



## Standard Contract for Goods and/or Services - Order Form

|                          |  |   |
|--------------------------|--|---|
| 1. Purchase Order Number | To be confirmed.   |   |
| 2. Customer              | Natural England<br>Foss House<br>Kings Pool<br>1-2 Peasholme Green<br>York<br>YO1 7PX  |   |
| 3. Contractor(s)         | Redacted under FOIA Section 43 Personal Information  |   |
| 4. Defra Group Members   | The following Defra Group members will receive the benefit of the Deliverables:<br><br>Natural England   |   |
| 5. The Agreement         | <p>This Order is part of the Agreement and is subject to the terms and conditions referenced at Appendix 1 and shall come into effect on the Start Date.</p> <p>Unless the context otherwise requires, capitalised expressions used in this Order have the same meanings as in the terms and conditions.</p> <p>The following documents are incorporated into the Agreement. If there is any conflict, the following order of precedence applies (in descending order):</p> <ul style="list-style-type: none"><li>a) this Order;</li><li>b) the terms and conditions at Appendix 1; and</li><li>c) the remaining Appendices (if any) in equal order of precedence.</li></ul> |   |
| 6. Deliverables          | Applicable Deliverables  | Goods Only: <input type="checkbox"/><br>Services Only: <input type="checkbox"/><br>Good and Services: <input checked="" type="checkbox"/> |
|                          | Goods  | See Appendix 2 – Specification / Description  |
|                          | Services   | See Appendix 2 – Specification/Description  |
| 7. Start Date            | 16 July 2024   |   |
| 8. Expiry Date           | 31 December 2024   |   |
| 9. Charges               | The Charges for the Goods and/or Services shall be as set out in Appendix 3 – Charges. The Charges are fixed for the duration of the Agreement.  |   |
| 10. Payment              | Redacted under FOIA Section 43 Personal Information  |   |

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|---|---|
| 11. Contractor's Liability Cap (Clause 13.2.1)            | A sum equal to £5,000,000.  |
| 12. Customer's Authorised Representative(s)               | Redacted under FOIA Section 43 Personal Information   |
| 13. Contractor's Authorised Representative                | For general liaison your contact will continue to be<br>Redacted under FOIA Section 43 Personal Information   |
| 14. Optional Intellectual Property Rights ("IPR") Clauses | The Customer has chosen Option B in respect of intellectual property rights provisions for the Agreement as set out in the terms and conditions.  |
| 15. Progress Meetings and Progress Reports                | To be agreed -- See RFQ for outline   |
| 16. Address for notices                                   | Customer: Contractor:<br>Redacted under FOIA Section 43 Personal Information  |
| 17. Key Personnel of the Contractor                       | Key Personnel Key Personnel Contact Details:<br>Redacted under FOIA Section 43 Personal Information   |
| 18. Procedures and Policies                               | Not applicable  |
| 19. Special Terms   | Not applicable  |
| 20. Additional Insurance                                  | Not applicable  |
| 21. Further Data Protection Provisions                    | The further data protection provisions contained within Annex 4 of the terms and conditions are applicable to this Agreement where indicated below:<br>Yes: <input type="checkbox"/><br>No: <input checked="" type="checkbox"/> |

Signed for and on behalf of the **Customer**

Signed for and on behalf of the **Contractor**

Redacted under FOIA Section 43 Personal Information

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## **Appendix 1: Terms and Conditions**

The Customer's Standard Good & Services Terms and Conditions which can be located on the [Natural England Website](#) and which are called 'Standard Goods & Services Terms and Conditions'

## Appendix 2: Specification/Description

### Arts-science collaborations: 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<sup>1</sup> 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<sup>2</sup> and UKRI funding calls<sup>3</sup>. This interest has led to increasing research into arts-science collaborations, particularly in relation to sustainability and nature-focused sciences<sup>4</sup>, 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.

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<sup>1</sup> 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.

<sup>2</sup> [Launching MANIFEST, our new initiative to evaluate the role of art in policy – Policy Lab \(blog.gov.uk\)](#)

<sup>3</sup> For example :[Landscape decisions: towards a new framework for using land assets – UKRI](#)

<sup>4</sup> 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.

<sup>5</sup> Stringer, E.T. and Aragón, A.O., 2020. Action research. Sage publications



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 approach<sup>5</sup>. 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.

### **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



### Collaboration # 1: Translating and learning from scenarios of the future

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.

### 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.



## Collaboration # 2: Interpreting DNA research

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/gene-pools)).

**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.)

## 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



### Collaboration # 3: Exploring geology in nature for nature recovery & connection

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)). [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.]

### 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:



#### Collaboration # 4: Inspiring collective action on the climate and nature crisis

- 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:

- 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;
- 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;
- 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

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

### Appendix 3: Charges

| Descriptions of Tasks                                 | Cost per Hour / Day<br>(i.e. rate) | Hours / Days | Total Cost per Task |
|---|------------------------------------|--------------|---------------------|
| Redacted under FOIA Section 43 Commercial Information |                                    |              |                     |
| Total Overall Cost                                    |                                    |              | £11650              |