Q&A for RSSB\_1960 RED Programme

Please find below the questions and answers received from suppliers relating to the Invitation to Tender (ITT) documents for RSSB\_1960.

Thank you for submitting the questions and we look forward to receiving your tenders, by email to shareditt@rssb.co.uk by 15.00 hours on 2nd November 2015.

Best Regards,

Jenny Neill

Procurement Manager

RSSB

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| Reference | Question |  | Answer |
| Q1  Q2  Q3  Q4  Q5  Q6  Q7  Q8  Q9  Q10  Q11 | 1. As mentioned in the tender document, we would like to view several of the recent RED series of DVDs please. If you could advise if they can be sent to us or how we can view the content / supplementary materials that would be great.  2. Can you provide more information about the editorial board and its function e.g. how topics are decided, do they produce / provide content outlines for each programme or outline scripts?  3. Can you provide more information about the sign off process for each film e.g. how / where viewings take place, how many people are involved in the sign off process, are a specific number of rounds of review / changes specified contractually?  4.Can you provide more detail about the dramatic elements e.g. are these typically filmed at a variety of locations or a single location, how many actors are typically involved, how long typically is each drama reconstruction, are locations sourced / provided by RSSB?  5. Will RSSB be responsible for sourcing / providing the 'experts' mentioned in the brief?  6. Will RSSB be responsible for sourcing / providing the presenter mentioned in the brief and / or does RSSB have an existing arrangement / contract in place with a presenter?  7. Please outline why in your opinion part 2 of RED has been less successful or any relevant feedback you've received.  8. Is it possible to see the new artwork / brand guidelines?  9. Where does the editorial board meet?  10. In question 9.4 'named individuals' are requested. Does this mean role e.g. Producer, or actual name. If the latter we feel this will be difficult to respond to, particularly for contractors, as will not be able to guarantee the named individuals until a contract is awarded. Please advise.  11. Are expenses such as travel and subsistence to be included in the total contract price or are they in addition? | To receive copies of the previous RED issues, please contact [shareditt@rssb.co.uk](mailto:shareditt@rssb.co.uk), giving the postal address to which it should be sent. | |
| More information about the editorial board can be found here: <http://www.rssb.co.uk/groups-and-committees/rssb-board/safety/system-safety-risk-group/train-operations-risk-group/torg-communications-editorial-board>. If you have any more specific queries, please contact the chair or meeting manager. | |
| The editorial board is given the opportunity to review the pre-production work regularly (e.g. script outline, final script). Post-production, the editorial board is given a chance to view the video remotely; the publications manager and RSSB operations representative attend a final sign-off in the editing suite. | |
| The dramatic elements are filmed on site, with track, plant, trains and staff provided by RSSB members. There is no set number of actors or locations, it is expected that the contractor will arrange a sufficient number to represent the story and keep within budget. | |
| The “experts” are employees of RSSB and its members. | |
| The presenter will not be sourced by RSSB. If the same presenter cannot be provided by the successful bid, a new presenter will need to be found and agreed with RSSB. | |
| Part 2 of the RED programme discusses news items. Whilst these are relevant at the time of publication, they lose relevance over time. Since we intend to use the RED DVDs as a briefing tool that can be used again and again (and we know many of our members use the DVDs in this way), we would like part 2 of the programme to maintain its relevance over time. | |
| Unfortunately, the new branding for the RED DVD is not quite complete. We could give you the RSSB brand guidelines, please email [jenny.neill@rssb.co.uk](mailto:jenny.neill@rssb.co.uk) for a copy.  At RSSB’s office in Moorgate. | |
| If there is no guarantee a named individual will be involved in the production, please leave job role. | |
| No further costs other than the contract price will be paid; this includes travel and expenses. | |
| Q12  Q13  Q14  Q15  Q16  Q17  Q18  Q19  Q20  Q21  Q22  Q23  Q24 | 12. We are able to analyse and show how we would make the programme you have sent us, however it may be more interesting for you to provide us different subject so that we can show you what we are capable of. Would you like to provide us with a subject around which a dramatisation could be based? And subjects for the news/topical issues items?  13. On staffing - our structures are not the same as you have laid out in the cost response spreadsheet. Should we change the column titles to reflect that? (Plus add explanation of how and why it differs)  14. In that sheet you have "insert name". We have the choice of several experienced and appropriate personnel in several categories - and of course actors have to be cast - so would we be marked down for leaving certain columns as "insert name" or putting "TBC"?  15. Is the presenter due to be the same person? If so can you provide us with his cost please?    16. Question A2 does not have a word limit - is that intentional?  17. Please would you clarify: We have worked with many public sector and private sector organisations but do not have any examples of work completed to include safety critical environments, is it still worth submitting our application?  18. The competition prize: How do the viewers submit their answers? How many possible competition winners will there be, will it be 3 winners per year?  19. Do you have any viewer feedback available to the tenderers, to help inform what worked well and not so well?  20. How many videos are you looking to make over the two year period?  21. Is Right Track a print magazine, or digital only?  22. Do you have any audience feedback or thoughts on why Part 2 of the programme is not as effective as Part 1?  23. Staged payments – ITT 5.8 A.4 asks for a proposal on staged payments, but Section 3 of the contract is quite prescriptive on this already. Can you clarify please?  24. What are the current arrangements for skills and knowledge transfer? e.g. Does the incumbent supplier provide reports, debriefs etc? | You could try a number of options, including those below; though one of the things we’d expect from the successful bidder is an active involvement in the content – if they can come up with an original scenario (or from news items), so much the better.   * 1. Derailment due to a faulty wheel   2. SPAD due to fatigue   3. Issues with overcrowding at stations   Yes, you could change it to reflect their company and explain how it’s different and why – what benefits that brings?  Yes TBC will be fine, we understand that staff move on etc, so don’t expect at this stage to have names if you cannot provide them.  At this stage we would like to keep the current presenter, the fee he charges is £500 a day. We will confirm this nearer the tender close date.  This was not intentional, it was an error, however we are leaving this as no word limit, however would appreciate a reasonable length response.  Yes you can, but the fact that you have not worked in safety critical environments may put your bid behind other suppliers that have.  Viewers submit answers via Opsweb.  There are 3 competition winners per programme.  The series is popular, but unfortunately we have no more specific feedback than that.  Six, as stated in the brief.  Right Track is printed and sent to depots, stations etc.  It’s news, which loses its relevance relatively quickly; whereas the first part keeps its relevance longer  Our staged payments are pre-production, production and post production, so we just need you to give some indicative dates for when they might invoice for these.  We aim to work with the incumbent supplier for a thorough handover as we want the new supplier to have the best possible start. | |