

# REGIONAL STADIUMS PUBLIC ART PROJECT

## Expression of Interest for selection as ARTIST

### Application and Assessment Process

(This addendum document is to be read in conjunction with the previously issued – Regional Stadiums Public Art Project - Brief to Artists)

The Arts Council of Northern Ireland is calling for experienced and suitably qualified artist(s) to produce public art for the three Regional Stadiums at Ravenhill Park, Windsor Park and Casement Park.

Applicants are requested to read the full contents of this document carefully as it contains important information about the application process and artist brief.

**Deadline:**

**3 p.m. 16th August 2013**

Commissioned by: **Arts Council of Northern Ireland**



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## 1. APPLICATION PROCESS

### Stage 1:

Applications are sought from Artist(s) to create artwork/s for the three stadiums in Belfast, Northern Ireland's capital city. Artists shall be shortlisted on the basis of information provided in *Appendix A* using *Appendix B Evaluation Criteria and Score*. **Please read Appendix A carefully and comply fully with the requirements.**

The deadline for receipt of applications is **3 p.m. 16th August 2013**

The selection panel as outlined below will consider these submissions and select up to three artists per project to go forward to Stage 2 of this process.

### Stage 2:

Up to three selected artist(s) per project will be invited to present their proposal to the selection panel (10 to 15 minute presentation).

This should include; sketch designs or visualisations, an explanation of the concept for the artwork, how it relates to our vision (as outlined below) and how the Artist(s) would approach its design, fabrication and installation. Details of maintenance requirements and lifespan expectations should also form part of the presentation.

The Artist(s) 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 local community will be at the heart of each project and the selected Artist(s) must demonstrate how they will work with the community to develop a sense of ownership and pride in their environment – and most importantly help create a shared space for all. Therefore the Artist(s) must also outline the approach they will take to engage and work with the local community and showcase successful projects where they have done this in the past in a similar environment.

The selection panel aims to select one Artist(s) per project to undertake the commission.

Successful Artist(s) must submit their presentations in accordance with the project timetable in section 8.0.

## **2. REQUIREMENT**

This commission seeks to create artwork/s for the three stadiums in Belfast, Northern Ireland's capital city. Belfast is a thriving artistic and creative centre, with a powerful, unique but contested history. The commissioned artist/s will create significant, forward looking work/s, in close collaboration with the Regional Stadium's team of architects and designers that will also have resonance throughout the island of Ireland and beyond.

Positive public perception of the redevelopment will be encouraged with creative communication channels such as media campaigns and local activity.

### **2.1 The Vision**

This is a significant project that will seek to define the role of the artist in the delivery of large-scale public artworks, with an emphasis on working in post-conflict locations and encouraging critical debate about the value and expectations of public art.

In addition to the core commission, this project will also open up a debate surrounding the integration of the work/s in particular, as well as culture within these specific locations. The proposed work should be cognisant of 'the spectator experience as a journey' from entering the site through varying macro and micro external and internal spaces and volumes relevant to each project in context.

If the work/s is to succeed it is important that it is not developed in isolation, therefore a core and principal requirement is for the selected artist to actively engage with the local community and sports bodies during the design development of their project specific proposal. The project must also address the Minister's priorities set out below in section 2.2. There is a strong driving emphasis on the artists' ability to work with communities of interest and young people in particular.

### **2.2 The Objectives**

The key objectives for this project are to:

1. Contribute to the regeneration of the immediate context of each stadium and complement the work already undertaken to revitalise these areas
2. Build local community capacity through engagement with the appointed artist
3. Raise cultural awareness on an inter and cross community level and provide access to the arts for all
4. Build upon the tourism offering of the area and celebrate and interact with our rich heritage
5. Produce a positive image of each respective area of Belfast at local, national and international level.

### **2.3 Project Governance**

Governance of the project will be the responsibility of the Governing Body of each sport relevant to each Stadium. The selected artist(s) will be assigned to work directly with the Governing Body and its appointed design team.

## **3. BACKGROUND, CONTEXT, LOCATION AND ASSOCIATED PROJECTS**

### **3.1 The Social Context**

DCAL is responsible in Northern Ireland for setting policy, bringing forward legislation and resourcing the culture, arts and leisure sectors. The DCAL Minister has set tackling poverty and social exclusion, promoting equality, enhancing North South Co-operation and promoting mental health amongst young people as key priorities for the Department. This fully supports and enhances its Vision of “A confident, creative, informed and healthy society” and DCAL’s Mission, “To deliver economic growth and to enhance the quality of life in Northern Ireland by unlocking the full potential of the culture, arts and leisure sectors”. Under five strategic pillars, Economy; Social Inclusion and Equality; Health; Education; and Environment, objectives and targets have been developed to:

- Enhance the contribution of the culture, arts and leisure sectors in growing and rebalancing the economy;
- Enable the population to enhance their quality of life through participation/engagement in culture, arts and leisure activities;
- Enable as many people as possible to achieve mental and physical wellbeing through regular participation in sport and leisure activities;
- Maximise the benefits of learning visits and experiences through our culture, arts and leisure infrastructure and
- Through interventions in the culture, arts and leisure sectors, we will protect and enhance the quality of the environment.

### **3.2 Sporting context**

Against this strategic background the Governing Bodies of the three major ball sports in Northern Ireland - the IFA, Ulster Rugby and the Gaelic Athletic Association in conjunction with DCAL/Sport NI, have developed an Outline Business Case (OBC) and a preferred option for meeting their long-term needs at each of the stadiums as follows -

IFA will redevelop Windsor Park, Belfast with the refurbishment of the existing West and North stands and the addition of two new stands to the South and East and a new total safe capacity of 18,000;

UCGAA will build a new stadium at Casement Park, Belfast with a new total safe capacity of 38,000 and;

Ulster Rugby will redevelop its grounds at Ravenhill, Belfast with the addition of three new stands to the Aquinas, Memorial and Grandstand sides with a new total safe capacity of 18,000.

### **3.3 Delivery Partners**

The Northern Ireland Executive has endorsed a funding package of up to £110 million over the next four years for this purpose. The Governing Bodies are now working with DCAL to deliver the three stadiums. As part of this large scale development project a unique and exciting opportunity has been identified to commission a work of Public Art for each of the three stadiums. Each of these facilities within the city of Belfast has its own dynamic, and will require a location specific piece of artwork.

The Regional Stadium Public Art Project assisted by the Arts Council of Northern Ireland will include collaboration with the Governing Bodies and local community partnerships. The selection and commissioning panel will be chaired by DCAL and comprise a member of DCAL, ACNI, each of the respective GB's and representative local community partnerships.

## **4. BRIEF AND APPLICANT SELECTION CRITERIA**

This section provides artists with the project description, project and artist's brief and selection criteria.

### **4.1 Project Brief**

The proposed projects should be contemporary in concept, of an appropriate scale and impact and of high artistic quality. The work should be considered to have the highest potential visual impact for those living near, working in and visiting the stadiums.

Works should be context specific and sufficiently robust to stand up to the rigours of selected environments, both withstanding the natural elements, as well as the potential for inadvertent or deliberate damage. Each installation must relate specifically to its location and assist in the development of the shared future initiative, have a cultural resonance and promote social cohesion for the local and wider community.

## **4.2 Working Context**

### **Community Participation:**

Community support and involvement is central to this project. We aim to create a sense of ownership of the completed art. To do so the artist will be required to consult with local stakeholders as well as facilitate workshops to develop the design and understanding of the relevance of the art piece to the local community.

## **4.3 Project Budget**

The budget for this project is **£55,000 (exclusive of VAT)**

This budget includes research and design time, the delivery of all workshops, travel costs/time, all materials and installation costs and any necessary planning permission.

The budget for the art work will include further artists design fees, expenses, materials, insurances, production and manufacturing, community consultation/workshops and installation fees, and other necessary fees in order to finalise the installation of the public art piece. The Artist(s) will be required to sub-contract and project manage all associated work for the public art piece.

## **4.4 Role of the artist**

The budget for each stadium project and individual works will be finally determined after concept proposals are submitted however initial indications are that a notional budget of £ 55,000 exclusive of VAT will be made available for the artist's commission and delivery of the piece.

The Artist(s) will be responsible for the concept, design, fabrication and installation of the artwork in consultation with representatives of the Sports Governing Bodies, the Stadium Design Team and DCAL assisted by ACNI.

The Regional Stadiums Public Art Commissioning Panel, supported by the Arts Council NI, will select a shortlist of up to three artists for the 3 projects. The short-listed artists will be interviewed prior to final selection of a single artist for each project. Thereafter, a fee of £6,000 will be made available to the selected artist to develop a detailed concept proposal and 'maquet' inclusive of expenses towards required site visit(s) and presentations.

The 3 selected artists will be contracted to provide these services.

The Artist(s) will provide drawings and specifications necessary for achieving any relevant planning approval applications.

The Artist(s) will take part in any press and marketing opportunities relating to the work. Please refer to Section 5 for specific responsibilities of the artist/artist team.

This is an artist led project, and the artist will be expected to take a lead role in the organisation and management of the project, as well as the delivery of workshops and final art work.

The successful artist(s) must agree:

- To work with the local community to recruit participants for the project and organise workshops
- To agree and oversee the project time-line and budget in agreement with the design team project manager
- To work with local community organisations, schools, businesses, sports clubs and residential homes in the development and delivery of workshops
- To liaise with the local community through the workshops
- To liaise with the relevant DCAL/Sport Governing Body regarding the launch of the project
- To organise all necessary materials for workshops and for the fabrication of the final art work

#### **4.5 Artistic and Technical Considerations**

The work of art should be:

- relevant to the cultural, historical and environmental context of its individual location
- thought provoking, educational but also ‘alive’, representing the indigenous community
- prominent and eye-catching
- resistant to vandalism where possible & easy to maintain
- safe and should not constitute a hazard to pedestrians or motorists

#### **4.6 Criteria for Artist Selection**

Submissions for Stage 1 will be assessed against the following criteria:

<b>Section</b>	<b>Weighting</b>
1. Organisation Details	N/A
2. Insurance	Pass/Fail
3. Health & Safety	Pass/ Fail
4. Requirement Specific Questions	(100% Total)
- 4.1 Experience of working in public areas	10%
- 4.2 Relevant Experience/Past Clients/CV/Artistic Quality	20%
- 4.3 Outline Ideas/Concept/Statement of Intent	20%
- 4.4 Management of delivery – Time + Cost	20%
- 4.5 Community + Stakeholder engagement	30%

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

#### **4.7 Selection Panel**

The Regional Stadium Public Art Project assisted by the Arts Council of Northern Ireland will include collaboration and agreement with the Governing Bodies and local community partnerships. The selection and commissioning panel will be chaired by DCAL and comprise a member of DCAL, ACNI, each of the respective GB's and representative local community partnerships.

#### **5. ARTIST'S / ARTISTS' RESPONSIBILITIES**

The successful applicant(s) will be responsible for:

- Liaising with the relevant Governing Body/Integrated Design Team and Main Contractor on all aspects of the project;
- Documenting the project design and specifications;
- Supplying and funding all materials required for the project, including works' safety requirements;
- Ensuring appropriate work site safety procedures are undertaken throughout the preparation and installation of the public art;
- The treatment and preparation of the proposed siting location(s);
- The fabrication and installation of the works;
- Completing the project within the time-frame provided;
- Contributing to marketing activities such as photo shoots, allowing use of concept drawings, providing artist statements and any other reasonable activity requested by the Governing Body to promote the project;
- Contributing to reporting and evaluation requirements at the conclusion of the programme;
- Attending Public Art Team meetings when required;
- Conducting a series of artist-led workshops with local community groups and key stakeholders;
- Regularly updating the relevant Governing Body/Integrated Design Team and Main Contractor on project development;
- A maintenance schedule for a period of 5 years or the life of the artwork, whichever is greater;
- Repair/ correction of defects within 1 year of installation;
- Managing all aspects of technical assistance requirements for planning approval as necessary, which includes development consent, building permit, and paying all associated fees where relevant;
- The successful Artist(s) will be expected to submit an itemised project budget that identifies all costs, including contingencies. It must cover all disbursements, design, documentation, materials, manufacturing and the delivery to the site of the finished art work.

## 6. SPORT GOVERNING BODY RESPONSIBILITIES

The relevant Governing Body and its appointed integrated consultant team is responsible for:

- Monitoring the project on behalf of project funders;
- Co-ordinating with project funders and fulfilling funding requirements;
- Overall Project Management and supervision of construction, if required;
- Primary Artist(s) contact;
- Providing community and landowner contacts;
- Project marketing and reporting;
- Advising the artist(s) if in the future the art work needs to be relocated or intentionally modified, or destroyed;
- Facilitating community relationships as requested and if suitable;
- Setting up and documenting appropriate consultation procedures with the community;
- Managing the overall budget for the project;

## 7. BUDGET

The Regional Stadiums Public Art Commissioning Panel, supported by the Arts Council, will select a shortlist of up to three artists for the 3 projects. The short-listed artists will be interviewed prior to final selection of a single artist for each project. A fee of £6,000 will be made available to the selected artists to develop a detailed concept proposal and 'maquet' inclusive of expenses towards required site visit(s) and presentations.

The 3 selected artists will be contracted to provide these services.

The budget for each stadium project and individual works will be finally determined after concept proposals are submitted, however, initial indications are that a notional budget of £ 55,000 exclusive of VAT will be made available for the artist's commission and delivery of the piece. This includes the £6000 for development of the concept proposal and 'maquet'.

This is inclusive of artist's fees and expenses, and cost of fabrication, installation and site interactive signage.

## 8. PROJECT TIMELINE

PROJECT TIMELINE	
Event	Period
Stage 1 EOI Process Open	28 <sup>th</sup> June 2013
Deadline for Receipt of EOI	16th August 2013
Short-listing of Artists(s) for Project	w/c 19 <sup>th</sup> August
Presentations by short-listed Artists(s)	w/c 2 <sup>nd</sup> September over 2 days

## **Specific indicative time-scales for each stadium**

### **Ravenhill Park**

September to December 2013 - (estimated) interim stage of community engagement, development of detailed design including engineering specifications

January 2014 to August 2014 (estimated) final stage of community engagement, fabrication, construction and installation of work/s

September 2014 - Official opening/launch of public artwork/s

### **Windsor Park**

January to April 2014 (estimated, longer if required) interim stage of community engagement, detailed design including engineering specification

May 2014 to March/June 2015 (estimated) final stage of community engagement fabrication, construction and installation of work/s

March/June 2015 - Official opening/launch of public artwork/s

### **Casement Park**

May 2014 to September 2014 (estimated) interim stage of community engagement, detailed design including engineering specifications

September 2014 – September 2015 (estimated) final stage of community engagement, fabrication, construction and installation of work/s

September 2015 Official opening/launch of public artwork/s

## **9 INSTRUCTION TO APPLICANTS**

DCAL assisted by ACNI invites applications from suitably qualified and experienced artists for undertaking the provision of public art pieces.

### **9.1 Invitation to submit an Application**

**9.1.1** DCAL assisted by ACNI invites the submission of a completed EOI for the provision of public art installations to one or more stadium projects.

**9.1.2** The available funds of £55,000 (inclusive of VAT) are also to allow for all necessary design, planning approval, treatment of surfaces, installation, the erection and all fixings to secure the feature and all making good to the

surrounding surfaces and works disturbed during installation or development of the works.

**9.1.3** The artist shall be deemed to have satisfied itself before submitting their response as to the accuracy and sufficiency of the information contained therein.

## **9.2 Submission of Application**

**9.2.1** Submission requirements are detailed in *Appendix A* please read these carefully. All submissions are to be sent to: **ACNI**.

**9.2.2** The application must be submitted no later than **3 p.m. 16th August 2013**

**9.2.3** Applications must be in English and prices in sterling, inclusive of VAT.

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

## **9.3 Requests for clarification**

**9.3.1** All requests for clarification or further information in respect of this EOI, or any questions about the procurement, should be submitted by email to **ACNI**. No approach of any kind in connection with this commission should be made to any other person within, or associated with **ACNI** or by any other means.

**9.3.2** If **ACNI** 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 artist(s) who have responded or have expressed an interest, or those that show an interest before the EOI return date and time.

**9.3.3** 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.

## **9.4 Evaluation Outcome**

Both successful and unsuccessful applicants will be notified in writing by **ACNI**.

### **9.5 Right to Issue Further Instructions**

During the procurement period, **DCAL/ACNI** 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.

### **9.6 Expenses and Losses**

**ACNI** 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.

### **9.7 Preparation of application**

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

### **9.8 Confidentiality**

All information supplied by **ACNI** in connection with this EOI invitation 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.

### **9.9 Ownership of application documents**

The documents comprising this application shall remain the property of **ACNI**. All Public Art Work and publications become the property of the relevant Governing Body after installation/completion.

### **9.10 Freedom of information**

Artist(s) are required to complete a Freedom of Information Statement  
*Appendix E*

### **9.11 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.

### **9.12 Qualified submissions**

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

### **9.13 Right to request additional information**

**DCAL/ACNI** 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. **DCAL/ACNI** may also seek independent financial and market advice to validate information declared, or to assist in the evaluation of the submission.

### **9.14 Evaluation Criteria**

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

A select list of up to three artists will be established to go forward to interview prior to award of a single commission to a single artist(s) by each of the three relevant Governing Bodies for each individual stadium project.

Only those applicants who pass the Insurance and Health and Safety appraisal and achieve a minimum quality score of 55% may proceed to the selection stage.

### **9.15 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.

### **9.16 Eligibility**

**DCAL/ACNI** 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 to **DCAL/ACNI**, by no later than **3 p.m. on 16th August 2013**

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:	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		INSURANCE	
2.1	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	

2.2	The minimum amount of Employer's Liability Insurance required 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
2.3	If no, 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? This is an eligibility requirement.	Yes/No

<b>3</b>	<b>BUSINESS PRACTICES</b>	
	<b>HEALTH &amp; SAFETY</b>	
3.1	Does your organisation have a written health and safety at work policy? If "Yes" please enclose policy.	Yes / No
3.2	If no, please confirm whether you would be willing to undertake Construction Skills Register (CSR) training to comply with above contract conditions if you are successful in winning the contract? This is an eligibility requirement.	Yes / No

<b>4</b>	<b>REQUIREMENT SPECIFIC QUESTIONS</b>	
4.1	<p><b>Experience of Working on a 'Live' building site</b></p> <p>Demonstrate a full understanding of problems which may be encountered whilst working in a busy operational building site 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 font size 11.</p> <p>10 points</p>
4.2	<p><b>Relevant Experience / Past Clients / CV /Artistic Quality</b></p> <p>Provide a list of up to 5 examples (maximum) of work most relevant to this project which has been undertaken in the last 10 years. Include the commissioner's name and contact details, site location, the</p>	<p>Complete and submit <i>Appendix C</i>.</p> <p>Do not include generic Lists or projects which are not for similar works.</p> <p>Please include 2 images per project (see below 4.3)</p>

	commission period and value.	Maximum size per image is 1 side A4 page.  20 points
4.3	<p><b>Outline Ideas, Concept and Statement of Intent</b></p> <p>Provide a written narrative outlining your initial ideas/concept and a methodology and approach you will adopt to expedite effective collaboration and input from the local community.</p> <p><i>NOTE : At this stage, prior to a detailed briefing and site visit with the design team on the proposed individual stadiums, your ideas should focus on the principles of working within a stadium environment with direct community engagement and involvement.</i></p>	<p>Please limit your response to 600 words font size 11.</p> <p>20 points</p>
4.4	<p><b>Management of delivery – Time and Cost</b></p> <p>Provide a written narrative outlining the approach taken to the delivery of 3 of the artworks provided in 4.2</p>	<p>Please limit your response to 600 words font size 11.</p> <p>20 points</p>
4.5	<p><b>Community and Stakeholder engagement</b></p> <p>With reference to up to 3 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> <p>30 points</p>

## Appendix B - Evaluation Criteria and Scores – Stage 1

Section	Weighting
<b>1. Organisation Details</b>	N/A
Basic details of applicant	
<b>2. Insurance</b>	Pass/Fail
<b>3. Health &amp; Safety</b>	Pass/Fail
<b>4. Requirement Specific Questions</b>	(100% Total)
- 4.1 Experience of working in public areas	10%
- 4.2 Relevant Experience / Past Clients / CV	20%
- 4.3 Management of delivery – Time	20%
- 4.4 Management of delivery –Cost	20%
- 4.5 Community + Stakeholder engagement	30%

Stage 1 - The Regional Stadiums Public Art Commissioning Panel, supported by the Arts Council, will select a shortlist of up to three artists for the 3 projects.

Stage 2 - The three selected artist(s) per project will be invited to present their proposal to the selection panel (10 to 15 minute presentation).

Award - The short-listed artists will be interviewed prior to final selection of a single artist for each project.

The selection panel are not bound to make any award under the above process.



## **Appendix D – SITE LOCATIONS**

Please note: these images provide an overview of the proposed sites.

## **Appendix E - Freedom of Information Declaration**

### **Commissioning of an artist(s) to produce public art for Regional Stadiums at Ravenhill Aprk, Windsor Park and Casement Park, Belfast.**

1. The Applicant acknowledges that the Client is subject to the requirements of the FOIA and the Environmental Information Regulations and shall assist and co-operate with the Client (at the Applicant's expense) to enable the Client to comply with these Information disclosure requirements.
2. The Applicant shall and shall ensure that its sub-consultants shall:-
  - transfer the Request for Information to the Client as soon as practicable after receipt and in any event within [two] Working Days of receiving a Request for Information;
  - provide the Client with a copy of all Information in its possession or power in the form that the Client requires within [five] Working Days (or such other period as the Client may specify) of the Client requesting that Information; and
  - provide all necessary assistance as reasonably requested by the Client to enable the Client to respond to a Request for Information within the time for compliance set out in section 10 of the FOIA [or regulation 5 of the Environmental Information Regulations].
3. The Client shall be responsible for determining at its absolute discretion whether the Commercially Sensitive Information and/or any other Information:
  - is exempt from disclosure in accordance with the provisions of the FOIA or the Environmental Information Regulations;
  - is to be disclosed in response to a Request for Information, and

In no event shall the applicant respond directly to a Request for Information unless expressly authorised to do so by the Client.
4. The Applicant acknowledges that the Client may, acting in accordance with the Secretary of State for Constitutional Affairs' Code of Practice on the discharge of public authorities' functions under Part 1 of FOIA (issued under Section 45 of the FOIA, November 2004), be obliged under the FOIA or the Environmental Information Regulations to disclose Information:
  - without consulting with the Applicant, or
  - following consultation with the Applicant and having taken its views into account.

5. The Applicant shall ensure that all Information produced in the course of the Contract or relating to the Contract is retained for disclosure and shall permit the Client to inspect such records as requested from time to time.
6. The Applicant acknowledges that any lists or schedules provided by it outlining Confidential Information are of indicative value only and that the Client may nevertheless be obliged to disclose Confidential Information in accordance with Clause 4.

## Appendix F - Freedom of Information Statement

Please complete either, 1, 2 or 3 below, sign and date.

I/We consider that:

1. None of the information supplied with this tender is sensitive  
Yes/No

2. The following information supplied with this tender should not be disclosed because of its sensitivity. Please provide reasons.

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3. Period for which information should remain commercially sensitive. Please state.

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**Signed:** \_\_\_\_\_

**Block Capitals:** \_\_\_\_\_

**For and on behalf of:** \_\_\_\_\_

**Date:** \_\_\_\_\_

## Appendix G - Submission Checklist

Have you completed the following documents?

			<b>Page Number</b>	√
<b>Appendix A</b>	Format of Submission	To be completed by the applicant	Page 17	<input type="checkbox"/>
<b>Appendix C</b>	Past Customers' Details	To be completed by applicant	Page 21	<input type="checkbox"/>
<b>Appendix F</b>	Freedom of Information Statement	To be completed by applicant	Page 25	<input type="checkbox"/>