



# UK CITY OF CULTURE 2013: BIDDING GUIDANCE

## INTRODUCTION

- 1.1 This guidance has been produced by Regeneris Consulting on behalf of the Department for Culture, Media and Sport (DCMS). It is intended to aid those areas bidding for the right to be designated as UK City of Culture 2013. This is a UK-wide contest and therefore open to all potential bidding areas. This guidance note recaps on the overall aims of UK City of Culture and the purpose of the bidding process. It then explains the bidding process itself and associated timescales.

## OVERALL OBJECTIVES OF UK CITY OF CULTURE

- 1.2 The overall aim of the UK City of Culture programme is to encourage the use of culture as a catalyst of change. Bidding areas need to spell out their own vision for UK City of Culture and how they will use that in making a step change in their area.
- 1.3 The successful UK City of Culture 2013 will need to:
- Deliver a **high quality cultural programme** that builds and expands on local strengths and assets, reaches a wide variety of audiences over the course of the year, and is a fitting follow-on from Liverpool Capital of Culture and the Cultural Olympiad;
  - Deliver a programme that uses culture to lead to **lasting social regeneration** through engagement, widening participation and supporting cultural diversity and cohesion;
  - Lead to a **demonstrable economic impact** from the programme;
  - Maximise the **legacy** from being UK City of Culture.
- 1.4 The UK Government is therefore seeking bids that:
- Are distinctive – building on what the area has to offer and its existing assets
  - Are ambitious and stretching – leading to a step change in the area
  - Demonstrate cultural and artistic excellence
  - Include and work with broad partnerships
  - Reach out to a wide range of audiences and participants - especially currently under-represented groups
  - Will lead to a lasting change in the area
    - Are realistic and deliverable.



## WHICH AREAS CAN BID?

- 1.5 The UK Government intends to adopt a flexible approach to agreeing which areas can bid. What matters is the ability for the bidding area to be able to deliver a substantial programme of cultural activity during 2013 that can demonstrably lead to a step change in the chosen area. There must be a clear central focus to the area, although part of the programme can be delivered in a wider hinterland (as was the case in Liverpool Capital of Culture 2008). For instance, in 2002 there was a bid for European Capital of Culture 2008 from Inverness/the Highlands.
- 1.6 However, the location that is bidding should have a clear identity for visitors: a city and its hinterland; or a closely linked set of urban areas; or be a cohesive area capable of sustaining a concentrated programme of cultural activities. There is no predetermined minimum size of population for a bidding area; however, it is unlikely that a smaller town, with limited capacity and acting on its own, would be able to provide the critical mass for a year-long programme to be successful.

## WHAT IS THE PURPOSE OF THE BIDDING PROCESS?

- 1.7 The bidding process has been designed to ensure that the best possible bid from across the UK is selected for UK City of Culture 2013. The bidding process should lead to the selection of an area that has an ambitious vision for what it will achieve in the year and afterwards; but also one that has credible and realistic plans to be able to deliver on this vision.
- 1.8 The bidding process itself brings wider benefits. Although only one area will be selected for 2013, the bidding process will foster the development of ideas and partnerships that can and often will carry on irrespective of the award. The bidding process in 2002 for European Capital of Culture 2008 galvanised all of the 12 bidding cities and the 6 that were shortlisted into establishing an active Culture Cities Network and led to several joint projects in 2006 and 2008. Some cities, such as Inverness, used the thinking from their bid to establish a Year of Culture in the Highlands in 2007.
- 1.9 The UK Government is aware that there are costs associated with bidding. The bidding process has been designed to strike a balance between allowing all areas the opportunity to bid, but at the same time being reasonable in what is expected. The two stage process should ensure that the costs to bidding areas are kept to reasonable levels. In particular the effort involved in the development of detailed elements of the bid only needs to be met by a small number of shortlisted bidding areas. The process also means that DCMS and its expert assessors can devote more effort towards really testing shortlisted bids in detail.
- 1.10 There will be significant publicity associated with the bidding process. All bidders will be listed on the DCMS UK City of Culture website (with links to their respective bidding web sites, if they exist) and DCMS will be issuing press releases on who has decided to bid after the seminar on the 10th of September 2009 and the results of the shortlisting and final selection process. The governments of Scotland, Wales and Northern Ireland are closely interested in the City of Culture initiative and bids from cities in the devolved administrations are likely to receive significant local publicity.



## PROCESS AND TIMESCALES

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

### How do we bid for UK City of Culture 2013?

1.12 All prospective bidders are encouraged to submit an **outline proposal** by 16th October 2009. It is important to note that these outline proposals do not form part of the formal assessment process. If an area chooses not to submit an outline proposal to DCMS, it would still be able to submit an initial bid.

1.13 All outline proposals will be reviewed by the expert assessors. Following this review, each bidder will be given a clear indication as to the strengths and weaknesses of their emerging proposals. Therefore, DCMS strongly encourages bidders to submit their outline proposals: they provide a very useful opportunity to give feedback to bidders on how their bids are shaping up to help them improve their bid; preparing an outline proposal will also help bidders formulate and develop their ideas.

1.14 The formal bidding process will have two stages:

- First, an **initial bid** must be submitted by 11th December 2009. The requirements for this bid are set out in Appendix B.
- Second, a **full and final bid** will need to be submitted by 28th May 2010. Only bidding areas that are shortlisted as a result 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 Appendix C.

1.15 Bidders need to be prepared to be asked a series of clarification questions on their initial bids based on the assessment by the expert assessors<sup>1</sup>. These will need to be answered in writing and via bid clarification meetings that will be held in January 2010. The answers to these clarification questions will be treated as part of the bid for purposes of assessment. The same clarification process will also take place for full and final bids from shortlisted bidding cities, but in this case in June 2010.

1.16 Finally, it is very likely that shortlisted bidders will be invited to deliver a presentation on the case for their bid to the Independent Advisory Panel in June 2010.

<sup>1</sup> Note: this is not required for outline proposals.



### **How will bids for UK City of Culture 2013 be assessed?**

- 1.17 The assessment process follows the bidding process and will be based on the technical assessment criteria set out in Appendix B (for initial bids) and Appendix C (for final bids). The technical assessment will be carried out by the Expert Assessors who will provide advice to the Independent Advisory Panel (IAP) to be set up by DCMS. The assessments will be based on information in the relevant bid document supplemented where needed by the responses to clarification questions.
- 1.18 The expert assessors will provide recommendations to the Independent Advisory Panel to review at both the shortlisting and final assessment stages. The IAP will make a recommendation on the shortlist and a final recommendation for the successful UK City of Culture 2013 to the Secretary of State for Culture, Media and Sport who will make the final decision.

### **What support will be available for bidders for UK City of Culture 2013?**

- 1.19 It is the responsibility of each area to develop its own bid using its own resources and those of partners. There is no national funding to pay for the costs of bidding. However, DCMS is providing support to bidders in terms of ensuring there is a clear understanding of the bidding process, requirements and assessment criteria. This support is being provided in six ways:
- First, through this detailed guidance and subsequent detailed guidance for shortlisted bidders.
  - Second, at a bidding information seminar to be held in Liverpool on 10th September. At this seminar relevant funding bodies will also be available to answer your queries on their potential involvement.
  - Third, via short surgery-style meetings with the expert assessors at or immediately after the seminar (to clarify any issues around the bidding guidance).
  - Fourth, via feedback on the outline proposal that bidders submit.
  - Fifth, through the web-site for bidders on which will be posted updated information for all bidders on the process and requirements. The web site will also host an updated list of Frequently Answered Questions (FAQs) for bidders.
  - Sixth, via a helpdesk to answer queries at Regeneris Consulting (Tel: 0161 926 9214 or e-mail [ukcc2013@regeneris.co.uk](mailto:ukcc2013@regeneris.co.uk).)
- 1.20 A number of funding bodies (for England and the UK more broadly) including Arts Council England, the Heritage Lottery Fund, English Heritage, VisitBritain, and the Museums, Libraries and Archives Council were members of the Working Group set up to consider the merits of a UK City of Culture 2013. They have all indicated their desire to support the process and the winning bidder, but they need to operate in an even-handed way between all bidders during the bidding process and will not be able to make any firm or exclusive commitment to any one bidding area. There would be a similar approach in Scotland, Wales and Northern Ireland.



1.21 Potentially bidding cities would expect to receive consistent, strategic advice from funding bodies. Further into the bidding timetable, we would expect funding bodies to be entering into more detailed negotiations with cities.

1.22 This support process is intended to be as helpful as possible for all bidders and to ensure that there is equal access to relevant information for all bidders. If a clarification query is answered via the help desk, then this response will be made available to **all** bidders in due course.

**TABLE 1: OVERALL BIDDING AND ASSESSMENT PROCESS AND TIMETABLE**

Month	Assessment process	Support provided to bidders*	Requirements from bidders
August 2009		<ul style="list-style-type: none"> <li>Detailed bidding guidance issued</li> </ul>	
September 2009		<ul style="list-style-type: none"> <li>Seminar for bidders <b>(10th September)</b></li> </ul>	
October 2009		<ul style="list-style-type: none"> <li>Feedback on outline proposals</li> </ul>	<ul style="list-style-type: none"> <li>Outline proposals <b>(16th October)</b></li> </ul>
November 2009			
December 2009	<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>Initial bids <b>(11th December)</b></li> </ul>
January 2010	<ul style="list-style-type: none"> <li>Clarification meetings with bidders</li> <li>Final assessment of bids</li> <li>Decision on short-listing of bids</li> </ul>	<ul style="list-style-type: none"> <li>Further bidding guidance on full and final bids issued</li> </ul>	<ul style="list-style-type: none"> <li>Responses to clarification questions</li> </ul>
February 2010		<ul style="list-style-type: none"> <li>Feedback on initial bids</li> </ul>	
March 2010			
April 2010			
May 2010			<ul style="list-style-type: none"> <li>Full &amp; final bids <b>(28th May)</b></li> </ul>
June 2010	<ul style="list-style-type: none"> <li>Initial assessment of bids</li> <li>Clarification meetings with bidders</li> <li>Final assessment of full &amp; final bids</li> </ul>	<ul style="list-style-type: none"> <li>Feedback on full and final bids</li> </ul>	<ul style="list-style-type: none"> <li>Responses to clarification questions</li> <li>Presentation of bids to Independent Advisory Panel</li> </ul>

**Note:** \* helpdesk and bidders website available throughout the bidding process

**FURTHER INFORMATION**

1.23 For further information contact the UK City of Culture Assessment Team at Regeneris Consulting (Tel: 0161 926 9214 or ukcc2013@regeneris.co.uk).



## 2. APPENDIX A: OUTLINE PROPOSAL REQUIREMENTS

- 2.1 Outline proposals should be submitted by 16th October 2009 by completing and submitting the outline proposal form on the UK City of Culture web site. The total length of the outline proposal form should be no more than 10 pages long (excluding appendices) using a type face of no smaller than 10 pitch (the key elements of the form are summarised below).
- 2.2 The main purpose of outline proposals is to provide an opportunity to **feedback** to bidders on the progress they are making and how their bids are shaping up against the bidding and assessment criteria. It also provides bidders with a useful staging post as they develop and refine their bids. The outline proposals will not be formally assessed and the review of and feedback on the outline proposals will not contribute in any way (positively or negatively) to the assessment of the initial bid.

### OUTLINE PROPOSAL FOR UK CITY OF CULTURE 2013 FOR XX

#### **Your Area and the Overall Vision: [2 pages]**

1. What is the geographical area covered by your bid and why does this area make sense as a UK City of Culture?
  2. Why does your area need to see the sort of step change that could be delivered by being UK City of Culture?
  3. What is the overall vision you have for the nature and impact of a UK City of Culture programme in your area?
  4. What are the main themes and components of your programme of activity during 2013?
- 

#### **Cultural and Artistic Objectives: [2 pages]**

1. What would be distinctive and innovative about your cultural programme (including any headline projects)?
  2. How would you deliver cultural excellence including involvement of local as well as national and international artists
  3. Which cultural partnerships and networks would be involved?
  4. What **existing** venues, organisations and events do you intend to use/build upon?
  5. What is your baseline position and how would you extend participation in arts and culture amongst the residents of your area?
  6. How would you ensure diversity in the cultural and artistic programme?
  7. How would you build on and link to the Cultural Olympiad or other key events such as Glasgow 2014?
- 

Note: please include an outline programme as an Appendix if you wish



## FURTHER INFORMATION

### **Social Objectives: [1 page]**

1. What role do you see the culture programme playing in the regeneration of your area?
  2. How would the UK City of Culture increase engagement of young people in training, education and employment?
  3. How would the UK City of Culture programme improve community cohesion in parts or all of your area?
  4. How would the UK City of Culture programme reach out to and engage with different communities in your area?
  5. How will you ensure that the UK City of Culture programme is accessible to all groups in society?
- 

### **Economic Objectives: [1 page]**

1. What boost to your visitor economy do you envisage in 2013 and in subsequent years?
  2. How would being UK City of Culture link into your current and planned approach to marketing your area for visitors?
  3. What is the current strength of the creative economy/sector in your area and how will the UK City of Culture help boost this?
- 

### **Organisation and Partnership: [2 pages]**

1. Who is leading the bid?
2. Who else is involved in supporting the bid?
3. If successful in your bid, how would the development and delivery of the UK City of Culture programme be managed?
4. What previous track record in organising and delivering significant programmes of cultural events and activity do you and your partners have?

### **Funding: [1 page]**

1. How much do you expect it to cost to deliver your proposed programme in 2013?
  2. How much of this total cost would require additional funding over and above current levels of support for culture in your area?
  3. From where do you expect to get this funding (public sector sources, private sector sponsorship, sales revenue for events)?
- 

### **Legacy: [1 page]**

1. How, generally, will you ensure that the impact of being UK City of Culture in 2013 is not just a one off?
  2. What will be the main elements of the lasting legacy in your area from being UK City of Culture in 2013 (culturally, socially or economically)?
- 

2.3 Please e-mail this form by close of play 16th October 2009 to:

- ukcc2013@regeneris.co.uk and
- ukcityofculture@culture.gsi.gov.uk.



## 3. APPENDIX B: INITIAL BID REQUIREMENTS

3.1 This Appendix sets out the requirements for initial bids for UK City of Culture 2013 and explains how they will be assessed in the shortlisting process.

### BIDDING REQUIREMENTS AND PARAMETERS

3.2 In the press release announcing the competition to become UK City of Culture 2013, DCMS made clear that bids “will be assessed in terms of the ability of the proposed UK City of Culture programme to make a step change in that city”. The UK Government believes, as evidenced by the experience in Liverpool with European Capital of Culture 2008, that a strong focus on culture and a large scale cultural programme can really lead to a step change in an area.

3.3 The UK Government is seeking bids that can demonstrate

- A high quality cultural programme that builds and expands on local strengths and assets, reaches a wide variety of audiences, and is a fitting follow-on from Liverpool Capital of Culture and the Cultural Olympiad;
- A programme that uses culture to lead to lasting social regeneration by engagement, widening participation and supporting cultural diversity;
- A demonstrable economic impact from the programme;
- Credibility in their plans (including support from key partners) and track record in delivery; and
- A clear approach to maximising legacy and to evaluating impact.

3.4 The following guidelines must be followed in terms of the format of the bids:

- 1) The main bid document should be e-mailed as a single PDF file to [ukcc2013@regeneris.co.uk](mailto:ukcc2013@regeneris.co.uk) **by midnight 11th December 2009**. It is in the discretion of DCMS whether any bids after this deadline would be accepted by DCMS for assessment.
- 2) Bidders may supplement and clarify their bids only in response to a question raised by the expert assessors (i.e. they cannot volunteer additional material after the deadline).
- 3) Bids should be no longer than 30 pages long (excluding appendices), written in clear English in no smaller than 10 pitch font. Bidders may use pictures and graphics to enhance material, but these will be included as part of the page limit.
- 4) In addition, three hard bound copies of the full suite of bid documents (including any appendices) as well as three copies on CD should arrive at UK City of Culture Assessment Team, Regeneris Consulting, One Ashley Road, Altrincham, Greater Manchester, WA14 2DT by 14 December 2009 at the latest.
- 5) DCMS is keen to see bidding costs kept to the minimum necessary. For initial bids, we would urge bidders not to develop DVDs and other multi-media presentations of their bids. It should be emphasised that the assessment criteria relate to the content of bids, not their form of presentation.



**ASSESSMENT PROCESS**

- 3.5 All bids will be assessed according to the criteria set out below and be based on the written bids as submitted by 11th December 2009 and (if appropriate) by responses to the clarification questions.
- 3.6 It is important to stress that to be shortlisted, any bid must achieve a strong score for both Part B (vision, programme and intended impacts) and Part C (delivery capacity). At this stage it is envisaged that four bids will be shortlisted, however this will depend on the number and quality of bids received.

The overview assessment of the expert assessors will be relayed back to all bidders after the shortlisting decision has been announced.

**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

Element	Bidding Requirement	Assessment Criteria
<b>PART A:</b>	<b>SUMMARY</b>	None, for information only
	One page summary of your bid	
<b>PART B:</b>	<b>VISION, PROGRAMME &amp; IMPACTS</b>	<b>Total Maximum Score out of 100</b>
		<b>Max. Score=5</b>
<b>Your Area</b>	<ol style="list-style-type: none"> <li>Describe the geographical area covered by your bid and why this area makes sense as a UK City of Culture?</li> <li>Why does your area need to see the sort of step change that could be delivered by being UK City of Culture?</li> <li>How have you identified culture as a mechanism for achieving a step change in your area?</li> </ol>	<ul style="list-style-type: none"> <li>How credible is the chosen area to deliver a focused, year-long programme of cultural events?</li> <li>Is it an area that has a clear identity for visitors or the potential to establish one?</li> <li>Has the bidder demonstrated why they need to host UK City of Culture?</li> </ul>
<b>Overall Vision for UK City of Culture 2013</b>	<ol style="list-style-type: none"> <li>Why should you host UK City of Culture 2013: what is the overall vision you have for the UK City of Culture programme in your area?</li> <li>What is different and distinctive about your vision?</li> <li>What step changes<sup>2</sup> will UK City of Culture 2013 help you achieve in your area (set out both the baseline position and intended changes)?</li> <li>What are the main themes and components of your programme of activity during 2013?</li> </ol> <p>[Please include as <b>Appendix A</b> to this bid an outline programme for 2013 (and the lead up period if you wish, this need be no longer than 2 pages)]</p>	<p><b>Max. Score=15</b></p> <ul style="list-style-type: none"> <li>Is there a clear vision for the UK City of Culture programme?</li> <li>Is the vision and programme distinctive and clearly linked to the nature of the area?</li> <li>Are the intended step change impacts both significant (yet plausible) compared to the baselines?</li> </ul>

<sup>2</sup> It is for each bidder to decide how to measure step changes: they could be in terms of the cultural participation and engagement of the local population; improved community cohesion and reduced social exclusion; scale and strength of the creative and cultural sector; visitor spend; image and awareness of the area; or a combination of these factors.



**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

<b>Element</b>	<b>Bidding Requirement</b>	<b>Assessment Criteria</b>
<b>Cultural and Artistic Strengths of the Bid</b>	<ol style="list-style-type: none"> <li>8. What are the main cultural assets in your area that you will be building on?</li> <li>9. What are the under-developed cultural opportunities your bid aims to exploit and how will you maximise your existing assets?</li> <li>10. What are the main gaps or weaknesses in your cultural offer? And how will you use UK City of Culture to address these?</li> <li>11. What would be distinctive and innovative about your cultural programme?</li> <li>12. To what extent will you use digital technology to extend the reach, scope and impact of artistic and cultural activity, especially for young people?</li> <li>13. How would you deliver cultural excellence including involvement of local, national and international artists?</li> <li>14. Which cultural partnerships and networks would be involved?</li> <li>15. What <b>existing</b> venues, organisations and events do you intend to use/build upon?</li> <li>16. What is your baseline position and how would you extend participation in arts and culture amongst different groups of the residents of your area?</li> <li>17. How would you ensure diversity in the cultural and artistic programme?</li> <li>18. What opportunities will exist for artists and art organisations to further develop their work?</li> <li>19. How would you build on/link to the Cultural Olympiad or other key events such as Glasgow 2014?</li> </ol>	<p><b>Max. Score=45</b></p> <ul style="list-style-type: none"> <li>• Is it clear on what cultural foundations the bid is based? Are these credible and linked to the intended programme?</li> <li>• How well is the proposed programme using existing cultural networks, partnerships and facilities?</li> <li>• Does the outline programme have significant distinctive elements across a range of art forms?</li> <li>• Has the bid identified potential artists of national or international standing? How credible are its aspirations?</li> <li>• What is the intended overall impact of the programme on cultural participation overall and amongst different groups?</li> <li>• Has the bid addressed links to the Cultural Olympiad or other key events such as Glasgow 2014 and considered how it would link to these?</li> </ul>



**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

<b>Element</b>	<b>Bidding Requirement</b>	<b>Assessment Criteria</b>
<b>Social Impacts from the UK City of Culture</b>	<p>20. How currently is cultural activity used in delivering regeneration and community cohesion in your area?</p> <p>21. What role do you see the culture programme playing in the regeneration of your area?</p> <p>22. How would the UK City of Culture lead to an increase in engagement of young people in training, education and employment?</p> <p>23. How would the UK City of Culture programme improve community cohesion in parts or all of your area?</p> <p>24. How would the UK City of Culture programme reach out to and engage with different communities in your area?</p> <p>25. How will you maximise participation, access and innovation through digital technologies?</p> <p>26. How will you ensure that the UK City of Culture programme is accessible to all groups in society?</p> <p>[Please include as <b>Appendix B</b> to your bid a description of baseline activities already undertaken and examples of how this would be enhanced under UK City of Culture]</p>	<p><b>Max. Score=20</b></p> <ul style="list-style-type: none"> <li>• Does the bid have realistic plans and a mechanism for ensuring widespread engagement in UK City of Culture 2013?</li> <li>• Are they building on an existing track record of achievement in this aspect?</li> <li>• How effective and realistic are the aspirations for engaging with young people?</li> <li>• Is it clear how the proposed programme would reach out into all communities in the area?</li> <li>• Is there a clear plan to ensure accessibility of cultural activities (physical and attitudinal) to all audiences, including disabled people, older people and those from BME groups?</li> </ul>
<b>Economic and Tourism Impacts from the UK City of Culture</b>	<p>27. What boost to your visitor economy do you envisage in 2013 and in subsequent years (additional visits and spend)?</p> <p>28. How would UK City of Culture 2013 build on and link to your current tourism activity and offer in your area?</p> <p>29. How would being UK City of Culture link into your current and planned approach to marketing your area for visitors?</p> <p>30. How would you ensure you maximised the net impact on your tourism and visitor economy?</p> <p>31. How would you ensure that your tourism and transport infrastructure has the capacity to deal with visitors to your area, and can meet the access requirements of all tourists?</p>	<p><b>Max. Score=15</b></p> <ul style="list-style-type: none"> <li>• Is it clear how the visitor economy would be boosted in 2013? Are the estimates of impact plausible?</li> <li>• Is it clear how UK City of Culture would be used to market the area to visitors?</li> <li>• Have they considered how to manage visitors and ensure that there is the capacity to deal with any extra visitors?</li> <li>• Is there a significant existing creative economy on which to build?</li> <li>• Are the aspirations of impact in terms of growing the creative &amp; cultural sector credible?</li> </ul>



**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

<b>Element</b>	<b>Bidding Requirement</b>	<b>Assessment Criteria</b>
	<p>32. What is the current strength and nature of the creative economy/ sector in your area?</p> <p>33. How would becoming UK City of Culture in 2013 help boost this sector?</p> <p>[Please include as Appendix C to your bid a summary of your visitor economy and your creative &amp; cultural sector at present to help the assessors understand your aspirations]</p>	

**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

<b>Element</b>	<b>Bidding Requirement</b>	<b>Assessment Criteria</b>
<b>PART C:</b>	<b>DELIVERY PROPOSALS &amp; CAPACITY</b>	<b>Maximum Score out of 100</b>
<b>Bid organisation and development &amp; proposed Management and Governance Arrangements for UK City of Culture</b>	<p>1. Who is leading the bid?</p> <p>2. Who else is involved in supporting the bid?</p> <p>3. How would the development and delivery of the UK City of Culture programme be managed?</p> <p>4. What would be the role of each of the bid partners you have identified?</p> <p>[Please include as <b>Appendix D</b> to your bid a list of all organisations and individuals who have been involved in the development of the bid and indicate their role in the development]</p>	<p><b>Max. Score=15</b></p> <ul style="list-style-type: none"> <li>• Is there a wide-ranging partnership involved in the bid?</li> <li>• How strong does the support appear for the bid?</li> <li>• Are there clear governance arrangements?</li> <li>• Have they thought through clearly how the programme would be developed, including possible role of artistic director(s)?</li> </ul>
<b>Track record</b>	<p>5. What previous track record in organising and delivering significant programmes of cultural events do you and your partners have (give examples indicating nature of event/ activity, duration and approximate cost)?</p> <p>6. What have you learned from this track record in developing the current 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 <b>last 5 years</b>]</p>	<p><b>Max. Score=20</b></p> <ul style="list-style-type: none"> <li>• How strong is the track record in delivering one-off programmes of events?</li> <li>• How wide-ranging is this experience?</li> <li>• How recent is this experience?</li> </ul>

**TABLE B1: UK CITY OF CULTURE 2013 – INITIAL BIDS**

<b>Element</b>	<b>Bidding Requirement</b>	<b>Assessment Criteria</b>
<b>Partnerships and Funding</b>	7. How much do you expect it to cost to deliver your proposed programme? 8. How much of this total cost would require additional funding over and above current levels of support for culture in your area? 9. From where do you expect to get this funding (public sector sources, private sector sponsorship, sales revenue for events)? 10. What strength of commitment is there to provide these sources of funding? 11. Who would act as financial guarantor to the UK City of Culture programme? 12. How would you work with national partners if successful?	<b>Max. Score=15</b> <ul style="list-style-type: none"> <li>• How realistic are the cost estimates?</li> <li>• How realistic are the aspirations for funding?</li> <li>• What evidence is there of commitment to meet the funding gap and acting as guarantor?</li> <li>• Are the roles envisaged of national partners and potential funders realistic and deliverable?</li> </ul>
<b>Risk Assessment</b>	13. If successful what are the main risks you see to the successful achievement of your vision? 14. What mitigation measures would you put in place to limit these risks?	<b>Max. Score=10</b> <ul style="list-style-type: none"> <li>• Have the bidders identified the key risks?</li> <li>• Are the proposed mitigation measures credible?</li> </ul>
<b>Legacy</b>	15. How generally will you ensure that the impact of being UK City of Culture in 2013 is not just a one off? 16. How will you ensure continued cultural engagement with groups who typically engage less? 17. How will you retain and re-use the expertise from managing a successful UK City of Culture 2013 in subsequent years? 18. What will be the main elements of the lasting legacy in your area from being UK City of Culture in 2013 (culturally, socially or economically)?	<b>Max. Score=25</b> <ul style="list-style-type: none"> <li>• Have they drawn on lessons from other major events either in their area or elsewhere?</li> <li>• Have the main issues of legacy been thought through and how has this been built into planning?</li> </ul>
<b>Learning and evaluation</b>	19. How will you evaluate the impact of UK City of Culture 2013 and measure whether you have achieved the step change you seek? 20. How will you measure and analyse engagement amongst all groups of the population? 21. How will you share the learning from the process?	<b>Max. Score=15</b> <ul style="list-style-type: none"> <li>• Have they thought through the requirements of evaluation and the costs associated with this?</li> <li>• How effective are the proposed mechanisms for collecting and sharing learning?</li> </ul>

**Note: need to include Appendices A to E with the bid**



## 4. APPENDIX C: FULL AND FINAL BID REQUIREMENTS

4.1 This Appendix sets out the additional requirements from full and final bids for UK City of Culture 2013 and explains how they will be assessed in the shortlisting process.

### BIDDING REQUIREMENTS AND PARAMETERS

- 4.2 Following their successful inclusion on the shortlist, bidders will have a further period to work up their bids in more detail and address any shortcomings identified in the shortlisting process. To aid them in this process:
- A detailed set of feedback comments from the expert assessors/Independent Advisory Panel will be provided to each shortlisted bidder.
  - Further detailed guidance will be provided on the additional detail required for the full and final bid in January 2010.
  - There will be an additional opportunity for a dialogue with national bodies who have committed to support UK City of Culture 2013.
- 4.3 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 assessors and DCMS will need to take stock of any emerging issues with the initial bids once these have been received in December 2009. The final guidance will therefore need to pick up any key areas of concern arising from the initial bids.
- 4.4 Although detailed guidance on the full and final bids is not being issued at this stage, the main areas where additional work and detail will be expected of bidders are:
- 1) Proposed cultural programme and how it will build on existing cultural assets
  - 2) Marketing plan
  - 3) Costing and funding plan
  - 4) Expectations of local, regional and national partners in the delivery of the bid
  - 5) Confirmation of the commitments of key partners
  - 6) Evidence of wide engagement in the bid development process.
- 4.5 Our expectation is that bidders may need to make some adjustments to their main bid documents, but that most of the additional work will be reflected in extra supporting appendices with more details on the proposed bid.



## ASSESSMENT PROCESS

- 4.6 All bids will be assessed according to the criteria provided in January 2010 and be based on the written bids as submitted by 28th May 2010 and (if appropriate) by responses to the clarification questions. The overview assessment of the assessors/ Independent Advisory Panel will be relayed back to all bidders after the final decision has been announced.
- 4.7 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 generated as a result of the assessment of the initial bids.