

## HMSV Provision of Filming Lot 1 &amp; Lot 2- Clarifications Final Issue

	Clarification Question	
	Issue 1	
	Question	Response
1	<ul style="list-style-type: none"> <li>Could you please clarify the budget allocation to each lot, as the current information only states a total of £27,000 available, and it's unclear what this refers to?</li> <li>Is this Lot 1 AND Lot 2 or just for one Lot?</li> </ul>	<ul style="list-style-type: none"> <li>To confirm that the £27k is for Lot 1.</li> <li>Lot 2 we do not have a set budget allocation for this, as we will assess it based upon the cost for the scripting/editing for the films for films and social media cuts.</li> </ul>
2	<ul style="list-style-type: none"> <li>It would be helpful to have a clearer understanding of either the approximate budget for Lot 2 or the specific creative vision for the project.</li> <li>If the goal is to produce content on par with the quality of a TV or Netflix documentary, we would likely need a budget in excess of £500k to meet those production standards.</li> <li>However, if the aim is to create more modest museum pieces, these could be produced at a much lower cost, with a budget in the region of £20k.</li> </ul>	<ul style="list-style-type: none"> <li>To confirm that the £27k is for Lot 1.</li> <li>Lot 2 we do not have a set budget allocation for this, as we will assess it based upon the cost for the scripting/editing for the films for films and social media cuts.</li> <li>Themes for the short films would be directed by the needs of NMRN. We do not have plans for a TV documentary style output, it would be museum pieces for a variety of audiences. However, it might be at some stage that we decide in 2-3 years in to do a longer overview film rather than exploring specific topics within the project. This could be more like 10-15 minutes. We therefore wish to understand costs, but do not have this as a set outcome and remain as an add-on option rather than a target output.</li> </ul>
3	<ul style="list-style-type: none"> <li>What is the budget? On the <a href="http://gov.uk">gov.uk</a> page, it says 'value of contract £24k-£27k'.</li> <li>Is this price the total over 3 years or per year?</li> <li>Is this price per lot per year? Or per lot over 3 years?</li> </ul>	<ul style="list-style-type: none"> <li>This is the indicative budget range with £27k being the maximum for Lot 1.</li> <li>This is the total contract value for the duration of the 3 years.</li> </ul>
4	<ul style="list-style-type: none"> <li>Are we able to bid for both lots? And should costs be separated into two lots or combined?</li> </ul>	<ul style="list-style-type: none"> <li>Yes, you're able to bid for both lots, NMRN reserves the right to appoint these together or separately if required.</li> <li>Please indicate in your price breakdown the costs for Lot 1 and Lot 2 separately- they can be on the same document but the total costs must be clearly distinct.</li> </ul>
5	<ul style="list-style-type: none"> <li>Regarding 'Pricing Information' on 3.2 of the documents under 'Day Rates' one column in the table is Hourly Rate - we don't normally offer hourly rates as it is not normally economical for us</li> <li>We are happy to offer our day rates; do you still require hourly rates for a like-for-like comparison to other suppliers? And if so, how best do you think we should show this?</li> </ul>	<ul style="list-style-type: none"> <li>Please amend the day rates box as you require such as changing this to day rates only if this is what you're able to provide for ad-hoc work outside of the scheduled work this tender proposes.</li> </ul>

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6	<ul style="list-style-type: none"> <li>- To double check, all filming is done at the same Portsmouth location?</li> </ul>	<ul style="list-style-type: none"> <li>- This is correct, however depending on the HMSV Project there may be an opportunity to film elsewhere.</li> </ul>
7	<ul style="list-style-type: none"> <li>- Technical Specification in Annex A - 'Cloud and server storage prior to transfer must be secure with access restrictions in place as appropriate' - our company only offers offline storage currently. Is cloud and server storage a requirement for us?</li> <li>- Or will you/the client provide the cloud and server storage?</li> </ul>	<ul style="list-style-type: none"> <li>- We need to understand how film footage is stored securely when held or used offsite by the supplier.</li> <li>- Uploading raw footage can happen while onsite ie transferring footage onto our harddrive, which we then back-up onto our central server. If footage is taken away or held offsite, what systems are in place to secure this?</li> </ul>
8	<ul style="list-style-type: none"> <li>- Are you open to one production company managing both Lots?</li> <li>- That would be more cost effective from our point of view and give us control over footage.</li> </ul>	<ul style="list-style-type: none"> <li>- Yes, we are open to one production company managing both lots. However, this would be subject to a company being awarded both lots, and not a guarantee as they will be scored separately.</li> </ul>
9	<ul style="list-style-type: none"> <li>- We have not had formal training working in confined space and working at height.</li> <li>- Would we need to have this already in place to bid for this tender, or would you provide on-site training when filming in these locations?</li> </ul>	<ul style="list-style-type: none"> <li>- -Induction training to support filming on the working platforms would be provided. PPE would also be supplied. There would not be an expectation to work at height or within confined spaces.</li> </ul>
10	<p>Quick check: do you have a particular format you would like us to use? Or shall we just create our own? Easily done.</p>	<ul style="list-style-type: none"> <li>- Please see the below section which contains all the relevant forms which you would need to complete.</li> <li>• Annex D-E-F require to be completed in full to ensure the tender is compliant. <b>These are pages 29-52.</b></li> <li>• These include the relevant lots you're bidding for.</li> </ul>

Issue 2 (30<sup>th</sup> October 2024)

1	On Page 31 there is a 'Yes / No / N/A' option at the top of this page, but no question - What are these check boxes for?	<ul style="list-style-type: none"> <li>- It is merely an example of the boxes below.</li> </ul>
2	Health and safety section has a limit of 500 words, the previous section about GDPR has no limit, is this correct?	<ul style="list-style-type: none"> <li>- Correct. As this is in line with PPN 03/24: Standard Selection Questionnaire (SQ) set by the Cabinet Office.</li> </ul>
3	In the response for Criterion 1 do we have to paste each crew members CV into this response? They wouldn't display well due to the way they are formatted in their PDF formats.	<ul style="list-style-type: none"> <li>- You're welcome to submit CV's separate from your response, please ensure these are appropriately referenced in your submission.</li> <li>- A summary of the skills/experience would be useful in the submission.</li> </ul>
4	Is the 1,500-word limit including the CVs?	<ul style="list-style-type: none"> <li>- If you're copying them word for word into the Criterion then yes. If these are referenced separately then no.</li> </ul>
5	Edit footage capture on site as/ when required. Does this mean editing straight after filming? Is this a non-negotiable?	<ul style="list-style-type: none"> <li>- No editing would not need to happen straight after filming and may not be necessary at all for the large majority of raw filming work in Lot 1.</li> </ul>
6	Does this suggest edits may be required the same day? No time for feedback/amendments from client? As our hardware is set up for 4K RAW editing which is not transportable.	<ul style="list-style-type: none"> <li>- No editing would not need to happen straight after filming/while on site. Any applicable film footage edits could be agreed during client/provider liaison. In general editing should not be a requirement providing it has been captured correctly.</li> </ul>
7	What sort of editing is required on site?	<ul style="list-style-type: none"> <li>- Editing on site is not applicable. We may request a piece of footage is deleted in real time, but unlikely. Generally, the editing reference would be applicable if we find footage became unusable or if files became corrupted.</li> </ul>
8	It is mentioned that it is anticipated to be 12 shoots per year, is this 12 days? Or 12 shoots that could be multiple days? Are these all separate, can they be batched together?	<ul style="list-style-type: none"> <li>- These will be a mixture of full days or half days, subject to filming length. Therefore, there could be more than 12 days onsite in a year. Filming requests will vary subject to the work being completed at that time.</li> <li>- More flexibility would be available when filming interviews for example as dates could be worked out</li> </ul>

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		<p>ahead of time and developed in partnership with the NMRN lead. This lead would coordinate team members and confirm interview questions/locations.</p>
9	<p>Do you require subtitles and transcription? Do they all require hardcoded subs? Or CC?</p>	<ul style="list-style-type: none"> <li>- Closed captions are the minimum requirement</li> </ul>
10	<p>Is the filming outlined in Lot 1 specifically for use in Lot 2? Is there any additional filming in Lot 2? Or just editing?</p>	<ul style="list-style-type: none"> <li>- Yes, footage captured for NMRN will be used/sampled in Lot 2 films. It is also a journal of the project developments and will be kept longtime in our archive.</li> <li>- We also expect to sample raw footage for any other projects or events as/when NMRN requires it.</li> </ul>
11	<p>Is there a requirement for any original music? - Or is stock music expected?</p>	<ul style="list-style-type: none"> <li>- Stock music should be sufficient, providing we find tracks which best reflect the audience/tone for the short films.</li> </ul>
12	<p>What is the output for the social media versions?</p>	<ul style="list-style-type: none"> <li>- Square versions of social media videos, subtitle (.srt) and transcript files are required. Alongside each film we expect to have a social media cut which is 30-60 seconds long.</li> </ul>
13	<p>Do they all require hardcoded subs? Or CC?</p>	<ul style="list-style-type: none"> <li>- Closed captions are sufficient.</li> </ul>
14	<p>For the featured film would this be re-editing the already captured footage/existing films from previous years.</p>	<ul style="list-style-type: none"> <li>- We are not re-editing previous work captured. The films may utilise current footage and new footage captured by the videographer in Lot 1 subject to need.</li> <li>- The themes and focuses for new films would be set/directed by NMRN.</li> </ul>
15	<p>What is meant by 'Editing' in Lot 1/videographer?</p>	<ul style="list-style-type: none"> <li>- Editing is unlikely on the large majority of footage. In some instances, a specific piece of footage could require adjustment, but the large majority of raw footage, providing it is captured correctly should be ready to go.</li> </ul>

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16	To whom in the Museum would the successful tenderer be working?	<ul style="list-style-type: none"> <li>- The successful tenderer would be working with the HMS Victory Interpretation Manager for Lot 2. The IM would coordinate plans in partnership with the successful tenderer in terms of interviews/ themes, approvals and script work development.</li> <li>- With Lot 1 the work would also involve the Interpretation Manager as well as liaison with other representatives from the conservation team in terms of confirming milestones and items which need recording.</li> </ul>
17	Why has NMRN decided to split functions between filming and production?	<ul style="list-style-type: none"> <li>- This provides flexibility for those applying and ensures we have a wide pool of potential applicants. Any applicant can apply for both lots but it is not essential.</li> </ul>
18	To confirm, for Lot 1 the budget is £27k for 3 years, which is expected to be 12 shoots per year (36 over 3 years)?"	<ul style="list-style-type: none"> <li>- Yes. Although please bear in mind, these will be a mixture of full days or half days, subject to filming length. Therefore, there could be more that 12 days onsite in a year.</li> <li>- Filming requests will vary subject to the work being completed at that time. In one year, we could use slightly more shoots and less in the second or third year.</li> </ul>
19	The ITT says anticipated to be 12 shoots so not restricted to that amount, as could be more?	<ul style="list-style-type: none"> <li>- See above.</li> </ul>
20	The last issue of clarifications it stated to list both lot prices separately and clearly, however if we want just both lots or no commission - should we provide just one inclusive price?	<ul style="list-style-type: none"> <li>- Yes, please provide an inclusive price if you're bidding for both Lots. However, it would be useful to see the costs for Lot 1 and Lot 2 in addition.</li> </ul>
21	Is the £27,000 for Lot 1 for filming and videography across a 12 milestone/1-year period, or a 36 milestone/3-year period?	<ul style="list-style-type: none"> <li>- See Response to Question 18.</li> </ul>
22	Are filming milestones likely to vary in scope (e.g. would some be 1-day filming/less, some might be 2 days filming)	<ul style="list-style-type: none"> <li>- Yes some filming sessions maybe full days, others half days.</li> </ul>

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23	Is the budget inclusive of crew travel and expenses?	- Yes, please work these costs into your rate.
24	Are there any further audience or platform insights available at this stage in the process other than what is included in the tender?	- No, these won't be shared at tender stage.
25	Is there any more information regarding the space in which we will be filming? It would be useful to ascertain what we will need in terms of kit for lighting & sound	- All the spaces are level, with safe working access. Consideration of equipment when in transit or moving around the access areas will need to be managed by the videographer. You may also require equipment to compensate for background noise from navy vessels for example and also live conservation work happening on Victory Live: The Big Repair.
26	Can you confirm the definition of subcontractors for the purposes of this tender? e.g. we often work with freelancers on long term contracts and/or with whom we have long term relationships.  They work within our team alongside employees but are not PAYE.	-If you are outsourcing the work this is sub-contracting. It is acceptable to do so providing there is a structure for management/liaison. And that the relevant contractors are able to provide all the relevant ID to work on site (if applicable)
27	What is the output for the social media versions? - Square versions of social media videos, subtitle (.srt) and transcript files are required. Alongside each film we expect to have a social media cut which is 30-60 seconds long.  To confirm, the expected social output would be: <ul style="list-style-type: none"><li>Three social media cuts 1:1, 30-60 seconds.</li></ul> There are no other variations?	- Yes, accompanying each short film, there will need to be social media cuts. We have estimated 30-60 seconds, but it is subject to need based on the output.  - Variations are possible in the future, but these would be discussed/agreed if this became a requirement at any stage.
28	In Annex A, you make reference to the 'potential for a feature length/longer documentary in year 2 or 3 of the contract'. Please could you confirm that the following is correct: <ul style="list-style-type: none"><li>This documentary video will last between 10-15 minutes in length.</li><li>Will provide an overview of the ongoing restoration project.</li><li>Will feature only existing footage and interviews captured over the preceding period.</li></ul>	- This documentary video will last between 10-15 minutes in length. It will depend on footage, style, concept etc. This is a rough estimate for now in case flexibility is needed at a later stage. - Will provide an overview of the ongoing restoration project. Yes, and may have more specific focuses subject to the footage captured. - Will feature only existing footage and interviews captured over the preceding period. Yes, will rely on the body of work captured for the project. Raw footage and interviews.
29	- Please could you confirm if additional interviews will be conducted for this documentary or whether you hope to use the existing library of interviews captured over the preceding period.	- Any filming required for any concept, will be captured by the videographer in lot 1. All films will rely on the Interviews and raw captured as part of the project.

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	<ul style="list-style-type: none"> <li>- If the former, please could you confirm if you require for us to conduct the filming or assist with the preparations in any way.</li> </ul>	
30	<ul style="list-style-type: none"> <li>- Please could you confirm if you are happy to receive a cost indication for the optional costs for this work, for example 'starting from'.</li> </ul>	<ul style="list-style-type: none"> <li>- Yes, this is acceptable.</li> </ul>
31	<ul style="list-style-type: none"> <li>- For the featured film would this be re-editing the already captured footage/existing films from previous years.</li> <li>- this we meant the feature film - we need to know if there is additional filming for the potential feature film to quote it properly or if it is just editing the footage from lot 1 and 2.</li> </ul>	<ul style="list-style-type: none"> <li>- There might be additional filming required, but we would aim to utilise our Lot 1 time to capture this if anything was needed. But we would also expect to have a diverse catalogue of footage and interviews by the time we come round to potentially doing this film.</li> </ul>
<p><b>Deadline for Submissions is Midday (1200) Wednesday 20th November 2024</b>  All submissions are to be sent to <a href="mailto:tenders@nmrn.org.uk">tenders@nmrn.org.uk</a></p>		