

FRAMEWORK SCHEDULE 4: LETTER OF APPOINTMENT AND CALL-OFF TERMS

Part 1: Letter of Appointment

**The Department for the Environment,
Food & Rural Affairs
Natural England**
Seacole Building,
2 Marsham Street,
London, SW1P 4DF

Dear sir/madam,

Letter of Appointment

This letter of Appointment is issued in accordance with the provisions of the Framework Agreement (RM3796) between CCS and the Agency dated 26/07/2021.

Capitalised terms and expressions used in this letter have the same meanings as in the Call-Off Terms unless the context otherwise requires.

Order Number:	Ecm_62069
From:	The Department for the Environment, Food & Rural Affairs / Natural England ("Client")
To:	Pukka Films ("Agency")

Effective Date:	26/07/2021
Expiry Date:	End date of Initial Period 31 st March 2022 End date of Maximum Extension Period: n/a Minimum written notice to Agency in respect of extension: n/a

Relevant Lot	Crown Commercial Service RM3796 (lot 6 & 9)
Services required:	<p>Services offered set out in:</p> <p>Client's brief – see Annex A</p> <p>Agent's Proposal – see Annex B</p>

Key Individuals:	<p>Defra:</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>Pukka Films:</p> <p>[REDACTED]</p> <p>[REDACTED]</p>
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Call Off Contract Charges (including any applicable discount(s), but excluding VAT):	Up to [REDACTED] plus expenses, exc VAT
Insurance Requirements	Product liability insurance covers all risks in the provision of deliverables under the Call-Off Contract, with a minimum limit of £1 million for each individual claim
Client billing address for invoicing:	Seacole Building, 2 Marsham Street, London, SW1P 4DF

FORMATION OF CALL OFF CONTRACT

BY SIGNING AND RETURNING THIS LETTER OF APPOINTMENT (which may be done by electronic means) the Agency agrees to enter a Call-Off Contract with the Client to provide the Services in accordance with the terms of this letter and the Call-Off Terms.

The Parties hereby acknowledge and agree that they have read this letter and the Call-Off Terms.

The Parties hereby acknowledge and agree that this Call-Off Contract shall be formed when the Client electronically accepts this letter through the Bravo e-sourcing system.

Yours Sincerely,

[Redacted Signature]

Department for the Environment, Food & Rural Affairs – Natural England
Seacole Building, 2 Marsham Street,
Westminster, London SW1P 4DF

ANNEX A

Client Brief

Insert Client Brief

Client: Natural England



Producer:



Date: 30th July 2021

Revised budget:

	COST	UNITS	TOTAL
[Redacted Budget Table]			

Budget Notes

- Excludes VAT
- No Expenses in budget – will be charged at cost when known
- Includes music licensing based on ad spend as per email 29th July

Deliverables

- 1 x c. 2min version
- 1 x c. 60 sec cut down
- 5 x short country code-led films (one per code)
- Delivery 16.9 / 1.1 / with subs without subs

Response for the production of Countryside Code film for



Department
for Environment
Food & Rural Affairs

Pukka Films Ltd
18 Hatton Place
London EC1N 8RU

Contact:





About Us.

Pukka Films is very pleased to be asked to tender for this work. We have extensive experience in producing similar comms for both the private and public sector.

Recent, relevant, work by the team includes producing a series of [films for BEIS](#) last year around the re-opening of the High Street and encouraging people back to the shops. The films were shot in Liverpool, Mold and Kelso and were delivered via YouTube and social media channels.

Earlier this year we produced some films for DEFRA around climate change featuring [Stephen Fry and Jane Goodall](#) - originally commissioned for the G7 climate summit in Cornwall, they were also used across DEFRA's social channels.

Other work for Government includes two campaigns for Ofqual to explain the [new GCSE marking](#) scheme, and films for the [environment agency around waste crime](#) used online and aimed at the public to help them choose the right option when hiring a waste disposal company.

In December 2020 we also produced a short film for the Campaign Against Gambling Ads who campaign against the sponsorship of football teams by betting companies. [The film](#) had over 1.2m views through organic spread inside three days, including retweets from Gary Lineker and various MPs.

We have also worked with multiple brands (including Prada, Miu Miu & Lola Rose) to produce social content designed to promote their products.

We have assembled a very experienced team to work together on this, including the producer of all the films listed above along with [REDACTED] an award-winning director with over two decades' experience creating award winning work for private and public sector organisations, broadcast television and streaming services. His work spans internal and external-facing communications, broadcast advertising, documentary and factual entertainment.

Recent work includes interview-led projects for the Environment Agency, Border Force, Cancer Research UK and the Emmy award-winning Apple TV documentary series *Dear...* [REDACTED] has worked with Pukka Films for 15 years on numerous projects for Government.

Creative.

Our approach for this project is to challenge the wider audience's perceptions of the countryside and the country code; what it is, who it is for and what its purpose is. Through diversity in shooting locations, type of outdoor space featured and interviewees, we'll show that the outdoor spaces of the UK are there for everyone to enjoy and that using the Country Code allows all of us to enjoy them to their optimum. As an interviewpiece-to-camera led project, it will make use of documentary production techniques, but we'll go further; to give the videos a premium feel through high-quality cinematography, inspiring music and tasteful, branded graphics.

Visual Style.

Our priority will be to engage the viewer and to hold their attention for the duration of the videos. Visual style has a significant role to play in this. The videos will be exciting, fast-paced and will take a cinematic view of Britain's outdoor environment. We'll make eye-contact with our contributors, creating intimacy and emotional connection, and we'll see them taking part in a diverse range of outdoor activities. It will empower the audience to take ownership of their outdoor spaces, showing real countryside users following the Code.

Interview Style.

Interviewees will be selected as part of the preproduction process, selected in order to appeal to your target audiences. We'll seek diversity across age, ethnicity, gender and physical and sensory needs, with also a diversity of regional accent encouraged. They will challenge the norms associated with the countryside (or ramblers; hikers; farmers etc). In addition to interviews, we will ask our contributors to deliver short, scripted pieces to camera from which we will create set-piece sequences as detailed below.

The questions and topics of conversation will help connect strong environmental attitudes generally to the behaviours in the Countryside Code and we will be able to focus on specific issues facing the countryside by



getting our interviewees to discuss the impact these behaviours have had on their personal experiences of the outdoors.

Diversity of Environment.

The diversity of the film will not only come from the interviewees but will also come from the choice of locations to film them in and the activities featured. Urban spaces such as *Hackney Marshes* or *Leyton Flats* will all need to footage of rural locations such as agricultural land and rolling hills.

The film will feature existing assets, stock footage and specifically filmed footage of the countryside within project locations and where the interviews are set. And we will show the diverse range of landscapes (both Blue and Green spaces) and activities that can be done in the UK.

Through this creative we will achieve the main comms objective as outlined in the SoR; that being to a) increase public knowledge and understanding of The Countryside Code through demonstrating how to protect the natural environment whilst enjoying time outdoors; and b) to encourage behavioural change amongst our chosen public audiences to act responsibly when visiting green or outdoor spaces, by respecting those who manage the land and adhering to The Countryside Code.

By the end of the film the audience will realise that nature and the outdoor spaces of the UK are diverse and really are for everyone. That enjoying the outdoors is great for your wellbeing and it really is something that can be enjoyed by anyone, in a wide range of locales. But it is very important to protect these spaces and the experiences of everyone else using them, by following the Countryside Code.

Script Excerpt Suggestion.

The script excerpt that follows is a suggested approach that would successfully deliver your objectives, while simultaneously engaging the viewer. Of particular importance is the introduction, grabbing the viewer's attention through the use of exciting and surprising footage and dialogue. This excerpt is not comprehensive nor is it definitive. Decisions around exact content, locations and individuals would form a key part of our preproduction process and would differ subtly between the two edits.

Intro.

We see a young woman in a tracksuit, looking to camera: "The countryside isn't just what you think it is."

We cut to a canoeist as she paddles from a riverbank. She speaks to the camera: "It can be this."

We cut to a young person in a wheelchair, carrying a basketball: "It can be this"

A young man wearing a helmet, cycling at speed toward the camera: "It can be this"

The camera (drone) quickly rises up to reveal a thrilling mountain bike downhill track.

We cut to a group of young hikers. One speaks to camera: "The countryside isn't just where you think it is."

A farmer, standing by a field of cows: "It can be here."

An open water swimmer, stepping into a lake: "...but it can also be here..."

A person with a football, about to take a penalty kick: "...and here..."

A climber on a rock face: "...and here..."

A person in coasteering equipment, about to leap into the sea: "...and here!"

The camera (drone) quickly rises up to reveal a rugged, rural coastline.

We cut to the inside of a tent. A young man steps out: "And the countryside isn't just for who you think it is."

From high up, we see the tents of a music festival. (Stock footage).

We cut to a young woman dancing in a field: "It can be me!"

A child, throwing a ball for his dog: "...it can be Bella..."

A young romantic couple, sitting down to enjoy the view after a hill climb: "...it can be us."

The camera (drone) quickly rises to reveal a beautiful fell-top view.

Once we have established our cast through this introduction, we will hear, through carefully conducted interviews, how they use the outdoors and what it means to them. Interspersed throughout these personal testimonies will be our core messages relating to the Countryside Code:



Multiple contributors in diverse locations, intercut to create a complete sentence: "The Countryside Code is a simple guide that ensures we can all enjoy the countryside and outdoor spaces safely."

Young Abdul and his football mates picking up their empty Monster cans as he says: "...don't leave the field in a state. Leave it how you found it..."

This is followed by graphic text over footage, as Abdul puts a bag of rubbish into his backpack:
Leave no trace of your visit and take all of your litter home.

Hiker: "One of my favourite things about being outdoors is the sense of freedom."

Farmer: "But we don't want everybody getting free..."

Graphic text over footage of livestock behind a gate:
Leave gates as you find them.

Finale.

Each point of messaging would be addressed, before a short, emotive finale aimed at giving the viewer a sense of ownership over their outdoor spaces and the Countryside Code:

Canoelab: "My name's Zara, and this is my code."

Hillwalker: "My name's Leon, and this is my code."

A child, with her family, picnicking by a riverbank: "This is our countryside and this is our code."

Production Plan.

Pre-production

We will work with DEFRA and the Countryside Code stakeholders to identify the best partner organisations to interview, the best locations to film in and to arrange this filming. Your brief indicates that your team have already approached and lined up some possible interviewees and also has suggested locations on the Welsh / English border around Herefordshire and the River Wye.

Once the interviewees have been identified we will conduct a pre-interview with them over video call. This will allow us to brief the contributors on the project, to encourage buy in from them and to also allow us to hear their answers ahead of time. From this pre-interview we will be able to hone the questions and tailor them to each specific interviewee, steering their answers so that all of the messages are hit.

We will also gather all existing assets and review these and plan what we need to film to tell this story in the best visual way.

Production

We have allowed three days for filming with a crew of director / cameraman, production manager, sound recordist, camera assistant / drone op. Depending on final locations and shoot schedule, we may need to tweak that crew.

Filming: Practical Considerations

COVID-19

Although government regulations have changed, our crew will still operate in a Covid-19 compliant manner. Which will be, at a minimum, observing social distancing, wearing masks indoors and testing before the shoot.

Hero Video, Versions.

You have indicated a requirement for two versions of the full video, one targeted toward 16-24 year-olds, the other toward families. The most effective way to appeal to target audiences is to feature them. We'll therefore select on-screen talent representing these groups, both as interview contributors and also when filming sequences of illustrative footage.

Social Media Clips.

The style of interviewing described above lends itself well to short-form social media video. As with the full hero videos, we will prepare short soundbites based upon agreed messaging objectives and the results of the pre-interview phone calls/Zoom chats. Having these prepared in advance will ensure that we capture exactly the content you need for social media posts and stories.

From a technical perspective, we'll carefully compose footage in order to accommodate both 16:9 and 1:1 aspect ratios, leaving space for captions & subtitles. We'll also capture a selection of footage optimised for Instagram and Facebook stories at 9:16 aspect ratio.

Deliverables:

- 1 x c. 2min creative video
- 1 x c. 60 sec video cut down
- 5 x short country code-led films (one per code)
- Delivery 16.9 / 1.1 / with subs without subs
- Rushes and footage provided on hard drive/USB

Outline Schedule