

Request for Proposal

Children, Young People and the Arts – Analysis and Strategic Advice Report

Creative Australia is the Australian Government's principal arts investment and advisory body. We are currently seeking proposals for an experienced consultant(s) to develop a report providing analysis and strategic advice on what support is needed in the area of Children, Young People and the Arts. This report may inform future strategy development by Creative Australia.

This document is available until the closing date.

Issue Date: 25 January 2024

Request for Proposal Closing Time: 19 February 2024, 2:00pm ADST

Lodgement Address: tenders@creative.gov.au

Lodgement of Proposals

Proposals should be sent by secure email and received **by 2pm AEDT on Monday 19 February 2024**.

Your email subject line should read: **Children, Young People and the Arts – Analysis and Strategic Advice Report**

HAND OR POSTAL DELIVERY **will not** be accepted.

FAXED APPLICATIONS **will not** be accepted.

LATE SUBMISSIONS **will not** be accepted.

All enquiries in relation to this Request for Proposal ('RFP') must be emailed in the first instance.

Contact details:

Sally Piper – Artform Development Officer

E: tenders@creative.gov.au

Applicants are strongly encouraged to check Creative Australia's website for any additional information or addenda which may be published while this RFP is open.

Part A – Conditions for Participation

A1. Invitation

Applicants are invited to submit a proposal that meets the requirements of this Request for Proposal ('RFP').

This RFP is expressly not a contract between Creative Australia and the Applicant. Nothing in this RFP is to be construed as to give rise to any contractual obligations, express or implied.

We reserve the right to stop or vary the RFP process, determine a shortlist of Applicants, negotiate or decline to negotiate with any Applicant, negotiate with more than one Applicant, or readvertise, at any time. We are not bound to accept the lowest priced proposal, or any proposal.

If we make a variation to the original RFP, we will make all reasonable efforts to ensure that the Addenda or supplement is given the same distribution as the original RFP.

A2. Enquiries by Applicants

All enquiries by Applicants must be made via email in the first instance.

A3. Lodgement of Proposals

Proposals must be lodged by the Request for Proposal Closing Time as shown on the cover page of this RFP. Late proposals will not be accepted.

A4. Ownership of proposal documents

All proposal documents become the property of Creative Australia upon lodgement.

A5. Non-Compliance

Any non-compliant proposals may be excluded from consideration.

A6. Applicants to meet costs

Applicants are to meet all costs of responding to this RFP, including preparation, submission, lodgement and negotiation costs.

A7. Applicants to inform themselves

Applicants are considered to have:

- a) examined the RFP and any documents referred to in the RFP as being available;
- b) satisfied themselves as to the correctness and sufficiency of their proposals including proposed quotes or prices.

Each part of this RFP must be satisfactorily completed by the Applicant at the sole discretion of Creative Australia. Where a part of this RFP is not satisfactorily completed, we reserve the right to exclude the submission from further consideration.

A8. Improper Assistance and Collusion

We shall exclude from further consideration submissions which have been compiled:

- a) with improper assistance of employees, ex-employees, or any consultant or adviser to Creative Australia; or
- b) in collusion with other Applicants.

A9. Conflict of Interest

You must declare any actual or perceived conflict of interest that is likely to arise if your submission is the successful proposal and how this conflict is proposed to be managed. Where, in our opinion, the conflict of interest is one that compromises the integrity of the procurement process and is unlikely to be able to be satisfactorily managed, we reserve the right to treat your submission as unsuccessful.

A10. Procurement timetable

It is proposed that the following timetable shall apply to this RFP. We will strive to adhere to this timetable but reserve the right to vary dates if necessary.

Date	Activity
25/01/2024	Request for Proposal published
19/02/2024	Request for Proposal closes
Week commencing 19/02/2024	Submitted applications acknowledged Eligibility checked
Week commencing 19/02/2024	Proposals evaluated

Between 19/02/2024 and 01/03/2024	Shortlisted Applicants may potentially be invited to an interview/meeting
Week commencing 04/03/2024	Successful Applicant notified and contract issued Contract executed by both parties
Week commencing 04/03/2024	Unsuccessful Applicants notified
7/03/2024	Work to commence

Where this timetable varies significantly, we will attempt to notify prospective Applicants as soon as is practicable.

A11. Security, Probity and Financial Checks

We may, as part of the evaluation process, conduct such security, financial or probity checks as we consider necessary in relation to any Applicant, its officers, employees, partners, related entities and nominated subcontractors.

You will be expected to provide reasonable assistance to us regarding such checks, including supplying further information as we may request.

Any failure by you to assist us in conducting these checks may have an adverse impact upon the evaluation of the affected proposal.

A12. Notification

All Applicants will be informed in writing of the outcome of their proposal at the earliest opportunity.

A13. Confidentiality of Applicant's Information

You must identify any aspects of your submission that you consider should be kept confidential, including reasons.

We will only agree to treat information as confidential in cases that we consider appropriate. In the absence of such an agreement, you acknowledge that we have the right to publicly disclose the information if required.

A14. Proposal documents

As well as responding to the Statement of Requirements at Part B, your submission should include the following:

- An overview of the proposed activity including:
 - Project plan outlining key steps/actions
 - Statement on your proposed methodology and key research methods
 - Indicative timeline
 - List of personnel to work on the proposed activity, including their key areas of expertise.
- A breakdown of the total cost of the service, with detailed costing identifying the items or services proposed. Your quote should include (noting GST where applicable):
 - Fees for all consultants
 - Fees for any subject matter experts or advisors engaged
 - Travel costs
 - Any other costs as required.
- Consultants will need to identify any potential conflicts of interest (real or perceived) in their proposal, which will be reviewed in line with Creative Australia's Conflicts of Interest Policy.
- Relevant experience and qualifications of the staff to be designated to the project.
- A risk analysis, setting out perceived potential risks, the level of potential impact of such risks and the contingencies to mitigate any potential damage resulting from such risks.
- Two referees to whom we may address enquiries concerning previous experience in this area.
- A declaration of any partial or non-compliance with any provisions of this RFP, stating reasons and alternatives where appropriate.

Part B – Statement of Requirements

B1. Requirement

Creative Australia requires the services of a suitably experienced consultant(s) to develop a report providing analysis and strategic advice on what support is needed in the area of Children, Young People and the Arts. This report may inform future strategy development by Creative Australia.

Applicants must be able to demonstrate they have the necessary skills, resources, experience, financial capacity and relevant licenses, accreditations etc to fulfil the RFP requirements.

B2. Further Details

While Creative Australia currently supports arts and cultural engagement for children and young people through a range of investments, a targeted and comprehensive strategy has been identified as an important future step.

Creative Australia is committed to taking a whole of ecology approach to supporting the arts and cultural sector to thrive and deliver public value, and this necessitates greater investment in children and young people. The purpose of the report is to identify constructive actions Creative Australia could take to advance this work for the years ahead.

Data from the 2021 Census tells us that there are 7,677,682 children and young people in Australia, which is 30.2% of Australia's population.

- 12% of the population is Gen Alpha (0-9years)
- 18.2% of the population is Gen Z (10-24years)
- Generation Z (10-24 years old) represent 18% of the Australian, and 30% of the Aboriginal and Torres Strait Islander population.
- 2.5 million (2,550,284) families have children under the age of 15 years

With the introduction of the National Cultural Policy REVIVE in January 2023 there is a recognition of the opportunities for whole of government approach. This is especially true when dealing with issues facing children and young people. As well as articulating potential opportunities for investment and impact, this report will identify possible intersections with the National Cultural Policy *Revive* as well as highlight policies and aligned cross-portfolio opportunities.

Extract from *Revive*, Pillar 2 A Place for Every Story

Australia has more than 3.2 million young people (aged 15–24), representing one in every eight Australians, and one in five of our working age (aged 15–64) population (Australian Government Department of Education 2021). Young people are often under-represented among artists, in cultural and creative jobs, and in youth cultural leadership roles. Providing meaningful avenues for engagement and investment in youth arts will give young Australians an increased voice and ability to influence issues that matter to them.

This report will focus on the needs and rights of children and young people as cultural citizens and will assist Creative Australia and government to better understand the barriers to, and opportunities for greater participation of children and young people in arts and culture and the associated benefits and public value of these activities.

B3. Scope of Works and Deliverables

The Scope of Works is to deliver a concise summary of evidence, need and impacts of investment in children, young people and the arts; address why this work is important; and identify what the most important investments and actions are for Creative Australia to consider into the future. The Scope of Works outlined here is intentionally quite broad and Creative Australia acknowledges that consultants will respond to this in different ways and with different methodologies for the research components.

The report will have a national focus on arts and cultural activity across all artform areas within Creative Australia's current remit (community arts and cultural development, dance, literature, music, multi-artform, theatre, visual arts) and will exclude screen and gaming. Acknowledging the important role of arts in the Australian school curriculum, this work focuses on the professional and community arts sectors, not education.

For the purposes of this report, children will be defined as 0-12 years of age and young people as 13-24 years of age.

Key findings of this report may or may not be made public and may be used in whole or part by Creative Australia in future strategy development. We anticipate limited, strategic consultation will need to be undertaken as part of the analysis and provision of strategic advice. This will include consultation with key teams across Creative Australia and the Office for the Arts (OFTA) however the scope of works does not include broad sector or public consultation.

The report should consider and analyse the needs of children and young people and the youth arts sector and propose constructive investments and actions. Recommendations and rationale for high priority investments and actions should be identified, drawing on and including but not limited to addressing the following questions:

- 1. What are the important arts and cultural services to children and young people and the youth arts sector?**
 - Identify the services currently being delivered, what are the gaps and needs?
 - What if any priority should be given to investment in services to children and young people and the youth arts sector?
 - Support for longitudinal research, models for articulating impact, best practice guides?
 - Other?

- 2. What are the important convening opportunities for children and young people and the youth arts sector?**
 - What are the benefits of convenings?

- How do convening opportunities foster collaboration, partnership and innovation within the sector?
 - What, if any, priority should be given to convening youth arts organisations and artists/artworkers?
 - What, if any, priority should be given to convening young people to discuss issues that impact them?
 - Other?
- 3. What are the important direct investment opportunities for children and young people and the youth arts sector?**
- Multi-year investment (with consideration to the next cycle of four-year investment 2029-2032 and interim period)?
 - Project investment?
 - Strategic initiatives?
 - Matched funding?
 - Other?
- 4. What are the important sector development and capacity building investment opportunities for children and young people and the youth arts sector?**
- Support for emerging artists and creative workers in professional development, career pathways and skill development e.g. ArtStart type programs?
 - Capacity building opportunities for youth arts leaders and future leaders?
 - Other?
- 5. What are the important pathway opportunities for children and young people and the youth arts sector?**
- How does youth arts support pathways into professional arts careers?
 - How can barriers to participation be addressed to ensure pathways for young people across all demographics and backgrounds, to ensure a more diverse future sector?
 - How might [Vital Arts: Skilling young people for the future](#) and the development of micro-credentials that evidence the complex skills acquired through the youth arts sector support pathways and progression?
 - Other?
- 6. What are the partnership opportunities to support arts and cultural engagement with children and young people and the youth arts sector?**
- With Creative Australia's expanded remit to include partnerships and fundraising through the integration of the functions of Creative Partnerships Australia, what philanthropic or private sector partnerships could be leveraged to support children and young people and youth arts?
 - Identify cross-sector partnerships delivering effective and impactful programs.
 - Identify how the report intersects with and could compliment the Australian Government's National Cultural Policy REVIVE.
 - Identify how the report intersects with and could compliment the work being undertaken by the federal Office for Youth.

- Opportunities for partnership with local government which strengthen relationships across arts, child and youth services and respond to the local needs of children and young people
- Identify policies, key stakeholders and experts with aligned ambitions for consideration of future partnerships.
- Other?

The report should identify how the proposed priority investments and actions address the following desired outcomes:

- better mental health and wellbeing outcomes for children and young people
- better social cohesion outcomes for communities
- develop the necessary skills for the future workforce
- secure the future of Australia's arts and cultural sector

The report should also address the intersections and specific investments and actions regarding the following priority principles in addressing barriers and improving access and participation:

- for First Nations children and young people
- for children and young people across key diversity areas (including disability, cultural diversity, gender and LGBTIQ+)
- for children and young people in regional and remote communities

The report could also include a theory of change mapping or other methodology to underpin proposed priority investments and actions and demonstrate rationale.

The key Deliverables for this project are:

An integrated Children, Young People and the Arts report incorporating the following elements:

1. A concise summary of:
 - a. The impact and public value of arts and cultural activity by, for and with children and young people.
 - b. The evidence to support the case for greater investment in children, young people and the arts.
 - c. Links to relevant research and publications.
2. Analysis of the needs of children and young people and the youth arts sector and corresponding proposed investments and actions for consideration by Creative Australia in future strategy development, including clear identification of priorities and rationale.

Written Deliverables must first be submitted in draft format and should allow for at least two rounds of feedback.

B4. Performance Standards Required

The successful Applicant will be expected to achieve a high-performance standard. Creative Australia will monitor performance by requiring the successful applicant to attend fortnightly meetings.

Professional Standards

The Contractor will be required to adhere to rigorous ethical and professional standards such as those published by the Australian Market and Social Research Society (AMSRs), the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the National Health and Medical Research Council (NHMRC).

Communications Standards

We are committed to communicating in 'plain English'. The successful Applicant must ensure that all reports are written in plain, clear English, and are precise, clear and efficient.

Supplier Code of Conduct

The successful Applicant will be required to adhere to Creative Australia's Supplier Code of Conduct which will form part of the terms and conditions of their contract.

B5. Specific risks and/or issues

You are expected to include a risk management strategy in your submission if risks or issues are identified, including how these are proposed to be managed.

B6. Timeline

Work is expected to commence on this project on 7 March 2024 and be completed by 5 June 2024.

The successful Applicant will be required to submit the Deliverables within the timeframes indicated below. Applicants are welcome to add to this timeline to include additional outputs, updates, meetings or teleconferences as appropriate.

ACTIVITY/MILESTONE	DUE DATE
Commissioning meeting and work to commence	7 March 2024
Delivery of draft report	10 May 2024
Feedback on draft report provided	15 May 2024
Delivery of second draft	24 May 2024
Feedback on second draft provided	28 May 2024

Delivery of final report	5 June 2024
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B7. Project Governance

The Contractor will report to the Head of Theatre.

The Head of Theatre reports to the Executive Director – Arts Investment.

The Executive Director – Arts Investment reports to the Chief Executive Officer.

B8. Budget

The budget for this project is \$40,000 excluding GST. Your quote should include a comprehensive, itemised pricing breakdown including and noting where GST is applicable.

B9. Evaluation of Proposals

Creative Australia will review and select the successful proposal against the following criteria:

Criteria	Weighting
Demonstrated understanding of the brief Relevant children, young people and the arts, and youth arts sector knowledge Policy/investment/partnership knowledge	40%
Proposed methodology (or delivery plan) to achieve the outcomes required	20%
Past experience relevant to this project	20%
Analysis of the risks and how risks are proposed to be managed	10%
Value for money and cost effectiveness	10%
Non weighted essential criteria	
Confirmation of the ability to commence the work on 7 March 2024	

Evidence of all insurances required to perform the contract	
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In evaluating your submission, as well as the above criteria, we may seek information and referee reports from other sources.

The preferred Applicant will be based on the most efficient outcome for Creative Australia, and this also involves assessing value for money which may not necessarily be the lowest price.