bibliography. This will serve as a canvas against which to situate the practices that will be studied in task II. This should result in a short report to be submitted within four weeks following the signature of the contract.

**Task II Overview of practices: creation of a catalogue and a guide**

In many cases, small and medium-sized organisations have been the first ones to bridge the gap between who they are and what they are doing and their current or potential audiences; this phenomena is due to the fact that they can “afford” a higher degree of experimentation and risk of failure than the traditional large institutions which find themselves more under the spotlight. Moreover, the internal structures and governance models of smaller cultural players are more flexible and adaptable in the short term.

Thus the scope of the study is mainly small and medium-sized organisations⁹, particularly those who have changed recently towards a more audience-centric approach and that can be considered laboratories of experimentation, fostering innovation.

The most representative cultural organisations from cultural and creative sectors¹⁰ of music, theatre, dance, museums, publishing which have undergone the transition towards a more audience-centric organisation should be represented, and if useful, from other cultural and creative sectors as well. The geographical balance is very important for the study: although a lot of evidence comes from the Northern European countries, the study should ensure that cases from a minimum of 15 EU countries are presented. The contractor shall identify cultural organisations that have undertaken the transition towards a more audience-centric approach, that are worth disseminating and sharing at European level. An indicative list of these organisations, based on the direct expertise and knowledge of the contractors, should be provided in the offer, together with the criteria used for selection. The following criteria are indicative and not binding; the contractor is welcome to propose additional ones:

- strategic vision
- the way audience development is integrated into a broader understanding of the organisation’s relevance and mission
- high impact
- innovative approach
- transferability of experiences to other organisations
- geographical balance

In order to produce an overview of the internal change process of each cultural organisation researched, the following study questions are proposed:

- audience development strategy:

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⁹ We define a small cultural organisation as one which has less than 10 employees, and a medium one as one which employs between 11-50 people

- SWOT\textsuperscript{11} analysis of the transition of the organisation towards a more audience-centric approach;
- Which are the right questions to be asked before making the transformation?
- How does the organisation understand its social responsibility?
- How does the organisation understand to be relevant in its economic, social, demographic and cultural context?
- What is the importance of interdisciplinary teams in this process and how they can be designed to function in the most efficient way?
- How to avoid instrumentalisation/manipulation of the topic of audience development and access to culture?
- How to keep or adapt the vision and mission of the organization, in order to make sure it is relevant for its environment and the current times?
- What kind of research has been undertaken on the current or potential audiences by the cultural organisation?
- What kind of evaluation and feedback gathering mechanisms are implemented to check if the organisation is on the right direction?
- What partnerships should be put in place?
- What are the failures/what didn't work and why?
- How to deal with failure?

- audience development actions:
  - what are the most efficient actions to implement this change according to a specific strategy of an organisation (while recognizing that there are no ready-made solutions)?

These study questions are indicative and intended to steer the study. The contractor will be called upon to use their knowledge and experience to interpret and break down these questions and, where appropriate, propose others to the Commission with the aim of improving the focus of this study.

The overview should result in:
- \textbf{an analytical catalogue}, which for each initiative will contain a short description, an extensive outline and a list of contacts so as to obtain further information. The catalogue should be a learning tool for other organisations that would like to take their inspiration from the described initiatives.
- \textbf{a practical guide} showing \textbf{how to} make the transition towards an audience-centric organisation step by step. The guide should aim to steer cultural organisations in this change process.

Both the catalogue and the practical guide should be clear and pedagogical. The information should be structured in a thematic way and easily searchable. They should be conceived to be used as "stand-alone" documents and shall be annexed to the final study report as deliverables,

\textbf{Task III Dissemination}

\textsuperscript{11} \url{http://en.wikipedia.org/wiki/SWOT_analysis}
The offer should include a systematic communication and dissemination package in order to make sure that the main findings of the study reach the relevant culture professionals.

The dissemination tools should include – but not be limited to:

- communication with the highest possible number of European cultural networks such as Creative Europe Desks, and cultural networks and platforms supported by the Creative Europe programme (ENCATC, CAE, IETM, NEMO, Europa Nostra, etc.), European Capital of Culture network; to the extent that this is possible, a partnership should be sought with these networks in order to ensure more than simply a one-way communication towards their members.
- collaboration with the projects supported by Creative Europe which have audience development as a main priority, such as Theatron, Be SpectACTive! and Writing Exhibitions/Exhibiting Literature: An Imaginary European Museum.
- preparation of monthly editorial material over the twelve months' duration of the contract (text, videos, audio recording) for a social media campaign via the Creative Europe accounts in an effort to include the main opinion leaders in the debate and reach a critical mass of cultural leaders.

3. CONTENT, STRUCTURE AND GRAPHIC REQUIREMENTS OF THE FINAL DELIVERABLES

All studies produced for the European Commission and Executive Agencies shall conform to the corporate visual identity of the European Commission by applying the graphic rules set out in the European Commission's Visual Identity Manual, including its logo12.

The Commission is committed to making online information as accessible as possible to the largest possible number of users including those with visual, auditory, cognitive or physical disabilities, and those not having the latest technologies. The Commission supports the Web Content Accessibility Guidelines 2.0 of the W3C.

For full details on Commission policy on accessibility for information providers, see: http://ec.europa.eu/ipg/standards/accessibility/index_en.htm

Pdf versions of studies destined for online publication should respect W3C guidelines for accessible pdf documents. See: http://www.w3.org/WAI/

The Commission Decision of 12 December 2011 on the reuse of Commission documents applies to the results of this contract.13

This Decision determines the conditions for the reuse of documents held by the Commission or on its behalf by the Publications Office of the European Union (the Publications Office) with the aim of facilitating a wider reuse of information, enhancing the image of openness of the Commission, and avoiding unnecessary administrative burdens for reusers and the Commission services alike.

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12 The Visual Identity Manual of the European Commission is available upon request. Requests should be made to the following e-mail address: comm-visual-identity@ec.europa.eu

3.1. Content

3.1.1. Inception report and first deliverable
Within four weeks after the signature of the contract and following a kick-off meeting with the Commission, the contractor shall supply the Commission with an inception report, including:
- the result of the desk research mentioned in Task I
- the final list of organisations to be researched
- the revised methodology proposed by the Contractor, to be implemented according to the quality and appropriateness of existing data.
It shall not exceed 30 pages, annexes excluded.

3.1.2. Interim study report
An interim report shall be provided within five months following the signature of the contract. The report shall provide information about the initial analyses of data collected in the field. The Contractor may be in a position to provide a preliminary overview of audience development strategies. It will contain a first analysis of the results. It shall not exceed 30 pages, annexes excluded.

3.1.3. Final study report
The final study report shall include:
- An abstract of no more than 200 words and an executive summary of maximum 6 pages, both in English and French;
- Comprehensive information on all the activities and approaches carried out in pursuit of the results set out in the technical specifications;
- Problems encountered, solutions found and their impact on the outcomes achieved;
- An evaluation of outcomes and conclusions;
- Key recommendations for the European Commission, national, regional and local authorities in order to incite more cultural organisations to make audience development one of their main priorities;
- The two deliverables mentioned in Task II (catalogue and guide);
- The following standard disclaimer:

"The information and views set out in this study are those of the author(s) and do not necessarily reflect the official opinion of the Commission. The Commission does not guarantee the accuracy of the data included in this study. Neither the Commission nor any person acting on the Commission’s behalf may be held responsible for the use which may be made of the information contained therein."
- Specific identifiers which shall be incorporated on the cover page provided by the Contracting Authority.
The study should be written in a clear and concise language. The study should include a powerpoint presentation of the summary of the final study report and all the transcripts of the interviews in English.

The draft final report should be submitted 2 months prior to the end of the contract. The final report will take into account the Commission's feedback on the draft final report.

3.3. Graphic requirements

Option A: Standard WORD template

For graphic requirements please refer to the template provided in the annex 6. The cover page shall be filled in by the contractor in accordance with the instructions provided in the template. For further details you may also contact comm-visual-identity@ec.europa.eu.

4. EVALUATION AND AWARD

4.1. Evaluation steps

The evaluation is based on the information provided in the submitted tender. It takes place in three steps:

(1) Verification of non-exclusion of tenderers on the basis of the exclusion criteria

(2) Selection of tenderers on the basis of selection criteria

(3) Evaluation of tenders on the basis of the award criteria

Only tenders meeting the requirements of one step will pass on to the next step.

4.2. Exclusion criteria

All tenderers shall provide a declaration on their honour (see Annex 2), duly signed and dated by an authorised representative, stating that they are not in one of the situations of exclusion listed in the Annex 2.

The declaration on honour is also required for identified subcontractors whose intended share of the contract is above 10%.

The successful tenderer shall provide the documents mentioned as supporting evidence in Annex 2 before signature of the contract and within the standstill period.

The standstill period is a period of 10 days during which the contract cannot be signed by the contracting authority. This period counts from the day after simultaneous dispatch of the notification by fax or electronic means to all tenderers (successful and unsuccessful).

If, due to technical reasons, the dispatch is made on paper, the standstill period is 14 days (Article 171 RAP). In the case of a negotiated procedure without prior publication of a contract notice, the standstill period of 14 days is applicable and starts the day after the contract award notice is published in the OJS.

If the requested evidence is not submitted in due time, the Contracting Authority can award the Contract to the Tenderer evaluated as the next-best. This requirement applies to all members of the consortium in case of joint tender and to identified subcontractors whose intended share of the contract is above 10%.
4.3. Selection criteria

Tenderers must prove their economic, financial, technical and professional capacity to carry out the work subject to this call for tender.

The evidence requested should be provided by each member of the group in case of joint tender and identified subcontractor whose intended share of the contract is above 10%. However a consolidated assessment will be made to verify compliance with the minimum capacity levels.

The tenderer may rely on the capacities of other entities, regardless of the legal nature of the links which it has with them. It must in that case prove to the Contracting Authority that it will have at its disposal the resources necessary for performance of the contract, for example by producing an undertaking on the part of those entities to place those resources at its disposal.

4.3.1 Economic and financial capacity criteria and evidence

In order to prove their economic and financial capacity, the tenderer (i.e. in case of joint tender, the combined capacity of all members of the consortium and identified subcontractors) must comply with the following criteria:

- Turnover of the last two financial years above EUR 300,000,00

The analysis of the financial capacity will be performed by the Contracting Authority based on the following methodology: http://ec.europa.eu/dgs/education_culture/calls/evaluation-procurements_en.htm.

The following evidence should be provided:

**Contracts > EUR 60 000**

- annex 3 "Economic and financial capacity analysis form" filled in with the relevant statutory accounting figures, in order to calculate the financial ratios

- for economic operators required under national law to keep a complete set of accounts: the balance sheet, profit and loss account and annexes of the last two years for which accounts have been closed;

- for economic operators required under national law to keep a simplified set of accounts: the statement of expenditure and revenue and the annex showing assets and liabilities for the last two financial years for which accounts have been closed;

- in all cases, a statement of overall turnover and turnover concerning the supplies or services covered by the contract, provided over the last two financial years for which accounts have been closed.

If, for some exceptional reason which the Contracting Authority considers justified, a tenderer is unable to provide one or other of the above documents, he or she may prove his or her economic and financial capacity by any other document which the Contracting
Authority considers appropriate. In any case, the Contracting Authority must at least be notified of the exceptional reason and its justification in the tender. The Commission reserves the right to request any other document enabling it to verify the tenderer's economic and financial capacity.

4.3.2. Technical and professional capacity criteria and evidence

a. Criteria relating to tenderers

Tenderers (in case of a joint tender the combined capacity of all tenderers and identified subcontractors) must comply with the following criteria:

- The tenderer must prove experience in the field of European cultural policy with at least 2 activities in this field at European level, involving partners from different EU countries, within the last 5 years;
- The tenderer must prove experience in applied research in the field of access to culture, participation in the arts, audience engagement, audience development or cultural marketing through at least 2 studies on these topics in the last 5 years;
- The tenderer must prove capacity to draft reports in English.

Criteria relating to the team delivering the service:

The team delivering the service should include, as a minimum, the following profiles:

**Team leader:**

- At least 5 years' experience in European cultural policy evaluation and/or implementation, with a special focus on audience development, access to culture and/or audience engagement or participation.
- At least 5 years' experience in project management, including overseeing project delivery, quality control of delivered service, client orientation in projects of a similar size and coverage and management of a team of at least 5 people.
- At least 5 years' experience in working with international projects at EU level, and
- An excellent command of English: all personnel in the organization should be fully operational in English, as demonstrated by certificates or previous experience

**Team of experts:** collectively the team of experts should have at least 15 years' experience in the EU cultural policy field, audience development, access to culture and intercultural dialogue. At least 2 members of the team should have native-level language skills in English or equivalent, as guaranteed by a certificate or past relevant experience.

Experts in audience development: relevant higher education degree; at least 5 years' experience in applied research and/or practical experience in audience development strategies and techniques in a cultural organization or network.

b. Evidence:

The following evidence should be provided to fulfil the above criteria:

- List of relevant services provided in the past 5 years, with sums, dates and recipients, public or private. The most important services shall be accompanied by certificates of
satisfactory execution, specifying that they have been carried out in a professional manner and have been fully completed;
- The educational and professional qualifications of the persons who will provide the service for this tender (CVs) including the management staff. Each CV provided should indicate the intended function in the delivery of the service.

4.4. Award criteria
The tender will be awarded according to the best-value-for-money procedure. The quality of the tender will be evaluated based on the following criteria. The maximum total quality score is 100 points.

- **Understanding of EU cultural policy context and knowledge of the audience development topic** (40 points – minimum threshold 50%)
  This criterion will assess how well the offer identifies the general challenges faced by the cultural sector in the EU with regards audience development against the backdrop of general policy objectives pursued by the EU in the cultural policy field related to access to culture.

- **Quality of the proposed methodology** (30 points – minimum threshold 50%)
  This criterion will assess the relevance and quality of the methodology proposed in relation to the tasks described in section 2.3 and in particular:
  - the scope and design of the desk research requested in Task I
  - the diversity of sectors, countries, and transferability of the selected organisations needed for Tasks II
  - the quality, relevance and feasibility of data collection, data analysis and recommendations.

- **Organisation of the work** (30 points – minimum threshold 50%)
  This criterion will assess the relevance and feasibility of the approach for the management of the work in general, the concrete work plan and timetable, as well as the adequacy of roles, responsibilities and work allocation.

  This criterion will also assess the measures envisaged to adapt to the language necessities imposed by the geographical coverage required by task II.

Tenders must score minimum 50% for each criterion and sub-criterion, and minimum 60% in total. Tenders that do not reach the minimum quality thresholds will be rejected and will not be ranked.

After evaluation of the quality of the tender, the tenders are ranked using the formula below to determine the tender offering best value for money. A weight of 60/40 is given to quality and price.

\[
\text{Score for tender} = \frac{\text{cheapest price}}{\text{price of a tender}} \times 100 \times 40\% + \frac{\text{total quality score}}{\text{out of 100 for all award criteria of tender}} \times 60\%
\]
4.5. Technical offer

The technical offer must cover all aspects and tasks required in the technical specification and provide all the information needed to apply the award criteria. Offers deviating from the requirements or not covering all requirements may be excluded on the basis of non-conformity with the tender specifications and will not be evaluated.

4.6. Financial offer

The price for the tender must be quoted in euro (use Annex 4). Tenderers from countries outside the euro zone have to quote their prices in euro. The price quoted may not be revised in line with exchange rate movements. It is for the tenderer to assume the risks or the benefits deriving from any variation.

Prices must be quoted free of all duties, taxes and other charges, including VAT, as the European Union is exempt from such charges under Articles 3 and 4 of the Protocol on the privileges and immunities of the European Union. The amount of VAT may be shown separately.

The quoted price must be a fixed amount which includes all charges (including travel and subsistence). Travel and subsistence expenses are not refundable separately.

5. ANNEXES

The following documents are annexed to these Tender Specifications and form an integral part of them:

- Annex 1 : Tenderer Information
- Annex 2 : Declaration on Honour
- Annex 3 : Economic & Financial Capacity
- Annex 4 : Price
- Annex 5 : Draft Contract
- Annex 6 : Word template for studies
- Annex 7 : Preliminary bibliography