

OM-19-03558 Murston Heart Creative Community Hub

Graphic Designer Brief

Introduction to the project

Based in the churchyard of the ancient All Saints Church, the Murston Heart Creative Community Hub aims to provide a vibrant centre for creative and community activities. The restoration and new build work commenced in September 2021 and should be completed Summer 2022 thanks to funding from the National Lottery Heritage Fund, Swale Borough Council, Historic England and a number of national and local grant-giving charities; images of the works to date can be viewed on the Trust's website. When completed the small former church building will be used for exhibitions and as a venue for arts activities, while a new building constructed within the churchyard provides studios, a community education room and a small café. The churchyard with its lawns, shrubs and trees will also provide a pocket park for the local community (Murston's residential areas are within a 5 minute walk) and employees on the surrounding industrial site.

The hub aims to provide new opportunities for an under-served community and to enhance a sense of pride of place. The latter will be assisted by the provision of interpretation panels focusing on the history and natural heritage of the site and the surrounding area.

Scope of works for interpretation/ graphic designer:

The Trustees are seeking an Interpretation / Graphic Designer to

A) Design, set up and produce print ready artwork for four interpretation panels, each of which covers a different theme, viz

- (1) describes Murston Heart and gives a brief history of Murston,
- (2) provides information on this historic church building,
- (3) describes Murston's heritage in the brickmaking industry and
- (4) teaches readers about the wildlife and natural heritage of the site.

Draft texts have been prepared for each of these (see APPENDIX B) and a number of historical photographs and drawings are available (see <https://www.murstonheart.org/>) although it will be the designer's responsibility to ensure they obtain versions of sufficiently high resolution and secure permission for their use where required. The designer should review the texts for accessibility and content (taking account of published guidelines and

recommendations), with a view to making both text and graphic design as engaging as possible to the intended audience. The design work should draw on or make connections with the Trust's existing design logos and colour palette as appropriate (Murston Heart on bunting flags and Murston All Saints Trust in green arch – see <https://www.murstonheart.org/>). Designs and changes to the text are to be agreed with the client and the designer should allow for several iterations as the client provides feedback and comment. The client will provide details regarding the size and setting of each panel and will also make arrangements for manufacture once the designs have been completed and agreed.

B) Design, set up and produce print ready art work for directional and other signage across the site both internally and externally for the Church, grounds and artist studios, allowing for discussion with, and feedback from, the client as above.

C) Design, set up and produce print ready art work for a small brochure and / or flyers on the history of the old church and the facilities on offer at the Creative Community Hub, allowing for discussion with, and feedback from, the client as above.

D) General responsibilities during the commission also include contributing to the final Evaluation Report.

E) Subject to the satisfactory delivery of the above tasks, the designer may also be asked to provide design input later in 2022 for

- a) a set of downloadable resources which teachers can use to support visits,
- b) a heritage trail to encourage visitors to link their visit to other key places in the local area, and
- c) a hands-on heritage activities box/ tray that we can use at open days to engage the local community, including children, with our heritage.

The work specified in Section E would be paid for on the basis of your quoted day rate so should not be priced into your tender. However any relevant experience you have of designing this sort of work output should be mentioned in your submission so that it can be taken into account when assessing the tenders.

Timetable

Following appointment in May 2022, the graphic designer will need to produce designs for the interpretation panels in June 2022 so that they can go to manufacture in July 2022.

Additional Information

The Trustees of Murston All Saints have piloted a range of community heritage and arts activities over a number of years working with local artists and the community. They include Fun Palaces, a Land Art Festival and WWI poppy project. They have had support from

various sources including the Rangers from the local Milton Creek Country Project and Optivo Housing who manage 400 properties in Murston.

Key audiences for this project include:

- 10,000 residents of Murston and the neighbouring parishes of Milton Regis and Bapchild, their friends and relatives
- 4,000 individuals who work on the industrial estate in which Murston Old Church is situated including employees at Smeed Dean
- Two partner schools, Sunny Bank and Meadowfield, a local school for children aged 4 to 19 years with additional needs
- Primary schools within a 30 minute catchment
- Traditional heritage audiences within a thirty-minute travel time
- Arts participants within a thirty-minute travel time
- Heritage professionals

This project will expand this programme of heritage activities, delivering:

- hard hat tours of the site during the restoration and construction works
- visits to Smeed Dean brickworks who are going to provide the bricks to rebuild a wall on the eastern side of the churchyard in conjunction with the community
- a programme of activities in partnership with schools
- a heritage trail co-created with the community which will encompass the church and link up to the Saxon Shore Way
- family events at the site
- resources to encourage schools to use the site as a focus for learning about local history
- a small oral history project.

There will also be an ambitious volunteering programme to support the delivery of this programme of activities.

Management of the project

The following members of the project team have already been appointed:

Community Project Co-ordinator: Sioux Peto

Architect: Clague LLP (James Ford)

Structural Engineer: Hockley & Dawson (Clive Dawson)

M & E Engineer: Robertson Cartwright Design Ltd (Matt Cartwright)

Project Manager: Greenwood Projects (Jeremy Stone)

Quantity Surveyor: Greenwood Projects (Chris Goucher and Alex Anderson)

Access Consultant: Historical Illustration and Inclusive Design (Cassie Herschel-Shorland)
Business Planning and Evaluation Consultant: Alix Slater Consultancy (Alix Slater)
Archaeological Watching Brief: Canterbury Archaeological Trust (Andy Linklater)**Deadline**

Deadline

Completed tenders should be returned by 5 pm on Monday 16th May 2022 to John Nightingale, chair of Trustees, by email (john@murstonheart.org) or post (25 West Square, London SE11 4SP). No questions will be accepted after 5 pm on Monday 9th May 2022.

It is the Tenderer's responsibility to ensure that they are received on time.

If you would like to visit Murston Old Church there is general public access to the site and exterior of the Old Church at all times. The interior of the church and the site fenced off for buildings cannot be directly accessed but the new studio currently being constructed can be readily be viewed from outside the security fence.

Interview date

The Trustees may hold clarification meetings. These will probably be virtual and consist of a 10 minute presentation from the tenderer followed by a 15 minute question and answer session based on the tenderer's submission.

Tender submissions – please read carefully

The purpose of the tender response is to enable the Trustees to evaluate your understanding of our requirements, the suitability of your proposed approach and experience and skills of your team. Your response should consist of the following:

1. A written response to the evaluation criteria below.
Ensure your responses relate to the project brief. Do not include generic information. Any general marketing material about your company or additional appendices that have not been requested will not be considered.
2. A priced offer in the format request.
 - a. It is the Tenderer's responsibility to ensure all fees, rates and prices quoted are correct. Tenderers will be required to hold these or withdraw their tender in the event of errors being identified after the submission of tenders.
 - b. If a Tenderer fails to provide fully for the requirements of the specification in the tender it must either absorb the costs of meeting the full requirements of the specification within its tendered price, or withdraw the tender.
 - c. No tender will be considered which is late, for whatever reason nor will changes be permitted after the closing date.
 - d. All Tenderers shall keep their respective Forms of Tender valid and open for acceptance by the Trustees for 30 days from receipt.

3. Signatures of appropriately authorised individuals e.g. where the Tenderer is a Limited Company, by a Director; where it is a Partnership, by two authorised partners or by an individual if they are a sole trader. Signatures can be scanned.
4. Evidence of appropriate insurances. All consultants should normally have Public and Professional Liability and Companies should also have Employer's Liability if they have employees.

Evaluation criteria

Tenders will be evaluated according to the following four criteria:

1. Relevant experience from two similar projects that have been completed within the last 3 years (20%).
2. Qualifications and experience of the proposed individual or team including CVs. No CV must be more than four sides of A4 (20%)
3. Approach to the consultancy including details of communication with Trustees (20%)
4. Price (40%).

The Trustees will assess Tenderers' responses according to these criteria and will award points up to the maximum shown against each heading in the Quality evaluation assessment table below. Failure to achieve a rating of satisfactory (i.e. a minimum unweighted score of 3 or above) in any one or more categories may result in the bid being disqualified at the Trustees' discretion.

Assessment Criteria	Score
Unacceptable: either no answer is provided, or the answer fails to demonstrate that any of the Trust's key requirements in the area being measured will be delivered.	0
Poor: fails to demonstrate how the Trust's basic requirements in the area being measured will be addressed, giving rise to serious concerns that acceptable outcomes would not be delivered against the project brief.	1
Weak: barely demonstrates how the Trust's basic requirements in the area being measured will be addressed, giving rise to concerns whether acceptable outcomes would be delivered against the project brief.	2
Satisfactory: demonstrates how the Trust's basic requirements in the area being measured will be addressed so as to deliver acceptable outcomes against the project brief.	3
Good: demonstrates how most of the Trust's requirements in the area being measured will be addressed so as to deliver good outcomes against the project brief.	4
Excellent: demonstrates clearly how all of the Trust's requirements in the area being measured will be fully addressed so as to deliver excellent outcomes against the project brief.	5

The tenderer who submits the lowest overall price will receive the full score of 40% available for the financial evaluation. Remaining bids will be awarded a score proportionate to the lowest priced bid according to the following formula:

$$\text{Score} = (\text{lowest bid received} / \text{bid price}) \times 40$$

Abnormally low or high bids distort evaluation of tenders and where the Trust feels that a bid falls into one of these categories the tender will be asked to explain or clarify their bid. This includes the discounting of daily rates.

Please note the following:

Preparation of Tender

Tenderers are responsible for obtaining all information necessary for the preparation of their response; and all costs, expenses and liabilities incurred in connection with the preparation and submission of the Tender and attending any interviews will be borne by the Tenderer.

The Tenderer is expected to have carried out all research, investigations and enquiries which can reasonably be carried out and to have satisfied itself as to the nature, extent, and character of the requirements of the Contract (in the context of and as it is described in the Specification), the extent of the materials and equipment which may be required and any other matter which may affect its Form of Tender.

Tenderers may seek clarification on any of the points contained in the tender documents at any time **prior to seven working days** before the date for receipt of tenders. This will allow time for the Trustees to prepare a response to all tenderers by five days before the tender deadline and for all tenderers to incorporate the clarification prior to the tender deadline.

Non-consideration of Form of Tender

The Trustees reserve the right not to award the contract to the highest scoring, lowest priced or to any tenderer; and reserve also the right to accept any of the same in whole or in part. The Trustees may also refrain from considering any Form of Tender if it is not in accordance with the Form and Conditions of Tender, or the Tenderer does not provide all of the information required or attempts to make variation or alterations to the Form of Tender, Conditions of Contract or the Specification.

Tenderer's Warranties

In submitting a Tender, the Tenderer warrants that:

1. It has not done any of the acts in the Non-Consideration of Form or Tender,
2. all information provided is true, complete and accurate in all respects including details of previous projects being presented as examples,

3. it has full power and authority to enter into the Contract.
4. it is of sound financial standing, and
5. its partners, directors and employees are not aware of any circumstances that may adversely affect such financial standing in the future.

Confidentiality

The Form of Tender, the Conditions of Contract, the Specification, and all other documentation or information issued by the Trustees relating to the Tender shall be treated by the Tenderer as private and confidential for use only in connection with the Tender and any resulting contract and shall not be disclosed in whole or in part to any third party without the prior written consent of the Trustees.

The documents which constitute the project and all copies thereof are and shall remain the property of the Trustees (whether or not the Trustees shall have charged a fee for the supply of such documents) and must not be copied or reproduced in whole or in part and must be returned to the Trustees upon their request.

All information provided by tenderers as part of a tender return will be treated as confidential.

Freedom of Information

Information in relation to this tender may be made available on demand in accordance with the requirements of the Freedom of Information Act 2000.

Tenderers should state if any information supplied by them is confidential or commercially sensitive or should not be disclosed in response to a request for information under the Act, and should state why they consider the information to be confidential or commercially sensitive.

This will not guarantee that the information will not be disclosed, but will be examined in the list of the exemptions provided in the Act.

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APPENDIX A: Form of Tender

Please complete this form and include it with your responses to the questions above.

Project: Murston Heart: Creative Community Hub

Professional Service: Interpretation/ graphic design

Name of Tenderer:

I/We, the undersigned, do hereby offer to execute and complete the above mentioned professional services in strict accordance with the Schedule of Services for the following lump sum fee:

£ ____ plus VAT (delete if VAT not applicable) for the delivery phase (RIBA Stage 4-completion)

Confirm figure in words: _____ plus VAT (delete VAT if not applicable)

1. Resources

Please state the number of days intended for the Delivery Phase:

2. Day Rates

Team	Day Rate (£)
Director/ Partner	
Senior Consultant	
Consultant	
Other – specify _____	

The above day rates will be utilised to negotiate any additional works that may be required if deemed to be beyond the reasonable scope of the works specified. All day rates are to be based on a 7.5 hour day and are to include allowance for disbursements.

3. Expenses and Disbursements

The fee offer is to include all expenses and disbursements (including printing charges).

4. Offer Period

This tender/ offer is to remain open for a period of 30 days from the date fixed to the return of tenders.

Dated this _____ day of _____ 20__

	Tenderer to provide responses. Some are pass/ fail
Name of firm or company	
Postal address	
Registered address (if applicable)	
Company number (if applicable)	
Please indicate if you are: a sole trader, partnership, Public or Private Limited Company or other type of organisation	
Main contact	
Contact telephone number	
Contact email address	
Please indicate your level of Employer's Liability Insurance, the policy number and expiry date ¹	
Please indicate your level of Public Indemnity Insurance, the policy number and expiry date	
Please indicate your level of Professional Indemnity Insurance, the policy number and expiry date	
Signature of authorised person	
Name of authorised person	
Capacity in which signed	

¹ If you do not have any of these insurances please indicate if you will purchase them if awarded the contract. If they are not applicable e.g. you are not an employer please indicate this.

APPENDIX B

DRAFT TEXTS FOR FOUR INTERPRETATION PANELS

1. Welcome to Murston Heart/Murston's history
2. The historic church of All Saints, Murston
3. Beating the world at brickmaking
4. Owls, bats and other wild things

PANEL I:

Welcome to Murston Heart!

Murston Heart Creative Community Hub is a place for everyone.

We hope you will enjoy our green open space and café, or take part in events and activities here.

What is Murston Heart Creative Community Hub?

Based in the grounds of the medieval All Saints Church, Murston Heart Creative Community Hub brings life back to a place of ancient heritage. We have restored the remains of the church building to be a venue for events, workshops and exhibitions. We have also added a brand new building with creative studios, and a public café.

You can find out what's on and what's coming up at:

www.murstonheart.org

@murstonheart

[plus quadrigram thingy]

The restoration and building work was completed in 2022. We are grateful to the funders and supporters shown below. [LIST OF FUNDERS AND LOGOS TO BE SUPPLIED]

Murston's history

Murston was probably a busy place in Roman times. Its position between Watling Street, the main Roman Road from Dover to London, and Milton Creek made it a place where travellers by road and sea could meet.

Until the 1800s most of the people who lived here were farm workers. In 1798, Edward Hasted, the great chronicler of Kent, described Murston as *“very rich and fertile for corn, and there is some good hop-ground in it.”*

But Hasted thought Murston was an “unhealthy” place to live:

“the greatest part lying so exceeding watery, enveloped by creeks, marshes and salts, the air is very gross and much subject to fogs ... which with the badness of the water, occasions severe agues.”

Murston's population grew as a result of industrialisation. In 1821 there were 141 adults in 20 dwellings but by 1870 the village was home to 700 people. Many of them worked in the local brickworks which have left a lasting mark on Murston: much of its housing is built in the old brick pits from which clay was extracted with the result that they are set at a lower level than some of the surrounding roads. .

In 1869, a decorated Roman coffin made of lead was discovered in Eleven Acres Field, a few yards from here. Unfortunately, the lead was melted down and used for sealing

Sittingbourne's main gas pipe! *[see this link for source of this:*

https://www.pastscape.org.uk/hob.aspx?hob_id=420070&sort=4&search=all&criteria=sittingbourne&rational=q&recordsperpage=60&p=0&move=p&nor=119&recfc=0]

Please look out for our other panels to find out more about the old church building, brickmaking at Murston, and the site's natural history.

PANEL 2:

The historic church of All Saints, Murston

A church was first built on this site about a thousand years ago. At that time it would have been at the heart of the small village of Murston.

The old building that exists today is just the chancel, which was the central part of a three aisle church. The masonry revealed during restoration consists of layers of mainly unknapped field flint nodules with some rounded flint cobbles and fragments of Roman tile and non-local stone (probably quern stones). The original mortar between the stones was a sandy lime mortar mixed with whole and crushed cockle shells. This type of construction suggests that the church is roughly 850 years old, dating from the early to mid twelfth century (c.1100-1150 AD).

Old drawings show that the church only had a few windows, and it must have been very dark inside.

[PICTURE OF OLD CHURCH – SEE MURSTON HEART WEBSITE]

In 1623, a rector of Murston was accused of neglecting his duties and keeping his horse in the church even during Sunday services, when it:

“did begin to neigh aloud and make a great noise, whereat ... some of the younger members of the congregation were moved to unseemly merriment.”

A gas works was built just to the west of the church in [1860]. It was reported that the “noxious industry lately established near the church makes it difficult for the congregation to breathe”.

Population growth also meant that a new church was needed. Most of the original building was demolished in 1873, and much of its stonework was taken to build the All Saints Church which now stands at the other end of Church Road, Murston. The last burial in the old churchyard took place in 1920.

The old church building was rescued from the threat of demolition in 1976. It was briefly used by the Murston and Bapchild Scout Group, but there were problems with recurring vandalism. It was added to the English Heritage “At Risk” register in 2010.

Murston All Saints Trust was established as a charity to save and find a new use for the building so that it would be preserved for future generations. In 2021-2 it restored the church and established a creative and community hub around it. Both the old church and the surrounding churchyard remain Scheduled Ancient Monuments.

PANEL 3:

Beating the world at brickmaking

Murston was home to the world's largest brickmaker in the nineteenth century. It supplied "London Stock" bricks for many famous London buildings - from the Tower of London to Buckingham Palace - as well as for hundreds of thousands of ordinary homes.

The secret to Murston's success in brickmaking was the clay on which it was built. The clay was dug to make bricks and baked in kilns. But there were other special ingredients too.

After buying a smallholding and brickworks in Murston, George Smeed (1812-1881) began to collect town ash and clinker from the fire grates of Victorian London, bringing it on barges to Milton Creek, close to the brickworks.

He mixed the ash and clinker (hard lumps left behind after burning coal) with local chalk and brick earth to help the firing process and create the distinctive yellow London Stock bricks with black clinker flecks

The manufactured bricks could then be transported up to London on the same barges that brought the ash to Murston.

The stockpile of Victorian town ash was so big that it is still used by the Murston Wienerburger brickworks in the manufacture of Smeed Dean London Stock bricks today!

Although the brickworks, which is situated a few hundred yards to the North East of the old church, beyond Swale Way on the east bank of Milton Creek, are now a modern manufacturing plant, they are still using traditional techniques based on long-established skills and knowledge to make millions of London stock bricks every year..

[add something about Smeed Dean bricks in the wall to make link with the churchyard. – eg If you look at the yellow bricks used in the churchyard wall you can see the distinctive black flecks which are formed when the clinker explodes during the firing or baking of the bricks.]

ADD in inset Box



[CHECK WITH MH] This photo of Bill Mitchell, with his wife and son, was taken in about 1900.

[They] lived at Homeview Terrace, Murston. Bill had the job of digging wells and laying the pipes that transported chalk water to the brickfields. His forearms were scarred from the molten lead that was used to seal the joins between the pipes. He was born in 1860, the year the railway arrived in Sittingbourne, and would have known the church here before the main part of it was demolished. He died in 1952, aged [92].

[Include a map of Murston, and Milton Creek showing the footpaths, Wienerberger brickworks, and the outlines of some of the brick pits to the north and the churches of Milton Regis to the West and Tonge to the East. Include following information in captioned boxes:]

If you go to the western side of the churchyard and look over the wall you can glimpse, in a gap between the modern industrial buildings, Milton Creek and in the distance beyond it Milton Regis church.

Milton Creek was a key landing point for boats from the early middle ages, when it will have been used by the Vikings when they established a fortified base at Milton in 894 during the reign of King Alfred the Great, through to the early 20th century when it was still being used to transport millions of bricks made in Murston to London and further afield.

With Milton Regis church to the west and Tonge church to the east, the old church at Murston forms part of a necklace of churches situated along the coast on raised land a few metres above the surrounding marshes. From when they were built in the middle ages right up until the 19th century they would have been the most visible landmarks for both those on land or those navigating along the coast and up its creeks to the little settlements that will have surrounded each church.

PANEL 4:

Owls, bats and other wild things

[Design interactive panel with sections below for children to explore, eg with pull out drawers containing sticks, shells and other objects, others with habitats for bugs and bees etc]

Murston Heart stands amid the concrete, steel and brick of the Eurolink Business Park and the former Sittingbourne FC football stadium.

But this ancient churchyard has remained a sanctuary full of wildlife. It is home to rabbits, hedgehogs, foxes, bats, butterflies, bees, ladybirds and slow worms. Birdlife includes robins, blue tits, barn owls and woodpeckers. *[It would be good to get this list longer.]*

The wildlife corner includes a small pond area to encourage our amphibious friends such as frogs and newts, as well as an impressive luxury bug hotel.

In Spring, look out for our crocus and daffodil beds and bluebell walkways.

We are working to reintroduce wildflowers onto the site. The outside verge is planted up to encourage more insects. Poppies adorn the verges in early Summer, along with ox eye daisies, and cornflowers.

Many of the trees here are sycamores which have grown up wild in the last 50 years, but we have a programme to replant and replace tree with native varieties.

We are part of a wildlife corridor, linking to our neighbours the Milton Creek Country Park (a few hundred metres away across Milton Creek and accessible via Swale Way) and the old oyster beds out by the Swale.

DRAWINGS eg leaves to identify trees, flower, birds, bugs etc

Or PHOTOS of wildlife

[Something about looking after the place. Leave no litter etc]