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Doneyloop Youth Club Ltd

Doneyloop, Castlefinn,

Co Donegal

Building Peace through the Arts –Heart of the Community Art Commission

Tender to commission the appointment of an artist to design, produce and install an artwork in the public realm.

Doneyloop Youth Club Ltd seeks expressions of interest from experienced and suitably qualified artists or design teams in developing a new public artwork. The total budget available for the artwork is up to £40,000/€51000(inclusive of VAT).All payments will be in Euro at the exchange rate on the date of advertisement.

The deadline for expressions of interest is Friday 5th December 2014

Late submissions will not be accepted.

Applicants are requested to read the full content of this document carefully as it contains important information pertaining to all stages of the commission.

Please note that all submissions should be posted in hard copy.

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1. APPLICATION PROCESS

Stage 1 Expressions of Interest

Expressions of Interest are sought from artists (or a team of collaborating artists) to deliver a piece of Public Art. Shortlisting will be based on the information provided (see *Appendix A*) using the *Evaluation Criteria set out in Appendix B*. **Please read Appendix A carefully and comply fully with the requirements.**

The deadline for receipt of applications is **Friday 5th December 2014**. The selection panel will consider submissions received by this deadline and select up to three to go forward to Stage 2 of this process.

Stage 2 Proposal

£500/€600 will be made available to up to three artists / teams who will be invited to present their proposals to the selection panel. The proposal must include; sketch designs, visualisations and/or a maquette as well as an explanation of the concept for the artwork, how it relates to our vision (as outlined in Section 5) and how the artist/artist team would approach its design, fabrication and installation. Details of maintenance requirements and lifespan expectations should also form part of the presentation.

The artist/artist team must demonstrate how the work can be implemented within the allocated budget and details of the anticipated duration of the project with timescale broken down into research, production and delivery. The selection panel aims to select one artist / team to undertake the commission.

The Doneyloop/Clady Group will be at the heart of this project and the selected artist/artist team must demonstrate how they will work with the community to develop a sense of ownership / pride in the piece & the environment and most importantly help create a shared space for all. Therefore the artist/artist team must also outline the approach they will take to engage and work with the local community and showcase the successful project.

Selected artists /teams must submit their presentations to Daniel McMenamin

2. BACKGROUND

The project seeks to develop a legacy artwork reflecting the Doneyloop/Clady Art group's journey towards peace.

The Building Peace through the Arts – Re-Imaging Communities Programme themes are community cohesion, regeneration through the arts, positive relations at the local level, peace and reconciliation, connecting communities.

Doneyloop Youth Club as lead group brought together several organisations and individuals from the Clady/Doneyloop area forming a local steering group to be the driver of both phase one and phase two of the Re-Imaging Communities Programme. Paul McGuckin and Idan Meir were recruited to carry out creative community consultation with a wide range of stakeholders in the community. They presented their report and findings to the steering group including five possible themes and potential site locations for the proposed artwork. The steering group agreed to combine two themes, one Community – From Connecting People to Connected People and The history of the story behind the names to bring forward to stage two of the Re-Imaging Communities process

The preferred location for the public art is the Picnic and green area, Clady.

The small communities of Doneyloop(Donegal) and Clady(Tyrone) as was typical of a lot of border areas throughout the troubles suffered from years of separation and segregation, both areas easily bypassed by the world around it and with the border between the two areas further emphasising the disconnection.

The area of Doneyloop/Clady in the parish of Urney (An Urnaí – A prayer/the oratory) is steeped in history with the rich and fertile land along the Finn Valley highly prized was fought over by the O’Neills and O’Donnells for hundreds of years. Clady is Anglicised from the Gaelic “An Chloidigh –‘the strong flowing one’ or ‘the loud one’ and is also from earlier translations as ‘the muddy margin of a stream’ Doneyloop is Anglicised from the Gaelic “Dún Na Lúb – Fort of the bends”(on the river)Both Clady and Doneyloop are located on the Eastern side of the River Finn with the village of Clady connected by the old Clady bridge to the wider County Donegal.

The artwork and the community engagement process would be enhanced if local children from the various segments of the community were incorporated.

3. ARTIST’S BRIEF

Theme :Connections-Townlands and Community ; Doneyloop/Clady.

The artwork will combine two themes, “one Community – From Connecting People to Connected People” and “Doneyloop/Clady – The History and Story Behind the Names”

The action of bringing people together into one space and sharing stories from the past and looking forward to the future was the main goal of the Doneyloop/Clady group. Living on the border creates a situation of an artificial barrier, physical and mental between communities who want to re-connect as it was in the past and to walk together towards a better future. The act of connecting people is an action of individuals seeking for others to hold hands with and to re-connect each other. The small communities of Doneyloop and Clady who suffered from years of separation and segregation chose to take a stand and to change the reality of disconnections to cohesion and connected two communities, one on each side of the border.

You have your own space and you can live your own life but you can also leave your bubble and meet, communicate and connect with others.

The history of Clady and Doneyloop starts from the translation of the names of the area from Irish: Clady –An Chlóidigh – ‘the strong flowing one’ ‘the loud one’ and also known from earlier translations as ‘the muddy margin of a stream’

Doneyloop – Dún Na Lúb – fort of the bends (of the river).

These locality descriptions explain why the first settlers found these specific areas along the river Finn ideal places to stay. The land is so rich and generous, it’s a place where you can stop on your way or a place in which to settle for the whole of your life. If you try to cross the muddy field, from one side to the other, you will not be able to do it on your own but will need a friend to help you out in case you get stuck and you will need friends to pull you out in case you sink in.

On the outer areas there are lovely water flowers and lots of greenery so Horses and other animals are drawn further into the muddy land to get the best of the water and the growth from the land. And man also stays in places where he can sow and plant for food and shelter and live in peace.

SITE The Artwork will be sited at Clady picnic area. This position overlooks the historic Clady Bridge and close to the River Finn. Looking south west you can see Doneyloop Chapel about 600 metres up river. The area is triangular(each side around 20mtrs)in shape going to a point at the back where

picnic benches are in place and with a connected green area on the right (16mtrs +4mtrs) The front area is a car parking area.

The site is currently leased to Strabane District Council.





Picture 4 from Clady Bridge.

Project Specific Constraints: It is part of the artists brief to contact utilities companies and statutory agencies for advice in regard to nearby services i.e. electricity and water supply for any artist wishing to incorporate light or water as part of the art works, although this is not a pre-requisite of the brief. Any work involved in extending the services to the site will be part of the overall budget.

Materials: The brief does not specify the materials to be used, but the artwork is intended to be permanent and of high quality. Therefore should be made of high quality, durable materials which require minimum maintenance.

Other Considerations:The successful artist / team will be expected to provide satisfactory drawings and elevations to satisfy planning procedures. On completion of the project, the successful artist will be required to provide an engineer’s certificate to satisfy the groups Steering Panel that the artwork has been designed, constructed and installed in accordance with current standards and judgments.

4. PUBLIC ART SELECTION PANEL/STEERING GROUP

The selection panel is comprised of representation from local stakeholders, and the Arts Council of Northern Ireland. This panel will be responsible for all short-listing and selection procedures as well as overall management of the project.

5. STAGE 1. - EXPRESSION OF INTEREST SUBMISSIONS

Submissions for Stage1 will be assessed against the following criteria:

Section	Scoring
1. Organisation Details	N/A
2. Insurance	N/A
3. Health & Safety	N/A
4. Experience	Pass / Fail
5. Requirement Specific Questions	(100% Total)
- 5.1 Artistic Quality	50%
- 5.2 Approach	30%
- 5.3 Community and stakeholder engagement	20%

***Please refer to Appendix A for the Format of Submission for Stage 1.**

6. BUDGETS, FEES AND EXPENSES FOR SHORTLISTED ARTISTS

6.1 Each of the 3 artists / teams short-listed to undertake Stage Two will be paid £500/€600 (paid in euro) to cover the costs of developing a detailed design proposal including sketch designs, visualisations and maquette. This fee will include any postage or courier costs involved in transporting the maquette. Payment will be made on submission of an invoice. All travel costs to facilitate expenses associated with site visit(s) and presentation to the selection panel are included in this fee.

6.2 The successful artist/design team will be responsible for the design and creation of the artwork including foundations and final installation within the budget. The budget is inclusive of VAT and will include any further artists design fees, expenses, foundation costs, materials, insurances, production and manufacturing, engineer’s reports, any relevant consultations and installation fees, transport costs, and other necessary fees in order to finalise the installation of the public art piece. The successful artist/design team will be required to sub-contract and project manage all associated work for the public art piece, and to liaise with the group or their appointed representative in providing information required to secure all required statutory approvals such as planning and technical approval.

6.3 The overall fee also must include any re-landscaping of the site and additional lighting that the artwork may require.

6.4 Short-listed artists/ design teams will be expected to submit an itemised project budget that identifies all costs. It must cover all expenditure, design, documentation, materials, foundation costs,

manufacturing, delivery to the site and installation of the finished art work, including all health and safety requirements.

7. ARTIST/DESIGN TEAM'S RESPONSIBILITIES:

The successful artist/design team will be responsible for:

- 7.1 Liaising with the group on all aspects of the project.
- 7.2 Providing all necessary drawings, elevations etc. required to secure statutory planning approvals.
- 7.3 Providing a detailed timetable/schedule of work
- 7.4 Documenting the project design and specifications
- 7.5 Supplying and funding all materials required for the project, including foundations, artwork materials, as well as all transport and works safety requirements
- 7.6 Ensuring appropriate work site safety procedures are undertaken throughout the preparation of the foundations and installation of the public art.
- 7.7 The fabrication and installation of the works;
- 7.8 The provision of a structural engineer report for foundations and final installation, satisfying planners and the Council that the foundations and artwork comply with current engineering standards;
- 7.9 Completing the project within the timeframe and budget provided;
- 7.10 Contributing to marketing activities such as photo shoots, allowing use of concept drawings, providing artist statements and any other reasonable activity requested by the group to promote the project;
- 7.11 Contributing to reporting and evaluation at the conclusion of the commission;
- 7.12 Attending Public Art Steering Group as required and updating the group on project development;
- 7.13 Providing the group with operating and maintenance instructions and costs;
- 7.14 Provision of an integrated artist's statement as part of completed art work;
- 7.15 A Lifecycle maintenance budget for the commission.

8. Organisation (the group)responsibilities:

The group is responsible for:

- 8.1 Monitoring the project through the Public Art Steering Group;
- 8.2 Providing the artist/design team with support through the Doneyloop/Clady group and the Public Art Steering Committee;
- 8.3 Overall Project Management and supervision;
- 8.4 Drafting the Commission Agreement and Contracts;

8.5 Primary artist/team contact;

8.6 Providing community contacts;

8.7 Project marketing and reporting;

8.8 Advising the artist/team if in the future the art work needs to be relocated or intentionally modified, or decommissioned;

8.9 Facilitating community relationships as requested and as suitable;

8.10 Overseeing the budget for the project;

8.11 Obtaining planning permission.

9. PROJECT TIMELINE

Timetable for Project

Event	Day & Date
Advert for expression of interest	1. Friday 7 th November 2014
Deadline for receipt of Expression of interest	2. Friday 5 th December 2014
Shortlisting of artists based on expressions of interest	3. Thursday 11 th December 2014
Shortlisted artists contacted to move to Stage 2	4. Thursday 11 th December 2014
Deadline for detailed design phase of short listed artists	5. Friday 9 th January 2015
Presentation of detailed design proposals e.g. maquettes to selection panel & artist interviews	6. Tuesday 13 th January 2015
Deadline for delivery of project	7. June 2015.

10. OWNERSHIP

The Public Artwork becomes the property of the landowner after installation by artist/design team. A contract for this project will provide for the appropriate care and maintenance of the work, artist's copyright and acknowledgement.

11. CONTRACTUAL ARRANGEMENTS

The successful artist will be engaged by the group and the payment schedule will be in the form of staged payments to be agreed prior to the development of contract.

12. SUBMITTING AN EXPRESSION OF INTEREST (Eoi)

The group invites the submission of a completed Eoi from suitably qualified and experienced artists for undertaking the provision of a public artwork. Please note if arts organisations or design teams are applying you must submit relevant information on the experience of the artists to be involved in the project including their CVs.

The available funds of £40,000/€51000(including VAT) are also to allow for all necessary design, treatment of surfaces, installation, the erection and all fixings to secure the feature and all making good to the surrounding surfaces and artwork disturbed during installation or development of the works.

The artist shall be deemed to have satisfied him/herself before submitting their response as to the accuracy and sufficiency of the information contained therein.

Submission requirements for Stage 1 are detailed in **Appendix A** please read these carefully. All submissions are to be sent to:

Daniel McMenamin,
C/O Doneyloop Youth Club Ltd,
Doneyloop,
Castlefinn,
Co Donegal.
Daniel@urney.info

The application must be submitted no later than 4.p.m on Friday 5th December 2014

Applications must be in English and prices in Sterling/Euro, inclusive of VAT. *All payments will be in Euro at the exchange rate on the date of advertisement.*

Information submitted shall be checked for completeness and compliance with the instructions before evaluation.

It is the responsibility of applicants to obtain for themselves, at their own expense, any additional information necessary for the preparation of their submissions.

13. Further Information

13.1 Requests for clarification

All requests for clarification or further information in respect of this EoI, or any questions about the procurement, should be submitted by email to the nominated person from the group dealing with the project (this information will be included in the advertisement). No approach of any kind in connection with this commission should be made to any other person within, or associated with the group or by any other means.

If the group considers any question or request for clarification to be of material significance, both the question and the response will be communicated, in a suitably anonymous form, to all artists/ artist teams who have responded or have expressed an interest, or those that show an interest before the EoI return date and time.

Any such communication from applicants must be received no later than two days before the closing date and time. Communications shall be treated in confidence, but shall be subject to this paragraph.

Both successful and unsuccessful applicants will be notified in writing by the group.

13.2 Right to Issue Further Instructions

During the procurement period, the group reserves the right to make changes to the EoI documentation and any such changes shall be accepted by the applicants and incorporated into the finalised submission.

13.3 Expenses and Losses

The Group shall not be responsible for, or pay for, any expenses or losses that may be incurred by any applicant in preparing their submissions or abiding by the conditions outlined herein.

13.4 Confidentiality

All information supplied by the group in connection with this competition shall be treated as confidential by applicants, except that such information may be disclosed so far as is necessary for the purpose of obtaining sureties, guarantees and tenders necessary for the preparation and submission of the EoI or by operation of law.

13.5 Ownership of application documents

The documents comprising this application shall remain the property of the group. All Public Art Work and publications become the property of the group after installation/completion.

13.6 Return of specified documents

Failure to return all specified documentation by the closing date, or such subsequent date as may be prescribed, may result in the submission not being considered.

13.7 Qualified submissions

No amendments to the EOI documents issued will be considered valid, except as shall be explicitly required or admitted (in writing) by the group, qualification of submissions may result in rejection thereof.

13.8 Right to request additional information

The Group reserves the right to require any applicant to provide additional information supplementing or clarifying any of the information provided in response to the requests set out in this EOI. Doneyloop/Clady steering group may also seek independent financial and market advice to validate information declared, or to assist in the evaluation of the submission.

13.9 Evaluation Criteria

Evaluation criteria and scoring mechanism are set out below at *Appendix B*.

Only those applicants who achieve a minimum quality score of 60% may proceed to the tender stage.

13.10 Conflict of Interest

Artists will be required at all times to adhere to high standards of propriety, including impartiality, integrity and objectivity. This means that any private, voluntary, charitable or political interest that might be material or relevant to the work of the project should be declared. Both real and perceived conflicts of interest must be declared, as the appearance of conflict could be as damaging as the existence of actual conflict.

It is important that all potential conflicts of interest are declared at the beginning of the appointment process. All submissions will be assessed on merit and not treated more or less advantageously because of an actual or perceived conflict of interest.

13.11 Equality

The group is committed to equal opportunities for all and the submissions will be judged as seen, purely on merit and without prejudice.

Appendix A - Format of Submission

Interested artists are invited to submit an Expression of Interest in **hard copy** to Doneyloop Youth Club Ltd, by no later than **4 pm on Friday 5th December 2014**

1	ARTIST/ ORGANISATION DETAILS							
1.1	Name of Applicant (or organisation)							
1.2	Contact name for enquiries about this EOI:							
1.3	Job Title:							
1.4	Address: Post Code:							
1.5	Telephone number:							
1.6	Fax number:							
1.7	E-mail address: (if available)							
1.8	Website address (if any):							
1.9	Company Registration number (if this applies):							
1.10	Date of Registration: (if this applies)							
1.11	Registered address if different from the above: Post Code:							
1.12	Are you registered for VAT? If so, please provide Registration number:							
1.13	Are you:	<table border="1"> <tr> <td data-bbox="836 1538 1302 1601">i) a limited company?</td> <td data-bbox="1302 1538 1398 1601"></td> </tr> <tr> <td data-bbox="836 1601 1302 1664">ii) a partnership/ team?</td> <td data-bbox="1302 1601 1398 1664"></td> </tr> <tr> <td data-bbox="836 1664 1302 1727">iii) a self- employed sole trader</td> <td data-bbox="1302 1664 1398 1727"></td> </tr> </table>	i) a limited company?		ii) a partnership/ team?		iii) a self- employed sole trader	
i) a limited company?								
ii) a partnership/ team?								
iii) a self- employed sole trader								
1.13b	Are you acting as the lead artist in the partnership/ artist team?	Yes/No						

2	EXPERIENCE	
2.1	<p>Experience of Working in the Public Realm</p> <p>Demonstrate a full understanding of problems which may be encountered whilst working in a busy operational public area and the approach to minimising the impact on operation of traffic and residents when carrying out the works. Outline relevant lessons learnt from other projects to this commission that demonstrate your understanding of public area working.</p>	<p>Please limit your response to 600 words</p>
2.2	<p>Relevant Experience and Past Clients</p> <p>Provide a list of up to 5 examples (maximum) of work in the public realm which has been undertaken in the last 10 years. Include the commissioner's name and contact details, site location, the commission period and value. One of your examples should relate to a commission worth at least £30,000/€38,000</p>	<p>Complete and submit <i>Appendix C</i>.</p> <p>Do not include generic lists or projects which are not for similar works. Please include 2 images per project (see below 4.3)</p>

3	REQUIREMENT SPECIFIC QUESTIONS	
3.1	<p>Artistic Quality</p> <p>Artistic quality will be judged on images provided for 5 examples of relevant past work. (see 4.2 above)</p>	<p>Please include 2 images per project on 5 examples listed in 4.2 (see above). Maximum size per image is 1 x A4 page.</p>
3.2	<p>Approach</p> <p>Provide a document outlining the approach taken to the delivery of 5 of the artworks provided in 4.2</p>	<p>Please limit your response to 600 words font size 11.</p>
3.3	<p>Community and Stakeholder engagement</p> <p>With reference to up to 5 completed artworks, please demonstrate how the applicant has worked with and engaged the community and key stakeholders.</p>	<p>Please limit your response to 600 words font size 11.</p>

The successful artist / team will be required to satisfy the panel that adequate safety provision will be made and that appropriate insurance cover will be in place.

4	INSURANCE	
4.1	The minimum amount of Public and Products Liability Insurance required is £1m for each and every claim. Please enclose copy of current certificate. If you do not have this level of indemnity you will be required, upon award of contract, to put this in place.	Information only
4.2	The minimum amount of Employer's Liability Insurance required (if appropriate) is £5m for each and every claim. Please enclose copy of current certificate. If you do not have this level of indemnity you will be required, upon award of contract, to put this in place.	Information only
4.3	Please confirm whether you would be willing to take out the appropriate level of insurance cover to comply with above contract conditions if you are successful in winning the contract?	Yes/No

5	HEALTH & SAFETY	
5.1	Does your organisation have a written health and safety at work policy? If "Yes" please enclose policy.	Yes / No
5.2	If "No", please explain why:	

Appendix B – Evaluation Criteria and Scores

Section	Weighting
1.Organisation / Applicant Details	N/A
2. Insurance	N/A
3. Health & Safety	N/A
4. Experience	Pass / Fail
5. Requirement Specific Questions	(100% Total)
- 5.1 Artistic Quality	50%
- 5.2 Approach	30%
- 5.3 Community and stakeholder engagement	20%

Assessment	Score	Indicators
Excellent	5	The response provided is fully detailed and of excellent relevance in response to the question.
Good	4	The response provided is well detailed and of good relevance in response to the question.
Satisfactory	3	The response provided is adequately detailed and of satisfactory relevance in response to the question.
Limited	2	The response provided is partially detailed and of limited relevance in response to the question.
Poor	1	The response provided is inadequately detailed and of poor relevance in response to the question.
Nil Response/ Very Poor	0	No response or unacceptable information provided.

