

**INVITATION TO ESTIMATE FOR THE PRODUCTION OF A DESIGN BRIEF AND OUTLINE BUSINESS CASE FOR:**

**Heritage and cultural centre**

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## 1.0 INTRODUCTION

**Aims**

The litmus test for whether this commission has been implemented effectively will be that it will enable the Council and relevant partners to make an informed decision about whether to pursue the development a new heritage and cultural centre.

**Strategic context**

There are three strategic frameworks that have informed the development of this procurement exercise:

The independent **Growth Commission** report concluded that the borough: *has the potential and the political will to become an inclusive, prosperous and resilient place, in which all communities have the opportunity to fulfil their potential.*

A link to the Growth Commission report is attached here: <https://www.lbbd.gov.uk/wp-content/uploads/2015/11/No-one-left-behind-in-pursuit-of-growth-for-the-benefit-of-everyone.pdf>

The report recognises that there is a strong role for culture to play in the Borough and that culture can contribute to socio-economic development and also helps support the creation and maintenance of social capital. It recommends that the Council should harness the potential of cultural activities to support its wider well-being agenda and as a way of creating a strong and positive vision of the area.

The report also identifies the need for a ‘One Borough’ programme as a way of addressing divisiveness between different parts of the community and that the best way to do this is to intensify community outreach combining heritage and cultural activities.

One of the Growth Commission’s recommendations was the development of a long-term vision for Barking and Dagenham that can harness the energy, creativity and ambition of its residents. This recommendation was realised with the recent adoption of the **Borough Manifesto.**

A link to the Borough Manifesto is attached here:(<https://www.lbbd.gov.uk/wp-content/uploads/2017/07/Barking-and-Dagenham-Together-Borough-Manifesto.pdf>)

The delivery of the Manifesto’s vision focuses on ten priority themes for action; one of which is *Arts, Culture and Leisure*. The Manifesto sets out that:

*Culture, the arts and leisure boost our economy by creating jobs and supporting local people to realise their potential. They form and strengthen the identity of our community and make people want to visit. They provide learning opportunities for all ages and abilities, and supports the delivery of health and social*

*care. They can break down barriers between people, bringing people together and helping them take pride in their area and community.*

*We have a strong tradition of culture and the arts in Barking and Dagenham. With cultural assets ranging from the Broadway Theatre to our many parks and*

*open spaces, and flourishing events and activities including music festivals, dramatic workshops and dance showcases.*

*Community events are an effective and popular way of using culture to bring people together and create a sense of pride. Together we celebrate our history*

*and heritage, as well as the music, drama, sports and community we have today, and in doing so strengthen the bonds between us.*

*We are London’s growth opportunity, and London is moving east not just for housing and jobs, but for culture. This means there are huge opportunities coming our way in the near future. Widespread development will bring the borough new resources – whether museums, cinemas, venues or otherwise.*

*By 2037 Barking and Dagenham will be* ***a place with great arts and culture for everyone, leading change in the borough.*** *Everyone will have the opportunity to*

*take part in, enjoy and benefit from our culture, which will in turn improve our health and wellbeing.*

*We will use our Arts, Culture, and Heritage as a vehicle to bring about some of the changes that residents outlined in the consultation, making the borough*

*a destination rather than a place people commute through, and as a means to improve community cohesion.*

The way that the cultural aspirations set out in the Borough Manifesto’s will be taken forward over the next five years is articulated in the recently adopted Culture Strategy: **Culture Everywhere 2017 – 22.**

A link to the strategy is attached here: <https://www.lbbd.gov.uk/wp-content/uploads/2017/08/Culture-Everywhere-LBBD-culture-strategy.pdf>

This project has the potential to make a significant contribution to the achievement of the Culture Strategy objectives and, in particular, the priority relating to Culture in Place: delivering affordable, sustainable and flexible creative workspaces and homes for the benefit of the Capital’s economy and ensure the Borough’s full potential is unlocked.

Links to other relevant background information:

Barking Artist Enterprise Zone brochure:

<https://www.lbbd.gov.uk/business/growing-the-borough/our-growth-hubs/barking-town-centre/>

## 2.0 BACKGROUND INFORMATION

**Introduction and project summary**

The project will focus on the development of an outline business case for a new facility of regional significance, on the site of the former Ford stamping plant, that will tell the story of the area’s industrial heritage but also support the development of new sustainable creative industries in the Borough.

The proposed heritage and cultural centre project will bring together collections that are currently under utilised across east London to engage people in the heritage of industry of east London, which played such an important part in London’s and the country’s history.

At its centre may be the Ford Heritage collection of working historic cars from the early Model T to current day models (how realistic this aspiration is will be a key line of enquiry for the project). Through artefacts, archives, images, technology and engaging events and activities we want to bring to life the history of the Ford site and the mass assembly line production process pioneered by Henry Ford in America and brought to Dagenham with all its implications for the economy, consumers, workers and industrial relations, equality, housing and the local area and region.

It will celebrate the industrial achievements of the area but just as importantly act as a cultural centre, community resource and social facility within the proposed housing development in which it will be located. It will also provide affordable workspace to encourage job creation and sustainability for new and existing cultural practitioners that will support the achievement of the Borough Manifesto’s regeneration priorities.

The facility will place the Ford plant, a pinnacle of 20th century mass production in the context of the vast range of manufacturing activity that went on in the region, employing hundreds of thousands of people and shaping their daily lives and local communities.

It will sit in a network of museums and historic houses and heritage sites in east London and Essex providing a tourist destination for local, regional, national and international visitors.

It is anticipated that the centre will provide opportunities for learning and skill development in a variety of formats: from practical skills, perhaps in maintaining a working historic car collection to a curriculum based programme for schools, fun workshops and activities for all ages and for formal talks and lecture programmes, as well as a volunteering programme.

The centre will also be a focal point for collecting and sharing stories and memories of working life in east London and complement the work of the proposed East End Women’s Museum, which will open in Barking in 2019.

**Heritage context**

Although London doesn’t appear industrial it was Britain’s greatest manufacturing centre. The growth and development of London is intimately connected to its industrial base which over the years moved, and focused, eastwards along the Thames.

The story of London’s maritime connection, particularly with trade and the import and export of goods to and from the rest of the world along with associated docks and warehousing, is well known and well told and represented in the Museum of London Docklands. However, the manufacture of goods of all kinds in London is less well known than say the heartlands of historical industry in the midlands and the north of the country, or of other regions in Europe, such as the Ruhr Valley in Germany.

With the rapid growth of London after 1800 it become the ‘greatest city that had ever existed in the world’ (Hall, Peter,1998, Cities in Civilisation) with population rising from 959,000 in 1801 to 2,363,000 in 1851 and doubling again to 4,536,000 in 1901.

As London expanded industrial activity moved east. East London, once rich in royal hunting grounds, became the home of small manufacturers, mainly making noxious substances that needed space to manufacture and in a location outside and downwind of the City so fumes and dangerous trades wouldn't affect it.

East London became the hub of vital, but unpleasant, trades including tanning, rope making, lead making, slaughter houses, fish farms, breweries, bone processing, tallow works, dye works and chemical works, lampblack factories and gunpowder production. The area’s proximity to the city and access to water also contributed to turning the area into London’s industrial heartland with tidal mills producing flour and gunpowder, (Three Mills Island on the river Lea).

Other industries, such as Lime kilns, were also located east and gave the name to Limehouse. This concentration of ‘the stink industries’ and associated working poor in the east during the 19th century contributed to the area’s unique character, it become a centre of radical activity and of immigration.

As the scale of industrial activity increased, the need for land and access to deep water saw industries set up even further east. Samuel Winkworth Silvers’ rubber factory opened in 1852, and gave the name to Silver Town. His factory developed into the India Rubber, Guta Percha and Telegraph Cable Company which constructed and laid submarine cables.

The area is now dominated by Tate & Lyle sugar refinery, formed in 1921 by the merger of Henry Tate's refinery (opened 1877) and Abraham Lyle’s refinery (1881).

Seeking plentiful land and good access to deep water, the Ford Motor Company opened its Dagenham plant in 1931 and went on to produce 10,980,368 cars and 37,000,000 engines in its history. The Ford Plant, spread over 475 acres, with a deep-water port, for delivery of coal, steel foundry and coal fired power station had an international reputation to the area and represents the pinnacle of 20th century industry and mass production. However, the range of industries in East London was vast.

A recent HLF funded Collecting Cultures project: Made in Barking and Dagenham has found from 1880s to 1960s there were hundreds of different local manufacturers, large and small, from chemicals and pharmaceuticals such as May and Baker in Dagenham to Dicky Birds, specialising in ice cream and Christmas cracker manufacture, in Barking, all in what is now just one east London borough.

There is therefore a rich and diverse industrial heritage in East London and as manufacturing industry continues to decline in London (today only 2.8% of employees in London are engaged in manufacturing) it is important that this heritage of industry, its sites, processes and practises, products, innovations and workforce, as well as its contribution to London, and the world, is not lost but recognised and celebrated as other industrial regions both in Britain, Europe and the world do.

## 3.0 REQUIREMENTS OF THE BRIEF AND SCOPE OF THE WORK

**3.1 Scope of works**

There are two elements to this brief:

1. Outline Business Case
2. Heritage Lottery Fund stage one application

**Outline Business Case**

You are invited to submit an estimated cost in accordance with the instructions set out in this document.

LBBD Officers must be consulted during the study and before the draft proposals are defined. The Consultant must include for one public consultation event in the tender price.

In addition, the Consultant will be required to carry out a presentation to Members of the Council and must include for this in the tender price.

To meet the objectives of this study the consultant(s) will provide a feasibility study that will set out:

* Potential vision and offer that will evidence real demand for the project from new and wider audiences to engage with the heritage collection and the wider heritage story of the region. Evidence will be required of the potential collections available for the project.
* The demand for creative industry workspace and how the scheme could meet the current and emerging needs of cultural practitioners in the Borough and east London.
* Indicative design and construction cost plan (to Riba stage one) including:
	+ assessment of overall footprint (size) for the facility
	+ access arrangements (including car parking requirements)
	+ storage space for collections not on display
	+ design for permanent and temporary exhibition and gallery space
	+ specification for creative industry workspace layout and facilities
	+ layout and specification of secondary services and facilities: catering, retail space, community and social space, education and workshop space
* A recommendation as to how the building of the new facility should be procured and constructed. It is anticipated that the construction cost will be c£5 to £8 million.
* An activity plan that sets out an indicative programme for the centre.
* Analysis of potential resident, school and tourist markets.
* Opportunities for the co-location and/or shared use of facilities with the new secondary school to be provided on the site.
* Governance arrangements and management structure. It is not expected that the Council will have a role in the day to day management of the centre.
* Funding and Business Model assessment, including a revenue model to evidence long-term sustainability. The Council will not be providing any revenue funding to subsidise the operation of the centre.
* Opportunities for wider cultural, community, educational, and commercial opportunities that could be incorporated into the scheme.
* Issues and risks and how they will be addressed.
* How the project will realise a significant increase in access and participation with the collections and contribute to the sustainability of the Borough’s other heritage facilities.
* Identify and initiate opportunities for partnership working with other east London Boroughs and other transport and industrial collections.

**Heritage Lottery Fund stage one application**

If the leadership of the Council decide that the feasibility study provides a compelling outline business case for the scheme there will be the option for the Council to engage the appointed consultant(s) to implement a further work programme comprising the production of a stage one Heritage Lottery Fund application.

The consultant(s) will be required to satisfy in full the HLF stage one information as set out in table one below.

*Table one HLF information requirements*

|  |  |
| --- | --- |
| **Information about** | **First round application** |
| **Activities** | **Outline** proposals:* Who is your project likely to involve.
* The nature and range of activities that will engage people with heritage.
 |
| **Capital works** | **Outline** proposals:* An initial breakdown of the capital work you plan to deliver.
* Plans for architectural elements up to and including RIBA work stage 1.
 |
| **Project outcomes** | **Outline** information about the outcomes your project might achieve. |
| **Project management**  | * **Detailed** information about the work you will do during your **development** phase.
* **Detailed** information about how you will manage your **development** phase, including briefs for work to be undertaken by consultants and new job descriptions.
* **Detailed** timetable for your development phase.
* **Outline** information about how you will manage your **delivery** phase.
* **Outline** timetable for **delivery** phase.
 |
| **After the project ends** | **Outline** information about how you will sustain the outcome of your project after funding has ended, including funding additional running costs. |
| **Project costs** | * **Detailed** costs for your **development** phase
* **Outline** costs for your **delivery** phase
* Possible sources of partnership funding for your **delivery** phase and/or fundraising strategy for your development phase.
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## 4.0 CONDITIONS OF THE BRIEF

**Submissions**

Proposals and fee quotation from suitably qualified and experienced consultants should include:

(a) Description of the methodology for undertaking the work;

(b) CVs for those consultants involved in the work;

(c) Descriptions of assignment consultants’ background and qualifications;

(d) Examples of similar projects undertaken;

(e) Names and contact details for two supporting referees; and

(f) A fee and time schedule which includes:

* Estimate of the time allocated for each element of the work programme.
* Total fee for completion of the work.
* Time allocated and day/hourly rates for the consultant/s.
* Confirmation of ability to achieve the deadline for the project.
* Details of disbursements for items such as printing, travel expenses etc.

It is appreciated that the scope of works is both complex and wide ranging. To assist applicants in their understanding of the client’s requirements, the Commissioning Director for Culture and Recreation and other officers from the Council with operational responsibility for the different elements of the scheme of works will be available for meetings and site visits during the period 4 to 15 September 2017.

The deadline for submissions is Friday 22 September 2017.

Interviews for shortlisted candidates will be held at barking Town Hall during the week beginning 9 October 2017 and it is expected that an appointment will be made that week.

The deadline for the submission of the feasibility study will be 8 December 2017.

**Selection process**

In accordance with the Council's financial procedures a range of consultancy practices will be invited to submit proposals. To determine the appointment we will be using the following criteria:

(a) Evidence that the brief has been understood and submission of a coherent credible work plan for completion of the task;

(b) Evidence that those proposed to take on the work have the necessary knowledge, skills and experience;

(c) Availability to undertake the work within desired timescales;

(d) Evidence of innovation/added value; and

(e) Value for money

**Basis for appointment**

The successful bidder shall be deemed to have entered into an agreement to carry out the tasks set out in the brief on receipt of the Council’s Official Order. The Council reserves the right to terminate the commission at any time without penalty but will pay for the Consultant’s involvement up to the point of termination.

## Project Plan and monitoring arrangements

Funding regulations require strict monitoring procedures and the implementation of the scheme to set deadlines. Therefore, it is imperative that a strict adherence to the timetable is made and any deviations from the timetable must be clearly justified.

## Travel costs and reimbursements

All claims for travel, subsistence, printing and any other expenses agreed by the London Borough of Barking & Dagenham will only be payable on receipt of written documentation such as ticket receipts and invoices.

## Public Liability Insurance

This must be met fully by the Consultant and included within the Tender rates. The Consultant shall be responsible for ensuring that the London Borough of Barking & Dagenham is indemnified against Public Liability resulting from any action arising from the administration of this brief. This should not be for less than £10 million.

## Auditing

The successful Consultant shall keep records of the time spent by individuals working on the project and submit these on a monthly basis. The Consultant will also be required to provide facilities for the books of accounts, vouchers and records to be inspected by the Council’s Auditors for the purpose of verifying claims for payment. Invoices will only be paid on the basis that up-to-date monitoring records have been submitted.

## Payment

Pro rata payments for the amount of time spent on the project shall be made on receipt of an invoice at the end of each financial quarter. Processing will take a minimum of 28 days from receipt of the invoice. Any financial year-end invoices must be submitted for payment 28 days from the end of the financial year.

## Copyright

The London Borough of Barking & Dagenham reserves the right to use or publish any part of the documents in association with the development of the scheme.

Any design work and Masterplan proposals will become the property of the Borough and the Consultants selected to produce the Masterplan and Management Plan may not be used to implement the project. The Borough will give accreditation to the Consultants selected.

**Contract**

The selected Consultant will be appointed under the terms set out in the LBB&D Conditions of Contract.

1. The submission of fees in relation to the required schedule of works should be returned by 12.00pm (noon) on Friday 22 September 2017.
2. Submissions should be wrapped in unmarked brown paper or envelope to:

Paul Hogan

Commissioning Director – Culture and Recreation

Barking Town Hall

Room 112

Barking

IG11 7LU

1. Please enclose with your estimate your Public Liability Insurance.
2. Please ensure that your latest audited accounts have been submitted to this Authority. This should be done immediately and shall not be included with your submissions. Please send to the Commissioning Director of Culture and Recreation at the address listed above.