

Request for Quotation:

Arts-science collaborations

May 2024

Request for Quotation

**Arts-science collaboration**

You are invited to submit a quotation for the requirement described in the specification, Section 2.

Please confirm by email, receipt of these documents and whether you intend to submit a quote or not.

Your response should be returned to the following email address by:

Email: Alexia\_Coke@naturalengland.org.uk

Date: 10/06/2024

Time: 9am

Ensure you include the name of the quotation and ‘Final Submission’ in the subject field to make it clear that it is your response.

Contact Details and Timetable

Alexia Coke will be your contact for any questions linked to the content of the quote or the process. Please submit any clarification questions via email and note that, unless commercially sensitive, both the question and the response will be circulated to all tenderers.

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| Action | Date |
| Date of issue of RFQ | 20-05-2024 at 17:00 BST / GMT  |
| Deadline for clarifications questions | 04-06-2024 at 17:00 BST / GMT  |
| Deadline for receipt of Quotation | 10-06-2024 at 09:00 BST / GMT  |
| Intended date of Contract Award | 19-06-2024  |
| Intended Contract Start Date | 15-07-2024 |
| Intended Delivery Date  | 20-12-2024  |

Section 1: General Information

Glossary

Unless the context otherwise requires, the following words and expressions used within this Request for Quotation shall have the following meanings (to be interpreted in the singular or plural as the context requires):

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| “Authority” | Means Natural England who is the Contracting Authority.  |
| “Contract” | means the contract to be entered into by the Authority and the successful supplier. |
| “Response” | means the information submitted by a supplier in response to the RFQ. |
| “RFQ” | means this Request for Quotation and all related documents published by the Authority and made available to suppliers. |

Conditions applying to the RFQ

You should examine your Response and related documents ensuring it is complete and in accordance with the stated instructions prior to submission.

Your Response must contain sufficient information to enable the Authority to evaluate it fairly and effectively. You should ensure that you have prepared your Response fully and accurately and that prices quoted are arithmetically correct for the units stated.

By submitting a Response, you, the supplier, are deemed to accept the terms and conditions provided in the RFQ. Confirmation of this is required in Annex 2.

Failure to comply with the instructions set out in the RFQ may result in the supplier’s exclusion from this quotation process.

Acceptance of Quotations

By issuing this RFQ the Authority does not bind itself to accept any quotation and reserves the right not to award a contract to any supplier who submits a quotation.

Costs

The Authority will not reimburse you for any costs and expenses which you incur preparing and submitting your quotation, even if the Authority amends or terminates the procurement process.

Self-Declaration and Mandatory Requirements

The RFQ includes a self-declaration response (Annex 1) which covers basic information about the supplier, as well as any grounds for exclusion. If you do not comply with them, your quotation will not be evaluated.

Any mandatory requirements will be set out in Section 2, Specification of Requirements and, if you do not comply with them, your quotation will not be evaluated.

Clarifications

Any request for clarification regarding the RFQ and supporting documentation must be submitted via email no later than the deadline for clarifications set out in the Timetable. The Authority shall be under no obligation to respond to queries raised after the clarification deadline.

The Authority will respond to all reasonable clarifications as soon as possible but cannot guarantee a minimum response time. The Authority will publish all clarifications and its responses to all suppliers via email unless deemed commercially sensitive.

If a supplier believes that a request for clarification is commercially sensitive, it should clearly state this when submitting the clarification request. However, if the Authority considers either that:

* the clarification and response are not commercially sensitive; and
* all suppliers may benefit from its disclosure,

then the Authority will notify the supplier (via email), and the supplier will have an opportunity to withdraw the request for clarification by sending a further message requesting the withdrawal of the clarification request. If not withdrawn by the supplier within 2 working days of the Authority’s notification, the Authority may publish the clarification request and its response to all suppliers and the Authority shall not be liable to the supplier for any consequences of such publication.

The Authority reserves the right to seek clarification of any aspect of a quotation and/or provide additional information during the evaluation phase to carry out a fair evaluation. Where the Authority seeks clarification on any aspect of the quotation, the supplier must respond within the timeframe requested by the Authority.

Amendments

The Authority may amend the RFQ at any time prior to the deadline for receipt. If it amends the RFQ the Authority will notify you via email.

Suppliers may modify their quotation prior to the deadline for Responses. No Responses may be modified after the deadline for Responses.

 Suppliers may withdraw their quotations at any time by submitting a notice via the email to the named contact.

Conditions of Contract

The Authority’s

* Standard Good and Services Terms & Conditions (used for purchases under £50k)

can be located here:

Natural England terms and conditions for goods and services - GOV.UK (www.gov.uk)

and will be applicable to any contract awarded as a result of this quotation process. The Authority will not accept any changes to these terms and conditions proposed by a supplier.

Suppliers should note that the quotation provided by the successful bidder will form part of the Contract.

Prices

Prices must be submitted in £ sterling, exclusive of VAT.

Disclosure

All Central Government Departments, their Executive Agencies and Non Departmental Public Bodies are subject to control and reporting within Government. In particular, they report to the Cabinet Office and HM Treasury for all expenditure. Further the Cabinet Office has a cross-Government role delivering overall Government policy on public procurement, including ensuring value for money and related aspects of good procurement practice. For these purposes, the Authority may disclose within Government any details contained in your quotation. The information will not be disclosed outside Government during the procurement.

In addition, the Authority is subject to the Freedom of Information Act 2000 and the Environmental Information Regulations 2004, which provide a public right of access to information held by public bodies. In accordance with these two statutes, the Authority may be required to disclose information contained in your quotation to any person who submits a request for information pursuant to those statutes.

Further to the Government’s transparency agenda, all UK Government organisations must advertise on Contract Finder in accordance with the following publication thresholds:

* Central Contracting Authority’s: £12,000
* Sub Central Contracting Authority’s and NHS Trusts: £30,000

For the purpose of this RFQ the Authority is classified as a Central Contracting Authority with a publication threshold of £12,000 inclusive of VAT.

If this opportunity is advertised via Contracts Finder, we are obliged to publish details of the awarded contract including who has won the contract, the contract value, and indicate whether the winning supplier is a small and medium-sized enterprise (“SMEs”) or voluntary organisation or charity. A copy of the contract must also be published with confidential information redacted.

By submitting a Response, you consent to these terms as part of the procurement.

Disclaimers

Whilst the information in this RFQ and any supporting information referred to herein or provided to you by the Authority have been prepared in good faith the Authority does not warrant that this information is comprehensive or that it has been independently verified.

The Authority does not:

* make any representation or warranty (express or implied) as to the accuracy, reasonableness or completeness of the RFQ;
* accept any liability for the information contained in the RFQ or for the fairness, accuracy or completeness of that information; or
* accept any liability for any loss or damage (other than in respect of fraudulent misrepresentation or any other liability which cannot lawfully be excluded) arising as a result of reliance on such information or any subsequent communication.

Any supplier considering entering into contractual relationships with the Authority following receipt of the RFQ should make its own investigations and independent assessment of the Authority and its requirements for the goods and/or services and should seek its own professional financial and legal advice.

Protection of Personal Data

In order to comply with the General Data Protection Regulations 2018 the supplier must agree to the following:

You must only process any personal data in strict accordance with instructions from the Authority.

* You must ensure that all the personal data that we disclose to you or you collect on our behalf under this agreement are kept confidential.
* You must take reasonable steps to ensure the reliability of employees who have access to personal data.
* Only employees who may be required to assist in meeting the obligations under this agreement may have access to the personal data.
* Any disclosure of personal data must be made in confidence and extend only so far as that which is specifically necessary for the purposes of this agreement.
* You must ensure that there are appropriate security measures in place to safeguard against any unauthorised access or unlawful processing or accidental loss, destruction or damage or disclosure of the personal data.
* On termination of this agreement, for whatever reason, the personal data must be returned to us promptly and safely, together with all copies in your possession or control.

General Data Protection Regulations 2018

For the purposes of the Regulations the Authority is the data processor.

The personal information that we have asked you provide on individuals (data subjects) that will be working for you on this contract will be used in compiling the tender list and in assessing your offer. If you are unsuccessful the information will be held and destroyed within two years of the award of contracts. If you are awarded a contract it will be retained for the duration of the contract and destroyed within seven years of the contract’s expiry.

We may monitor the performance of the individuals during the execution of the contract, and the results of our monitoring, together with the information that you have provided, will be used in determining what work is allocated under the contract, and in any renewal of the contract or in the award of future contracts of a similar nature. The information will not be disclosed to anyone outside the Authority without the consent of the data subject, unless the Authority is required by law to make such disclosures.

Equality, Diversity & Inclusion (EDI)

The Client is striving to create a diverse and inclusive working environment where every individual has equality of opportunity to progress and to apply their unique insights to making the UK a great place for living. The Service Provider is expected to respect this commitment in all dealings with Natural England staff and service users.

Suppliers are expected to;

* support Defra group to achieve its Public Sector Equality Duty as defined by the Equality Act 2010, and to support delivery of [Defra group’s Equality & Diversity Strategy](https://www.gov.uk/government/publications/defra-group-equality-diversity-and-inclusion-strategy-2020-to-2024/defra-group-equality-diversity-and-inclusion-strategy-2020-to-2024).
* meet the standards set out in the [Government’s Supplier Code of Conduct](https://www.gov.uk/government/publications/supplier-code-of-conduct)
* work with Defra group to ensure equality, diversity and inclusion impacts are addressed (positive and negative) in the goods, services and works we procure, barriers are removed and opportunities realised.

Sustainable Procurement

Addressing global sustainability impacts and realising additional community benefits within commercial activity is core to Defra group’s approach, working with its supply chain is key to achieving sustainable outcomes. In addition to supporting Defra group to meet its outcomes we look to understand and reduce negative sustainability impacts associated with our commercial activity and realise benefits.

The Client encourages its suppliers to share these values, work to address negative impacts and realise opportunities, measure performance and success.

Suppliers are expected to have an understanding of the Sustainable Development Goals, the interconnections between them and the relevance to the Goods, Services and works procured on the Client’s behalf

Conflicts of Interest

The concept of a conflict of interest includes but is not limited to any situation where an Involved Person or Relevant Body has directly or indirectly, a financial, economic or other personal interest which might be perceived to compromise their impartiality and independence in the context of the procurement procedure and/or affect the integrity of the contract award.

We expect suppliers to mitigate appropriately against any real or perceived conflict of interest through their work with government. A supplier with a position of influence gained through a contract should not use that position to unfairly disadvantage any other supplier or reduce the potential for future competition

Where the supplier is aware of any circumstances giving rise to a conflict of interest or has any indication that a conflict of interest exists or may arise you should inform the Authority of this as soon as possible (whether before or after they have submitted a quotation). Tenderers should remain alert to the possibility of conflicts of interest arising at all stages of the procurement and should update the Authority if any new circumstances or information arises, or there are any changes to information already provided to the Authority. Failure to do so, and/or to properly manage any conflicts of interest may result in a quotation being rejected.

Provided that it has been carried out in an open, fair and transparent manner, routine pre-market engagement carried out by the Authority should not represent a conflict of interest for the supplier.

Section 2: The Invitation

Specification of Requirements

Background to Natural England

Natural England (NE) is the government’s advisor on the natural environment. We provide practical advice, grounded in science, on how best to safeguard England’s natural wealth for the benefit of everyone. Our remit is to ensure sustainable stewardship of the land and sea so that people and nature can thrive. It is our responsibility to see that England’s rich natural environment can adapt and survive intact for future generations to enjoy. Further information about the Authority can be found at: <https://www.gov.uk/government/organisations/natural-england>.

Background to the specific work area relevant to this purchase

One of Natural England's five priority Key Performance Indicators is to be evidence-led and Natural England has a significant-sized Chief Scientist's Directorate (CSD) to gather, collate, synthesise and disseminate this evidence. There is increasing emphasis on interdisciplinary research and a small but growing number of non-natural science specialists (for example, social science, historic environment).

There is also growing experience of working with artists and creative practitioners to engage the public within NE's Area Teams. However, there has been little active engagement with the arts within CSD as a research-based discipline that might add value to NE's evidence processes and/or evidence base.

Arts-based research[[1]](#footnote-2) and practice is a burgeoning field concerning inter-disciplinary and transdisciplinary approaches that embrace the arts. There is growing interest and emphasis within research and policy spheres to involve such approaches to complement traditional scientific methods to evidence generation and decision making, such as recent work by the Cabinet Office’s Policy Lab[[2]](#footnote-3) and UKRI funding calls[[3]](#footnote-4). This interest has led to increasing research into arts-science collaborations, particularly in relation to sustainability and nature-focused sciences[[4]](#footnote-5), and what they offer.

In NE, a social science research project in 2023-24 explored the experiences of nature-focused arts-science collaborations undertaken elsewhere and the potential benefits and appetite for trialling such approaches within the Chief Scientist's Directorate (CSD). As a result, several teams within CSD have been identified who are keen to work collaboratively with artists and creative practitioners to enhance the outcomes of their work and evidence generation.

This research and development project aims to pilot arts-science collaborations within Natural England and capture the learning from this so as to inform further exploration and use within NE and beyond. In doing so, it will also be contributing to wider knowledge of what contribution arts-based research and practice can make within the science and evidence sphere, where the focus tends to be largely on the arts as a means of science communication.

Requirement

The objective of this requirement therefore is to discover in practice how different NE evidence teams might use arts-based research to broaden and deepen the evidence work they do, and what is needed to support arts-science collaborations within a science-based public body such as Natural England.

The research questions are:

1. What ‘added value’ does arts-based research offer to science and evidence processes within NE and beyond?
2. What is needed for successful arts-science collaborations that would generate such ‘added-value’ within a context like NE?

This study is informed by an action research approach5. It will trial four small-scale arts-science collaborations in different parts of NE’s Chief Scientist’s Directorate (CSD) to draw out learning of the potential benefits and challenges of arts-science collaborations in a context like NE’s. Four arts commissions will be awarded to work with four CSD teams who responded to an Expression of Interest (see list below). The social science team will work with the 4 CSD teams and the artists/creative practitioners to capture evidence and learning that can:

a) inform NE’s approach to such research collaborations in the future;

b) build organisation-specific understanding of how and when working with artists will broaden our scientific evidence base;

c) clarify what support is needed to maximise success in interdisciplinary working with artists/creative practitioners within and beyond NE.

Each of the four CSD teams have identified a particular aspect of their evidence work as a focal point for their particular arts-science collaborations and related creative outputs. These are described in each of the boxes below.

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| Collaboration # 1: Translating and learning from scenarios of the future |
| Futures, Systems and Innovation (FSI) team: help Natural England (specifically, the Chief Scientist's Directorate)to think and work more strategically. Our small team applies a mixture of tools, methodologies, and approaches to support the organisation to think more broadly about the way we frame our challenges, to think ahead and plan for the future and to explore innovative solutions and ways of working.Project offer: We are looking for an artist/creative practitioner to develop creative, visual, inspiring and immersive ways of communicating and presenting a set of three 20-year scenarios: narratives of how the future may appear in 20 years' time. There will also be an opportunity to co-design and deliver a set of engagement workshops to draw insights from these scenarios.Research context and questions we would like to address: A current objective of our team is to deliver a strategic project exploring ‘Science and innovation for the Natural Environment 2042 (SINE42)’. Through Horizon scanning, expert elicitation, scenario development and stakeholder engagement the project will deliver a set of scenarios (or narratives) that demonstrate how science and evidence may evolve in the context of the Natural Environment in 20 years' time. The scenarios will be transformed (through a SWOT analysis) into recommendations on how NE might develop our future strategy in response to a diverse external threats and opportunities.How we hope to work with the artist/creative practitioner: Working with our team will involve mostly flexible and remote meetings. If any in person meetings are required, these can be hosted in our London or Bristol Offices.This project provides an exciting opportunity to engage NE colleagues in creative and immersive learning and to explore the benefits this has for the organisation. It will also contribute new insights to the design and delivery of Natural England’s Science Strategy and will support/build FSI and interdisciplinary capabilities throughout the CSD and wider organisation. The expected outputs of this specific collaboration will be creative translations of three scenarios (this could be visual representations, models, immersive experiences etc.), workshop design and delivery and the presentation of the insights captured through strategic engagement.  |

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| Collaboration # 2: Interpreting DNA research |
| DNA team: develop the use of innovative DNA technology to monitor the environment alongside our existing traditional methods. Project offer: Explaining DNA concepts, methods and results, particularly for research participants in a DNA gardens and ponds citizen science project.  Research context and questions we would like to address: As an organisation, we need to change the way we think, from focusing on a small number of species to larger numbers of species. DNA from a water, soil or air sample can help identify species that live in or have passed through that area through looking at microbes and other overlooked species groups. This will tell us a lot about the health of an environment, but this is a step change from looking at key species. It generates long lists of species that can be challenging to communicate to potential data users, who vary from ecologists to community scientists; and the use of labs can appear very technical and unwelcoming to the non-specialist, but understanding the process is key to being able to interpret the results. We are therefore seeking to work with an artist/creative practitioner to make a complex subject understandable to a non-technical audience through one or more of the following (depending on your interests): * De-mystifying DNA! Help us explain how DNA technology works in simple terms.
* Highlighting how DNA provides novel insights into the environment and give us ways to communicate this.
* Using arts to explain methods and concepts in the DNA ‘journey’ would help to demystify the concepts.
* Enhancing the guidance and communication of results of a multi-partner project which involves citizen scientists taking samples from garden and community ponds (see [GenePools | Natural History Museum (nhm.ac.uk)](https://www.nhm.ac.uk/take-part/monitor-and-encourage-nature/genepools.html).

 How we hope to work with the artist/creative practitioner: The core DNA team is dispersed and therefore will largely work with the successful artist/creative practitioner virtually. However, there may be an opportunity for the artist/creative practitioner to undertake some sampling, and/or visit a lab if nearby. An in-person meeting could be arranged in Nottingham, Crewe, London, Birmingham or Bristol at the beginning/end of the project. We will provide an overview of the work of the team, including some of the beginner’s training we offer NE staff - we will not assume the artist is an expert in DNA techniques! (We have a range of publications on Natural England's 'Access to Evidence' if interested, but these are quite technical.) |

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| Collaboration # 3: Exploring geology in nature for nature recovery & connection |
| Geodiversity team: a small team of geoscientists whose central focus is on statutory protected sites but also work on a range of projects developing concepts of geology, landform and processes alongside geo-conservation within the context of nature and nature recovery.Project offer: contribute to a research theme that explores how to reconnect people with nature through geodiversity and how these interactions can help nature recover and become more resilient to environmental challenges such as climate change. We are very open to discussing and developing ideas with the successful artist/creative practitioner. We are keen that part of the ‘creative output’ is sustained beyond the lifespan of the project and are fascinated to add further evidence to our work using an artistic lens.Research context and questions we would like to address: Geology is an often-overlooked part of nature yet is a key component defining the distribution of our biodiversity, the health of our ecological systems, and the character of the places we live. How can we combine these seemingly different aspects of our landscapes and natural world into a definition of ‘nature’? We are very much hoping that the process and evidence coming out of this project exploring ‘natural relationships’ through our geological heritage will help inform how we connect people with nature and place in innovative and inspiring ways. How we hope to work with the artist/creative practitioner: We would encourage artists to explore the potential of ‘place’ through protected sites or landscapes such as National Nature Reserves and UNESCO Global Geoparks. We are particularly interested in exploring geology in nature through the themes of time, change, place and connection using diverse media such as colour, texture, sounds, and smells, across different environments/ landscapes such as urban/industrial/ rural/wild places. We very much see this project as a collaborative initiative and would plan to meet with the artist/creative practitioner in the places being focused on and anticipate connecting them to relevant local knowledge, communities and expertise as needed. We would also encourage the artist/creative practitioner to attend an Art in Geology conference at the Geological Society in September ([The Geological Society (geolsoc.org.uk)](https://www.geolsoc.org.uk/09-Earths-Canvas)). [Please note, there is a fee for this conference (yet to be announced), which NE would not be able to pay, though the conference offers some bursaries.]  |

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| Collaboration # 4: Inspiring collective action on the climate and nature crisis |
| Climate Change team: works across the organisation to provide resources (e.g., Climate Change Adaptation Manual), training, evidence and research to help embed action on the climate and nature crisis through everything we do. Project offer: We are looking for ideas on inspiring and different ways to engage as we have ‘a brief and rapidly closing window to secure a liveable future’ (IPCC, 2022), and Natural England has a significant role to play in this.Equity has been mentioned as important for our National Adaptation Programme, but it is unclear how this will be delivered without specific plans for transformative change. This project aims to help us move forward in our thinking and approach to issues of equity, justice and transformative change.Research context and questions we would like to address: We have already been involved in a couple of projects using art and storytelling in different ways to engage on the climate and nature crisis and to include communities that aren’t often asked to contribute. We would love to further explore these themes. These projects are:* The Climate Creatives Challenge - Challenge 02 with The Environmental Design Studio and Participatory Storytelling and Arts for Climate Change Adaptation/Sustainable Development
* Connecting People with Nature: Partnership-building and knowledge-exchange with Natural England with Keele University.

We are hoping now to work with an artist/creative practitioner to help us further explore how we could use the arts to:* Build on storytelling approaches for finding connection and motivating people and organisations towards collective action on the climate and nature crisis in ways that can help instigate transformative change;
* Investigate how NE can develop holistic approaches to socio-economic-environmental crises that focuses on equity and justice, including across the human and more-than-human world.

This could help inform our climate change coaching work through which we help NE staff use coaching tools to build relationships and support action through the ‘softer skills’ we can access and use through NE partnerships.How we hope to work with the artist/creative practitioner: We expect most contact to be on-line, but would like a few in-person meetings, where appropriate, to discuss ideas and work. This could involve visiting sites, such as our National Nature Reserves, and/or arranging external workshops. NE has a range of networks and sites, but we would also welcome the artist/creative practitioner's ideas. |

Each commissioned artist/creative practitioner will be expected to work together with one of the teams on the topic specified by that team, applying their preferred artistic practice. This will include creating an artwork in as collaborative a way as feasible, given the parameters above.

Please note: by responding to this request for quote you will be considered for working with any of the above teams on their specified topic. In your response, therefore, please rank your preferences as to which of the topics for collaboration described would be your first, second, third and fourth preference. When awarding to the four artists/creative practitioners who have best met the evaluation criteria, we will try and take the stated preferences into account using the method described in the section on evaluating bids. However, please be aware if awarded a contract you could be offered any of the above opportunities. If you do not provide a ranking it will be assumed you have no preference.

NE welcomes submissions from any artistic practice (visual arts, music, creative writing, performing arts etc). The artists/creative practitioners will work with their respective teams (and where needed the social science team) for the total number of days they commit to complete the work (we expect at least 35 days) over a period of several months. The objective will be to contribute to what the CSD team would like to achieve with the specific collaboration (as outlined above) in conversation and scoped further with the creative practitioner.

The creative practitioner will also input into team thinking about the overarching evidence project and the CSD team’s work and what their arts-based research and/or practice might contribute. This may involve a couple of field trips as well as in-person meetings and interacting with stakeholders and communities of interest to generate new knowledge and engaging creative outputs ('artwork'). Previous experience of working in similar contexts will therefore be a requirement.

The 'artwork' can include any film, visual art, music, performance, creative writing, digital art, audio recording, notebook, portfolio, photograph, online record or other and any accompanying documentation in any medium created by the artist/creative practitioner whilst working on their specific collaboration.

While each collaboration will be a manifestation of arts-based research, the overall purpose of this study is to use social science research methods (supplemented where appropriate by arts-based methods) to answer the research questions above and capture:

* the experience of those engaged in the pilots of the arts-science collaborations and how they evolve, particularly what worked well, what worked less well, and what should be done differently;
* the perspectives of both the artists/creative practitioners and scientists in relation to the added value they felt the arts-based research brought, if any, to their respective projects and related evidence processes.

The responsibility for drawing out this learning lies with the two social scientists leading the overall project, but with the collaboration of the scientists and artists/creative practitioners involved in the pilots. The methods that will be used to gather this data are:

1. Three half-day workshops with the scientists and artists/creative practitioners involved to explore their evolving experiences and perspectives at the beginning (probably 31 July), middle (early September) and end (c. end October) of the collaborations;
2. Two focus groups of c. 2 hours each, one with the scientists and one with the artists/creative practitioners towards the end of the project;
3. A case study of each of the 4 pilots, which will be drafted by the respective NE teams (ideally with the artist/creative practitioner if time allows) to document the process, outcomes and learning.

The first two methods will be facilitated by the social scientists leading the project. Thematic analysis will be used to help draw out findings from across the pilot collaborations. There will also be a 1.5 hour online webinar for NE (and possibly interested external stakeholders), probably in the first half of December, where the artists/creative practitioners and scientists will discuss their collaborations.

The commissioned artists/creative practitioners will be expected to factor these activities into the time they allocate to the project in their bids, within the limits of the individual budgets available.

There will also be an advisory group with a range of expertise from inside and outside NE for the overall project. While it won't be an expectation that the artists/creative practitioners come to any of the meetings, they may be available to discuss ideas or any issues either as a group or individually if any of the pilot teams would find this helpful.

Planned outputs that require the artist to either lead or input to

* A creative output (the 'artwork') for each CSD team project (led by the artist/creative practitioner, with respective team input)
* Three workshops (facilitated by social scientists, with artist/creative practitioner and scientist input)
* A focus group (facilitated by social scientists, with artist/creative practitioner input)
* A webinar to showcase what the collaborations did and discuss the lessons (organised by the social science team -- artists/creative practitioners work with scientists to outline what they did and form part of a panel to discuss learning with the audience).

Other project outputs

* An internal report of learning and related evidence, based on workshops, focus groups and case studies (social science team)
* An external publication – NE report/journal article (social science team, with input from CSD teams/artists if they wish after the project ends - no payment will be available for this)
* A scientist focus group

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| Tasks | Artist milestones and deliverables | Timeframe | Percentage of time |
| - Scoping collaboration and artwork with particular CSD team collaboratively- Attending first online workshop 1 | Description of plans for collaboration provided at first workshop | By early Aug 2024 | 20% |
| - Progressing CSD team project collaboratively- Attending second online workshop  | Description of progress on artwork and learning from collaboration provided at second workshop | By mid Sep 2024 | 30% |
| - Finalising CSD project and related artwork | Artwork  | By early Nov 2024 | 45% |
| - Attending third online workshop - Attending artist/creative practitioner focus group- Input into case study write-up by science team- Online webinar to present learning | Written comments on case study andactive participation in workshop 3 (by early Nov), focus group (by early Nov) and in webinar (e.g. panel membership) | By 20 Dec 2024 | 5% |

Budget available

In total, the budget available for all the collaborations is £48k (exclusive of VAT). The maximum funds therefore available for each awarded artist/creative practitioner will be £12,000 (exclusive of VAT) to cover fees, required materials, delivery of any physical artefact/output to relevant NE team, and travel costs for up to 4 in-person meetings at sites, labs, with teams, etc. Please ensure you factor these costs into your bids.

Payment

The Authority will raise purchase orders to cover the cost of the services and will issue to the awarded suppliers following contract award.

The Authority’s preference is for all invoices to be sent electronically, quoting a valid Purchase Order number. For this contract, the expectation will be four invoices to be submitted against identified milestones and deliverables (see 'tasks table' earlier).

It is anticipated that this contract will be awarded for a period of up to 5 months starting mid-July and ending no later than 20/12/24. Prices will remain fixed for the duration of the contract award period. We may at our sole discretion extend this contract to include related or further work. Any extension shall be agreed in writing in advance of any work commencing and may be subject to further competition.

Evaluation Methodology

We will award this contract in line with the most economically advantageous tender (MEAT) as set out in the following award criteria:

Technical – 70%

Commercial – 30%

Evaluation criteria

Evaluation weightings are 70% technical and 30% commercial, the winning tenderer will be the highest scoring combined score.

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| Award Criteria | Weighting (%) | Evaluation Topic & Weighting | Sub-Criteria | Weighted Question |
| Technical | 70% | Service / Product Proposal | Experience, skills & knowledge | 2 QuestionsQ1.1 (30% of technical score available)Q1.2 (15% of technical score available) |
| Contribution & interest in the project | 2 QuestionsQ2.1 (10% of technical score available)Q2.2 (10% of technical score available) |
| Approach to briefs | 2 QuestionsQ3.1 (25% of technical score available)Q3.2 (10% of technical score available) |
| Commercial | 30% | Whole life cost of the proposed Contract | Commercial Model | 1 Question Q4 (100% of commercial score available) |

Technical (70%)

Technical evaluations will be based on responses to specific questions covering key criteria which are outlined below. Scores for questions will be based on the following:

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| Description | Score  | Definition |
| Very good  | 100 | Addresses all the Authority’s requirements with all the relevant supporting information set out in the RFQ. There are no weaknesses and therefore the tender response gives the Authority complete confidence that all the requirements will be met to a high standard.  |
| Good | 70 | Addresses all the Authority’s requirements with all the relevant supporting information set out in the RFQ. The response contains minor weaknesses and therefore the tender response gives the Authority confidence that all the requirements will be met to a good standard.  |
| Moderate | 50 | Addresses most of the requirements with most of the relevant supporting information set out in the RFQ. The response contains moderate weaknesses and therefore the tender response gives the Authority confidence that most of the requirements will be met to a suitable standard.  |
| Weak  | 20 | Substantially addresses the requirements but not all and provides supporting information that is of limited or no relevance or a methodology containing significant weaknesses and therefore raises concerns for the Authority that the requirements may not all be met. |
| Unacceptable | 0 | No response or provides a response that gives the Authority no confidence that the requirement will be met.  |

Technical evaluation is assessed using the evaluation topics and sub-criteria stated in the Evaluation Criteria section above.

Separate submissions for each technical question should be provided and will be evaluated in isolation. Tenderers should provide answers that meet the criteria of each technical question. Proposals that do not score the minimum score specified for each question will be eliminated from the competition.

All potential bidders have been asked to rank the 4 arts-science collaborations by preference. The top scoring supplier will be awarded their first choice. The second highest scoring supplier will be awarded their top choice of the remaining 3 options. The third highest scoring supplier will be awarded their preferred choice from the remaining 2 options. The fourth highest scoring supplier will be offered the final option that remains. Should any of the 4 successful bidders reject the awarded project NE will not be able to offer an alternative project; the project will then be awarded to the highest scoring unsuccessful bidder.

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| Experience, skills & knowledge | Detailed Evaluation Criteria |
| Q1.1 What experience do you bring in working within arts-science\* collaborations or interdisciplinary projects in environment or nature-focused contexts and related evidence processes? \* In this context science includes social science.Responses should not exceed 2 sides of A4. Arial font size 11 should be used.You are welcome to provide links to relevant examples of your work within the response.(30% of technical response) | Your response should:- Demonstrate the nature of your arts practice and the creativity you can bring to arts-science collaborations- Illustrate the depth of your experience through explaining what the nature/environment arts-science collaboration(s) you have worked with involved (such as purpose, ways of working, artworks, relation to evidence processes, impacts of your contribution).Please provide examples.The minimum score expected for this question is 50. |
| Q1.2 What other experience, skills and knowledge do you bring that is of potential relevance to this project, for instance in the area of arts-based research and socially-engaged artistic practice or working with policy or practice organisations? Responses should not exceed 1 side of A4. Arial font size 11 should be used.You are welcome to provide links to relevant examples of your work within the response.(15% of technical response)Please also attach your CV as an appendix. | Your response should:- Highlight any other experience, skills and knowledge you bring to this project that is relevant and will add value. We are looking for what else you can bring to this project of relevance.The minimum score expected for this question is 20. |

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| Contribution & interest in project | Detailed Evaluation Criteria |
| Q2.1 Why are you interested in being involved in this project? Responses should not exceed 0.5 side of A4. Arial font size 11 should be used.(10% of technical response) | Your response should:- Demonstrate proven interest in science, and multi- and trans-disciplinary working. The minimum score expected for this question is 50. |
| Q2.2 What do you think your involvement would add to this project?Responses should not exceed 0.5 side of A4. Arial font size 11 should be used.(10% of technical response) | Your response should:- Demonstrate good understanding of the nature of what this project aims to do and how.The minimum score expected for this question is 20. |

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| Approach to briefs | Detailed Evaluation Criteria |
| Q3.1 How would you approach addressing your preferred brief? Please also rank your preferences as to which of the topics for collaboration described earlier would be your first, second, third and fourth preference as part of your response to this question.Responses should not exceed 1.5 sides of A4. Arial font size 11 should be used.(25% of technical score) | Your response should:- Outline how you would address the brief you have chosen as an example, based on your current understanding of what is wanted. - Explain how many days you would spend on the project (whichever collaboration you might be awarded) and what kinds of things you would be expecting to be doing. We are seeking evidence of creativity and collaboration, an understanding of your approach to this kind of work, and how much time commitment you would make to the project.The minimum score expected for this question is 50. |
| Q3.2 How would you want to work with the scientists?Responses should not exceed 0.5 sides of A4. Arial font size 11 should be used.(10% of technical score) | Your response should outline:- Your suggestions for how you would collaborate with the scientists. - Any lessons you have learned from any relevant previous experience you might apply.We will be looking for an approach that helps facilitate collaboration and is sensitive to the needs of the project and its timelines, as well as to the other priorities the scientists will have.The minimum score expected for this question is 50. |

Commercial (30%)

The Contract is to be awarded as a fixed price which will be paid according to the completion of the milestones/deliverables stated in the Specification of Requirements.

Suppliers are required to submit a total cost to provide the deliverables stated in the Specification of Requirements in the Commercial Response template provided. In addition, the Commercial Response template requires completion of a breakdown of the whole life costs for the delivery of this requirement. Please do this against each set of tasks and related milestones/deliverables set out in the 'tasks table' earlier (there are 4 sets) by amount of time that will be spent and provide a breakdown of expenses (e.g., for required materials, delivery of any physical artefact/output to relevant NE team, and travel costs for up to 4 in-person meetings at sites, labs, with teams). Please do not include information on costs in any of the other parts of your bid.

Calculation Method

The method for calculating the weighted scores is as follows:

* Commercial

Score = (Lowest Quotation Price / Supplier’s Quotation Price ) x 30% (Maximum available marks)

* Technical

Score = (Bidder’s Total Technical Score / Highest Technical Score) x 70% (Maximum available marks)

The total score (weighted) (TWS) is then calculated by adding the total weighted commercial score (WC) to the total weighted technical score (WT): WC + WT = TWS.

Information to be returned

Please note, the following information requested must be provided. Incomplete tender submissions may be discounted.

Please complete and return the following information:

* completed Commercial Response template
* separate response submission for each technical question (in accordance with the response instructions) -- please do not include any price/cost information here
* completed Mandatory Requirements (Annex 1)
* completed Acceptance of Terms and Conditions (Annex 2)

Award

Once the evaluation of the Response(s) is complete all suppliers will be notified of the outcome via email.

The successful supplier will be issued the contract, incorporating their Response, for signature. The Authority will then counter sign.

Annex 1 Mandatory Requirements

Part 1 Potential Supplier Information

Please answer the following self-declaration questions in full and include this Annex in your quotation response.

Part 1.1 Potential Supplier Information:

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| Question no. | Question | Response |
| 1.1(a) | Full name of the potential supplier submitting the information |  |
| 1.1(b)  | Registered office address (if applicable) |  |
| 1.1(c) | Company registration number (if applicable) |  |
| 1.1(d) | Charity registration number (if applicable) |  |
| 1.1(e) | Head office DUNS number (if applicable) |  |
| 1.1(f) | Registered VAT number  |  |
| 1.1(g) | Are you a Small, Medium or Micro Enterprise (SME)? | (Yes / No) |

Note: See EU definition of SME <https://ec.europa.eu/growth/smes/business-friendly-environment/sme-definition_en>

Part 1.2 Contact details and declaration

By submitting a quotation to this RFQ I declare that to the best of my knowledge the answers submitted and information contained in this document are correct and accurate.

I declare that, upon request and without delay you will provide the certificates or documentary evidence referred to in this document.

I understand that the information will be used in the selection process to assess my organisation’s suitability to be invited to participate further in this procurement.

I understand that the authority may reject this submission in its entirety if there is a failure to answer all the relevant questions fully, or if false/misleading information or content is provided in any section.

I am aware of the consequences of serious misrepresentation.

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| Question no.  | Question | Response |
| 1.2(a) | Contact name |  |
| 1.2(b) | Name of organisation |  |
| 1.2(c) | Role in organisation |  |
| 1.2(d) | Phone number |  |
| 1.2(e) | E-mail address  |  |
| 1.2(f) | Postal address |  |
| 1.2(g) | Signature (electronic is acceptable) |  |
| 1.2(h) | Date |  |

Part 2 Exclusion Grounds

Part 2.1 Grounds for mandatory exclusion

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| Question no.  | Question | Response |
| 2.1(a) | Please indicate if, within the past five years you, your organisation or any other person who has powers of representation, decision or control in the organisation been convicted anywhere in the world of any of the offences within the summary below. |
|  | Participation in a criminal organisation.  | (Yes / No)If yes please provide details at 2.1 (b) |
|  | Corruption.  | ((Yes / No)If yes please provide details at 2.1 (b) |
|  | Fraud.  | (Yes / No)If yes please provide details at 2.1 (b) |
|  | Terrorist offences or offences linked to terrorist activities | (Yes / No)If yes please provide details at 2.1 (b) |
|  | Money laundering or terrorist financing | (Yes / No)If yes please provide details at 2.1 (b) |
|  | Child labour and other forms of trafficking in human beings | (Yes / No)If yes please provide details at 2.1 (b) |
| 2.1(b) | If you have answered yes to question 2.1(a), please provide further details.Date of conviction, specify which of the grounds listed the conviction was for, and the reasons for conviction.Identity of who has been convictedIf the relevant documentation is available electronically please provide the web address, issuing authority, precise reference of the documents. |  |
| 2.1 (c) | If you have answered Yes to any of the points above have measures been taken to demonstrate the reliability of the organisation despite the existence of a relevant ground for exclusion? (i.e. Self-Cleaning) | (Yes / No) |
| 2.1(d) | Has it been established, for your organisation by a judicial or administrative decision having final and binding effect in accordance with the legal provisions of any part of the United Kingdom or the legal provisions of the country in which the organisation is established (if outside the UK), that the organisation is in breach of obligations related to the payment of tax or social security contributions? | (Yes / No) |
| 2.1(e) | If you have answered yes to question 2.3(a), please provide further details. Please also confirm you have paid or have entered into a binding arrangement with a view to paying, the outstanding sum including where applicable any accrued interest and/or fines. |  |

Part 2.2 Grounds for discretionary exclusion

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| Question no.  | Question | Response |
| 2.2(a) | The detailed grounds for discretionary exclusion of an organisation are set out on this [webpage](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/551130/List_of_Mandatory_and_Discretionary_Exclusions.pdf), which should be referred to before completing these questions. Please indicate if, within the past three years, anywhere in the world any of the following situations have applied to you, your organisation or any other person who has powers of representation, decision or control in the organisation |
| 2.2(b) | Breach of environmental obligations?  | (Yes / No)If yes please provide details at 2.2 (f) |
| 2.2(c) | Breach of social obligations?  | (Yes / No)If yes please provide details at 2.2 (f) |
| 2.2(d) | Breach of labour law obligations?  | (Yes / No)If yes please provide details at 2.2 (f) |
| 2.2(e) | Shown significant or persistent deficiencies in the performance of a substantive requirement under a prior public contract, a prior contract with a contracting entity, or a prior concession contract, which led to early termination of that prior contract, damages or other comparable sanctions? | (Yes / No)If yes please provide details at 2.2 (f) |
| 2.2 (f) | If you have answered Yes to any of the above, explain what measures been taken to demonstrate the reliability of the organisation despite the existence of a relevant ground for exclusion? (Self Cleaning) |  |

Annex 2 Acceptance of Terms and Conditions

I/We accept in full the terms and conditions appended to this Request for Quote document.

Company \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Print Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Position \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. For example:

	* Barone, T. and Eisner, E.W., 2011. *Arts based research*. Sage;
	* Leavy, P., 2020. *Method meets art: Arts-based research practice*. Guilford publications
	* Saratsi, E., Acott, T., Allinson, E., Edwards, D., Fremantle, C. and Fish, R., 2019. Valuing arts and arts research. [↑](#footnote-ref-2)
2. [Launching MANIFEST, our new initiative to evaluate the role of art in policy – Policy Lab (blog.gov.uk)](https://openpolicy.blog.gov.uk/2023/01/18/launching-manifest-our-new-initiative-to-evaluate-the-role-of-art-in-policy/) [↑](#footnote-ref-3)
3. For example :[Landscape decisions: towards a new framework for using land assets – UKRI](https://www.ukri.org/what-we-do/browse-our-areas-of-investment-and-support/landscape-decisions-towards-a-new-framework-for-using-land-assets/) [↑](#footnote-ref-4)
4. A small sample of relevant research:

	* Black, J. et al, 2023. Bringing the arts into socio‐ecological research: An analysis of the barriers and opportunities to collaboration across the divide. *People and Nature*, *5*(4), pp.1135-1146.
	* Heras, M., Galafassi, D., Oteros-Rozas, E., Ravera, F., et al., 2021. Realising potentials for arts-based sustainability science. *Sustainability Science*, *16*(6), pp.1875-1889.
	* Paterson, S.K., Le Tissier, M., Whyte, H., Robinson, L.B., Thielking, K., Ingram, M. and McCord, J., 2020. Examining the potential of art-science collaborations in the Anthropocene: A case study of catching a wave. *Frontiers in Marine Science*, *7*, p.340.5 Stringer, E.T. and Aragón, A.O., 2020. Action research. Sage publications [↑](#footnote-ref-5)