

30.10.2017

Brief For Tender

The Big Draw is seeking an individual to undertake a piece of work which will provide an independent analysis of the impact and success of the charities transition in moving to a paid festival subscription model.

1. Overview of work:

Activity description:	As above – to assess and produce a ‘light touch’ report that provides an external perspective of the charities transition over the last 24 mths towards a paid, tiered festival model and sustainability and away from offering support, assets and resources for free.
Number of days work:	Dependent upon details provided within proposal and what is agreed with successful party although it is anticipated to be c. 6 – 9 full days work.
Fee:	£2,000 inclusive of VAT
Schedule:	Deadline for receipt of all tender proposals: 10am on Fri 17 November 2017 Invites to discuss shortlisted proposals sent out following week with meeting dates of: 21, 22 November 2017 We are looking for someone who can start immediately by end of November 2017 Work to commence upon appointment by end of November 2017: Anticipate final report to be complete by 22 Jan 2018
Key contact:	Kate Mason kate@thebigdraw.org 0203 758 4118

2. Background to the Charity:

Founded in 2000, The Big Draw is an arts education charity that promotes visual literacy and the universal language of drawing as a tool for learning, expression and invention. The charity leads a diversified

programme encompassing advocacy, empowerment and engagement, and is the founder and driving force behind The Big Draw Festival – the world’s biggest celebration of drawing. The Big Draw manages collaborative research projects, campaigns and educational conferences on **Visual Literacy**, digital technology and S.T.E.A.M. The charity supports professional and emerging artists through The John Ruskin Prize and exhibition, and through events, awards, and competitions, creates platforms for each and everyone who wants to draw as well as those who think they can’t.

The Big Draw Festival

Launched in October 2000, The Big Draw Festival has encouraged over four million people back to the drawing board. It has notched up two world records – for the longest drawing in the world (one kilometre) and the greatest number of people drawing simultaneously (over 7,000). The first Big Draw Festival in 2000 attracted 180 partner organisations. Since then, the number had risen to thousands, with over 400,000 people participating each year. What began as a one day celebration of drawing in October 2000 in the UK, is now an annual month-long festival of drawing around the world. Read more at: www.thebigdraw.org

Patrons include Quentin Blake, Andrew Marr, Bob & Roberta Smith RA, Lord Foster of Thames Bank, David Hockney OM CH, Sir Roger Penrose OM, Gerald Scarfe CBE, Posy Simmonds MBE and former Children’s Laureate, Chris Riddell.

3. Context and Brief:

Since 2013 The Big Draw (formerly known as The Campaign for Drawing) has been through a period of major organisational review and change.

Internally, extensive work has been undertaken at all levels, including visioning and strategy days, sessions to focus messaging and communications and a re-evaluation of our mission and purpose.

The result of this were manifold, including the charity re-positioning itself to better articulate and reflect the evolving discourse around ‘drawing’ and anchor this in turn to the increasing interest in the role and value of ‘visual literacy’.

The charity also successfully re-branded under one entity – ‘The Big Draw’ and dropped all references to ‘The Campaign for Drawing’.

The Big Draw as one brand unified what we do across all programmes. All our strands of work support and embody our key messages around drawing and visual literacy but have different mechanisms and approaches dependent on the target audience and purpose.

Another key milestone that helped with the process of re-visioning and on-going journey to self-sustainability was to protect our brand and Intellectual Property. To this end The Big Draw logo and name have been protected.

A key pillar with our plans for resilience was to introduce a fee for the festival component. As a charity which has never been in receipt of revenue funding we were determined to develop a model that could, in time, be entirely self-sufficient and not reliant on external funding. We knew this was a major culture change for an organisation who has previously offered everything for free for the fourteen years prior and that transition would not occur without significant challenges – both internal and external.

Throughout 2014 we collated data and undertook feasibility planning. In 2015 for the first time since the organisation launched we levied a nominal fee and in 2016 rolled out a full tiered fee scheme. New festival resources – digital, physical and online were developed to which we continually add. We have continued with new scheme in 2017 and are committed to developing this model.

Throughout we have undertaken our own evaluation and data collection through a variety of means and have utilised this to assist our financial modelling, targets and strategy going forward – as well as to better understand the nuances and motivation as to why – or why not – event organisers sign up to participate in the festival.

We have implemented new ways to sign-up such as being a ‘Sponsor-Partner’ and tried different ways of communicating with our existing and potential new event organisers through a range of communications and campaigns on different platforms.

We have been mindful that by better communicating to potential organisers the many benefits - both direct & indirect of running an event, we aim to retain our loyal base and encourage brand new groups to get involved. The tangible benefits of the on-line resources – the marketing support, profiling and materials packs are more evident, but it is the more invisible benefits as outlined above that are perhaps more powerful as they help to have wider impact as well as lever in additional funds, gain awards or meet crucial targets.

A very significant challenge continues to be the number of parties around the world using our name and brand without our consent and how a small charity with very limited resources meets this challenge.

4. Scope of Work:

To focus specifically on analysing the impact and success to date of the new festival model.

We anticipate the report content will be compiled using a number of methods including the existing raw evaluation and data that will be made available, interviews, desk and online research, looking at comparative models and social media data/analytics.

Different aspects to be considered when determining the above include:

- Revenue generated to date and anticipated trend for this going forward
- Structure of the fee tiers and data related to this to date
- Approach, strategy and tone in communicating the shifts in the model externally
- Range of resources and support offered to event organisers in exchange for their subscription fee
- Capacity and resources in the team required to run the model effectively
- Communicating appropriately externally that the name and brand are protected
- Capacity for scaling up as needed to match any growth
- The quality of the online ‘user experience’ when using their account & managing profile
- Range of linked social media and marketing opportunities made available to organisers
- Team response rates in dealing with any festival related requests/activity/sign ups

5. Resources and Data made available:

We will make available the evaluation results, data, stats etc to the chosen party to undertake the work plus access to all the festival resources on the 'back end' of the website which can only be accessed by an event organiser once they have officially signed up

The chosen individual/s will have access to interview the core team members and Board members to gain additional insights.

6. Tendering Process:

To tender for the above please provide a proposal on how you will approach this piece of work and deliver the intended outcomes within the required timescale.

Please also clearly identify the budget breakdown for costs including fee per day and the number of days work being proposed. Please ensure your plan enables you to meet the deadline for this work.

Within your proposal please identify:

- Your experience and relevant competencies to undertake the work.
- The stages involved including a proposed schedule/timetable for delivery of the activities
- Two suitable references who are familiar with your work and experience in this area
- An up to date full CV

Your proposal and summary approach including budgets/timetable etc should be no longer than **3 sheets of A4.**

CV and references to be on separate documents. If more than one person is to deliver on different aspects or components of the work, please ensure this is clearly identified in the proposal and that you supply a CV for each person.

The deadline for receipt of all tender proposals is **10am on Fri 17 November 2017.** Submissions received after this will not be able to be considered.

Invites to discuss shortlisted proposals will be extended to those shortlisted to attend a meeting the following week on either 21 or 22 November 2017.

Please e mail your proposal and all accompanying documents to kate@thebigdraw.org

Many thanks for your interest in The Big Draw

