

# PUBLIC ART COMMISSIONING BRIEF

## Call for Expressions of Interest

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## 1. SUMMARY

The University of Reading is seeking Expressions of Interest for the first in a series of public art commissions for campus. The commissions will use **'the library'** as a conceptual, metaphorical, academic, physical, spatial and poetic starting point. The first commission will have a total commissioning fee of £40,000.

Public Art at the University of Reading sits within the overarching research and development of the Arts Strategy for the University and underpins the core objectives of the strategy, including **transforming the campus environment**, its culture, distinctive identity and sense of place; **engaging new and existing audiences** (staff, students, alumni and members of the public), to encourage participation, and inspire connections between communities; maximising opportunities to **connect with the University's strategic priorities for research and impact, teaching and learning, student experience and widening participation; contributing to reputation** through commissioning art which is bold, distinctive, innovative, challenges perceptions, and invites active discussion.

We are interested in, and welcome, all kinds of public art, and in stretching the definition of what public art might entail. **Each commission must include a lasting and tangible aspect to the work**, enabling University communities to engage thoughtfully and curiously with questions about our identity.

**'The library' theme** has been chosen partly to coincide with the completion of a major renovation of our main Library building and because the library conceptually can serve as:

a metaphor for our collective identity as a place of learning;

a communal space;

a concept with historic and contemporary relevance, responding to change;

integral to democracy and social inclusion;

as a space for imagination, enjoyment, reflection and collective and individual engagement with knowledge and learning.

We will place a strong emphasis on commissioning artwork, and an artistic process, which engages with a broad range of University communities, fosters curiosity and broadens horizons.

We seek short expressions of interest demonstrating original and individual responses to the artist's brief. We are deliberately keeping the brief open as we wish to encourage the creative and unique responses of artists to the University of Reading's context, situation, history and opportunity, using 'the library' as a starting point.

<b>Deadline for Expressions of Interest</b>	22 March 2019
<b>Shortlisted Artists awarded concept development</b>	8 April 2019
<b>Deadline for concept development documentation</b>	3 June 2019
<b>Interviews</b>	10 June (subject to confirmation)

## **2. THE COMMISSION**

### **Title**

University of Reading – Public Art Commission 1

### **Introduction**

The University of Reading has a sustained history and reputation in the visual arts, which continues to flourish. It is set across campuses of historical significance and aesthetic value.

The University has an ambition to develop and improve facilities for students, staff and local residents and an intention to be an activist institution and a regional leader in the field of visual arts.

Over recent years, the University has produced new strategies for the development of the campus environment. This includes the Quads Landscape Strategy, Campus Routes Strategy, and a Design Guide for the campus.

The University has also launched an Arts Strategy, which has been led by the Visual Arts Group chaired by the Vice-Chancellor. The Arts Strategy is being developed by the University's Arts Development Officer and the public art commissions sit within this overall strategy.

The University is committed to proactively seeking and facilitating opportunities for commissioning public art on campus, and on other spaces linked to the University.

Public art enriches the day-to-day experience of environment. It reflects a new perspective about the places and spaces in which we live, work and travel. It can physically and mentally change our pathways. It can decorate and embellish our surroundings. It can provoke or invite physical, mental and emotional reaction, and invite interaction with friends and strangers.

Art at the University of Reading fosters debate and promotes new connections, by generating conversations between people living on, working at or visiting the campus.

High quality and relevant public art will improve the University's public profile, forming a visible statement of intention to invest in creativity and quality of life of the University communities.

It will improve and positively impact on the lives of students, staff and the public who access University grounds.

It will enhance perceptions of the University and form a geographical and reputational focal point for the institution.

It will draw out, highlight or make reference to University history, current research, and future visioning.

At the University of Reading, art is an essential tool in place-making and identity, conveying messages to visitors, students and staff about our values and our past, present and future as a university community.

It has the potential to:

- Enhance our award-winning campus with installations that create a welcoming, public-friendly environment
- Assist with orientation and punctuate cultural and landscape features
- Represent our identity and connect the University with the history and culture of the region
- Encourage emotional, intellectual and financial investment in the University
- Strengthen public engagement and enrich student experience
- Engage audiences with art that raises questions around contemporary global challenges.

It also forges valuable connections between research, impact, teaching and learning, student experience, public engagement, widening participation and museums and collections.

The Public Art Project sits within the overarching research and development of the Arts Strategy for the University and underpins the core objectives of the strategy, including:

- **Transforming the campus environment**, its culture, distinctive identity and sense of place.
- **Engaging new and existing audiences** (staff, students, alumni and members of the public), to encourage participation, and inspire connections between communities.
- Maximising opportunities to **connect with strategic priorities for research and impact, teaching and learning, student experience and widening participation.**
- **Contributing to reputation** through commissioning art which is bold, distinctive, innovative, challenges perceptions, and invites active discussion.
- **Creating a legacy** of public art through permanent displays and temporary/durational pieces.
- **Informing debates** and contribute towards knowledge, understanding and interpretation of public art on a local, regional and national level.

## Scope of work

This commission marks the beginning of a new commitment to the commissioning of public art on a long-term basis, which will in future be supported by a 'Public Art Endowment' in the form of a levy on major capital works led by the University.

Public Art Commission 1 is the first in a series of public art pieces of different scales which will be commissioned over the next two years. With this series of commissions, we would like to explore the broadest range of what public art might mean within the University context.

The commissions will be connected by a central theme, which is 'the library'. The University of Reading's Library is currently undergoing a major, £40m refurbishment as part of the wider commitment to capital development of the campus. The Library is situated in the physical and conceptual heart of the University, and all members of the University have a connection to it.

Commissions will realise diverse approaches to the University identity in relation to the theme of 'the library'. We do not envisage that every commission will be physically connected to or visible from the University Library. Ideas related to 'the library' theme might include:

Library as a metaphor for learning, exchange, holding, sharing, curation of, and access to knowledge;

the democracy, organisation, interpretation and archiving of information; historical, current and future uses of libraries;

its meaning, function and place within our University and our communities.

This is not an exhaustive list; we welcome the broadest approaches and interpretations to our theme.

We are interested in and welcome all kinds of public art, and in stretching the definition of what public art might entail.

We will place a strong emphasis on commissioning artwork which engages with a broad range of University communities, fosters curiosity and broadens horizons, within the context of contributing to the forming of the identity of the University both within the institution and beyond it. Public art commissioned by the University will have relevance to aspects of University life, activity, history, site or future vision.

We are interested in all forms and media including temporary, digital or virtual, time-based, or event-based work. However, each commission must include a lasting and tangible aspect to the work, enabling University communities to engage thoughtfully and curiously with questions about our own identity, using the library as a conceptual, metaphorical, academic, physical, spatial and poetic starting point.

#### *Documentation and Archiving:*

On handover of the finished commissioned work to the University, it will be incorporated into the University's Art Collection and will be subject to the Art Collection Development Policy. This means that it will be subject to the highest standards of professional collections management and care. The University will also document and archive the commissioning process, within the framework of Collections Policy.

Furthermore, there will be a separate research project accompanying the commissioning process, inviting students and staff from across the University and beyond to engage with the concepts and questions arising from the integration of public art onto our campuses. We would expect the commissioned artist to be involved and contribute, to an extent that is commensurate with the artist's time and fee for the commission.

### **Artist's Fee**

This first commission's total budget available is **£40,000**. This includes all artist fees, materials, fabrication and installation costs, subcontracting, insurance, and VAT where applicable. The fee will be split into a design fee and a fabrication and installation fee, informed by the artist's plans. The nature of the split will be agreed with the artist at the contracting stage but we envisage a significant amount to be allocated to the design phase.

Commissioned artists will be expected to organise, seek agreement for, and oversee all fabrication and installation, sub-contracting where necessary, seeking relevant permissions from the University's estates team.

## **Timescale**

Please see page 15 for a timeline of the commissioning procedure.

We aim to have a contract finalised with the commissioned artist by 30 June 2019 and are working to an expectation that the final work will be ready by December 2019 or before (to be agreed in contract).

We will provide a split contract for a design and a fabrication phase. We would expect artists to plan in a significant amount of time, for the design phase, commensurate with the agreed fee, to allow for research and engagement activity.

## **Management and governance**

The commission is project managed by the University's Arts Development Officer, Miranda Laurence, who sits within the Planning and Strategy Office. She is supported by a public art steering group made up of senior staff members of the University, a student representative, an external member and external observers who will support with the process.

The steering group will guide the commission through regular meetings and updates, for which the artist must be available and will be expected to make presentations. The final design will be signed off by the University Executive Board, which is the University's senior executive level.

The artist will be offered a split contract for design and fabrication. We will require the artist to provide a final design, fabrication-ready (i.e. with fabrication and installation method statements, planning permission if required, drawings and plans, etc), at the end of the design period.

In order for the commissioned artist to reach a satisfactory final design, they will be required to liaise regularly with the steering group, feasibility group and the project manager.

### 3. ARTIST'S BRIEF

Artists should propose ideas which provide interesting ways of approaching, conceiving and manifesting the broad concept of the library within university life. While we invite the broadest possible interpretations of the theme, we are looking for thoughtful and relevant approaches which show potential for a lasting inspiration to the communities of the university. Expressions of interest should provide a clear explanation of the place the proposal takes in the narrative of the artist's own artistic practice.

We are interested in all forms of artistic research and working methodologies, and welcome all forms of output including temporary, singular, dispersed or serial artworks. We are particularly open to a wide range of media including digital or virtual, time-based, or event-based work. However, each commission must include a lasting and tangible aspect to the work.

As part of a new commitment to art on campus, it is important that communities of the University (staff, students and visitors) are given the opportunity to meaningfully encounter and engage with the research and design processes. This should also be a consideration for the proposed output of the work.

In summary: commissioned work will

- have relevance to the theme of 'the library'
- have a strong element of engagement with University communities both in the execution of the research phase and in the concept of the work itself
- have a tangible and lasting element
- be a bespoke and unique commission for the University.

The narrative below gives a summary of background to the University which may be useful to inform the substance of the commission, depending on what form the expression of interest takes. This list is not exhaustive, and we invite artists to follow their own interests in researching the many avenues for inspiration offered by the University of Reading.

Beginning with 'the library' (as a metaphorical concept of the University's core), we move outwards in time and space to consider the University's significance in its current context.

#### **NARRATIVE: Museums, Collections and Library**

The University of Reading maintains four museums, a main campus library, and a range of inter-departmental libraries.

The **University Library** at Whiteknights makes available over 1 million physical resources, as well as a range of electronic online resources, from 14,000 square metres of space across seven floors. The Library is currently undergoing a £40 million refurbishment project, which started in 2016, and is anticipated to be completed by late 2019. At Reading, the University Library and Collections Services provide vital support for students, researchers and staff, complementing academic activities. It arranges access to the world of information – whether online, multimedia or in print – and the training and support to exploit it to the full.

The **Special Collections** cover a very wide range of subjects, with over 5,000 collections of historical and literary manuscripts in our archives and over 50,000 rare books. The majority result from donations: the tradition of acquiring special material is as old as the University, the bequest of the Overstone Library in 1920 setting a pattern. The collecting of manuscripts and archives began in a systematic way in the 1960s, and from the start has been dominated by the program to collect and manage British publishers' archives. They include the literary manuscripts and other papers of many novelists, poets and playwrights, for example the Beckett Collection, the world's largest collection of resources relating to Samuel Beckett (1906-1989), including manuscripts, typescripts, notebooks, correspondence, stage files, books and other archival materials.

The **University Art Collection** exists in parallel to the development of the University. Artworks reflect the University's institutional history and act as a reference to its teaching practices. The collection includes work by previous staff and students, providing tangible links to the earlier School of Art and the University Extension College. More recently, artworks represent the interests of individuals and departments who have contributed to the collection – acquisition was often the result of idiosyncratic benefaction.

The **Museum of English Rural Life (MERL)** next to the London Road Campus has recently completed significant redevelopment. It is a museum, library and archive dedicated to recording the changing face of farming and the countryside in England. It houses designated collections of national importance that span the full range of objects, archives, photographs, film and books. Together with the Reading Museum, it forms the Arts Council England-funded Museum Partnership Reading.

The **Ure Museum of Greek Archaeology** is located within the Edith Morley Building on Whiteknights Campus. It contains one of the most important collections of Greek antiquities in the United Kingdom and houses a collection of material from the Greek and Greco-Roman civilisations of the Mediterranean, most notably Greek and Etruscan ceramics and terracottas.

The **Cole Museum of Zoology** is part of the School of Biological Sciences, and contains about 4,000 specimens of which about 400 are on display at any one time. Specimens are arranged in 27 cases in taxonomic sequence, enabling a complete tour of the diversity of the animal kingdom. There will be a new space for the Cole Museum within the new Health and Life Sciences building on Whiteknights Campus, currently in development and due to open in 2020.

The **University of Reading Herbarium** forms part of the School of Biological Sciences, and is principally used for teaching and research purposes. The herbarium has over 300,000 specimens from around the world but has its most extensive collections from the Euro-Mediterranean area, supplemented with special collections from the Falkland Islands and southern South America.

## **NARRATIVE: Academic activity**

At the University of Reading, academic departments aggregate into 15 Schools covering Arts, Humanities and Social Science; Life Sciences and Science.

The full list of Schools is:



- School of Agriculture, Policy and Development
- School of Archaeology, Geography and Environmental Science
- School of Arts and Communication Design
- School of Biological Sciences
- School of the Built Environment
- School of Chemistry, Food and Pharmacy
- Institute of Education
- Henley Business School
- School of Humanities
- International Study and Language Institute
- School of Law
- School of Literature and Languages
- School of Mathematical, Physical and Computational Sciences
- School of Politics, Economics and International Relations
- School of Psychology and Clinical Language Sciences

### **NARRATIVE: Research activity**

The University of Reading is defined and driven forward by its research. There are five research themes, which are completely open-ended and overlapping. They identify core areas of research strength at Reading, and consist of:

- Environment
- Food
- Health
- Heritage & Creativity
- Prosperity & Resilience

There are over 80 active research centres, laboratories, institutes or divisions at the University of Reading, which together contribute significantly to the University's interdisciplinary and global research outlook.

### **NARRATIVE: University Communities**

The University is made up of diverse communities. There are over 19,000 active students across academic departments, studying at undergraduate, post-graduate taught and research programs, from a wide range of international backgrounds, ethnicities and age groups, represented through the University of Reading Student Union.

The staff body at the University includes academic, professional, managerial, service and support members, working through long and short-term employments, and as emerita or as visiting staff members.

The University of Reading has a large, vibrant and international alumni and supporters network, which contributes significantly to, and is an integral part of the University life.

Throughout the year, the campuses host national and international conferences and welcome international visitors.

All University campuses are open to the public and attract large numbers of visitors, including local residents, sports park users, dog-walkers and joggers, children at the on-site day nursery, student and staff family members.

## **NARRATIVE: Sites**

Today, the University of Reading maintains over 1.6 square kilometres (395 acres) of grounds, in four distinct campuses, both in the United Kingdom and internationally. The campuses on London Road and Whiteknights are based in the town of Reading itself, and Greenlands is based on the banks of the River Thames. The University additionally has developed a new campus in Johor Bahru, Malaysia.

Whiteknights Campus, at 1.3 square kilometres (321 acres), is the largest site and includes Whiteknights Lake, conservation meadows and woodlands. Whiteknights is the remnant of the medieval manorial estate of Earley or Erleigh Whiteknights. Landscaped in the 18th century, it was ornamented considerably between 1798 and 1819 under the ownership of the Marquis of Blandford (who became Duke of Marlborough). Today the site accommodates most of the University's academic departments including those at Earley Gate, the eastern extremity of Whiteknights. The Whiteknights campus was voted one of the best green spaces in the United Kingdom for the seventh year running in the 2017 Green Flag People's Choice awards. The **Harris Garden**, situated on the Whiteknights Campus, consists of 12 acres of landscaped gardens.

The smaller London Road Campus is the original university site and is closer to the town centre of Reading. The London Road site is home to The Institute of Education and the Department for Architecture, as well as the Great Hall where University graduation ceremonies take place.

The Greenlands Campus is on the banks of the River Thames in Buckinghamshire. Once the home of William Henry Smith, son of the founder of WH Smith, and latterly the site of the Henley Management College became part of the university on 1 August 2008, with the merger of that college with the University's Business School to form the Henley Business School.

An Asian campus at Iskandar, Malaysia was formally opened in February 2016. It offers a range of professional programmes at foundation, undergraduate and postgraduate levels including the Henley Business School MBA.

As well as the parkland at Whiteknights, the University has farms for agricultural and horticultural teaching and research at Sonning and Shinfield, where 8.5 square kilometres (2,100 acres) of farmland support a mixed farming system including dairy cows, ewes and beef animals, and host research centres including the Centre for Dairy Research.

From the late 1950s the University has been engaged in a continuous development of the estate. Early notable landmarks were the Faculty of Letters building, opened by Her Majesty The Queen in 1957, and the Library, opened by the Chancellor Lord Bridges in 1964. The URS Building is an icon to 1970s brutalist architecture and sits at the heart of the Whiteknights campus.

## **NARRATIVE: Historical context**

Art has played a significant role at the University of Reading since its inception as a College in Reading in 1892, when the School of Art and the School of Science merged into the Extension College of the University of Oxford at Reading.

The first campus (London Road) was established in 1904, in part through large donations by the Palmer family of Huntley & Palmers biscuit manufacturers. In 1926, the University College Reading was incorporated as the University of Reading by Royal Charter, able to award its own degrees.

The armorial shield of the University incorporates in its upper half three scallop shells, representing the shield of Reading Abbey; the engraved cross below represents the arms of Christ Church, Oxford, with a Lancastrian rose (which forms part of the arms of the Royal County of Berkshire) superimposed. The scallop shell is the symbol of St James of Compostella and more broadly of pilgrimage. Another name for a pilgrim was 'palmer'; thus the generosity of the Palmer family is neatly commemorated in the University arms.

In 1947 Whiteknights, a 300-acre park which is the remnant of the medieval manorial estate, was bought for the University.

In 2008 the University merged with Henley Management College (based at Greenlands, the former estate of the stationer W.H. Smith in Henley-on Thames) to create a world-class Business School with the status of a Faculty of the University.

In 2011, the University announced the first phase of the development of a Reading presence in the Malaysian city of Johor Bahru, a city experiencing vast amounts of growth and investment in Malaysia. In February 2016, the new, purpose built University of Reading Malaysia campus at EduCity, Iskandar, was officially inaugurated.

## **NARRATIVE: Reading as a town**

Reading has seen a recent profusion of cultural events, activities and opportunities, through the 'Reading Year of Culture' programme in 2016 (led by Reading UK CIC) and the recent Arts Council England 'Great

Places' award, jointly managed by Reading UK CIC and Reading Borough Council and involving the University as partner.

These programmes, amongst others, are bringing about a growth in city-wide programming of live cultural events, as well as a consideration of how local cultural activity can bring social benefit to communities in Reading.

There is momentum gathering behind a proposal to reclaim the central Reading site of Reading Gaol, which was closed down by the Ministry of Justice in 2013, to create a 'cultural quarter', which could include theatres, rehearsal spaces, museum and gallery space and retail or working spaces for artists and cultural practitioners.

The relationship between Reading and its University has also strengthened over recent years. In the cultural context, partnerships have developed between the Department for Film, Theatre and Television and local arts venue South Street. The University-led and Arts Council-funded contemporary arts festival, Reading International, has brought international contemporary artists with new commissions, workshops and debate to Reading, creating partnerships with Reading-based professional and voluntary arts organisations. The Reading Borough Council-led cultural commissioning scheme is partnering with Human Geography researchers at the University of Reading to engage with participatory research in one of Reading's poorest wards. Staff from the University's School of the Built Environment and Department of Architecture have been involved in the 'Reading 2050 Vision' activities led by partners across Reading to develop a vision of the future of Reading.

## **NARRATIVE: Arts Strategy**

As part of the Arts Strategy research, we have become interested in the spaces that make up the campuses, and the way in which individuals on campus use the space. What pathways do they take? How, when and where do people connect with each other? What spaces are there for informal conversation and impromptu encounters? Where can people on campus take time away from their normal working day concerns and what could encourage them to do this?

We are interested in improving connectivity between University communities (professional and academic staff, students and other campus users) and in helping to generate awareness amongst these communities of what happens on campus, and what impact the University's activities have on the wider locality and the world.

The Arts Strategy is also concerned with exploring possibilities for temporary and permanent spaces for presenting or showing art within campus. Currently, spaces for staff, students and external artists and practitioners to present work in its multiplicity of outputs is limited. Recently, a temporary performance space was built by students from the Architecture Department, which began conversations about what effect such a space or spaces could have on the longer term artistic activities of the University.

What interventions could encourage an increase in the visibility of artwork (of all genres) to be generated and presented on campus? How would they be encountered and who would encounter them? What change might this effect on the campus, and the identity of the University?

## 4. REQUEST FOR PROPOSAL

At this stage, we are seeking an outline of how artists would approach this commission: how the proposed artistic work will make a significant and lasting contribution to life at the University of Reading.

### Approach

We are looking for original and individual responses to the artist's brief, which indicate the scope of the kind of work that you would research and make, and how you would go about it. We are deliberately keeping the brief open as we wish to encourage the creative and unique responses of artists to the University of Reading's context, situation, history and opportunity, using the library as a starting point.

### Artist's Submission Requirements

Deadline for receiving Expressions of Interest is 5pm on 22 March 2019.

To submit your Expression of Interest, you will need to visit the University of Reading's procurement portal via this link: <https://in-tendhost.co.uk/theuniversityofreading/aspx/Home> and go to 'Tenders – current'.

You will need to register providing your details, type of company, and selecting the CPV (Common Procurement Vocabulary) codes you wish to get notifications for. The codes for this particular project are:

92312000-1 Artistic and literary creation and interpretation services

92310000-7 Artistic services

92312250-8 Services provided by individual artists

There is a guidance document for suppliers should you require assistance with registering.

Once registered, you can upload your expression of interest, including the following information, combined into one PDF document:

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<b>Statement</b>	No more than two sides of A4 (this includes writing, drawing, and any other type of material you want to include) describing your approach to this commission.  Please include a one page CV and list of relevant previous work in addition to the two sides.
<b>Images</b>	6-8 images of your previous work
<b>References</b>	Contact details of two previous commissioners who can act as referees (including: Name, job title, organisation, email address, phone number)

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## Commissioning Procedure and Timeline

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**13 March 2019: Artists Visit Day (optional)** We invite all interested artists to attend an Artists Visit Day at the University of Reading on 13 March 2019. It is not essential to attend if you want to submit an Expression of Interest, and we will not be able to remunerate attendees for their time and travel expenses.

The day will include an opportunity to explore the campuses, to meet staff and students, and to ask any questions about the commissioning process.

To attend: this event is open to anyone who has the requisite experience to submit an Expression of Interest, but there are limited spaces and we will allocate places on a first come, first served basis.

Please register your place by emailing [m.c.laurence@reading.ac.uk](mailto:m.c.laurence@reading.ac.uk) with a 150 word biography, by 6 March. We anticipate the day's timings to be 10.30-2pm (tbc).

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**22 March 2019: deadline for Expressions of Interest (EOI)** Expressions of Interest will be assessed by the Project Manager, an expert steering group member, and an external expert assessor.

The final shortlist of three to five candidates will be presented for comment to the steering group and other senior members of the University as appropriate.

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**8 April: shortlisted artists awarded concept development contract** We will contact shortlisted artists to contract them for a concept development process by 8 April. The concept development contract will be worth £800 (each) and we will expect shortlisted artists to further research ideas, and produce images or maquettes to support the proposal, to present at interview.

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**3 June 2019: deadline for Invitation to Tender (ITT) submissions** Shortlisted artists will also be required to submit an extended Invitation to Tender (ITT) document via the University's Procurement Portal. The deadline for this will be 3 June. Support can be provided by members of the University's procurement team.

The ITT contains more detailed questions about your proposal, budget and project management plans, as well as eligibility questions.

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**10 June 2019 (tbc): interviews** Interviews will be held on or near 10 June. The panel will be made up of the Project Manager and members of the public art steering group, and an external expert assessor.

Artists will be assessed on their performance at interviews and the information provided on the ITT document, using the assessment criteria given below.

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**14 June: decisions  
and awarding of  
contract**

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We will aim to appoint and contract an artist between 14-30 June.

## **Evaluation Criteria**

These are the broad selection criteria that we will be using to award this commission. The Expression of Interest assessment process will use slightly different weighting and won't assess against all the criteria, due to the fact that we are not asking for extensive information from artists at this point. However, we encourage artists to consider the criteria that will be used in the long run when communicating their approach.

For the Expression of Interest:

Quality & Uniqueness (50%)

Aptitude & Commitment (20%)

Experience (15%)

Engagement (15%)

For the shortlisted candidates:

Quality & Uniqueness (25%)

Aptitude & Commitment (20%)

Experience (15%)

Engagement (15%)

Pragmatism & Feasibility (15%)

Value for Money (5%)

Sustainability (5%)

Brief explanation of criteria headings:

### **Quality & Uniqueness**

The standard of the work produced in the past, the depth and reflectiveness shown by the proposal, and the uniqueness of the ideas, judged in the context of similar examples nationally and internationally. We will also consider how well artists have responded to the brief and particularly the relevance of their proposed work to the University of Reading context.

### **Aptitude & Commitment**



Credentials and qualifications as an artist will be taken into account, and the extent to which artists are available for and committed to the project. We will also consider how they have thought through the processes of research, design and fabrication to allow for the highest quality within the given time frame and budget.

#### Experience

Artists' past experience in conducting similar projects. This includes the quality and standard of prior work as well as the success they have had in producing it to a finished standard, and keeping to budget. We expect artists to have successfully delivered at least three projects of similar or greater scale in the past.

#### Engagement

How artists consider involving all people who may be affected by or interested in the work; the quality and amount of engagement they propose as part of the commission; the amount to which they will integrate 'engagement' work with the artistic development and research process.

#### Value for Money

How the quality, scope and size of the proposed work (physically and conceptually) is commensurate with the fee offered, judged in context of similar projects nationally and worldwide.

#### Pragmatism & Feasibility

How artists show that the proposed work can be delivered within the proposed fee, and how they plan to manage the project to ensure it runs smoothly, to time and within budget.

We will also look for proposals of work that is feasible to fabricate, safe, and long-lasting with minimal maintenance requirements, and suitable for the location(s) for which it is proposed.

#### Sustainability

How artists will exploit opportunities to use environmentally sustainable resources, materials and processes to create their proposed work. This would include using locally-sourced materials, and low ecological impact products and processes. We would view favourably attempts to use locally-sourced labour if artists are sub-contracting, for environmentally and economically sustainable practice.

### **Essential Requirements**

*In the interests of a fair selection process, and to manage the University's responsibilities as commissioner, we are unable to offer this commission to employees of the University. It is the intention to have a further commission as part of this Public Art Project which will be open to employees of the University.*

Artists are required to have Public Liability insurance to the value of minimum £5 million and professional indemnity insurance to the value of minimum £2 million per claim.

If shortlisted, artists will complete an 'Invitation to Tender' document which will assess their eligibility for awarding the final contract. Again, although we will not ask for evidence of these at EOI stage, we encourage artists to be aware of the requirements that will need to be fulfilled if shortlisted.

***Mandatory grounds for exclusion from the commissioning process include:***

Please note that University of Reading (UOR) shall exclude the bidder at any time during the procurement procedure if it becomes aware that the bidder is in any of the situations referred to below. Bidders should note their obligation in the Declaration at the end of this Suitability Questionnaire to keep UOR updated as to any changes in this regard.

**Answering "Yes" to any of the numbered questions (and with no / insufficient evidence to demonstrate the reliability of the bidder) will exclude you from this process.**

**As at the date of submission of this Suitability Questionnaire, has your organization (or any group or consortium organization you are relying on for the purposes of this Suitability Questionnaire) or any member of the administrative, management or supervisory body of the bidder or any consortium member or any director or any other person who has powers of representation, decision or control in the bidder or any consortium member) been convicted in the last 5 years of any of the following offences?**

Even if one or more of the grounds below apply, the bidder may provide evidence that it has taken sufficient measures to demonstrate its reliability despite the relevant ground(s) of exclusion. The evidence provided shall demonstrate (where relevant) that the bidder has (a) paid or undertaken to pay compensation in respect of any damage caused by the criminal offence or misconduct; (b) clarified the facts and circumstances in a comprehensive manner by actively collaborating with the investigating authorities; and (c) taken concrete technical, organisational and personnel measures that are appropriate to prevent further criminal offences or misconduct.

UOR will evaluate the evidence and will determine (in its sole discretion) whether the evidence is sufficient. If the evidence is sufficient, then UOR will not exclude the bidder for this ground(s) of exclusion. If the evidence is not sufficient, UOR will exclude the bidder for this reason and will provide a statement of the reasons when it notifies the bidder of the outcome of this stage of the procurement.

1	(a) Conspiracy within the meaning of section 1 or 1A of the Criminal Law Act 1977 or article 9 or 9A of the Criminal Attempts and Conspiracy (Northern Ireland) Order 1983 where that conspiracy relates to participation in a criminal organisation as defined in Article 2 of Council Framework Decision 2008/841/JHA on the against organised crime;
2	(b) corruption within the meaning of section 1(2) of the Public Bodies Corrupt Practices Act 1889 or section 1 of the Prevention of Corruption Act 1906;
3	(c) the common law offence of bribery;
4	(d) bribery within the meaning of sections 1, 2 or 6 of the Bribery Act 2010 or section 113 of the Representation of the People Act 1983;
5	<p>(e) where the offence relates to fraud affecting the European Communities' financial interests as defined by Article 1 of the Convention on the protection of the financial interests of the European Communities:</p> <ul style="list-style-type: none"> <li>(i) the common law offence of cheating the Revenue;</li> <li>(ii) the common law offence of conspiracy to defraud;</li> <li>(iii) fraud or theft within the meaning of the Theft Act 1968, the Theft Act (Northern Ireland) 1969, the Theft Act 1978 or the Theft (Northern Ireland) Order 1978;</li> <li>(iv) fraudulent trading within the meaning of section 458 of the Companies Act 1985, article 451 of the Companies (Northern Ireland) Order 1986 or section 993 of the Companies Act 2006;</li> <li>(v) fraudulent evasion within the meaning of section 170 of the Customs and Excise Management Act 1979 or section 72 of the Value Added Tax Act 1994;</li> <li>(vi) an offence in connection with taxation in the European Union within the meaning of section 71 of the Criminal Justice Act 1993;</li> <li>(vii) destroying, defacing or concealing of documents or procuring the execution of a valuable security within the meaning of section 20 of the Theft Act 1968 or section 19 of the Theft Act (Northern Ireland) 1969;</li> <li>(viii) fraud within the meaning of section 2, 3 or 4 of the Fraud Act 2006; or</li> <li>(ix) the possession of articles for use in frauds within the meaning of section 6 of the Fraud Act 2006, or the making, adapting, supplying or offering to supply articles for use in frauds within the meaning of section 7 of that Act;</li> </ul>
6	<p>f) any offence listed:</p> <ul style="list-style-type: none"> <li>(i) in section 41 of the Counter Terrorism Act 2008; or</li> <li>(ii) in Schedule 2 to that Act where the court has determined that there is a terrorist connection;</li> </ul>
7	g) any offence under sections 44 to 46 of the Serious Crime Act 2007 which relates to an offence covered by subparagraph (f);
8	h) money laundering within the meaning of sections 340 (11) and 415 of the Proceeds of Crime Act 2002;

9	(i) an offence in connection with the proceeds of criminal conduct within the meaning of section 93A, 93B or 93C of the Criminal Justice Act 1988 or article 45, 46 or 47 of the Proceeds of Crime (Northern Ireland) Order 1996;
10	(j) an offence under section 4 of the Asylum and Immigration (Treatment of Claimants, etc.) Act 2004;
11	(k) an offence under section 59A of the Sexual Offences Act 2003;
12	(l) an offence under section 71 of the Coroners and Justice Act 2009;
13	(m) an offence in connection with the proceeds of drug trafficking within the meaning of section 49, 50 or 51 of the Drug Trafficking Act 1994;
14	<p>(n) any other offence within the meaning of Article 57(1) of the Public Contracts Directive:</p> <p>(i) as defined by the law of any jurisdiction outside England and Wales and Northern Ireland; or</p> <p>(ii) created, after the day on which these Regulations were made, in the law of England and Wales or Northern Ireland.</p>
15	<p>If the bidder has answered "yes" to any of the questions 1-14 above, can the bidder enclose evidence that it has taken sufficient measures to demonstrate its reliability?</p>
16	<p>Answering "yes" to this question will exclude you from this process unless UOR exercises its discretion as set out below.</p> <p>A bidder <b>shall</b> be excluded from the procurement where (a) UOR is aware that the bidder is in breach of its obligations relating to the payment of taxes or social security contributions and (b) the breach has been established by a judicial or administrative decision having final and binding effect in accordance with the legal provisions of the country in which it is established or any of the jurisdictions of the United Kingdom.</p> <p>(a) Is, or in the last 5 years has, the bidder been in breach of its obligations relating to the payment of taxes or social security contributions?</p> <p>(b) Has the breach been established by a court judgment or similar decision anywhere in the United Kingdom or in the country in which the bidder is established?</p> <p>(c) Are these breaches still outstanding (i.e. the bidder has not settled these obligations by paying or entering into a binding arrangement with a view to paying the taxes or social security contributions due, including, where applicable, any interest accrued or fines)?</p> <p>Note: UOR may (in its sole discretion) disregard this ground of exclusion if to do so would be clearly disproportionate, in particular in view of the amount of taxes or social security contributions in question. UOR is under no obligation to disregard this ground of exclusion.</p>

## 5. UNIVERSITY OF READING TERMS AND CONDITIONS – PUBLIC ART COMMISSION

1. The University of Reading (**UoR**) is seeking expressions of interest (**EOI**) from interested parties (**Respondents**) to provide the artistic work and related services described in more detail in the Public Art Commissioning Brief: Call for Expressions of Interest (**Commissioning Brief**).
2. The Commissioning Brief asks Respondents to consider and set out in an outline written proposal how they could provide the artistic work and related services to UoR. UoR will then evaluate EOI responses in accordance with the process described in the Commissioning Brief.
3. Following evaluation of the EOIs, UoR will shortlist between 3-5 Respondents who will be invited to take part in the concept development process. Respondents that progress to the concept development process will be paid £800 each to cover costs and materials for creating and delivering a more detailed concept proposal to be presented during an interview. Respondents who don't complete the concept development process may be required to return the concept development fee.
4. UoR, in its sole and absolute discretion, reserves the right to: (a) alter, amend, vary, extend, suspend or discontinue the Commissioning Brief and process; (b) procure the artistic work and related services otherwise than through this Commissioning Brief; (c) waive any irregularity or non-conformance in a response (including the late submission of a response) and accept that response; (d) discontinue the Commissioning Brief and proceed to negotiate with any one or more of the Respondents without developing a shortlist of Respondents; and/or (e) disqualify any Respondent that has not complied with any of the terms of the Commissioning Brief. UoR excludes, as far as is legally possible, liability arising as a result of any of the above.
5. Respondents acknowledge and agree that to the extent that any intellectual property rights subsist in any of the information contained in the Commissioning Brief (or any related documents) these intellectual property rights belong to UoR (or its licensors) (**UoR IP**). In consideration of a Respondent taking part in this process, UoR grants Respondents a non-exclusive, royalty-free licence to store, make copies, or otherwise deal with all or any part of the Commissioning Brief strictly for the purpose of preparing its EOI response and/or its concept development materials. No other rights over UoR IP are granted to Respondents.
6. Respondents will own any new intellectual property rights arising in their EOI response and/or their concept development materials (to the extent that these arise) with the exception of any materials that include any UoR IP (**Respondent IP**). In consideration of Respondents being given the opportunity to participate in this process, each Respondent agrees to grant UoR a non-exclusive, royalty-free licence to store, make copies, or otherwise deal with all or any part of Respondent IP for the purpose of conducting the Commissioning Brief process and related procurement processes.
7. It is the Respondent's responsibility to ensure successful and timely delivery of their EOI response and/or concept development materials by the deadline and in the format requested.
8. All responses must be in English (or accompanied by a full translation).
9. This Commissioning Brief is issued on the basis that nothing contained in it shall constitute an inducement or incentive nor shall have in any other way persuaded a Respondent to make a submission or enter into any contract.
10. The Invitation to Tender (ITT) document that will be issued to shortlisted Respondents for completion will include the contract terms that will apply to the winning Respondent at the end of the process.
11. UoR does not make any representation or warranty (express or implied) nor accepts or will accept any liability as to the accuracy of the information provided in the Commissioning Brief.
12. Under no circumstances shall UoR incur any liability in respect of this Commissioning Brief or any supporting documentation, and UoR will not be responsible for or reimburse any costs (howsoever arising and including third party costs) incurred by Respondents in connection with the preparation and submission of their responses or this process.
13. The Freedom of Information Act 2000 ("FoIA") and the Environmental Information Regulations 2004 ("EIR") apply to UoR. You acknowledge that UoR may be required to disclose information submitted to it, information concerning the procurement process, or details about this project in response to a request under FoIA or EIR.

14. These terms and conditions and the Commissioning process shall be governed by English law and the parties submit to the exclusive jurisdiction of the English Courts.

## **6. FURTHER INFORMATION**

If you require any clarification on any of the information in this EOI, you may submit a question as a correspondence via the portal. We will not be able to give any information to you which might give you an unfair advantage over other candidates.