

## PART 3: CREATIVE COMMISSION OPPORTUNITIES AT ROYAL BOTANIC GARDENS, KEW

### 1.0 Introduction: Summer 2016

The Royal Botanic Gardens, Kew (RBG, Kew) invites a range of individuals and organisations, across art-forms and methods of science engagement, to propose new works or existing works for our summer 2016 festival programme on the theme of **Masters of Attraction**.

Summer is the busiest period for Kew Gardens and holds the greatest potential to attract visitors to RBG Kew. We want RBG, Kew's summer festival to inspire visitors about the importance and wonder of plants and highlight RBG Kew's contribution to addressing the critical environmental challenges we face. It is essential that we deliver a competitive, high quality and memorable day out. In our experience this is achieved through exciting collaborations that combine our skills with those of people in a range of creative disciplines to deliver a festival that we curate to achieve an optimum balance of experiences for our visitors' enjoyment.

### 2.0 The Festival Brief

#### 2.1 Background

This festival will invite visitors to experience the ultimate plant peep show and delve into the seductive world of plant attraction for summer (and potentially autumn) 2016. Visitors will be able to find out just what plants get up to when nobody is looking and take a lesson from these masters of attraction. From the tantalising seduction of the mirror orchid to the downright disgusting antics of the dead horse arum, RBG, Kew wants visitors to join in the and celebrate the astounding diversity of flowering plants and the intimate relationships they have with the animals that pollinate them.

The festival will metaphorically undress flowering plants and encourage visitors to explore the physiology of plant sex. They will discover how plants use nature as matchmaker and take a close-up look at some of the most remarkable and surprising sexual liaisons on the planet. Visitors will be amazed to discover the lengths that plants go to move their pollen and spread their seed.

With attraction on the menu, RBG, Kew will invite visitors to come and fall in love at Kew –with plants and with each other. Visitors will be encouraged to explore our beautiful scented Rose Garden, and take a romantic stroll along our newly designed and planted Broadwalk, the longest double

herbaceous border in Europe. They will be inspired by plant based love stories and explore the history behind tokens of courtship and the myths surrounding aphrodisiac plants.

If visitors are not in the mood for love then they can explore when attraction can be fatal in the gruesome and often smelly world of carnivorous plants.

Visitors will leave realising that although plants may be missing the pickup lines, awkward first kisses and embarrassing one-night stands, their relationships and seduction techniques are certainly no less complicated than their own.

### **2.1.1 Festival Mood Words:**

- Multisensory – colour, smell, sound, taste
- Uplifting
- Inclusive
- Romantic
- Seductive
- Surprising
- Beautiful

### **2.1.2 Masters of Attraction - Key Details**

**Where:** The festival takes place across the site of RBG, Kew and through our online and outreach channels. Proposals can be site-specific within the Gardens or adaptable to a variety of locations.

**When:** 28 May 2016 to mid Sept 2016 (with the potential for an extension to early November 2016). Commissioned activity can be proposed to take place throughout those dates or on specific periods within that time frame, but we are keen for the visitor experience to be as consistent as possible over the festival period.

**Access:** Entry to RBG, Kew is currently free to our members. Non-member adults and children are charged an entry fee. Commissioned proposals will generally take place free of charge to those who have entered the Gardens, although we are also willing to consider proposals that would entail a supplementary ticket price, or that may have both free and paid-for elements.

**Who:** RBG, Kew attracts over 10,000 visitors on a popular day, with a few thousand on our quietest days and over 20,000 on our busiest days. Our target audiences for Masters of Attraction are outlined below in order of priority.

### 2.1.3 Target audiences

**Priority 1** Nature Connectors - this includes independent adults, but also families

- Open-minded and confident, they are equally happy exploring new things as they are with mainstream activities. Nature and the natural world are a priority.
- More likely to be over 55 years old than the average
- More likely to be degree educated than the average
- Want both social experiences and intellectual outcomes
- Want to learn and to develop their children's interests and knowledge

**Priority 2** Exciting New Experience Hunters this includes independent adults, but also families

- More likely to be under 35 years old than the average
- More likely to be degree educated than the average
- Want both social experiences and intellectual outcomes
- Higher than average motivation to learn about plant science and conservation
- Want lots to do and to try new experiences

**Priority 3** Discerning Sensualists (just adults)

- More likely to be over 35 years old than the average
- More likely to be degree educated than the average
- Highly culturally active with concern for the environment
- Seek aesthetic experiences and intellectual stimulation

## **Families**

This primarily is a sub-set of Nature Connectors and Exciting New Experience Hunters, but with a more geographically local bias.

- Likely to be parents aged 34+ with children typically 0 – 11 years old.
- Their leisure experiences are motivated by entertainment for the children
- They like to feel they are enjoying the outdoors and nature.
- They want safe, fun and subtly educational experiences that create a positive family time together and shared, engaging experiences.

During the development phase of the festival, more information can be provided on the motivations these target audiences have for visiting. Strong projects will include elements that have a wide appeal across audience segments and do not 'exclude' any visitors

It is important to note that about 30% of our visitors during the summer months are overseas tourists. These audiences are not directly targeted by our festivals, yet festival content needs to be sensitive and take into consideration the fact that many visitors come to enjoy the experience here outside the festival programme.

For further details about how our audiences would like to experience RBG Kew please see Appendix 1.

### **2.1.4 Festival outcomes and Key Performance Indicators (KPI's)**

1. A “must-see” highlight of the summer calendar in London for people in our identified audience segments with 7 to 10% higher volume of visitors than our successful Plantasia/Full of Spice festival, summer 2014/15.
2. Delighted and engaged visitors that:
  - (a) feel inspired by the wonder of plants and plan to make return visits to Kew and/or to take out or renew membership
  - (b) come away having discovered more about the importance of plants in their daily lives and the importance of plant conservation
  - (c) are aware of the vital role that Kew plays to enhance global plant knowledge.
3. A clear thematic narrative that is followed through with profitable retail, catering and other commercial opportunities.

4. A content-rich platform for PR and digital activity that enables RGB, Kew to showcase great stories and promote the festival and Kew science to a wider range of audiences

The performance and outcomes of Festivals are RGB Kew are measured/monitored through the use of a series of Key Performance Indicators (KPIs). Specific KPIs are applied to each Festival to indicate aspects of that Festival that are considered of the greatest importance.

This monitoring not only measures the success of the current Festival but builds knowledge which will inform future planning and target-setting, and provides early indications of success or problems.

The KPIs are provided in Part 4 of the Invitation pack. Kew measures all KPIs listed, but those highlighted in red are for contractors to contribute to. These should provide a context within which to frame your creative proposals. Where possible please indicate within your proposals how it contributes to the delivery of some or all the KPIs highlighted in red.

## **2.2 Visitor experience criteria for proposals**

We are open to imaginative and eye-catching proposals of all kinds to engage and stimulate our visitors with the story of attraction. This could include, but is not limited to:

- Large scale artistic and/or interactive installations
- Small scale artistic and/or interactive installations
- performance including dance, drama and music
- workshops or self-guided trails
- outdoor exhibitions
- info-graphics, interpretation, storytelling, poetry
- new horticultural displays
- digital and technological innovations
- Films, animation, audio experiences

**All proposals should address the following key criteria:**

1. Be **unique to Kew** and draw on Kew's science, horticulture, history, people, art & archives

**Proposals should also aim to address at least four of the following key criteria:**

2. **Involve** visitors physically and socially
3. Deliver **thought provoking** content of relevance to target audiences, in an accessible and informal format that encourages participation and discussion
4. Engender a sense of **surprise or wonder**
5. Attract significant **media attention** through an innovative approach and compelling content
6. Have **visual impact** within the scale of the landscape and provide a strong press image
7. Involve **live engagement** with our target audiences – that is memorable, flexible, emotive, fun
8. Involve partnerships that bring **new approaches**
9. Be of a scale to engage **large numbers (>1000) of visitors** daily

## 2.3 Proposal 'Lots'

This brief has been divided into five 'Lots'. You are able to tender for one or more 'Lot' and each will be scored on its own individual merits. Below is further information on each. There may be elements of your proposal that are applicable to more than one 'Lot', but please select the one that best fits the main focus of the offer.

### Lot 1

**Name: Core Festival (Major Installation)**

**Background:** These proposals will be a core part of the festival offer and could form the centre piece for the festival. The experience or product will need to consider the breadth of our target audiences in terms of their motivations and age, and also consider the breadth of the visitor experience criteria on section 2.4. The proposal should address the key science and conservation themes identified in a way that is relevant to our audiences. It should also realise all the mood words for the festival. This major installation should be interactive and engage with visitors in different ways. We are

keen for proposals in this Lot to explore revenue generating opportunities. Proposals for this Lot will need to be open & accessible to the public every day of the festival.

**Legacy:** This lot will be commissioned primarily for RBG, Kew's summer festival. However it should also demonstrate how materials or content can be repurposed or re-used.

**Budget:** £50,000 to £90,000

Proposals can exceed this limit if revenue generating opportunities are evidenced.

**Programme:** May- September

**Included:** Design, install/delivery, maintain and decommission.

## **Lot 2**

**Name:** Core Festival (Small installation)

**Background:** These proposals will be a core part of the festival offer. The experience or product will need to consider the breadth of our target audiences in terms of their motivations and age, and also consider the breadth of the visitor experience criteria on section 2.4. The proposal should address the key science and conservation themes identified in a way that is relevant to our audiences. It should also realise all the mood words for the festival.

**Legacy:** This lot will be commissioned primarily for RBG, Kew's summer festival. However it should also demonstrate how materials or content can be repurposed or re-used.

**Budget:** £10, 000 to £50,000

Proposals can exceed this limit if revenue generating opportunities are evidenced.

**Programme:** May- September

**Included:** Design, install/delivery, maintain and decommission.

### **Lot 3**

**Name: Engaging families**

These proposals should be aimed specifically at engaging families with children from 3 to 12 years of age (entertaining both parents and children). Content should inspire families about the importance of plants and conservation. Key periods for this content to be delivered are during the school holidays – May half-term, summer holidays and ideally also weekends throughout the festival. Experiences could include an innovative (possibly self-guided) exploration of the Gardens that is durable and enjoyable enough to last the whole summer and encourage repeat visits, or they could be performance led with interactive elements. These activities should be able to facilitate large numbers of family visitors on busy days and consider that indoor space is limited and may not be available. We are keen to have facilitated and non-facilitated proposals included in this Lot.

**Legacy:** This lot will be commissioned primarily for RBG, Kew's summer festival. However, it should also demonstrate how it can be repurposed to provide content for schools programmes on site and through outreach programmes.

**Budget:** £20,000 to £60,000

Proposals can exceed this limit if revenue generating opportunities are evidenced.

**Programme:** May- September

**Included:** Design, install/delivery, maintain and decommission.

### **Lot 4**

**Name: Performance**

Music, dance, stories and poetry have great potential to engage and involve our visitors with the attraction theme. Kew Gardens provides a unique setting for music, dance and storytelling with great glasshouses and historical temples, as well as beautiful landscapes.

**Budget:** £5,000 to £60,000

**Programme:** May- September



**Included:** Co-ordination, Design, Delivery, maintain and decommission

### **Lot 5**

#### **Name: Horticultural Highlights**

Nearly all plants can be explored as part of the Masters of Attraction theme, which gives great flexibility in locating elements of the festival in different areas of the Gardens. This 'Lot' is looking for proposals which draw on specific areas of the gardens or propose new horticultural displays. The care of our important collections is paramount, so proposals need to consider this and also our quarantine regulation surrounding bringing new plants into the garden. This proposal should consider the breadth of the target audiences, ensuring there are accessible elements for families and independent adults.

**Budget:** £35,000 to £65,000

**Programme:** May- September

**Included:** Project co-ordination, research, design, install/delivery, maintain and decommission.

## **2.4 Festival Content Themes**

The following themes identify key areas of content that the festival will bring to life for our visitors. There are two main themes we aim to cover in several areas of the festival, but four other interesting themes that we would like to engage visitors with. As we develop these themes internally we may (if you are successful) at the presentation stage review the range of themes which your proposal should address in order to achieve a balance of content themes across all projects within the festival. Proposals should address at least one full theme. Successful candidates will receive advice from Kew experts to support the development of accurate, compelling and pertinent content.

### **Main themes**

#### **1. Undressing the flowering plant**

- Flowering plants and plant gender– flowers are the primary sex organs of plants.

- Sexual reproduction - the mechanism by which this happens in different types of plants.
- Pollen uncovered - a closer look at pollen looking at variety and how and why pollen varies in shape.

## **2. Intimate liaisons**

- How plants attract animals to pollinate them.
- Plant-pollinator relationships. Insect diversity mirrors flower diversity.
- Plant mimicry and sexual deception.
- Plant scents and flavours - compounds that attract specific animals. Plant volatile chemicals and the animals that respond to them.
- Unusual relationships – e.g. bug-eating lizards that pollinate flowers.

## **Other key themes**

### **3. Sex and seeds**

- How and why seeds are formed.
- Seed variety - The morphology of seeds is closely related to how they are dispersed.
- The significance of the Millennium Seed Bank in conserving seeds.

### **4. Love plants, love pollinators**

- For the love of campaign – highlight pollinator-plant relationships that are at risk, conservation issues and the ways that Kew is working to save the plants that we love and need.
- Love pollinators - pollinators, such as butterflies and bees, are often associated with the crops that we rely on for food. They also play a critical role in maintaining the biological communities they inhabit, and ultimately biodiversity – the intricate web of life on which we all depend.
- Plants that we love - to eat, drink, smell – coffee, roses, chocolate, tea.

### **5. Plants and romance**

- Plants as romantic gifts and tokens of courtship e.g. chocolate and roses

- Plants used in ceremonies of love
- Plants as symbols of fertility e.g. mangoes in Hinduism
- Plants and perfume
- Plant Love stories – stories involving plants through time –comedies, tragedies, romances
- Love potions
- Aphrodisiac plants - ‘proven’ and perpetuated myths e.g. sunflowers, lavender, almonds, coffee, ginger, asparagus, fennel, chillies, strawberries, chocolate

## 6. Fatal Attraction

- Carnivorous Plants
- Plant sexually transmitted diseases (fungal diseases that spread to plants through their pollen).
- Plant mimicry and sexual deception

## 2.5 Key Practicalities

For full details on working at Kew please read **PART 5 The Contractors Code of Practice & PART 7 Quarantine Q&A for contractors**. The Contractors Health, Safety, Environment and Sustainability Code of practice covers various different types of contractors, currently used at RBG Kew. Relevant to this procurement are:

**Section 1 – General requirements**

**Section 4 – Events Contractors – Specific Requirements; and  
Appendices 1 through to 9**

If your proposal is a substantial build **Section 3 – Construction Contractors** will also need to be considered.

In addition to the Contractors Code of Practice, please take into consideration the following points:

- Festival content can be proposed for most areas of the Royal Botanic Gardens, Kew, including in the glasshouses, the main broad walk or in the external landscape. The following areas are unlikely to be available; the Temperate House; the Pavilion Restaurant and surrounds, the Shirley

Sherwood Gallery of Botanical Art; the Nash Conservatory; The Great Lawn, Cambridge Cottage and Gallery. Please note that we have very limited access to internal spaces.

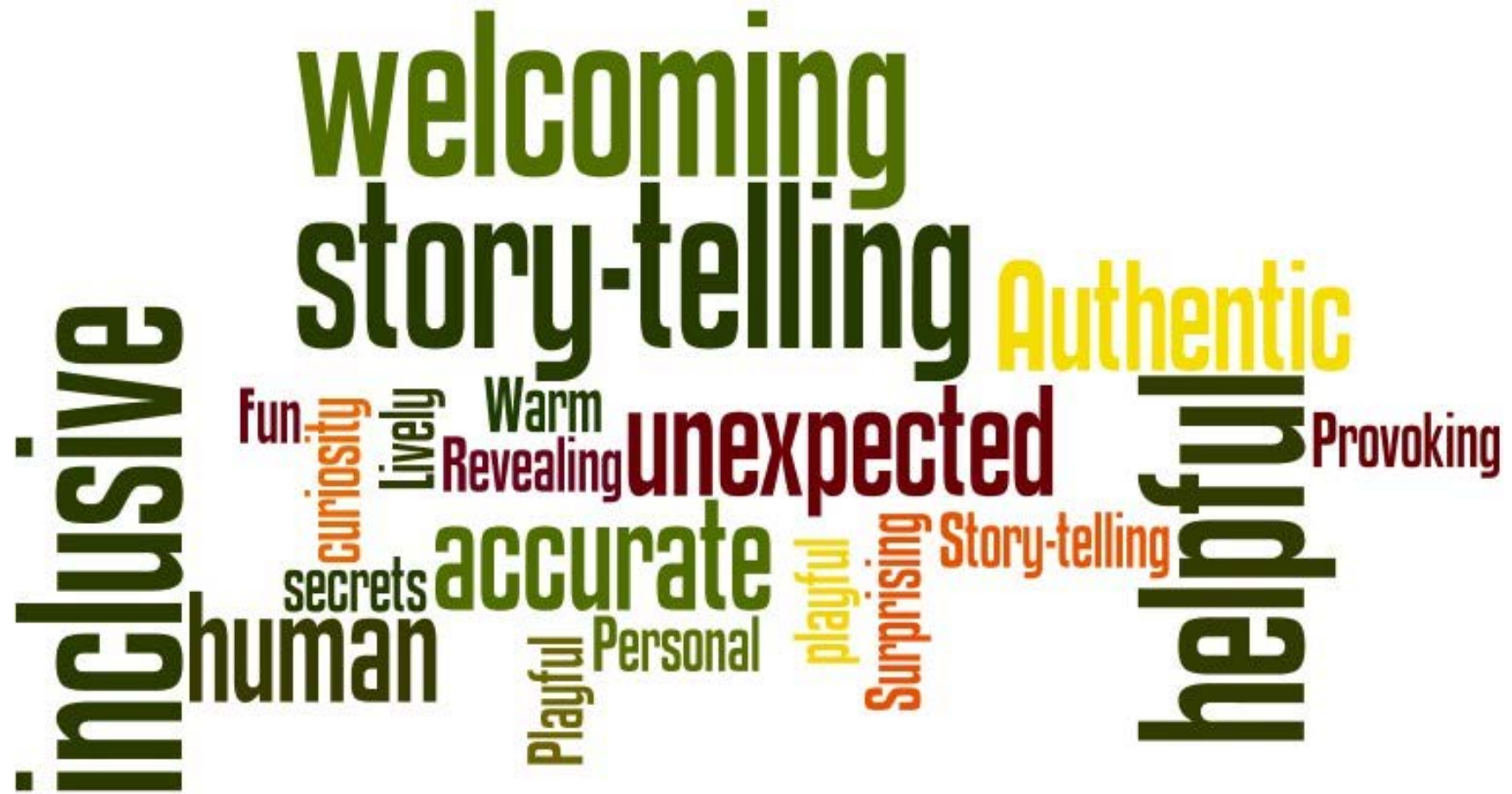
- Live performance and live interpretation proposals must demonstrate that the work can be experienced by significant visitor numbers. Performance proposals can also be a complimentary and ancillary activity to a proposed installation/display, etc.
- During project development we can facilitate access to Kew archives, collection, plant science and conservation work via our Herbarium, Library and Archives, the Jodrell Laboratory, Millennium Seed Bank, the Economic Botany Collection and through our horticultural department and staff.
- We are looking for a programme, which is as consistent as possible over the festival period.
- Materials should take into consideration the natural environment and the site specificity of location but can potentially offer a contrast to this environment.
- Festival content is required to be durable, robust and able to last in the open elements for 5 months (including install and de-install).
- Kew is a World Heritage Site and protection of the collection is paramount. Some specific areas cannot be used due to heritage and conservation restrictions. There are also specific restrictions regarding anchoring work in the external and internal locations in the Gardens.
- There is a requirement for local authority planning permission for temporary built structures – this process can take 8-12 weeks minimum.
- The Princess of Wales Conservatory has 10 climatic zones. Within this, for example, the Tropical rainforest zone houses plants from the wet tropics. This zone is very humid and work needs to be durable and water resistant – the same applies to the Palm House.
- Plant materials cannot be moved or displaced without the involvement and authority of Kew Horticulture.
- As a general rule, large-scale work should be constructed in components in order to ensure that it can enter the site and glasshouses and be installed with ease.
- The install of work can be in a variety of ways such as using interesting and animated structures that can position the work in plant bedding, lightweight materials suspended from glasshouse ceilings, on a platform in a pond, etc.
- Successful applicants will be responsible for the delivery, installation, maintenance and de-rig of their works.
- Successful candidates will ensure appropriate staffing levels after considering the potential visitor numbers
- In addition to the electrical requirements outlined in The Contractors Code of Practice, suppliers submitting for this procurement will be required to engage RBG Kew's approved electrical contractor in the sign off of an electric distribution plan and installation and de-rig of all electrical installations. In addition if the contractor is not able to provide a competent individual to design the electrical distribution plan an alternative competent supplier or the use of Kew's approved electrical contractor must be used. All this activity will be charged to the contractor. Ahead of any connection to Kew electrical systems a complete IE wiring regulations or BS7909 installation certificate will need to be produced.

## APPENDIX 1

Experience descriptors “I would like my experience to be…….”



Tone of voice descriptors – “How I would like to be spoken to.....”



Outcome descriptors – “I would like to feel like this after my visit.....”



Wonder

Uplifted

Informed

Calm

uplifted

Recharged

Surprised

Energised

Inspired

Amazed

connected

surprised