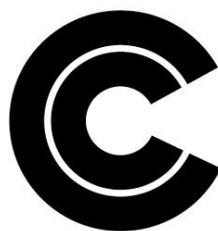




department for  
**culture, media  
and sport**



UK CITY OF CULTURE

# UK CITY OF CULTURE 2017

Guidance for Bidding Cities

improving  
the quality  
of life for all

DCMS aims to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

## FOREWORD

Derry-Londonderry. The place to be in 2013. One of Lonely Planet's top ten cities for the year: the only UK city and one of only two European cities to make the list. Like Liverpool with the European Capital of Culture title in 2008, Derry-Londonderry has taken its UK City of Culture 2013 award and made it work for the city and its people. With a packed programme, big names and high-profile events, there's something for everyone in Derry-Londonderry this year.

UK City of Culture is more than just a title. It's a focus, a rallying cry, a call to action, an opportunity to create and innovate, to build local pride, to show the world who you are and what you can do. It can inspire, instil a sense of ambition and provide the base for a real step change. And of course, it's a platform for a year-long celebration of local cultures and the great cultural diversity of the UK today.

Of course, we recognise that the world has changed since Liverpool enjoyed its year in 2008, and it has changed again since Derry-Londonderry won the title of UK City of Culture. It will be different again in 2017.

We know there are challenges. But what remains the same is the firm belief of Ministers, the Independent Advisory Panel, and all the stakeholders that play a part in supporting this initiative, that culture matters; culture makes a difference; and the opportunity to gain from being the UK City of Culture is as significant as ever. That is still the big opportunity. To bring people together to work in collaboration and partnership.

In this competition to find the UK City of Culture for 2017, what constitutes the step change, the creation and innovation, will be for those who bid to define. What matters will not be the quantity of new proposals, initiatives and plans, or the size, glitz and glamour of the bids, but the quality of the thinking behind them, the level of ambition, inspiration and innovation, the degree of partnership working and the nature of the legacy.

Whatever they set out to achieve, and whether or not they win the title, the bids will be valuable in their own right: helping cities to appreciate their local cultural assets, developing new partnerships and networks, generating ideas for new initiatives, and proposals that can be developed and delivered whether as UK City of Culture or as a close runner-up.

The 2017 award, as with Liverpool and Derry-Londonderry, will bring with it media coverage that will promote the title on the national and international stage, and allow it to welcome the nation and the world, and to make that step change.

UK City of Culture 2017: a prize to be coveted. A title worth competing for.

**Phil Redmond**

Chair of the Independent Advisory Panel



## **INTRODUCTION**

1. This guidance has been produced by the Department for Culture, Media and Sport (DCMS). It is intended to assist those cities and areas that wish to bid for the opportunity to be designated as UK City of Culture 2017.
2. The guidance sets out the overall aims of the UK City of Culture programme and the purpose of the selection process. It then explains the process itself and the associated timescales, and it sets out the information which bids should include and the criteria against which they will be evaluated.

## **BACKGROUND**

3. The UK City of Culture programme was developed by the UK Government to build on the success of Liverpool as European Capital of Culture 2008 and the Cultural Olympiad by creating a national cultural event spread over a year and focussed on a particular city or area.
4. In 2009, following a competitive selection process, Derry-Londonderry was selected as the first UK City of Culture and will hold the title in 2013. The Government is now seeking a worthy successor to be UK City of Culture 2017.
5. UK City of Culture is a UK-wide programme, developed by DCMS in consultation with the devolved administrations in Scotland, Wales and Northern Ireland. The competition process to select the UK City of Culture is managed by the UK Government.
6. UK City of Culture is also supported by a working group representing a range of cultural organisations, including the BBC, Channel 4, Arts Council England, English Heritage, Tate and Visit Britain. These organisations have undertaken to work with the designated city or area with a view to supporting the UK City of Culture for 2017 and, where appropriate, developing and hosting high-profile events and initiatives in the area in 2017.

## **OVERALL AIMS AND OBJECTIVES**

7. The overall aim of the UK City of Culture programme is to encourage the use of culture and creativity as a catalyst for change, to promote the development of new partnerships and to encourage ambition, innovation and inspiration in cultural and creative activity. Cities and areas that bid for the title will need to spell out their own vision for UK City of Culture and how they will use it in making a step change in their area and creating a lasting legacy.

8. The UK City of Culture 2017 will need to:

- Deliver a **high quality cultural programme** that builds and expands on local strengths and assets and reaches a wide variety of audiences over the course of the year;
- Deliver a programme that uses culture and creativity to lead to **lasting social regeneration** through building engagement, widening participation, supporting cultural diversity and cohesion, contributing to the localism agenda and reaching out to sectors of the community who are disenfranchised and isolated;
- Create a **demonstrable economic impact** from the programme, through investment and innovation in culture and creativity;
- Demonstrate a clear approach to **maximising the legacy and evaluating the impacts** from being UK City of Culture;
- Present **realistic and credible plans** for managing, funding and delivering the programme and its legacy.

9. We are therefore seeking bids that:

- Are **distinctive and representative** of the area – building on what the area has to offer and its existing assets;
- Are **ambitious and stretching**, with the potential to create a lasting step change in the area;
- Demonstrate **cultural and artistic excellence and innovation**;
- Include and work with a **broad range of local, national and international partners**;
- Engage a **wide range of audiences and participants**, especially children and young people and under-represented groups and communities;
- Are **realistic, affordable and deliverable**.

## THE 'OFFER' FOR UK CITY OF CULTURE 2017

10. The organisations supporting the UK City of Culture programme will work with the designated city or area with a view to providing support and, where appropriate, developing and hosting high-profile events and initiatives in 2017. Whether or not any particular event can be staged in a particular city or area will depend on a wide range of

factors, and no guarantees can be given. However, such events might include awards ceremonies, conferences and radio and television programmes, as well as specific cultural events and activities.

11. In addition, the UK is currently scheduled to hold the Presidency of the Council of the European Union in the second half of 2017. In due course, as part of its planning for this, the Government will consider whether there are any events associated with the Presidency which could be hosted in the UK City of Culture. However, at this stage it is not possible to offer any guarantees.

## **WHAT DO WE MEAN BY CULTURE?**

12. Culture is generally taken to include the following areas: arts (including visual arts, literature, music, theatre and dance), architecture, crafts, creative industries, design, heritage, historic environment, museums and galleries, libraries, archives, film, broadcasting and media. We would expect to see a range of these areas included in bids and cultural programmes. In addition, you may also choose to include sport and science, but these should not be major elements of your bid and programme.
13. However, we are not being prescriptive about what constitutes culture and it will be up to you to make the case for which activities are and are not included in your proposed cultural programme. We expect programmes to be able to appeal to a wide range of audiences and to increase participation in cultural activities as well as contributing to economic growth, regeneration, community cohesion, health and well-being.

## **WHICH AREAS CAN BID?**

14. We welcome bids from across the UK. We will adopt a flexible approach to agreeing which areas can bid. What matters is that areas must be able to deliver a substantial programme of cultural activity to run throughout 2017 that can demonstrably lead to a step change in the area concerned. The only areas precluded from bidding are London as a whole or any part of London. (However, this does not prevent London, parts of London or London-based organisations being partners in a bid for an area outside London.)
15. There must be a clear central urban focus to the area. This could be a city or large town, two or more neighbouring cities or towns, or a closely linked set of urban areas. However, part of the programme can be delivered in a wider hinterland. The area that is bidding should have, or be capable of developing, a clear identity and form a cohesive area capable of sustaining a concentrated programme of cultural activities, and any hinterland that is included should be reasonably accessible to visitors and residents across the area. Bids and programmes that are diluted across a wide area will be viewed less favourably than those with a strong central focus.

16. There is no pre-determined minimum size of population or geographical area for areas that wish to bid. However, it is unlikely that a smaller town, with limited capacity and acting on its own, or an area without an existing cultural infrastructure would be able to provide the critical mass for a year-long programme to be successful. While we want to encourage ambition and see the programme as a catalyst for change, the areas that bid will need to demonstrate that they can host events and exhibitions at scale, both indoors and outdoors. If a capital programme is in place to develop the required infrastructure, we will expect to see in the bid a realistic timetable for its delivery.

## **WHICH ORGANISATIONS CAN BID?**

17. We expect bids to be from a partnership for the area. The partnership will need to include the relevant local authorities and should also include other local organisations. There will need to be a lead organisation for information and communication purposes during the competition process, though this does not need to be the local authority. We would also expect to see evidence in the bids of consultation with, and involvement of, a range of other local and community organisations.

## **FUNDING FOR PROGRAMMES**

18. We do not expect to be able to provide any direct national funding from the UK Government specifically for events and initiatives related to UK City of Culture 2017. We recognise that this may have an impact on the scale of ambition articulated in the bids, and there may need to be a phased approach to the programme, dependent on a successful fundraising campaign. We would expect you to align your own local resources and budgets to deliver your programme, and you will need to consider how to make best use of other potential sources of funding and demonstrate in your bid that you have a credible fundraising plan. In particular, we would encourage you to consider, and explain in your bid, how you will seek to develop new sources of funding, for example through philanthropy and relationships with new bodies such as Local Enterprise Partnerships in England.

## **THE PURPOSE OF THE SELECTION PROCESS**

19. The selection process is intended to ensure that the best possible bid from across the UK is selected for UK City of Culture 2017. The selection process should lead to the selection and designation of an area that has an ambitious vision for what it will achieve in 2017 and afterwards; but also one that has credible and realistic plans to be able to turn its vision into reality.
20. The process itself will bring wider benefits. Although only one area will be designated for 2017, the process of developing the bids will foster the development of ideas and partnerships that can, and often will, carry on irrespective of whether a bid is successful.

We would encourage you to think about how you will build on the process and which elements of your bid you will be able to take forward, even if you are not selected as UK City of Culture 2017.

21. We realise that there are costs associated with developing and submitting a bid. The selection process is intended to strike a balance between allowing all areas the opportunity to bid, providing sufficient information to enable a robust evaluation and ensure that the best bid can be selected, and at the same time being reasonable in what is expected. The two-stage process should ensure that the costs are kept to reasonable levels. In particular, the effort involved in developing detailed elements of the bid will only need to be met by those areas which are shortlisted. The process also means that DCMS, the expert assessors, and the independent selection panel, can devote more effort towards really testing the shortlisted bids in detail.
22. We expect there to be significant publicity associated with the selection process. We will issue press releases on who has registered to bid, on those who have submitted bids and on the results of the shortlisting and final selection processes. All the bids will be listed on the DCMS website (with links to their respective bid website if one exists). On the basis of past experience, bids are also likely to receive significant local publicity.
23. We will expect all those bidding to use the candidate city version of the UK City of Culture logo, rather than developing your own branding. This will help you to publicise and gain support for your bid and identify you as taking part in a national competition. We will expect the eventual winner to use and personalise the UK City of Culture logo to promote themselves in the run up to and during 2017. Consistent use of the UK City of Culture logos during the competition and through to the end of 2017 will help to establish and maintain the identity of the UK City of Culture initiative and your part in it, as well as saving you money on logo development and branding.

## **PROCESS AND TIMESCALES**

24. The process of bidding and assessment is described below, with a summary of the overall process set out in Table 1.

### **How to bid**

25. If you wish to submit a bid for UK City of Culture 2017, you must **register** by **28th February 2013**. The registration form is attached separately. It asks for contact details for the bid team and basic information about the area covered by the bid. This information will allow us to contact you quickly if we need to; and it will assist us in planning the assessment phase of the process. The registration form must be submitted electronically to [RegisterUKCoC@culture.gsi.gov.uk](mailto:RegisterUKCoC@culture.gsi.gov.uk). Please note that this e-mail address is **only** for registration forms. Enquiries and other communications sent to this address will not be acknowledged or receive a response.

26. The formal bidding process will have two stages.
27. First, an **initial bid** must be submitted by **30<sup>th</sup> April 2013**. The requirements for this bid are set out in Annex A.
28. Second, a **full and final bid** will need to be submitted by **30<sup>th</sup> September 2013**. Only areas that are shortlisted on the basis of their initial bids will be invited to submit a full and final bid. The envisaged additional requirements for this bid are set out in Annex B.
29. Note that unlike the competition for UK City of Culture 2013 we are not inviting outline proposals this time. Although we will try to answer any questions you may have about the process, requirements and criteria, we and our expert assessors will not be able to provide detailed or specific advice and guidance to assist the development of your bid. Any questions raised, together with our answers to them, may be made available to all potential bidders and posted online in a Frequently Asked Questions document.
30. You will need to be prepared to answer a series of clarification questions on your initial bid, based on the assessment by the expert assessors. These will need to be answered in writing and, if necessary, in meetings that we or our expert assessors will seek to organise during **May 2013**. The answers to these clarification questions will be treated as part of the bid for the purposes of assessment.
31. The same clarification process will also take place for the full and final bids, but in this case in **October 2013**.
32. If your bid is shortlisted, you will be invited to deliver a presentation on your bid to the Independent Advisory Panel in **November 2013**.
33. We anticipate that the announcement of the UK City of Culture 2017 will take place in Derry-Londonderry in **November 2013**.

### **Assessment of bids**

34. The assessment process will be based on the technical assessment criteria set out in Annex A (for initial bids) and Annex B (for final bids). The technical assessment will be carried out by expert assessors appointed by DCMS. The assessments will be based on the information in the relevant bid document supplemented where necessary by the responses to the clarification questions.
35. The expert assessors will provide advice and recommendations to an Independent Advisory Panel to review at both the shortlisting and final assessment stages. The Panel will make a recommendation on the shortlist and a final recommendation for UK City of Culture 2017 to the Secretary of State for Culture, Media and Sport who will make the final decision.

36. Feedback will be provided on all bids following the announcement of the shortlist.

### **Support for bids**

37. It is the responsibility of each area to develop its own bid using its own resources and those of its partners. There is no national funding available to pay for the costs of bidding. Also, as noted above, DCMS and the expert assessors will not be able to provide detailed or specific advice and guidance to assist the development of bids.

38. The organisations supporting the UK City of Culture programme have indicated their willingness to support the bidding process, but they will need to operate in an even-handed way and will not be able to make a firm or exclusive commitment to any one city or area. You can expect to receive consistent, strategic advice from these organisations. Further into the process, we would expect them to be entering into more detailed negotiations with cities and areas.

### **FURTHER INFORMATION**

39. This document should provide all the information you need. Some additional Q&A is available on the DCMS website ([www.culture.gov.uk](http://www.culture.gov.uk)). We anticipate appointing expert assessors in early 2013 and they will be able to provide additional advice and guidance. However, as noted previously, neither they nor we will be able to provide detailed or specific advice and guidance to assist the development of your bid.

**Table 1: Overall competition process and timetable**

<b>Date / Month</b>	<b>Assessment Process</b>	<b>Requirement from bidders</b>
22 <sup>nd</sup> January 2013	Competition launches Detailed guidance (this document) issued	
28th February 2013		Deadline for registration
30 <sup>th</sup> April 2013		Deadline for submission of initial bids
May 2013	Expert Assessors: <ul style="list-style-type: none"> <li>- Initial assessment of bids</li> <li>- Development of clarification questions</li> <li>- Meetings with bidders (if required)</li> </ul>	Responses to clarification questions
June 2013	Independent Advisory Panel: <ul style="list-style-type: none"> <li>- Final assessment of bids</li> <li>- Decision on shortlist</li> </ul> Feedback on initial bids	
July 2013	Further guidance on full and final bids issued	
30 <sup>th</sup> September 2013		Deadline for submission of full and final bids
October 2013	Expert assessors: <ul style="list-style-type: none"> <li>- Initial assessment of bids</li> <li>- Development of clarification questions</li> </ul>	

	<ul style="list-style-type: none"><li>- Meetings with bidders (if required)</li></ul>	Responses to clarification questions
November 2013	<p>Independent Advisory Panel</p> <ul style="list-style-type: none"><li>- Final assessment of bids</li><li>- Recommendation on winner</li></ul> <p>Secretary of State's final decision on winner</p> <p>Announcement of winner</p> <p>Feedback on final bids</p>	Presentation to the Independent Advisory Panel



## ANNEX A

### **INITIAL BID REQUIREMENTS**

1. This Annex sets out the requirements for initial bids for UK City of Culture 2017 and explains how they will be assessed in the shortlisting process.

### **REQUIREMENTS AND PARAMETERS**

#### **Content**

2. We are seeking bids that offer:
  - A high quality cultural programme that builds and expands on local strengths and assets and reaches a wide variety of audiences over the course of the year;
  - A programme that uses culture and creativity to lead to lasting social regeneration through building engagement, widening participation, supporting cultural diversity and cohesion, and contributing to the Big Society;
  - A demonstrable economic impact from the programme, through investment and innovation in culture and creativity;
  - A clear approach to maximising the legacy and evaluating the impact from being UK City of Culture;
  - Realistic and credible plans for managing, funding and delivering the programme and its legacy.
3. Bids should follow the structure set out in the table below, providing information which responds to the questions and enables the bid to be assessed against the criteria, as clearly and concisely as possible.

#### **Format**

4. The following guidelines must be followed:
  - Bids must be no longer than **30** A4 pages in length (excluding the appendices requested in the table below).
  - Bids must be written in clear English in no smaller than **10**-pitch font.
  - Bids may include pictures and graphics to enhance the material, but these will be included as part of the page limit.

5. We are keen to see costs kept to the minimum necessary. For initial bids we would urge you not to develop DVDs or other multi-media presentations of the bid. It should be emphasised that the assessment criteria relate to the content of bids, not their form of presentation.

### **Submitting the bid**

6. We will send details of how to submit bids to cities and areas which have registered for the competition following the closure of registration on 28th February 2013. However, you should expect to have to submit your bid in electronic form. The deadline for submission of bids will be midnight on **30<sup>th</sup> April 2013**. It is in the discretion of DCMS whether any bids received after this deadline would be accepted for assessment.
7. Bids may be supplemented and clarified after the deadline only in response to a question raised by the expert assessors or the Independent Advisory Panel (i.e. you cannot volunteer additional material after the deadline).

### **ASSESSMENT PROCESS**

8. All bids will be assessed according to the criteria set out below. Assessments will be based on the written bids as submitted by **30<sup>th</sup> April 2013** and (if appropriate) by the responses to the clarification questions.
9. It is important to stress that a bid must achieve a high overall score and a strong score for both Part B (vision, programme and impacts) and Part C (delivery and capacity) in order to be shortlisted. However, the scores will be indicative only and will not be binding on the Independent Advisory Panel or the Secretary of State.
10. At this stage, we envisage that four bids will be shortlisted. However, this will depend on the number and quality of the bids we receive, the views of the Independent Advisory Panel and the final decision of the Secretary of State.
11. Feedback will be provided on all bids after the shortlisting decision has been announced.

**Table 2: Initial bids**

Element	Requirement	Assessment Criteria and Indicative Scores
<b>PART A:</b>	<b>SUMMARY</b> One page summary of your bid	None. For information only
<b>PART B:</b>	<b>VISION, PROGRAMME AND IMPACTS</b>	<b>Total maximum score: 100</b>
<b>1. Your Area</b>	<ol style="list-style-type: none"> <li>1. Describe the geographical area covered by the bid and explain why this area makes sense as UK City of Culture.</li> <li>2. Why does your area need to see the sort of step change that could result from being UK City of Culture?</li> <li>3. Why is culture a key mechanism for achieving a step change in your area?</li> </ol>	<ul style="list-style-type: none"> <li>• Is the chosen area credible as host of a focused, year-long programme of cultural events?</li> <li>• Does the area have a clear identity, or the potential to establish one?</li> <li>• Does the bid demonstrate why the area needs to be UK City of Culture and how it could benefit from it?</li> </ul> <p><b>Maximum score: 5</b></p>
<b>2. Overall Vision</b>	<ol style="list-style-type: none"> <li>4. What is your overall vision for a UK City of Culture programme in your area?</li> <li>5. What is distinctive about your vision? What differentiates it from the visions which could be put forward by potential bids from other areas?</li> <li>6. What step changes will UK City of Culture help you to achieve in your area (please describe both the baseline position and the intended changes).</li> <li>7. What are the main themes and components of your UK City of Culture programme?</li> </ol> <p>[Please include as <b>Appendix A</b> to your bid an indicative outline programme for 2017 (and the lead-up period if you wish). This need be no longer than 2 pages.]</p>	<ul style="list-style-type: none"> <li>• Is there a strong, clear vision for the UK City of Culture programme and the impact it would have on the area?</li> <li>• Are the vision and programme distinctive and clearly linked to the nature and character of the area?</li> <li>• Are the intended step change impacts significant and credible compared to the baselines?</li> <li>• Do the themes and components provide sufficient scope for a varied programme with broad appeal to a wide range of audiences?</li> </ul> <p><b>Maximum score: 15</b></p>

Element	Requirement	Assessment Criteria and Indicative Scores
<b>3. Cultural and Artistic Strengths</b>	8. What are the main cultural assets in your area that you will be building on and how will you maximise your existing assets? 9. What are the main gaps, weaknesses and under-developed opportunities in your cultural offer and how will you use UK City of Culture to address these? 10. What will be distinctive and innovative about your UK City of Culture programme? 11. Which local, national and international cultural organisations, networks and partnerships will be involved in delivering your programme? 12. Which local, national and international artists and cultural practitioners will be invited to participate in your programme? 13. How will you ensure the programme delivers cultural excellence? 14. How will you ensure diversity in your cultural and artistic programme for UK City of Culture? 15. How will you use digital technology and innovation in your cultural and artistic programme for UK City of Culture?	<ul style="list-style-type: none"> <li>• Are the cultural foundations of the bid clear, credible and linked to the programme?</li> <li>• How well does the programme use existing cultural assets, facilities and partnerships?</li> <li>• Does the outline programme have significant distinctive elements across a range of arts forms and cultural activities?</li> <li>• Has the bid identified credible potential contributors of national or international standing?</li> <li>• Are the plans for ensuring cultural excellence and diversity credible and deliverable?</li> <li>• Are the plans for using digital technology and innovation in the programme credible and deliverable?</li> </ul> <p><b>Maximum score: 35</b></p>
<b>4. Social Impacts</b>	16. What role does cultural activity currently play in delivering regeneration, community cohesion, health and well-being in your area? 17. How will your UK City of Culture programme contribute to regeneration,	<ul style="list-style-type: none"> <li>• Is the bid building on a demonstrable track record of achievement in using culture to deliver regeneration, community cohesion, health and well-being?</li> <li>• Will the programme make a measurable impact on regeneration, community</li> </ul>

Element	Requirement	Assessment Criteria and Indicative Scores
	<p>community cohesion, health and well-being in your area?</p> <p>18. What is the baseline position and how will you encourage and extend engagement and participation in cultural activities amongst different groups and communities in your area?</p> <p>19. How will you maximise participation and access through digital technologies, especially for young people?</p> <p>20. How will you ensure that the UK City of Culture programme is accessible to all groups in society?</p>	<p>cohesion, health and well-being in the area?</p> <ul style="list-style-type: none"> <li>• What is the intended impact of the programme on engagement and participation overall and amongst different groups and communities and are the plans for achieving this credible and deliverable?</li> <li>• How effective and realistic are the aspirations for engaging with young people?</li> <li>• Is there a clear plan to ensure accessibility of cultural activities to all audiences, including disabled people, older people, and people from LGBT and BME groups?</li> </ul> <p><b>Maximum score: 15</b></p>
<p><b>5. Economic Impacts</b></p>	<p>21. What is the current nature and strength of the cultural and creative sectors in your area?</p> <p>22. How will being UK City of Culture help to boost these sectors?</p> <p>23. How will your UK City of Culture programme increase engagement in education, training and employment, particularly among young people?</p> <p>24. How will being UK City of Culture contribute to promoting economic growth in your area?</p> <p>[Please include as <b>Appendix B</b> to your bid a summary of the current state of your cultural and creative sectors.]</p>	<ul style="list-style-type: none"> <li>• Does the current cultural and creative economy in the area provide a sufficient base on which to build?</li> <li>• Is it clear what impact UK City of Culture would have on the cultural and creative sectors in the area and are the estimates of impact credible?</li> <li>• Are the plans for using the programme to increase engagement in education, training and employment realistic and achievable?</li> <li>• Is it clear how UK City of Culture would contribute to overall economic growth in the area and is the anticipated impact credible and deliverable?</li> </ul> <p><b>Maximum score: 20</b></p>

Element	Requirement	Assessment Criteria and Indicative Scores
<b>6. Tourism Impacts</b>	<p>25. How would being UK City of Culture build on and link to current tourism activity, offer and marketing in your area?</p> <p>26. What boost to your visitor economy do you envisage in 2017 and in subsequent years, in terms of additional visits and spend, as a result of being UK City of Culture?</p> <p>27. How will you ensure you maximise the net impact on your tourism and visitor economy as a result of being UK City of Culture?</p> <p>28. How will you ensure that your tourism and transport infrastructure has the capacity to deal with visitors to your area and can meet the access and other requirements of all visitors?</p> <p>[Please include as <b>Appendix C</b> to your bid a summary of the current state of your visitor economy.]</p>	<ul style="list-style-type: none"> <li>• Is it clear how the visitor economy would be boosted in 2017 and are the estimated impacts realistic?</li> <li>• Is it clear how UK City of Culture would be used to raise the profile of the area and market it to visitors?</li> <li>• Are the plans for managing visitors, ensuring sufficient capacity and meeting access and other requirements credible and deliverable?</li> </ul> <p><b>Maximum score: 10</b></p>
<b>PART C:</b>	<b>DELIVERY AND CAPACITY</b>	<b>Total maximum score: 100</b>
<b>1. Organisation, development, management and governance</b>	<ol style="list-style-type: none"> <li>1. Who is leading your bid?</li> <li>2. Who else is involved in developing and supporting the bid?</li> <li>3. How will the development and delivery of your UK City of Culture programme be managed?</li> <li>4. What would be the role of each of the bid partners you have identified?</li> <li>5. How are local people, groups and communities being consulted about the bid?</li> </ol>	<ul style="list-style-type: none"> <li>• Is there clear evidence of a wide range of organisations and individuals supporting and contributing to the bid?</li> <li>• Is there a process in place for involving and consulting local people, groups and communities?</li> <li>• How strong does the support for the bid appear to be?</li> <li>• Are there clear management and governance arrangements?</li> <li>• Has the process for developing the programme</li> </ul>

Element	Requirement	Assessment Criteria and Indicative Scores
	<p>[Please include as <b>Appendix D</b> to your bid a list of all the organisations and individuals who have been involved in the development of the bid and indicate their role in the development.]</p>	<p>been thought through clearly?</p> <ul style="list-style-type: none"> <li>• Is it clear how tensions and disagreements between partners will be managed?</li> </ul> <p><b>Maximum score: 15</b></p>
<p><b>2. Track record</b></p>	<p>6. What previous track record in organising and delivering significant programmes of cultural events do you and your partners have (please give examples indicating the nature, duration and approximate cost of events/activities)?</p> <p>7. How have you used what you have learned from this track record in developing your UK City of Culture bid?</p> <p>[Please include as <b>Appendix E</b> to your bid a list of past events and activities that have been managed by you and your partners over the last 5 years.]</p>	<ul style="list-style-type: none"> <li>• How strong is the track record in delivering significant programmes of events?</li> <li>• How wide-ranging is this experience?</li> <li>• How recent is this experience?</li> <li>• Has the bid team drawn on lessons from major events either in their area or elsewhere?</li> </ul> <p><b>Maximum score: 15</b></p>
<p><b>3. Funding and Budget</b></p>	<p>8. How much do you expect it to cost to deliver your proposed programme?</p> <p>9. How much additional funding do you expect to require over and above existing levels of support for culture in your area?</p> <p>10. Where do you expect to get this funding from and how much do you expect to raise from each source (e.g. public bodies, individual and corporate sponsorship and donations, sales revenue for events)?</p> <p>11. What commitments have you already secured for</p>	<ul style="list-style-type: none"> <li>• How realistic are the cost estimates?</li> <li>• How realistic are the funding plans and aspirations?</li> <li>• Is there a credible fundraising plan?</li> <li>• What evidence is there of commitment to meet the funding gap and act as guarantor?</li> </ul> <p><b>Maximum score: 20</b></p>

Element	Requirement	Assessment Criteria and Indicative Scores
	<p>funding for your UK City of Culture programme?</p> <p>12. Who would act as financial guarantor for your UK City of Culture programme?</p> <p>[Please include as <b>Appendix F</b> to your bid an outline budget for the programme/year.]</p>	
<b>4. Partnerships</b>	<p>13. What new funding and delivery partnerships do you envisage building for UK City of Culture?</p> <p>14. How will you work with national organisations?</p>	<ul style="list-style-type: none"> <li>• Are the roles envisaged for new partners and potential funders realistic and deliverable?</li> <li>• Are the plans for working with national organisations credible?</li> </ul> <p><b>Maximum score: 10</b></p>
<b>5. Risk Assessment</b>	<p>15. What do you see as the main risks to the successful delivery of your programme and vision?</p> <p>16. What mitigation measures would you put in place to limit these risks?</p>	<ul style="list-style-type: none"> <li>• Have the key risks been identified?</li> <li>• Are the proposed mitigation measures realistic and credible?</li> </ul> <p><b>Maximum score: 10</b></p>
<b>6. Legacy</b>	<p>17. How will you ensure that being UK City of Culture in 2017 leaves a lasting legacy for your area?</p> <p>18. What will be the main cultural, social and economic elements of the legacy from being UK City of Culture 2017?</p> <p>19. How will you retain and re-use the expertise from managing a successful UK City of Culture programme in future years?</p> <p>20. How will you maintain and develop the funding and delivery partnerships established for UK City of Culture in future years?</p> <p>21. How will you ensure</p>	<ul style="list-style-type: none"> <li>• Have the main issues of legacy been thought through and how have they been built into the planning?</li> <li>• How realistic are the plans and expectations for the legacy?</li> </ul> <p><b>Maximum score: 20</b></p>

Element	Requirement	Assessment Criteria and Indicative Scores
	<p>continued cultural engagement with groups and communities who typically engage less with cultural activities?</p>	
<p><b>7. Learning and evaluation</b></p>	<p>22. How will you evaluate the impact of UK City of Culture 2017 and measure whether you have achieved the step changes described in section B2 above?</p> <p>23. How will you measure and analyse engagement amongst all groups and communities?</p> <p>24. How will you share your learning from the planning, delivery and evaluation processes?</p>	<ul style="list-style-type: none"> <li>• Have the requirements of evaluation and the associated costs been thought through and incorporated into the funding and delivery plans?</li> <li>• How realistic and effective are the proposals for sharing learning?</li> </ul> <p><b>Maximum score: 10</b></p>

**Please remember to include Appendices A to F with your bid**



## ANNEX B

### **FULL AND FINAL BID REQUIREMENTS**

1. This Annex sets out the additional requirements for full and final bids for UK City of Culture 2017 and explains how they will be assessed.

### **REQUIREMENTS AND PARAMETERS**

2. If you are included on the shortlist, you will have a further period to work up your bid in more detail and address any shortcomings identified during the shortlisting process. To aid you in this process:
  - A detailed set of feedback comments from the expert assessors and the Independent Advisory Panel will be provided to you;
  - Further detailed guidance will be provided on the additional detail required for the full and final bid;
  - There will be an additional opportunity for a dialogue with national bodies who have committed to supporting UK City of Culture 2017.
3. At this stage we are deliberately not providing detailed guidance on the additional requirements for the full and final bid compared to that required for the initial bids. The reason for this is that the expert assessors and DCMS will need to take stock of any key areas of concern which are identified during the assessment of the initial bids. These would then be reflected in the final guidance.
4. Although detailed guidance on the full and final bids is not being issued at this stage, the main areas where we expect to require additional work and detail are:
  - The proposed cultural programme and how it will build on existing cultural assets;
  - Costing and funding plans;
  - Marketing and publicity planning;
  - Confirmation of the commitments and contributions of key local, regional and national partners;
  - Evidence of wide engagement in the bid development process.

5. We expect that you may need to make some adjustments to your main bid documents, but that most of the additional work will be reflected in extra supporting documents with more details on the bid.

## **ASSESSMENT PROCESS**

6. All bids will be assessed according to the criteria provided and the assessments will be based on the written full and final bids and (if appropriate) responses to the clarification questions. You will also be invited to deliver a presentation on your bid to the Independent Advisory Panel.
7. At this stage it is not envisaged that the overall weighting of the different aspects of the bids will vary markedly from those in the assessment framework for initial bids. However, the weightings and assessment criteria may need to focus on any general areas of concern arising from the assessment of the initial bids.
8. The overview assessment of the expert assessors and the Independent Advisory Panel will be relayed back to you after the final decision has been announced.





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