

FAQS

Q. When will applicants know if they have been invited for interview?

A. Applicants will know by Monday 25 September if they have been invited for interview.

Q. Is it confirmed when interviews will take place?

A. The interviews will take place on Thursday 28th (between 1pm to 6pm) and on Friday 29th September (between 9am to 1pm). Please do note on your application times you are not available and we will do our best to accommodate but we hope there was sufficient notice on the tender for applicants to be able to make a time on those days.

Q. Is the fee Ex VAT?

A. Yes.

Q. How does this connect to wider public art programme in the Royal Docks?

A. This is part of a wider Royal Docks public art strategy, but this series will be the first major commissions by the RDT for public art since the Making Space project in 2019.

Q. Do you have specific Royal Docks communities you want to work with?

A. This might be linked to where the artwork is located or the particular interest of the artist/s involved. We are very interested in ways young people in the Royal Docks / Newham can be involved and also local artists.

Q. Can you elaborate a bit more on fundraising?

A. We are very open to fundraising, but just to note that the Curator / Producer time allocated to fundraising needs to be within original budget envelope and the core outputs / objectives need to be delivered within original budget envelope.

A percentage of additional funds from money raised can be allocated to the Curator / Producer fee.

We are open to co-commissions as part of this e.g. with another area of with similar landscape or heritage or links

Q. Have you had other conversation with interested applicants?

A. We have had interest and conversations with other candidates, and questions / answers arising have been put on this FAQs.

Q. Is it acceptable for one person to hold both roles of Curator and Producer providing you evidence suitable experience?

A. Yes - you should also show how you would ensure you had capacity to manage the responsibilities of both roles.

Q. Has it been established if GLA procurement will require the commission opportunities to be published as an open-call?

A. The commission opportunities can be either an open call or to a longlist – you would need to demonstrate a robust process.

Q. Have any definitions been set around 'permanent' and 'semi-permanent'? Funding can sometimes determine the conditions for how long a piece of work needs to be in place, is this the case here?

A. 'Semi-permanent' is being defined as 2+ years.

Q. In the response criteria, 10% weighting is against the 'budget proposal'. Could you please confirm if this refers to the Curator & Producer fee allocation, or, do you need to see a proposed breakdown of the outlined £225k* project budget?

A. You should detail how you propose to allocate the Curator & Producer fee, and also give a top-line proposal of how you might allocate the overall project budget (we understand this might change as the project develops).

Q. Are there any specific sites that would be best to look at in-person?

A. We're focusing this series on the Royal Victoria Dock West area, which would include the areas close to the Dock edge (both north and south side) between City Hall in the West, and the Royal Victoria Dock footbridge in the West. We are open to where exactly in this area the sites are.

Q. Do we have to negotiate space acquisition?

A. It is expected that the Curator & Producer lead on producing the works into the public realm – the Royal Docks Team (RDT) can assist with brokering relationships and permissions.

Qu. Is there a view about the need for physical and/or digital content?

A. We are open to both physical and digital artworks, but the preference is for physical artworks.

Q. And in relation to that, what is its expected longevity?

A. Our required outcome for the series is to have up to four permanent or semi-permanent new works. We would imagine this being at least 2+ years, though this can be discussed.

Q. Are there any local archives that we can partner with / or that are already involved?

A. Yes. The Newham Archive series at Stratford, the Museum of London Docklands, and Eastside Community Heritage (amongst others) all hold archive material on the Docks and have been involved in Docks-based projects. The RDT can help with introductions.

Q. Power, internet, infrastructure and other provisions — who would we need to liaise with and are there any considerations or limitations about the kind of works that can be produced?

A. There are a variety of different landowners in the area, with different estate management companies that would need to be engaged with, depending on the chosen sites. Each area has different limitations eg some have access to power, some don't. If there are any specific questions about certain sites, please let us know, and we can advise.

Q. Since this is the second iteration of the Royal Docks Originals, what was commissioned in the first iteration please - and also what process was used?

A. The first Royal Docks Originals did not have a public art series commissioned.

RDO in 2021: Arrival, a large-scale promenade theatre piece ending with a projection onto Millennium Mills was the large-scale commission as part of last RDO Festival. There was an open call process for a performance based, large-scale project. Applications were scored and three selected for a period of R&D. Following R&D, there was a panel presentation and interview for each of the three projects, together with feedback session with local school children, and Arrival was selected.

Please see here for list of RDO24 projects: <https://www.royaldocks.london/articles/royal-docks-originals-a-festival-in-photos>

Just to note, Making Space was a project commissioned with UP Projects in 2018, and was via a tender process – it was not part of Royal Docks Originals festival.

Q. Is the up to £20,000 to cover all fees for curatorial and project management?

A. This is the fee for Curator and Producer (to include Project Management fees).

Question	Response
Are you able to let me know how many others / other teams you have shared this with / how many you expect to interview etc?	<p>As part our procurement processes, we are required to go out to go through a competitive tender process for this opportunity with at least 3 or more organisations or individuals.</p> <p>Responses received are evaluated based on the appointment criteria, with then some organisations / individuals being invited to interview. At this stage, without knowing the responses received, it is difficult to pin an exact number to go through to interview stage, but based on past experience I don't expect it to be any more than 3 max.</p> <p>The interview is usually a series of questions intended to be a conversation, and questions are sent in advance so that you can prepare.</p>
What are the key aims for this series?/What does success look like for the commissions?	1. Create a sense of place/arrival in the Royal Victoria Dock area. 2. Reflect/involve the Royal Docks and its communities, in content and/or process. 3. Increase awareness of and footfall to the area.
Are there any processes that would need to be followed for seeking additional funding?	We will discuss the process further with the successful applicants, but RDT would need to be informed before approaches to sponsors/funders to ensure they align with GLA values.
What artist commissioning structures has the Royal Docks Team (RDT) used in the past?	A mixture - sometimes open call outs, sometimes
Are the submitted bids made public?	No, the submitted bids are only shared amongst the selection panel and some RDT colleagues for reference.
When would the Curator & Producer be expected to start once appointed?	October 2023 - we believe a year's lead in time is required to give the project the best chance of success.
What can we learn from other recent RDT programmes?/What are the challenges of the series?	The Royal Docks is a large area, with many different communities and organisations, which can sometimes be difficult to navigate and ensure appropriate levels of engagement. The Royal Victoria Dock area has a lot of different landowners, and complex infrastructure (the cable car, the water, City Hall) with requirements that must be accounted for in project planning.