



RUDI

Rural innovation

to address demographic & climate challenges

GEN EUROPE | RUDI | HORIZON EUROPE RIA 101286747

Call for Offers

Filming and participatory video production

and training services: *Frequently asked Questions*

Joint Application

Q: Would you accept an offer submitted jointly by two independent contractors working as a team? If so, would you expect one person to act as the contractual lead and invoice GEN Europe, or could both contractors formally be part of the contract?

A: Yes, we accept an offer from two contractors working as a team. One of you must be the contractual lead, hold the contract and invoice GEN Europe. We cannot make two independent parties joint signatories to a single contract.

One point to be aware of when building your offer: the travel budget covers one person attending each of the four in-person workshops. If you propose that both of you attend, the additional travel is not covered and cannot be added. Please make clear in your offer who attends in person.

Participant Preparation

Q: How much information will participants receive before the inception workshops? Will they already know that a regional media team is going to be formed and what participation in that team involves, or is recruitment and expectation-setting intended to happen as part of the media session itself?

A: Recruitment for the inception workshops is handled by the regional partners, and each region sets its own workshop agenda. GEN Europe is asking every

region to flag the media component in advance, but we cannot guarantee that participants will arrive knowing a media team is to be formed or what taking part in it involves.

Please design the session on the assumption that recruitment and expectation-setting happen within it, and treat any prior awareness as a bonus rather than a foundation.

Equipment Available to the Regional Teams

Q: Should we assume that participants will primarily work with equipment already available to them locally?

A: Yes. Assume regional teams work with what they already have, primarily smartphones.

Q: If a regional team does not have basic equipment such as microphones, tripods or phone mounts, is there a separate project budget for purchasing these locally, or should the proposed workflow be designed around whatever equipment is available?

A: Please design the workflow around what is realistically available, treating basic audio as a constraint to work within rather than one to solve by purchase. Do not include equipment purchases in your offer.

Q: Which editing software participants are expected to use, and could contractors submit a proposal based on the software they consider most user-friendly?

A: Please propose the software you consider most workable. Our requirements are that it is free or very low cost to the regional teams, available on the platforms they actually have, and does not leave them dependent on a licence once the project ends.

Q: Who will be in charge of technically finishing eight main pieces and eight short vertical pieces to a publishable standard, including colour grading, sound editing, translation and subtitling? Will the regional media teams handle mastering and post-production, with the contractors supervising, or will the contractors handle the entire post-production process?

A: Regional teams produce a substantially complete edit. The contractor finishes

it to a publishable standard: colour, sound, titling and subtitling. Teams are not expected to master their own pieces.

Translation is not the contractor's responsibility. Subtitle text is supplied by the regional teams and approved by GEN Europe, and the contractor implements it. Translation is separately budgeted in the project, so please do not price it.

Duration and Filming at the Four In-Person Workshops

Q: Should we expect the in-person media session to also be around 60 to 90 minutes, with the contractor present for additional parts of the workshop?

A: *The media session itself is comparable in length to the online version, approximately 60 to 90 minutes. The contractor is present for the whole day of the workshop, not only for that slot. The point of the in-person visits is the hands-on work with the media team around the session.*

Q: Do you envisage the contractor independently documenting parts of the event in addition to facilitating the participatory session, or is this filming primarily intended to be carried out by participants as part of the training? If separate documentation by the contractor is expected, it would help to know roughly how much coverage you envisage.

A: *Both happen, and they are different things.*

Your own documentation of the workshop is expected and is a deliverable: footage from each of the four workshops you attend, with a footage log. The purpose is to give context to the final products, in particular the consolidated media output in Phase 4, which is assembled from the finished regional pieces together with material gathered during project activities.

Given that purpose, the volume needed is modest: expect around an hour of usable material per workshop, capturing the participatory work, the setting, and short interview material where consent allows. That is light documentary coverage by one person. It is not event video production, and no second camera or crew is envisaged.

Whether participants also film during the session is for you to propose. We have not prescribed it, and a session that spends its 60 to 90 minutes on recruitment and framing rather than on hands-on practice is a legitimate approach. Practice

material shot by participants is not a deliverable under this contract, though like anything filmed at a project event it remains subject to the project's consent framework.

Mentoring Clinics and Individual Support (Phases 2 and 3)

Q: Could you clarify the expected number and approximate duration of the group mentoring clinics in Phases 2 and 3, and the expected ceiling for individual support per regional team?

A: Phase 2 comprises the opening clinic in the second half of January 2027, plus two further group clinics of approximately 90 minutes each, spread across the phase. Phase 3 comprises two group clinics of approximately 90 minutes. All clinics are online with all eight regional teams together, and the dates are fixed at contract signature.

Individual support is capped at approximately one hour per regional team per phase, so up to eight hours in Phase 2 and eight in Phase 3, scheduled by agreement. Support beyond that would be handled as a variation.

Technical Finishing and Re-Editing

Q: For the regional pieces, does “technical finishing” assume that teams deliver a substantially completed edit, with the contractor responsible primarily for colour, sound, titles and subtitles, or should the offer allow for editorial restructuring / re-editing where necessary?

A: The assumption is that regional teams deliver a substantially complete edit, and the contractor's role is finishing to a publishable standard: colour, sound, titling and subtitling to supplied text, rather than re-cutting the piece.

Mentoring through Phases 2 and 3 is intended to bring teams to that point, and some editorial guidance during the edit is part of the mentoring already scoped. Offer should not include a contingency for re-editing.

If a piece nonetheless arrives materially below that standard, GEN Europe and the contractor will agree how to proceed: further guidance within the mentoring allocation, a reduced scope for that piece, or a variation to the contract. The contractor is not expected to absorb substantial re-editing caused by circumstances outside their control.

Consolidated Media Output (Phase 4)

Q: Could you clarify the expected approximate duration and format of the consolidated media output in Phase 4?

A: *The consolidated output is expected to be a single piece of approximately 15 to 20 minutes, assembled from the finished regional pieces and from footage gathered during project activities, delivered in the technical formats in Section 4 with separate subtitle files and the required EU visibility elements. Alongside it, the short vertical pieces are assembled into a set suitable for display, including on a vertical screen in the travelling exhibition.*

It is an edit from existing finished material. It does not involve new filming and it is not an original documentary built from raw footage. The exact structure is agreed with GEN Europe during Phase 4.



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