

Request for Proposal (RFP)

For: Arts, Peacebuilding, Conflict and Fragile Contexts Research: An examination of diverse examples and approaches of how arts and culture have addressed fragility, peace and stability in different contexts.

Date: 19 December 2024

1 Overview of the British Council

We support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide.

We uniquely combine the UK's deep expertise in arts and culture, education and the English language, our global presence and relationships in over 100 countries, our unparalleled access to young people and influencers and our creative sparkle.

We work directly with individuals to help them gain the skills, confidence and connections to transform their lives and shape a better world in partnership with the UK. We support them to build networks and explore creative ideas, to learn English, to get a high-quality education and to gain internationally recognised qualifications.

We work with governments and our partners in the education, English language and cultural sectors, in the UK and globally. Working together we make a bigger difference, creating benefit for millions of people all over the world.

We work with people in over 200 countries and territories and are on the ground in more than 100 countries. In 2023–24 we reached 650 million people.

2 Introduction and Background to the Project / Programme

2.1 Recent years have witnessed an increasing exploration of the linkages between cultural aspects, conflict and peace, both at academic and policy and delivery level. The specific implications of this nexus are manifold, ranging from how cultural differences have been used in some contexts to spark community tensions, through the targeting of cultural heritage sites in armed conflicts, to the opportunities that cultural participation and the cultural and creative industries may bring in post-conflict development.

The [UN–World Bank report Pathways for Peace](#) highlights how some of the greatest risks of violence today stem from perceived inequalities between different groups. Shared identities, history and narratives of humiliation and frustration are often key in mobilising a particular group to violence, either against the state or another social or ethnic group. Conflict, fragility and development are closely interlinked, and conflict remains a key barrier to achieving the [UN's 2030 Agenda for Sustainable Development](#).

The [UN's 'Sustaining Peace' agenda](#) calls for a greater focus on the prevention of conflict, and a greater role for civil society organisations in peacebuilding after conflict.

Peacebuilding is a complex and multifaceted process that involves addressing the underlying causes of conflict and rebuilding trust and relationships to create sustainable peace.

Looking forward to the UNESCO Mondiacult 2025 Conference in Spain, the conference concept note highlights:-

“A volatile global environment, marked by protracted conflicts, calls for a renewed and more inclusive multilateralism to foster lasting peace. Culture serves as a vital bridge between countries and communities, promoting dialogue and understanding through shared experiences and the appreciation of diverse perspectives. This intercultural exchange builds solidarity, collaboration and mutual respect, which are critical for protecting what we hold in common -our planet, its peoples, and their cultures. Such common ground is crucial for advancing lasting peace and security through the promotion and exercise of human rights – fundamental preconditions for sustainable development. Recognizing and integrating cultural perspectives is paramount in fostering equitable international collaboration to address global challenges inclusively. With the evolving geopolitical landscape introducing new players, culturally diverse multilateralism becomes critical for creating an inclusive global governance framework, allowing all countries to voice their perspectives and aspirations for current and future generations.”

The British Council mission statement reads: “We support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide.” Over the past ten years, The British Council has been exploring the emerging evidence around arts, cultural relations, peace building and conflict working with a range partners.

[The Art of Peace report](#)

This British Council report highlights two particular strengths of arts and cultural programmes during times of conflict: their ability to engage communities in their own cultural language; their ability to foster understanding.

Arts and culture are regarded as offering a more neutral ground for mutual understanding than explicit peacebuilding activities, because they are able to bring people from different groups together around a shared interest and goal, rather than around issues related to the conflict. They also provide a form

of expression and a creative reflection.

The research cautions that the ability of the arts to transform conflict in and of themselves must not be overstated, and that, like other interventions, they can even exacerbate conflict.

The existing evidence indicates that arts and cultural programmes can have success when they are locally led, based on an understanding of local cultural traditions, and linked to wider reconciliation and recovery programmes.

A Review of the Contribution of Arts & Culture to Global Security & Stability

The role of arts as a tool for diplomacy and for the advancement of security and stability agendas has, at times, been viewed as liminal and contested, though scepticism regarding this standpoint has often been expressed in the scholarly literature (i.e. Grincheva, 2010; Schneider, 2009). It is increasingly recognised that contemporary conflict stems from cultural rather than resource-based disagreements (Pries & Mustea, 2013; Naidu-Silverman, 2015). Furthermore, military intervention is increasingly recognised as a costly and rarely entirely effective resolution; neither the cessation of violence, nor the conclusion of peace accords can guarantee peaceful post-conflict relations rather 'violence, grievances, resentment, insecurity, inequality and bitterness' remain as a challenge to peace (Garcia, 2014).

Recognition of these factors has led to changing policy approaches with emphasis now being placed on identifying fragile and conflict affected states and significantly increasing efforts to bring enduring stability to these countries through increased support for conflict prevention through 'upstreaming' and poverty reduction (Albrecht & Jackson, 2014).

This review of the contribution of arts and culture to global security and stability comprises an appraisal of academic and grey literature, followed by three country case studies exploring arts and culture focused post-conflict, resolution and peace-building focused interventions in Colombia, Syria and Rwanda. The case study research is augmented by interviews with stakeholders in the case study countries.

Recognising Heritage for Human Rights and Development

This report by the Institute of Development Studies looks at the mechanism of cultural heritage protection and how it can contribute to spaces of pluralism and combat discrimination and exclusion.

It situates the Cultural Protection Fund in international development priorities, evidencing the role of the Cultural Protection Fund in contributing towards UK government development objectives as specified within the Integrated Review, Overseas Development Assistance (ODA) objectives and International Development Strategy (IDS). It finds that cultural heritage programming has proved to be

an effective and sensitive mode of working across these core agendas in areas that would often be hard to access and operate.

[Soft power, cultural relations and conflict through Eurovision and other mega-events: a literature review](#)

Arts and culture have a recognised role in peacebuilding

- Arts in post-conflict contexts can sometimes have therapeutic value, contribute to reconciliation, or strengthen civil society.
- Positive interventions often involve creating everyday dialogue through people in a locale cooperating in creative activity.
- Organisers must understand local conflict dynamics and ‘Do No Harm’ principles.

Culture, conflict and the Sustainable Development Goals

- Protecting cultural heritage from intentional and accidental destruction during war responds to SDG target 11.4.

Protecting the capacity of cultural sectors during war

- Protection of cultural workers is a major concern in conflict-affected countries, including for Ukraine’s cultural sector as the Russian invasion continues.
- Protecting the capacity and future of cultural sectors during war is a precondition for being able to draw on cultural activity in post-conflict peacebuilding. Practitioners and experts show growing interest in arts-based, including music-based, peacebuilding work.

Cultural destruction and conflict

- The intentional destruction of cultural heritage by aggressors in war is characteristic of contemporary conflict. The former UNESCO director-general Irina Bokova has termed it ‘cultural cleansing’ to emphasise how it attacks the cultural identity and memory of targeted communities within perpetrators’ strategies of eliminating groups from territory.
- Well-known examples before 2022 included the attacks on religious and multi-ethnic heritage sites by perpetrators of ethnic cleansing and genocide during the Yugoslav Wars, the destruction of ancient archaeological sites in Syria and Iraq by Islamic State, and the Taliban’s destruction of the Bamiyan Buddhas in Afghanistan. Russia’s full-scale invasion of Ukraine

has from the outset involved the systematic targeting of Ukrainian cultural heritage and cultural life.

Example of British Council programmes in this space

Artivism in the Horn of Africa [Ethiopia, Sudan, South Sudan, 2016-18]: Artivism combines the use of arts as an enabler for change and the Active Citizens methodology, which builds the capacities and confidence of change makers. It was designed specifically to address social change and promote activism through the arts with the goal of social cohesion and development.

The project aimed to contribute to the promotion of peace and development in the Horn of Africa, and specifically to build the capacity of 70 young artists to engage with their communities. Through this, artists can bring about positive change through the arts and develop a network of young artists and activists in the Horn of Africa with international connections for a global outlook.

Cultural Protection Fund [MENA, East Africa, since 2015]: A British Council-DCMS partnership, CPF is working to preserve vital cultural heritage in conflict-affected states and from the threats of natural disasters and climate change. Through its transparent funding process and sensitivity to complex place-specific issues, CPF works with communities to explore sustainable models and how to best complement and enhance existing architecture. To date, it has trained over 15,000 people, awarded c.£50m to 149 projects in 17 countries, and laid the foundations for policy change and long-term structural benefits.

The CPF brokers meaningful relationships with some of the world's most persecuted groups, including Yazidis, Syrian refugees and displaced Bedouin communities. The fund is unique in its approach in that each project has a dedicated grant manager with a small case load of projects, meaning that grantees can flag risks and issues and have full communication and support when crises occur. CPF has a British Council presence in each of the fund's target countries along with risk and security teams offering locally relevant advice and knowledge, and our experience and trust within the DCMS partnership allows us to be flexible with funding when necessary enabling projects to pause and change activities to ensure safety and wellbeing of project staff and participants.

Further supporting information and reading

- British Council Missing Pillar Report and Talks <https://www.britishcouncil.org/arts/culture-development/our-stories/the-missing-pillar-sdgs>
- British Council SDG 16 – A cultural relations approach to peace, justice and strong institutions <https://www.britishcouncil.org/research-policy-insight/research-reports/sdg-16-report>

- UNESCO Mondiacult 2022 Follow Up Report
https://www.unesco.org/sites/default/files/medias/fichiers/2024/11/UNESCO%20Survey%20on%20MONDIACULT%20Declaration%20Follow-Up%20Actions%20Findings_%202.pdf?hub=171169
- Evaluation report from the Artivism in the Horn of Africa project
https://www.britishcouncil.org/sites/default/files/bc_horn_of_africa_-_digital.pdf
- EUNIC, British Council and IfA joint report on Cultural Relations - Key Approaches in Fragile Contexts <https://eunic.eu/news/cultural-relations-key-approaches-in-fragile-contexts-report-available>
- The recognition of divergent voices: The role of artistic expressions in shaping the conditions for a long-term positive peace <https://www.britishcouncil.org/research-insight/role-artistic-expressions-positive-peace>
- Difficult Conversations. This essay series develops that theme, focusing on the roles of the arts, creativity and culture in helping to navigate provocative and divisive issues in our communities. <https://www.britishcouncil.org/research-insight/difficult-conversations>

2.3 The purpose and scope of this RFP and supporting documents is to explain in further detail the requirements of the British Council and the process for submitting a proposal in response to this RFP (“**Proposal**”).

3 Proposal Conditions and Contractual Requirements

This section of the RFP sets out the British Council’s contracting requirements, general policy requirements, and the general conditions relating to this procurement process (“**Procurement Process**”).

3.1 Contracting requirements

3.1.1 Contracting authority: the British Council which includes any other companies and organisations that control or are controlled by the British Council from time to time (see: <http://www.britishcouncil.org/organisation/structure/status>).

3.1.2 Delivery location for goods and/or services: the British Council offices in the UK

3.1.3 Duration: The Contract awarded will be for a duration of 12 months with an option for an extension for up to an additional 3 months.

3.1.4 Contractual terms: As set out at Annex [1] *Terms and Conditions of Contract* (“**Contract**”). By submitting a Proposal, you are agreeing to be bound by the terms of this RFP and the Contract without

further negotiation or amendment. In the event that the chosen service provider is operating as a Sole Trader or through a Personal Service Company, the British Council retain the right to issue specific contractual terms and conditions, in order to take account of this status. If you plan to submit a bid as a Sole Trader or Personal Service Company please use the Intend platform to contact us for a copy of the specific terms. Once the Contract is awarded, there will be no changes allowed to the Contract (except in accordance with the provisions of the Contract). Any clarification questions in relation to any aspect of this Procurement Process and the associated documentation should be submitted in accordance with the process set out in paragraph 12 (*Clarification Requests*). Only changes which relate to the correction of ambiguity or manifest error in relation to the terms of the Contract will be considered and, if necessary, the British Council may, when issuing its response to clarification questions, reissue Annex [1] to reflect such changes. Any proposed amendments received from a potential supplier as part of its Proposal shall entitle the British Council to reject that Proposal and to disqualify that potential supplier from this Procurement Process.

3.2 General Policy Requirements

3.2.1 By submitting a Proposal, you confirm that you will, and that you will ensure that any consortium members and/or subcontractors will, comply with all applicable laws, codes of practice, statutory guidance and applicable British Council policies relevant to the goods and/or services being supplied. All relevant British Council policies that suppliers are expected to comply with can be found on the British Council website (<https://www.britishcouncil.org/organisation/transparency/policies>).

3.3 General Proposal conditions (“Proposal Conditions”)

3.3.1 Application of these Proposal Conditions – In participating in this Procurement Process and/or by submitting a Proposal it will be implied that you accept and will be bound by all the provisions of this RFP and its Annexes. Accordingly, Proposals should be made on the basis of and strictly in accordance with the requirements of this RFP.

3.3.2 Third party verifications – Your Proposal is submitted on the basis that you consent to the British Council carrying out all necessary actions to verify the information that you have provided, and the analysis of your Proposal being undertaken by one or more third parties commissioned by the British Council for such purposes.

3.3.3 Information provided to potential suppliers – Information that is supplied as part of this Procurement Process is supplied in good faith. The information contained in the RFP and the supporting documents and in any related written or oral communication is believed to be correct at the time of issue. No liability (save for fraudulent misrepresentation) is accepted for its accuracy, adequacy or completeness and no warranty is given as such.

3.3.4 Potential suppliers to make their own enquires – You are responsible for analysing and reviewing all information provided to you as part of this Procurement Process and for forming your own opinions and seeking advice as you consider appropriate. The clarification process set out in paragraph 12 should be used for any queries in relation to this Procurement Process.

3.3.5 Amendments to the RFP – At any time prior to the Response Deadline, the British Council may amend the RFP and if appropriate, the Response Deadline shall, at the discretion of the British Council, be extended.

3.3.6 Compliance of Proposal – Any goods and/or services offered should be on the basis of and strictly in accordance with the RFP (including, without limitation, any specification of the British Council's requirements, these Proposal Conditions and the Contract) and all other documents and any clarifications or updates issued by the British Council as part of this Procurement Process.

3.3.7 Compliance with the terms of the Contract – The successful supplier must comply with the Contract as set out in Annex [1] without any amendment (save as described in paragraph 3.1.4).

3.3.8 Format of Proposal – Proposals must comprise the relevant documents as detailed by the British Council in Annex [2] (Supplier Proposal) completed in accordance with relevant all instructions. Any documents requested by the British Council must be completed in full. It is important that you read the RFP carefully before completing and submitting your Proposal.

3.3.9 Modifications to Proposals once submitted – You may modify your Proposal prior to the Response Deadline by giving written notice to the British Council. Any modification should be clear and submitted as a completely new Proposal in accordance with Annex [2] (Supplier Proposal) and these Proposal Conditions.

3.3.10 Disqualification – If you breach these Proposal Conditions, if there are any errors, omissions or material adverse changes relating to any information supplied by you at any stage in this Procurement Process, if any other circumstances set out in this RFP, and/or in any supporting documents, entitling the British Council to reject a Proposal apply and/or if you or your appointed advisers attempt:

- to inappropriately influence this Procurement Process or fix or set the price for goods or services;
- to enter into an arrangement with any other party that such party shall refrain from submitting a Proposal;
- to enter into any arrangement with any other party (other than another party that forms part of your consortium bid or is your proposed sub-contractor) as to the prices submitted;
- to collude in any other way;
- to engage in direct or indirect bribery or canvassing by you or your appointed advisers in relation to this Procurement Process; or
- to obtain information from any of the employees, agents or advisors of the British Council concerning this Procurement Process (other than as set out in these Proposal Conditions) or from another potential supplier or another Proposal,

the British Council shall be entitled to reject your Proposal in full and to disqualify you from this Procurement Process. Subject to paragraph 3.3.1 below, by participating in this Procurement Process you accept that the British Council shall have no liability to a disqualified potential supplier in these circumstances.

3.3.11 Proposal costs – You are responsible for obtaining all information necessary for preparation of your Proposal and for all costs and expenses incurred in preparation of the Proposal. Subject to the “Liability”

Tender Condition below, you accept by your participation in this Procurement Process, including without limitation the submission of a Proposal, that you will not be entitled to claim from the British Council any costs, expenses or liabilities that you may incur in submitting a Proposal irrespective of whether or not your Proposal is successful.

3.3.12 Rights to cancel or vary this Procurement Process – Nothing in this Procurement Process will bind the British Council to enter into any contractual or other arrangement with you or any other potential supplier. It is intended that the remainder of this Procurement Process will take place in accordance with the provisions of this RFP, but the British Council reserves the right to terminate, amend or vary (to include, without limitation, in relation to any timescales or deadlines) this Procurement Process by notice in writing. Subject to the “Liability” Tender Condition below, the British will have no liability for any losses, costs or expenses you incur as a result of such actions.

3.3.13 Consortium Members and sub-contractors – It is your responsibility to ensure that any staff, consortium members, sub-contractors and advisers abide by these Proposal Conditions and the requirements of this RFP.

3.3.14 Liability – Nothing in these Proposal Conditions is intended to exclude or limit the liability of the British Council in relation to fraud or in other circumstances where the British Council’s liability may not be limited under any applicable law.

4 Confidentiality and Information Governance

4.1 All information supplied to you by the British Council, including this RFP and all other documents relating to this Procurement Process, either in writing or orally, must be treated in confidence and not disclosed to any third party (save to your professional advisers, consortium members and/or sub-contractors strictly for the purposes only of helping you to participate in this Procurement Process and/or prepare your Proposal) unless the information is already in the public domain or is required to be disclosed under any applicable laws.

4.2 You shall not disclose, copy or reproduce any of the information supplied to you as part of this Procurement Process other than for the purposes of preparing and submitting a Proposal. There must be no publicity by you regarding the Procurement Process or the future award of any contract unless the British Council has given express written consent to the relevant communication.

4.3 The British Council reserves the right to disclose all documents relating to this Procurement Process, including without limitation your Proposal, to any employee, third party agent, adviser or other third party involved in the Procurement Process in support of, and/or in collaboration with, the British Council. The British Council further reserves the right to publish the Contract once awarded and/or disclose information in connection with supplier performance under the Contract in accordance with any public sector transparency policies (as referred to below). By participating in this Procurement Process, you agree to such disclosure and/or publication by the British Council in accordance with such rights reserved by it under this paragraph.

4.4 The Freedom of Information Act 2000 (“FOIA”), EU General Data Protection Regulation (GDPR) 2015, the Environmental Information Regulations 2004 (“EIR”), and public sector transparency policies apply to the British Council (together the “**Disclosure Obligations**”).

4.5 You should be aware of the British Council’s obligations and responsibilities under the Disclosure Obligations to disclose information held by the British Council. Information provided by you in connection with this Procurement Process, or with any contract that may be awarded as a result of this exercise, may therefore have to be disclosed by the British Council under the Disclosure Obligations, unless the British Council decides that one of the statutory exemptions under the FOIA or the EIR applies.

5 Proposal Validity

5.1 Your Proposal must remain open for acceptance by the British Council for a period of sixty days from the Response Deadline. A Proposal not valid for this period may be rejected by the British Council.

6 Payment and Invoicing

6.1 The British Council will pay correctly addressed and undisputed invoices within 30 days in accordance with the requirements of the Contract. Suppliers to the British Council must ensure comparable payment provisions apply to the payment of their sub-contractors and the sub-contractors of their sub-contractors. General requirements for an invoice for the British Council include:

- A description of the good/services supplied is included.
- The British Council Purchase Order number is included.
- It is sent electronically via email in PDF format to BC.Invoices@britishcouncil.org or by post to:
The British Council, Corporate Services – UK Hub Team, 1 Redman Place, Stratford, London E20 1JQ

7 Specification

- This research builds on the findings and recommendations of the previous British Council commissioned University of West Scotland report, a copy of which is available online here [uws_global_arts_peace_and_security_0319.pdf](#)
- A copy of The British Council’s Peace Theory of Change will be provided to the successful supplier and is currently in development.
- The proposal should include a clear research matrix (to be further refined in discussion with the project team), showing how each of the four questions below will be addressed, including key data sources and research methods.

- Suppliers are asked to propose an appropriate research design and methodology to answer the research questions set out below, also to set out the potential risks and challenges for the research and how these will be managed.

Possible focus countries for this research commission which are to be agreed / finalized during the Inception Period / workshop:

- Colombia
- Myanmar
- Northern Ireland and Ireland
- Sri Lanka
- Sudan
- Ukraine
- Western Balkans

Research Questions

An examination of diverse examples of how arts and culture have addressed fragility, peace and stability in a range of different contexts both within British Council projects and also in non-British Council projects:

1. Within the conflict affected space, what are the creative / artistic practices that work to support key outcomes? What are the lessons learned where these approaches haven't worked?

Key outcomes:

- Storytelling: sharing narratives, unpicking stereotypes and increasing shared awareness and understanding
 - Identity and voice: creating and strengthening individual and group identity, positive reinforcement
 - Engaging with diaspora: engagement with displaced individuals and groups to potential benefit of diaspora members and those who have remained in the country of origin
 - Learning skills: increasing creative, cultural and social capital and potentially creating economic benefit.
2. How can these approaches foster inclusivity and cultural diversity, and take a 'do no harm' approach?
 3. A set of ten qualitative case studies from both British Council projects and non-British Council which highlight both question one and two.

Estimated Budget

The outline budget for this opportunity is between £40,000 - £50,000 including VAT and any potential travel costs.

Outputs from this Commission

The researcher(s) will be required to produce a clear and concise written report in proficient English which includes policy analysis, case studies, and a proposal for culture within future sustainable development policy. The researcher(s) will also be required to produce an executive summary and slide deck that will be published and shared with the public and external partners using British Council branded templates.

The final report and accompanying executive summary must provide endnote references for all facts and statistics used, which should be clearly detailed in the report's bibliography. Primary sources must be used wherever possible over secondary sources. For example, the researcher(s) should seek to reference a statistic to its original report, not where it is cited second-hand by a report or on a website.

Timeline

- Initial finding and reflections by early September 2025 to be shared at the UNESCO Monidacult Conference in Space at the end of September 2025
- Final report due by early December 2025.

Research Inception Report and Workshop

- o An Inception Workshop with The British Council team to align expectations, refine the research scope, and finalize deliverables.
- o A detailed Research Inception Report, outlining the methodology, timeline within the margins of this RFP, and key objectives.

Comprehensive Final Report

- o A Final Research Report adhering to The British Council report structure, inclusive of case studies and actionable recommendations.
- o An Executive Summary tailored for policymakers and stakeholders.
- o Please note this report will be peer reviewed and feedback will likely be provided on changes to the report that might need to be made before conclusion of the contract.

Key Findings Slide Deck and Infographics

- o A concise slide deck summarising key findings and recommendations, designed for presentations and dissemination.
- o **Visually engaging infographics that distils complex points into clear, impactful visuals. These will be adaptable for use in digital and print media.**

Report Branding and Design

- Integration of The British Council's Research Branding and Design Template into the final report for consistency. The appointed researcher will be obliged to abide by the British Council's style and brand guidelines for the editorial style of the report, and its visual identity using the generic design. Information about this is available here on the [British Council Brand Hub](#) (note you will need to register for an account) and the British Council Word template is provided [Annex x]. An InDesign template is also available.

Stakeholder Engagement Webinars

- Two interactive webinars to share research findings, tailored to different audience segments (e.g., policymakers, cultural organizations, academics).
- Webinars will include live Q&A sessions and supplementary materials to enhance engagement and understanding.

Intellectual Property

The full report, executive summary and all raw data associated with the research will be the intellectual property of the British Council. Authors will be encouraged to communicate about the report externally with prior approval from the British Council.

Applications from multidisciplinary teams are welcome

In your response, please provide the following elements:

1. Detailed Research Matrix. A comprehensive research matrix, which will later be refined in collaboration with the project team, mapping each research question to specific:
 - a. Key data sources (e.g., policy documents, stakeholder interviews, surveys, case studies).
 - b. Methods (e.g., qualitative analysis, comparative analysis, stakeholder consultation).
 - c. Expected outcomes, highlighting how each question will be addressed effectively.
2. Relevant Research Experience
 - a. A summary of the team's experience in researching arts, peacebuilding and conflict, emphasizing previous work that aligns with the project's focus.

- b. Highlight specific methodological strengths and innovative approaches used in similar projects.
 - c. Researcher Profiles (CVs) and at least one example of previous work particularly your experience in researching, arts, peacebuilding and conflict also showing your experience of researching international arts programmes.
3. Quality Control Mechanisms. A description of the quality assurance process, including:
 - a. Regular check-ins with the British Council project team for feedback and alignment.
 - b. A structured peer-review process involving external experts or stakeholders.
4. Value for Money Approach. An explanation of how the project will deliver cost-effective outcomes, focusing on:
 - a. Strategic allocation of resources to maximize impact.
 - b. Leveraging existing networks and tools to minimize unnecessary costs.
5. Budget Breakdown. (ANNEX 3) A detailed cost breakdown by phase/deliverable, including:
 - a. Estimated hourly rates for each team member.
 - b. Anticipated number of days allocated per task.
 - c. Costs for travel, software, and other project-specific needs.
 - d. A summary of total costs, ensuring alignment with the budget cap.
6. Risk Management Plan
 - a. Identification of potential risks (e.g., delays, data access challenges) and strategies to mitigate them, ensuring timely and high-quality delivery of the project. We welcome partnership submissions for this opportunity from a range of profiles such as researchers, practitioners, academics etc including local researchers based in the target countries specified on p11.

British Council Research Ethics Policy

MANDATORY REQUIREMENT:

The British Council Research Ethics Policy provides the key ethical principles to which the British Council's research activity and outputs must adhere. It should be consulted when planning research activity and must be reviewed at the very start of a new project by the Senior Responsible Officer (SRO) and Project Manager. Its principles must be adhered to throughout the full lifecycle of the project.

Some British Council research activities may require permission from a government agency or other authority – if so, this policy can and should be made available to those authorities, if required. This Policy should be followed alongside the British Council's Code of Conduct and Global Policy framework – with particular reference to the Safeguarding policies for Children and Adults, Information Security and Management policy, the Equality, Diversity and Inclusion (EDI) policy and guidance, and their respective processes. It has been developed in line with the Concordat to Support Research Integrity and in consultation of other external research ethics guidelines, policies and documents.

The Policy is distinct and separate from the British Council's ethical screening and due diligence processes that are to be followed when developing a new business relationship with or awarding grants to another organisation or individual.

For queries relating to this Policy, or about research ethics and good research practice more generally, contact the Research & Policy Insight team via the Head of Research at research.risk@britishcouncil.org

8 Mandatory Requirements / Constraints

8.1 As part of your Proposal, you must confirm that you meet the mandatory requirements / constraints, if any, as set out in the British Council's specification forming part of this RFP. Failure to comply with any mandatory requirements or constraints shall entitle the British Council to reject a Proposal.

9 Key background documents

9.1 Further relevant background documents / information may be provided to potential suppliers as an Annex to this RFP by way of the issue of additional documents / links to additional information / documents. Please view list of Annexes at the end of this document.

The following additional documentation / information is provided as part of this RFP:

- The British Council Art of Peace Report <https://www.britishcouncil.org/research-insight/art-of-peace-report>
- University of West Scotland Literature Review Report https://www.britishcouncil.org/sites/default/files/uws_global_arts_peace_and_security_0319.pdf

10 Timescales

10.1 Subject to any changes notified to potential suppliers by the British Council in accordance with the Proposal Conditions, the intended timescales applicable to this Procurement Process are:

Activity	Date / time
RFP Issued to bidding suppliers	19 December 2024
Deadline for clarification questions (Clarification Deadline) <i>Please note the team will not be able to respond to enquiries between 24 December – 1 January inclusive</i>	12 January 2025, 23:59 UK time
British Council to respond to clarification questions	14 January 2025
Deadline for submission of Proposals by potential suppliers (Response Deadline)	26 January 2025, 23:59 UK time
Final Decision	31 January 2025
Contract concluded with winning supplier	9 February 2025
Contract start date	10 February 2025

11 Instructions for Responding

11.1 The documents that must be submitted to form your Proposal are listed at Part [2] (Submission Checklist) of Annex [2] (Supplier Proposal) to this RFP. All documents required as part of your Proposal should be submitted to the British Council's e-Tendering portal hosted at <https://intendhost.co.uk/britishcouncil> by the Response Deadline, as set out in the Timescales section of this RFP.

Please note, the team will not be able to respond to enquiries between 24 December – 1 January inclusive

11.2 The following requirements should be complied with when submitting your Proposal in response to this RFP:

- Please ensure that you send your submission in good time to prevent issues with technology – late Proposals may be rejected by the British Council.
- Do not submit any additional supporting documentation with your Proposal except where specifically requested to do so. PDF, JPG, PPT, Word and Excel formats can be used for any additional supporting documentation (other formats should not be used without the prior written approval of the British Council).
- All attachments/supporting documentation should be provided separately to your main Proposal document, clearly labelled and cross-referenced to the Proposal as relevant.

- If you submit a generic policy / document you must indicate the page and paragraph reference that is relevant to a particular part of your Proposal.
- Unless otherwise stated as part of this RFP or its Annexes, all Proposals should be in the format of the relevant British Council requirement with your response to that requirement inserted underneath.
- Where supporting evidence is requested as 'or equivalent' you must demonstrate such equivalence as part of your Proposal.
- Any deliberate alteration of a British Council requirement as part of your Proposal will invalidate your Proposal to that requirement and for evaluation purposes you shall be deemed not to have responded to that particular requirement.
- Responses should be concise, unambiguous, and should directly address the requirement stated.
- Your Proposal to the RFP requirements and pricing will be incorporated into the Contract, as appropriate.

12 Clarification Requests

12.1 All clarification requests should be submitted to *the British Council's e-Tendering portal hosted at <https://in-tendhost.co.uk/britishcouncil>* by the Clarification Deadline, as set out in the Timescales section of this RFP. The British Council is under no obligation to respond to clarification requests and will respond if the question is appropriate and received before the Clarification Deadline.

12.2 Any clarification requests should clearly reference the appropriate paragraph in the RFP documentation and, to the extent possible, should be aggregated rather than sent individually.

12.3 The British Council reserves the right to issue any clarification request made by you, and the response, to all potential suppliers unless you expressly require it to be kept confidential at the time the request is made. If the British Council considers the contents of the request not to be confidential, it will inform you and you will have the opportunity to withdraw the clarification query prior to the British Council responding to all potential suppliers.

12.4 The British Council may at any time request further information from potential suppliers to verify or clarify any aspects of their Proposal or other information they may have provided. Should you not provide supplementary information or clarifications to the British Council by any deadline notified to you, your Proposal may be rejected in full and you may be disqualified from this Procurement Process.

13 Evaluation Criteria

13.1 You will have your Proposal evaluated as set out below:

Stage 1: Proposals will be checked to ensure that they have been completed correctly and all necessary information has been provided. responses correctly completed with all relevant information being provided and all mandatory requirements as outlined in Section 8 met will proceed to Stage 2. Any Proposal not correctly completed in accordance with the requirements of this RFP and/or containing omissions may be

rejected at this point. Where a Proposal is rejected at this point it will automatically be disqualified and will not be further evaluated.



Stage 2: If a bidder succeeds in passing Stages 1 of the evaluation, then it will have its Proposal evaluated in accordance with the evaluation methodology set out below.

13.2 Award Criteria – Responses from potential suppliers will be assessed to determine the most economically advantageous proposal using the following criteria and weightings and will be assessed entirely on your response submitted:

Criteria	Weighting
Social Value	10%
Quality	20%
Methodology and Approach	30%
Commercial	40%

13.3 Scoring Model – Proposals will be subject to an initial review at the start of Stage 2 of the evaluation process. Any Proposals not meeting mandatory requirements or constraints (if any) will be rejected in full at this point and will not be assessed or scored further. Proposals not so rejected will be scored by an evaluation panel appointed by the British Council for all criteria other than Commercial using the following scoring model:

Points	Interpretation
10	Excellent – Overall the response demonstrates that the bidder meets all areas of the requirement and provides all of the areas evidence requested in the level of detail requested. This, therefore, is a detailed excellent response that meets all aspects of the requirement leaving no ambiguity as to whether the bidder can meet the requirement.
7	Good – Overall the response demonstrates that the bidder meets all areas of the requirement and provides all of the areas of evidence requested, but contains some trivial omissions in relation to the level of detail requested in terms of either the response or the evidence. This, therefore, is a good response that meets all aspects of the requirement with only a trivial level ambiguity due the bidders failure to provide all information at the level of detail requested.

5	Adequate – Overall the response demonstrates that the bidder meets all areas of the requirement, but not all of the areas of evidence requested have been provided. This, therefore, is an adequate response, but with some limited ambiguity as to whether the bidder can meet the requirement due to the bidder’s failure to provide all of the evidence requested.
3	Poor – The response does not demonstrate that the bidder meets the requirement in one or more areas. This, therefore, is a poor response with significant ambiguity as to whether the bidder can meet the requirement due to the failure by the bidder to show that it meets one or more areas of the requirement.
0	Unacceptable – The response is non-compliant with the requirements of the RFP and/or no response has been provided.

13.4 Commercial Evaluation – Your “Overall Price” (as calculated in accordance with requirements of Annex [3] (Pricing Approach) for the goods and/or services will be evaluated by the evaluation panel for the purposes of the commercial evaluation, further information on this approach may be available in Annex 3. In the event that any prices are expressed as being subject to any pricing assumptions, qualifications or indexation not provided for by the British Council as part of the pricing approach, the British Council may reject the full Proposal at this point. The British Council may also reject any Proposal where the Overall Price for the goods and/or services is considered by the British Council to be abnormally low following the relevant processes set out under the procurement rules. A maximum offer score of 10 will be awarded to the Proposal offering the lowest “Overall Price”. Other Proposals will be awarded a mark by application of the following formula: (Lowest Overall Price/Overall Price being evaluated) x 10 (rounded to two decimal places) = commercial score.

13.5 Moderation and application of weightings – The evaluation panel appointed for this Procurement Process will meet to agree and moderate scores for each award criteria. Final scores in terms of a percentage of the overall Proposal score will be obtained by applying the relevant weighting factors set out as part of the award criteria table above. The percentage scores for each award criteria will be amalgamated to give a percentage score out of 100.

13.6 The Winning Proposal(s) - The winning Proposal shall be the Proposal scoring the highest percentage score out of 100 when applying the above evaluation methodology, which is also supported by any required verification evidence (to include, without limitation, any updated information)] obtained by the Authority relating to any self-certification or other requirements referred to at any time in this Procurement Process.

List of Annexes forming part of this RFP (issued as separate documents):

Annex 1 – Terms and Conditions of Contract

Annex 2 – Supplier Proposal

Annex 3 – Pricing Approach