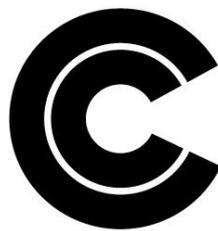




department for
**culture, media
and sport**



UK CITY OF CULTURE

UK CITY OF CULTURE 2017

Q & A

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.

Question	Response
A. Who can bid	
<p>1. For the purposes of UK City of Culture, what is a “city”?</p>	<p>The definition is intended to be flexible. What matters is that the area concerned should be able to deliver a substantial programme of cultural activity during 2017 that can demonstrably lead to a step change in the area. There must be a clear central urban focus to the area, although 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: for example, a city and its hinterland, or a closely linked set of urban areas. There is no predetermined minimum size of population or geographical area for areas that wish to bid. However, it is unlikely that a small town on its own would be able to provide the critical mass for a year-long programme to be successful.</p>
<p>2. Are any areas precluded from bidding?</p>	<p>The Government welcomes bids from throughout the UK. The only areas precluded from bidding are London as a whole or any part of London. We want to continue the UK City of Culture programme as an initiative for areas outside London, at least for 2017, not least because we want London to focus on securing the legacy from the Olympic and Paralympic Games and the Cultural Olympiad.</p>
<p>3. What organisations can bid?</p>	<p>We expect bids to be from a partnership for the area, which will need to include the relevant local authorities. There will need to be a lead organisation for purposes of information updating and communication during the bidding process, although this does not need to be a local authority.</p>
<p>4. How far can areas outside the main bid area be included in the proposed programme?</p>	<p>We expect each bid to be centred on one identifiable place that will be the focus of the year in 2017. However, bids may draw on key cultural centres and activity in the wider hinterland of the area, so long as this is reasonably accessible to both visitors and residents across the area. We would also expect bids to demonstrate coherence in the programme across the chosen area. Bids and programmes that are diluted across a wide area will be scored less favourably than those that have a stronger central focus.</p>

Question	Response
5. How should the geographical area covered by the bid be described and justified?	Bids should describe and define the area concerned and its identity in terms which will be widely understood and meaningful to both local people and potential visitors. It should be clear from the description which part(s) of the area constitute the central urban core in which the City of Culture programme will be focussed.
B. Content of bids	
6. Is there a particular definition of culture that bids should use?	No. We are deliberately not applying an overly prescriptive definition of 'culture'. The Guidance on the DCMS website identifies the areas which are normally regarded as 'culture'. But it is up to the areas that bid to make the case for which activities are and are not included in their cultural programmes. We would expect areas to demonstrate that their cultural programmes are able to appeal to a wide range of audiences and, importantly, to extend participation in cultural activities. Food and drink, sport and science may be included, but they should not be major elements in the bids and programmes.
7. How long should the cultural programme last?	The expectation is that the designated city or area will deliver a year-long programme of cultural events and activity throughout 2017 and that there would also be some build-up activity in earlier years.
8. What are the criteria for assessment and selection of the UK City of Culture 2017?	Bids will be assessed in terms of the ability of the proposed City of Culture programme to make a step change in the area concerned. Culture will not be narrowly defined but areas that bid will need to spell out their own vision for City of Culture and how they will use that in making a step change. The detailed requirements and criteria are set out in the Guidance which is available on the DCMS website.

Question	Response
<p>9. What do you mean by 'step change'?</p>	<p>By 'step change' we mean a significant, measurable improvement in one or more specific indicators. It is up to each city or area to determine the step changes it is seeking to achieve from UK City of Culture. Such changes could include:</p> <ul style="list-style-type: none"> ○ the cultural participation and engagement of the local population overall or in target groups; ○ improved community cohesion and reduced social exclusion; ○ scale and economic strength of the creative and cultural sectors; ○ image and awareness of the area; ○ visitor numbers, spend and so economic impact. <p>Bids should be clear and specific about the step changes that they envisage. Wherever possible these should be set out in a way that is SMART (specific, measurable, achievable, realistic and timebound). We recognise that the range of indicators for measuring step change will vary in robustness for different types of cultural, social and economic impacts, but bidders are strongly encouraged to consider and develop broad targets to estimate the impact of their step change using indicators that can be reliably measured.</p>
<p>10. What do you mean by 'partnership working'?</p>	<p>We expect that any successful bid will be the result of strong partnership working and reflect a strong partnership. There will be several dimensions to this. At one level, any bid that covers a geographical area that is larger than one local authority area will need to have strong partnership working <u>across</u> local authority boundaries between the relevant local authorities, cultural agencies, regeneration bodies and other partnerships. At another level, bids will need to engage and involve a wide range of existing cultural, artistic and visitor bodies and organisations in the areas concerned. Bids will also need to engage with and have the support of community, business and third sector organisations in the areas concerned. Partnerships will be required to demonstrate in practical terms how the issues of leadership, direction and decision making are handled and how potential conflicts will be managed.</p>

Question	Response
11. What do you mean by 'baseline position' and what sort of information is required?	The baseline position refers to current levels or rates of participation in arts and culture amongst the residents of the area concerned. We expect the UK City of Culture programme to increase the levels of participation in all forms of cultural activity across the area concerned. We would therefore expect areas that bid to be able to provide some evidence on their current baseline of cultural participation and then how they plan to raise participation from that baseline. We are particularly interested in the role of the UK City of Culture programme in reaching out to all communities and we are therefore interested not only in the overall baseline for participation but how this varies by different groups in your area.
12. How much detail on tourism development and strategy do you expect in bids?	The visitor and tourism aspect will be important both from an economic perspective and in terms of ensuring the infrastructure to deal with anticipated visitor numbers. We do not expect a separate tourism strategy, but we would expect to see what level of economic impact from tourism you anticipate, how you will ensure the area's infrastructure will be able to cope with the increase in visitors in 2017 and how your bid links to your current plans for tourism development.
13. How much information is required on governance and management models?	At the initial bid stage we do not expect detailed governance and management models to be set out. However, we will expect the key partners to be identified, together with their roles and responsibilities and a description of the mechanism by which they work together; and we would expect a broad outline of the type of governance model for development and delivery of the programme post-bid.

Question	Response
<p>14. What do you mean by 'track record' and what sort of information is required?</p>	<p>We recognise that most areas will not have a track record in delivering a large-scale annual programme of activities on the scale required for UK City of Culture. However, we do expect that areas should be able to demonstrate a track record in managing and putting on a range of events (of a cultural and also other nature); and bids will need to demonstrate the capability of the partnership to deliver the events and activities in the proposed programme. Where there are gaps, it is important that they are identified and recognised and that the bid considers how they could be addressed.</p> <p>The track record section should not just focus on the local authority or leading partner, but can also encompass the combined experience of all of the local partners involved with the bid. It would also be worthwhile outlining major events already in train that will enhance the experience of partners in the local area prior to 2017.</p> <p>The information provided should include examples of past events giving details of costs, numbers attending, who the delivery agency was, venues used, how the infrastructure of the area was able to deal with the increased visitor numbers, e.g. accommodation needs, transport etc. It will also be important to set out examples of the experience of members of the team.</p>
<p>15. What level of budget would you expect to be required for a UK City of Culture programme and where would it come from?</p>	<p>The original 2009 feasibility report of the Working Group of national stakeholders suggested that around £10 million of public funding, as a minimum, over and above a local authority's typical baseline per annum spend on culture, would be needed to prepare for and deliver a reasonable UK City of Culture programme.</p> <p>Cities and areas that bid for UK City of Culture 2017 will need to consider what level of budget they might require and might reasonably be able to raise and what sources it might come from. It should be possible to increase funding from public sources with revenue from ticket sales and private sector sponsorship.</p>

Question	Response
16. Given the current economic and financial climate, how much information do you expect on financial support for bids?	<p>We recognise that providing firm information on financial support and budgets will be difficult in the current climate. We expect that bidding cities and areas will have had discussions with the likely main funders for the bid and that they will be able to give indicative funding allocations for those bodies. Clearly, the greater the degree of certainty around funding sources that bids can provide, the better.</p> <p>For full and final bids we would expect more information on the degree of certainty about funding sources, but we recognise the difficulties of getting future funding commitments given the uncertainties about future budgets.</p>
17. Should cities have had initial discussions with national and regional level funders at the initial bid stage?	Where a specific funding body is of particular relevance to a bid, it would be appropriate for the city or area concerned to have had an initial discussion with that body. However, as a general rule, we do not expect that cities and areas will have spoken to each of the main cultural funding bodies at this stage.
18. Will one of the partners in the bid have to act as financial guarantors of the bid?	It will be for partnerships to determine how this will work, but we will require clarity on financial security.
19. How should the budget information be set out in the bid?	Bids will need to be as clear as possible on what the costs of delivering the programme will be, what the baseline spend for 2017 would be, and therefore what additional resources will be needed on top of this. We will also need to understand the proposed breakdown between administration, marketing and funding of the delivery of the programme.
20. What is expected in relation to the legacy for UK City of Culture 2017?	The legacy of the programme is an important part of the bids. It will depend on the vision and aims of the programme, and we expect that bids will be able to demonstrate how the spending and activity in 2017 will act as a catalyst for regeneration and the development of the cultural and creative sectors in subsequent years. We would not expect the legacy to include any major infrastructure projects unless these are already planned.
21. How long should bids be and how much detail will be required?	Detailed assessment criteria and associated guidance on the length and format of bids is available in the Guidance document on the DCMS website. Initial bids should be no more than 30 pages long, with supporting appendices as requested in the Guidance document.

Question	Response
22. Does the 30 page limit include cover and contents pages?	No. Front and back covers and contents pages may be added in addition to the 30 page limit. However, any pictures and graphics used within the bid document will count towards the 30-page limit.
C. Resources and support for bids	
23. What resources are available for the bidding process?	<p>The aim is to work within existing resources and budgets. It will be up to cities and areas that wish to bid to find the necessary resources from within their existing budgets and those of partners.</p> <p>DCMS will engage expert assessors who will be able to provide some advice and guidance throughout the competition process.</p>
24. Will there be any additional public sector funding to help the successful city to develop and deliver their programme?	We do not expect to provide any central government funding for the UK City of Culture 2017 programme. However, a range of cultural organisations have indicated their willingness to work with the host city and will expect to enter into discussions for support from existing funding streams. We would also expect bidding cities and areas to explore the possibility of obtaining funding from relevant development and regeneration bodies.
25. If there is no additional funding, what is the point of preparing and submitting a bid?	Experience has shown that there are two clear benefits. First, the process of developing a bid can have important benefits through encouraging innovative thinking, new partnerships and new initiatives. Cities which have previously submitted unsuccessful bids for European Capital of Culture 2008 and UK City of Culture 2013 have been able to build on the work done to develop their bids and take forward some of the proposals in their bids. Secondly, the media impact and promotional value of the title and the programme can have significant economic, social and marketing benefits for the area concerned in terms of increased investment, sponsorship, visitor numbers and positive media coverage. This was the experience of Liverpool. Derry has been named by Lonely Planet as one of the top ten cities to visit in 2013 – the only UK city in the top ten.

Question	Response
26. At a time when local authorities are facing extremely tight budgets, particularly for arts and culture, how can you expect them to fund a UK City of Culture bid and programme?	We know there are challenges. But there are also opportunities. UK City of Culture offers an opportunity to forge new partnerships, develop new initiatives and identify new sources of funding. Both the process of developing a bid and, for the selected city, the media and promotional value of the title can have significant benefits in terms of setting an agenda for the future and attracting new partners, investment and sponsorship. We would not expect local authorities to be the sole source of funding for bids and programmes. We expect a range of partners to be involved, bringing a mix of funding, resources and expertise. Of course, all bids should be realistic, affordable and deliverable.
27. Is there a single UK City of Culture brand that cities should use?	Yes. We will expect cities and areas to use a common logo which we will provide. During the competition, bidding cities and areas will be able to use a 'candidate city' version of the logo. The winning city or area will be awarded the title of UK City of Culture 2017 and given rights to the UK City of Culture brand and logo which they can tailor to their own city or area if required. We will provide logos and guidelines on their use to cities and areas after the registration period has closed.
D. Timetable and process	
28. What is the overall timetable for the competition?	There are three key deadlines in the competition: registrations for the competition should be submitted by 28th February 2013; initial bids must be submitted by 30 th April 2013; and shortlisted cities must submit their full and final bids by 30 th September 2013. Bids which miss these deadlines are likely to be excluded from the competition. We will aim to announce the shortlist by the end of June and the winner by the end of November 2013.
29. The deadlines for bidding are too tight – will you extend them?	We recognise that there is limited time for planning and preparing bids, but, as with the previous competition, we want to put the emphasis on allowing time for the successful city to develop its programme for 2017 and raise the funding required to deliver it, rather than investing heavily in the bidding process. Cities and areas that wish to bid should therefore plan on the basis of the published timescales. We will consider whether we can extend any of the deadlines if there is a clear consensus that that would be in the best interests of both the bidding cities and the final winning city.

Question	Response
<p>30. What is the purpose of registration?</p>	<p>Registration serves two main purposes: it will help us to plan the competition on the basis of an indication of the number of bids we are likely to receive and their geographical coverage; and it will enable us to create a list of contacts in cities and areas which are likely to bid, for the purpose of circulating information and updates about the competition.</p> <p>Registration does not imply a commitment to submitting a bid. Nor does it preclude changes at a later date to the geographical coverage or lead organisation for a bid.</p>
<p>31. How will the bids be assessed?</p>	<p>We will appoint independent expert assessors who will assess the bids against the criteria set out in the Guidance document. If clarification is required on any issues covered in any of the bids, the expert assessors will draw up questions and bidders may be invited to attend meetings with the expert assessors to answer these. On the basis of the bids and the responses to any clarification questions each bid will be scored against the criteria. The Independent Advisory Panel will review the bids, assessments and scores and decide on a shortlist.</p> <p>The process for full and final bids will be similar, but here the Panel will agree on a single bid to recommend to the Secretary of State.</p>
<p>32. Will it be the highest scoring bids that are shortlisted, and eventually the highest scoring bid that is selected as UK City of Culture?</p>	<p>Not necessarily. Bids will need to achieve a high score overall and a strong score for both Part B (vision, programme, impacts) and Part C (delivery and capacity). Scores will be indicative only and will not be binding on the Independent Advisory Panel or the Secretary of State. A bid with a high overall score which masks one or more low scores against individual elements could be passed over in favour of one with a lower overall score but more balanced scoring against the individual elements.</p>
<p>33. How many bids will be shortlisted?</p>	<p>Our working assumption is that around four bids will be shortlisted, but this depends on the number and quality of the initial bids.</p>

Question	Response
34. What is the role of the Independent Advisory Panel and who are the members of the Panel?	The Independent Advisory Panel will review the initial bids and the final bids and the technical analyses from the expert assessors and will receive presentations from shortlisted cities. The panel will decide the shortlist and make a recommendation for the 2017 UK City of Culture to the Secretary of State for Culture, Media and Sport who will make the final decision. The membership of the Panel is being announced separately and details are available on the DCMS website.
E. Other questions	
35. Why are you seeking another UK City of Culture for 2017?	The success of Liverpool as European Capital of Culture 2008 and of the Cultural Olympiad in 2012 demonstrated the power of culture and creativity to engage people and create an impact. The Government wants to build on these, and Derry-Londonderry's year as UK City of Culture 2013, by seeking another city or area to host a year-long national cultural event.
36. Will there be any further opportunities to bid for the title?	When the UK City of Culture programme was set up, it was envisaged that it would be held on a four-yearly cycle. After 2017, the next UK City of Culture year would be 2021. A decision has not yet been made on whether to continue the cycle for 2021.
37. Which cultural organisations are supporting the UK City of Culture programme?	The organisations referred to in the Guidance document are those which are represented on the UK City of Culture stakeholder working group. These are: Arts Council England, the BBC, the British Film Institute, Channel 4, English Heritage, the GLA, Heritage Lottery Fund, the Local Government Association, NESTA, Tate and VisitBritain.
38. What about the cultural organisations in Scotland, Wales and Northern Ireland?	There is no reason why bidding cities and areas should not approach other cultural organisations, including those in Scotland, Wales and Northern Ireland, for advice and support. It will be for those organisations to decide whether and how they get involved, but we anticipate they, like those on the working group, they will want to be even-handed and not make firm or exclusive commitments at an early stage of the competition.



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