



Leicester
City Council

**MEETING OF THE ECONOMIC DEVELOPMENT, CULTURE AND
TOURISM SCRUTINY COMMISSION**

DATE: WEDNESDAY, 17 APRIL 2013
TIME: 5:30 pm
**PLACE: THE OAK ROOM - GROUND FLOOR, TOWN HALL,
TOWN HALL SQUARE, LEICESTER**

Members of the Committee

Councillor Waddington (Chair)
Councillor Bhatti (Vice Chair)

Councillors Bhavsar, Cassidy, Chaplin, Chowdhury, Naylor, Shelton and Porter

Members of the Commission are invited to attend the above meeting to consider the items of business listed overleaf.

For Monitoring Officer

Officer contact Angie Smith
Democratic Support, Leicester City Council
Town Hall, Town Hall Square, Leicester LE1 9BG
(Tel. 0116 229 8897 Fax. 0116 229 8819)
(e-mail angie.smith@leicester.gov.uk)

INFORMATION FOR MEMBERS OF THE PUBLIC

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There are certain occasions when the Council's meetings may need to discuss issues in private session. The reasons for dealing with matters in private session are set down in law.

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Meetings are held at the Town Hall. The Meeting rooms are all accessible to wheelchair users. Wheelchair access to the Town Hall is from Horsefair Street (Take the lift to the ground floor and go straight ahead to main reception).

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If there are any particular reports that you would like translating or providing on audio tape, the Democratic Services Officer can organise this for you (production times will depend upon equipment/facility availability).

INDUCTION LOOPS

There are induction loop facilities in meeting rooms. Please speak to the Democratic Services Officer at the meeting if you wish to use this facility or contact them as detailed below.

General Enquiries - if you have any queries about any of the above or the business to be discussed, please contact Angie Smith, Democratic Support on (0116) 229 8897 or email angie.smith@leicester.gov.uk or call in at the Town Hall.

Press Enquiries - please phone the Communications Unit on 252 6081

PUBLIC SESSION

AGENDA

1. APOLOGIES FOR ABSENCE

2. DECLARATIONS OF INTEREST

Members are asked to declare any interest they may have in the business on the agenda, and/or indicate that Section 106 of the Local government Finance Act 1992 applies to them.

3. MINUTES OF THE PREVIOUS MEETING

Appendix A

Members are asked to confirm the minutes of the Economic Development, Culture and Tourism Scrutiny Commission meeting held on 27th March 2013.

4. QUESTIONS, REPRESENTATIONS OR STATEMENTS OF CASE

The Monitoring Officer to report on the receipt of any questions, representations or statements of case received in accordance with Council procedures.

5. PETITIONS

The Monitoring Officer to report on the receipt of any petitions received in accordance with Council procedures.

6. PRIVATE SESSION

AGENDA

MEMBERS OF THE PUBLIC TO NOTE

Under the law, the Committee is entitled to consider certain items in private where in the circumstances the public interest in maintaining the matter exempt from publication outweighs the public interest in disclosing the information. Members of the public will be asked to leave the meeting when such items are discussed.

The Committee is recommended to consider the following reports in private on the grounds that they contain 'exempt' information as defined by the Local Government (Access to Information) Act 1985, as amended, and consequently

that the Sub-Committee makes the following resolution:-

“that the press and public be excluded during consideration of the following reports in accordance with the provisions of Section 100A(4) of the Local Government Act 1972, as amended, because they involve the likely disclosure of 'exempt' information, as defined in the Paragraphs detailed below of Part 1 of Schedule 12A of the Act, and taking all the circumstances into account, it is considered that the public interest in maintaining the information as exempt outweighs the public interest in disclosing the information.”

Paragraph 3

Information relating to the financial or business affairs or any particular person (including the authority holding that information).

UK CITY OF CULTURE 2017

Appendix B1

7. UK CITY OF CULTURE 2017

Appendix B1

The Committee will receive a presentation on progress to date in developing a Leicester submission for the UK City of Culture 2017. Please note that due to the sensitive nature of the content, it has been agreed that the presentation will be taken in Private Session as detailed above.

Members of the Heritage, Leisure and Sport Scrutiny Commission are invited to join the meeting to discuss the agenda item of UK City of Culture 2017.

A report is attached for Members' information, accompanied with guidance for bidding cities. Members are requested to consider and comment on the intention to bid and progress to date prior to the submission of an initial bid at the end of April 2013.

8. PUBLIC SESSION

9. LEICESTER FOOD PARK

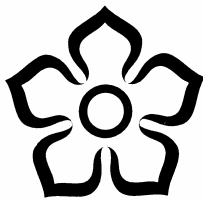
Appendix B

The Director, Planning, Transport and Economic Development, will provide an update on the proposed Leicester Food Park.

10. SUGGESTED FUTURE ITEMS FOR SCRUTINY

The Chair invites Members the Economic Development, Culture and Tourism Scrutiny Commission to bring forward any issues they feel should be brought to the attention of the Scrutiny Commission.

11. ANY OTHER BUSINESS



Leicester
City Council

Appendix A

Minutes of the Meeting of the
ECONOMIC DEVELOPMENT, CULTURE AND TOURISM SCRUTINY
COMMISSION

Held: WEDNESDAY, 27 MARCH 2013 at 5.00pm

P R E S E N T:

Councillor Waddington – Chair

Councillor Bhatti – Vice-Chair

Councillor Bhavsar Councillor Cassidy
Councillor Chaplin Councillor Dr. Chowdhury
Councillor Naylor Councillor Porter

Also in Attendance

Sir Peter Soulsby – City Mayor
Councillor Clair – Assistant City Mayor (Heritage, Leisure and Sport)
Andrew Smith – Director
Brendan McGarry – Property Development Principal Valuer
Rachael Mkanza – Senior Planner
Sarah Harrison – City Centre Director
Jerry Connolly – Member Support Officer

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77. APOLOGIES FOR ABSENCE

Apologies were received from Councillor Shelton.

78. DECLARATIONS OF INTEREST

Councillor Cassidy declared interests in the business to be discussed, as he was on the board of Leicester Promotions as a member and on the board of the LLEP.

79. MINUTES OF THE PREVIOUS MEETINGS

a) The minutes of the meeting of the Joint Budget Meeting of Economic Development, Culture and Tourism Scrutiny Commission and Transport and

Climate Change Scrutiny Commission held on 7th January 2013 were presented to the Scrutiny Commission and Members were asked to confirm them as a correct record.

The Chair said she had not seen the budget for the Economic Action Plan, but Phase 2 Economic Action Plan budget was due to be decided in May 2013, and the Phase 1 budget could be viewed retrospectively at that time. The Chair asked that the Scrutiny Commission be presented with all budgets at the Budget Meeting to enable them to be scrutinised.

RESOLVED:

that the minutes of the previous meeting of the Joint Budget Meeting of Economic Development, Culture and Tourism Scrutiny Commission and Transport and Climate Change Scrutiny Commission held on 7th January 2013 be agreed as a correct record.

b) The minutes the Economic Development, Culture and Tourism Scrutiny Commission meetings held on 16th January 2013 and 6th February 2013 were presented to the Scrutiny Commission, and Members were asked to confirm them as a correct record.

Councillor Dr. Chowdhury stated he had sent in apologies for the meeting on 16th January 2013 and asked for the minutes to be amended to include his apologies.

The Chair drew attention to Minute Item 64 in the minutes of 16th January 2013, and informed Members that the Curve, Phoenix and De Montfort Hall would be asked to attend a future meeting with their three-year business plans, as well as information on other recommendations made. Councillor Cassidy asked that a report on Phoenix be brought to the Scrutiny Commission as soon as possible, as the venue was moving forward on a Dentistry project.

The Chair drew attention to Minute Item 65 in the minutes of 16th January 2013, and asked at what stage was the development of gipsy and traveller sites in the city. Andrew Smith, Director Planning and Economic Development, informed the meeting that the scheme was being developed, and a planning application would be submitted in the next few months.

The Chair drew attention to the resolutions in Minute Item 75 in the minutes of 6th February 2013, and informed the meeting that she was waiting for information from officers.

RESOLVED:

that the minutes of the previous meeting of the Economic Development, Culture and Tourism Scrutiny Commission held on 16th January 2013, be agreed as a correct record, subject to the amendment of Councillor Chowdhury's attendance.

that the minutes of the previous meeting of the Economic

Development, Culture and Tourism Scrutiny Commission held on 6th February 2013, be agreed as a correct record.

80. QUESTIONS, REPRESENTATIONS OR STATEMENTS OF CASE

It was reported that no questions, representations or statements of case had been received.

81. PETITIONS

It was reported that no petitions, in accordance with the Council's procedures, had been received.

The Chair announced that the agenda items would be heard out of order.

82. MARKETING OF HAYMARKET

The Director of Property submitted a report on the Marketing of the Haymarket Theatre, and was presented by Brendan McGarry,

The report outlined the reasoning behind the decision to dispose of the lease for the Haymarket building, which currently costs the Council £209,000 a year. Brendan described the building as being purpose built as a theatre, which was split-level, and had inflexible concrete tiers. He said the building also structurally supported shops and the car park for the shopping centre. He said works on the building, such as removal of asbestos, had resulted in damage to the building, and there were no services or toilets. He added that the building did not have a ground floor and there was no disabled access. It would require around £2million to put the building back into any sort of use, and the sheer cost of taking on the building was prohibitive to potential users.

The City Mayor said that continuing to carry the annual costs of the building, and to invest £2million in refurbishment costs, was not a good use of the Council's money, added to which there was a doubtful outcome on whether or not someone would take over the lease. He said it was very difficult until there was a particular person interested in the building, to know what to do to make it suitable for them. He added he did not know why the My Place scheme was cancelled under the previous administration. Members suggested alternative uses for the building, but the lease included a restrictive user clause for use. It was suggested a re-marketing strategy was required to attract potential users. The City Mayor invited Members to visit the site. The Chair suggested inviting the media on visit to aid the publicity campaign.

The Chair summarised that:

1. A visit to the site would be organised.
2. Members called for a new marketing strategy to be drawn up.
3. Further recommendations would follow.

The Chair thanked the City Mayor and officers for the thorough answer that had

been given.

RESOLVED:

1. that the report be noted.

83. SCOPING DOCUMENT FOR REVIEW ON TOURISM

The Chair of the Scrutiny Commission presented a scoping document for the proposed scrutiny review on the effectiveness of current and planned strategies to encourage tourism in Leicester. Sarah Harrison, City Centre Director was present to provide a response.

The Chair asked that suggestions of what could be included in the review be provided by Members, and the following points were raised:

- The use of local communities and businesses to deliver tourism events, including direct tourism spend and jobs created;
- Local heritage;
- What make Leicester residents proud;
- Other attractions, including the County, for example, Twycross Zoo;
- As part of Leicester's past, a textile museum should be developed;
- How does the Council build on recent findings, current offers or future offers that bring people into the city, for example, the Comedy Festival, National Rail Museum, the Story of Leicester;
- Market research should be undertaken to gather evidence that investment would increase tourism;
- Travel to and parking facilities in the city;
- Emphasise differences and uniqueness of attractions in the city;
- Build on the Richard III findings and exhibition;
- Issues around place marketing and place management, and asset development.
- Need to look at the impact on the City as a whole and not just the City Centre;
- Provision gaps – the Riverside development, leisure facility on Corah's site, large arena.

Sarah said she found the comments useful and positive. She said the review would look at place marketing, leisure and business tourism, and residents and students would be targeted. She added tourism was a growing industry and it was important to involve young people and school leavers. She added that the Richard III findings and subsequent exhibition was a springboard to develop the tourism industry in Leicester.

The Chair said the scoping document would be amended following discuss, and that a timetable for the review would be developed to gather external and internal evidence.

RESOLVED:

1. that the scoping document be agreed.

84. CITY DEAL UPDATE

Andrew Smith, Director Planning, Transport and Economic Development presented a report on the Leicester and Leicestershire City Deal proposal, and answered questions from Members.

Andrew informed the meeting that an expression of interest was submitted to Government in January 2013, and it had been agreed that the Leicester and Leicestershire City Deal proposal could be taken forward. The Government had asked that the City Deal negotiations be concluded by the end of 2013, and key dates and information on the final deal were outlined in the report.

Andrew said that a key element of developing the City Deal proposal was the engagement of the private sector. He said that next steps would be for the City Deal officer group to meet to discuss the timetable for development of the final City Deal. This could draw from the Government's core package which covers the areas of infrastructure, labour market and skills, and private sector growth. Andrew said the City Deal already provided an opportunity to bid for two funding sources, with potential investment in cycleways and grant monies for businesses.

Andrew noted that a LLEP officer would be seconded to manage the City Deal development programme and her role could be backfilled through the LLEP.

Members asked what the environmental impact of the proposal would be, for example, through additional freight. Andrew said environmental issues would need to be addressed in respect of any physical development proposals associated with the City Deal. He added the City Deal may provide an opportunity to provide Grade A quality offices in Leicester to attract and retain companies into the city.

Members stated that public transport prevented people in Leicester from reaching some parts of the county. Andrew stated that some of the sites under discussion in the county were close to the city boundary, though a strategy for getting people to the sites using public transport would be developed.

The Chair thanked the Director for the update, and requested that a regular update on the City Deal development be provided to the Scrutiny Commission.

RESOLVED:

1. that the update be noted.
2. that a regular update on the Leicester and Leicestershire City Deal proposal be provided to the Scrutiny Commission.

85. LEICESTER EMPLOYMENT LAND

Following a request from the Scrutiny Commission, the Director Planning, Transport and Economic Development presented a report on the employment land and premises requirements for the city, and approaches the council and

its partners were taking to unlock and bring forward employment land and premises for business development in line with the recently adopted Economic Action Plan.

Andrew informed the meeting that employment land studies were undertaken, from which key issues were identified. A map of the location of employment land in the city or near the county boundary was circulated. The map showed clusters of lower-quality employment land in the city, and no Grade A land in the city, though there was an opportunity for the development of Grade A property on Council land at Dover Street and New Walk Centre sites.

The report also stated that larger scale employment land could only be accommodated on the periphery of the city, but supply was 50 hectares short of requirement for land within the City's boundaries. The City Mayor added the Council would look at ways of collaborating beyond boundaries to develop sites.

The report also outlined Council workspace development, for example Makers Yard on Rutland Street, which had proved to be very popular. The report outlined other developments in the city and opportunities for grants and funding to the Council for further developments. Andrew said a bid had been made for ERDF grant to develop a Food and Drink Park on Lewisher Road, as part of the Economic Action Plan, which would bring together food and drink manufacturing businesses, though the project was at a formative stage.

Members asked if other non-visible infrastructure, for example broadband, was in place to support Grade A development. Andrew said that 93% of the city was covered by fast broadband. He added that there might be opportunities for home-working that could be explored. Members asked that an update, which looked at issues regarding the supporting infrastructure, be brought to a future Scrutiny Commission meeting.

The Chair said the report had covered supply of Grade A office space, but asked if there was a demand. Andrew responded that up-to-date studies had looked at the employment land, and evidence for demand had been provided as evidence for the bid for European Funding, and would be provided to the Scrutiny Commission for information.

The Chair thanked the officer for the update.

RESOLVED:

1. that the report be noted.
2. that information on infrastructure support and demand be brought to a future meeting.

86. ANY OTHER BUSINESS

- (i) There would be a private agenda item on the City of Culture bid. The City Mayor invited Members of the Scrutiny Commission to have a seminar with writers of the bid outside of the formalities of the Scrutiny

- Commission meeting, and have input at an early stage of the process.
- (ii) There would be a seminar on Census data, namely changes in the population and the economic impact of the changes. All Members would be invited and would be held over the next month, details to be confirmed.

87. CLOSE OF MEETING

The meeting closed at 7.46pm.

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Executive report to Scrutiny

Scrutiny commission:

Economic Development, Culture and Tourism

Date of scrutiny commission: 17 April 2013

UK City of Culture 2017

Lead executive decision maker: City Mayor

Lead director: Director of Culture and Neighbourhoods



Useful information

- Ward(s) affected: City wide
- Report author: Liz Blyth
- Author contact details: Tel – 29 7301
Email: liz.blyth@leicester.gov.uk

- Report version number: UKCOC2017/V1

1. Summary

The DCMS has launched a competition to select UK City of Culture (UKCOC) 2017. The City of Culture programme was developed by the UK government to build on the success of Liverpool as European Capital of Culture. Detailed bidding guidance was issued by Department of Culture, Media and Sport (DCMS) on 22 January and on 28 February Leicester City, through a bidding consortium chaired by the City Mayor, declared its intention to bid and submitted an expression of interest to DCMS. A list of consortium members is provided at Appendix A.

An initial bid is being developed by the Leicester UKCOC consortium to be submitted by 30 April 2013. Bids will be assessed by government in May/ June and in July further guidance on final bids will be issued to shortlisted locations. Final bids will need to be submitted by 30 September and an announcement will be made in November 2013.

This report will be accompanied by a presentation to the members of the Scrutiny Commission on progress to date in developing a Leicester submission for UKCOC 2017.

Recommendation

- 1.1 The Commission is asked to note the intention to bid for UK City of Culture 2017 and to provide comments on the intention, progress and approach.

2. Main report:

2.1 Background

In July 2009, following on from the success of Glasgow and Liverpool tenures as European City of Culture, government launched its UK wide competition to determine the first UK City of Culture (UKCoC) in 2013. The inaugural UK City of Culture 2013 is Derry/Londonderry. This is a four year programme and the next award will be for 2017. 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 that bid for the title 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.

The UKCoC is, at this time, a largely untested brand and there is no real benchmark or comparator for this initiative. The DCMS in all of the UKCoC literature refer to the European Capital of Culture and most notably Liverpool 08 as the benchmark / comparator in terms of defining the expected regeneration benefits and outcomes as a result of UKCoC designation and programme. The European Capital of Culture is a long established and 'trusted' brand.

The UKCoC competition does not include a financial prize or award, but it is expected that the title will generate commercial benefits and economic impact for the winning city. This is based on the Liverpool 08 experience, where the monetary value of media profile alone was judged to be in the region of £200m, resulting in analysis that for UKCOC this could be estimated at £100m. The economic impact of tourists to Liverpool 08 is believed to be £800 million while the year of events cost a total of £130m over four years. Obviously this is not a direct comparator as this is a much bigger profile and so both the benefits and costs are scaled down for UKCOC. The original feasibility for UKCOC suggests that around £10 million of public funding over and above an authority's baseline spend on culture would be needed to deliver a UKCOC programme. Derry/ London Derry is spending £20m over four years on the celebrations (which included construction of a new iconic bid) and including £12.6m from Northern Ireland's Department of Culture, Media and Sport.

Four cities were shortlisted for UKCOC 2013 (from a long-list of fourteen bids); Birmingham, Derry/Londonderry, Norwich and Sheffield. In June last year, research was published into the experience of the three shortlisted but unsuccessful cities for 2013 ("It's not the Winning..... Reconsidering the Cultural City"). All three (Birmingham, Norwich and Sheffield) were of the view that the bidding process helped to articulate a clear statement of their cultural identity and offer which in turn became a compelling and persuasive argument to present to stakeholders within and beyond the city. The two key strengths in the shortlisted bids were the theme of 'connecting communities' and their enhanced capacity for cohesive policy-making and collaborative action. The experience of bidding formed and strengthened partnerships and collaborations of great value to the cities.

The other places who have submitted an expression of interest for UKCoC in 2017 are:

Aberdeen
East Kent
Leicester
Southend on Sea

Chester
Hastings and Bexhill on Sea
Plymouth
Swansea Bay

Dundee
Hull
Portsmouth and Southampton

2.2 Leicester's Bid

The bidding consortium is established and meeting weekly, chaired by the City Mayor. An initial communications plan is being implemented focusing on media coverage. In addition a webpage and twitter and facebook accounts have been set up and these can be found at [Facebook – Leicester - City of Culture](#). [Twitter - @Leicester2017](#), [web page http://www.leicester.gov.uk/cityofculture2017/](http://www.leicester.gov.uk/cityofculture2017/). The communications campaign will be further developed after the initial bid is submitted.

The cost of bidding is estimated to be £100k, of which £50k is being sought as match funding from the business community and public sector partners. The remaining £50k has been provided from within the budget of the Culture and Neighbourhood Service Division of Leicester City Council. This cost will cover the procurement of an independent bid writer and initial marketing/ production costs. The estimated costs of hosting UKCOC, to the Council and the City, will be taken back to the Executive for consideration once the initial bid has been developed and properly costed.

A bid writing team (Inside Track) have been appointed until the end of April to assist with the first phase. They are an experienced team all previously closely involved with delivering Liverpool European Capital of Culture 2008.

While there is no 'blueprint' for the UKCoC there are three key factors that the successful city must guarantee:

- The quality of the cultural programme
- Genuine and demonstrable support from the cultural providers/sector and the wider business and residential communities
- A fully-endorsed commitment from the local authority to ensure that the title of UKCoC is embedded as part of a longer-term strategy to shape and define the city as a place to live, work, invest and visit

In 2012, the Culture Partnership Board launched the city's Cultural Ambition statement setting out an ambition for Leicester to build on our international connections, our originality and bring the city together. When the Culture Partnership Board presented a case to the City Mayor for a Leicester bid, they made the following points:

- Leicester is at a key moment in its history, not least the discovery of Richard III; we have some great assets and are soon to have even more
- Leicester needs to continue to drive up its cultural offer in terms of quality and excellence
- Leicester currently lacks a clear sense of identity/pride; it has many

identities. This may be due to the developing and emerging demographics of its residents over the past half a century. The process of developing a bid should help unite residents and develop a clear sense of identity

- The evidence is really clear: when other cities have bid, the process is what is valued, even for those who have not been successful. There is no alternative to working together, across sectors, to make a bid
- It is vitally important that a bid is not “business as usual”; but part of the continual transformation of Leicester and the role of culture across the city
- Culture has the capacity to be cross cutting and deliver on a range of different areas. Care must be taken to ensure any bid is not seen as a panacea for all the city’s challenges but the process can help deliver on education, crime and disorder, tourism, health and well-being and economic priorities

3. Details of Scrutiny

Scrutiny is requested to consider and comment on the intention to bid and progress to date prior to the submission of an initial bid at the end of April 2013.

4. Financial, legal and other implications

4.1 Financial implications

The preparation of the initial bid is expected to cost in the region of £100k, of which £50k is being sought as match funding from partners / the business community. The remaining £50k would be funded by the Council from within the budget of the Culture and Neighbourhood Services Division.

The original feasibility for UKCOC suggests that around £10 million of public funding over and above an authority’s baseline spend on culture would be needed to deliver a UKCOC programme. The more detailed estimated costs of hosting UKCOC, to the Council and the City more widely, will be brought back to the Executive for consideration once an initial bid has been developed and properly costed. If the City succeeds in progressing to the next stage, the Council and partners would be expected to commit in principle to underwrite the necessary funding before formally submitting a full bid. If the City is successful in progressing to the shortlist, further bid costs would be incurred.

The report also refers to benefits that could result from the bidding process, even if ultimately unsuccessful. If the City were to become the UK City of Culture, significant economic benefits would be expected, both during the four years from 2017 and over the longer term and the build-up period.

Colin Sharpe, Head of Finance, City Development and Neighbourhoods, ext 297390

4.2 Legal implications

The Council has power to take these steps under sections 144, 145 and 111 of the Local Government Act 1972.

As the bid process develops there are likely to be legal agreements required, for example as to branding, costs, events and hospitality and legal input will be required.

Joanna Bunting, Head of Commercial and Property Law, ext 296450

4.3 Climate Change and Carbon Reduction implications

Environmental leadership and innovation has formed a significant thread in Leicester's identity since the Environment City initiative of the 1990s. It could add to the strength of a Leicester bid to become UK City of Culture. Recent work that could be built upon include successful links with the Comedy Festival.

If Leicester were to make a successful bid, the main climate change implications are likely to be around the increased travel generated. There might be implications arising from venue requirements too. The city could minimise any negative effects, maximise the positive legacy for the city and strengthen any bid by demonstrating a clear intent from the outset to aim for environmental excellence: assessing the impacts, setting clear targets, actively involving partners and the public and reporting back on progress. Leicester's Climate Change Programme of Action provides a framework for this to take place.

Duncan Bell, Senior Environmental Consultant, Environment Team. Ext. 296775.

4.4 Equality Impact Assessment

An equality impact assessment will be undertaken alongside the development of a bid as the outline cultural programme is developed.

4.5 Other Implications (You will need to have considered other implications in preparing this report. Please indicate which ones apply?)

None.

5. Background information and other papers:

None.

6. Summary of appendices:

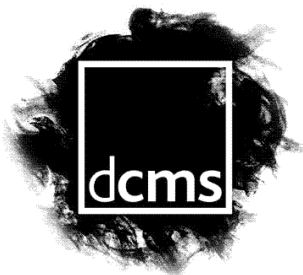
Appendix A - Bid Consortium Members, Appendix B - Bidding Guidance

Appendix A

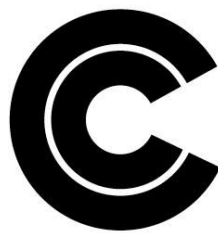
Leicester UK City of Culture 2017 - Bid Consortium Members

Peter Soulsby	City Mayor
Fiona Allan	Chief Executive, Curve
Mandy Ashton	Pro-Vice Chancellor, De Montfort University
Piara Singh Clair	Assistant Mayor for Culture, Heritage, Leisure and Sport
Christine Fyfe	Pro-Vice Chancellor, University of Leicester
Charanpreet Singh Johal	Chief Executive, Kohinoor Radio
Mike Kapur	Director, Signum Corporate Communications
Lucy Phillips	Director, Leicester Print Workshop
Geoff Rowe	Chair, Culture Partnership Board and Chief Executive, Big Difference Co
David Simms	Chief Executive, Leicester Mercury
Martin Traynor	Group Chief Executive, Leicestershire Chamber of Commerce

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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. 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 **30th 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 **30th 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). 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

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

	<ul style="list-style-type: none"> - Meetings with bidders (if required) 	Responses to clarification questions
November 2013	<p>Independent Advisory Panel</p> <ul style="list-style-type: none"> - Final assessment of bids - Recommendation on winner <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 **30th 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 **30th 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
PART A:	SUMMARY One page summary of your bid	None. For information only
PART B:	VISION, PROGRAMME AND IMPACTS	Total maximum score: 100
1. Your Area	<ol style="list-style-type: none"> 1. Describe the geographical area covered by the bid and explain why this area makes sense as UK City of Culture. 2. Why does your area need to see the sort of step change that could result from being UK City of Culture? 3. Why is culture a key mechanism for achieving a step change in your area? 	<ul style="list-style-type: none"> • Is the chosen area credible as host of a focused, year-long programme of cultural events? • Does the area have a clear identity, or the potential to establish one? • Does the bid demonstrate why the area needs to be UK City of Culture and how it could benefit from it? <p>Maximum score: 5</p>
2. Overall Vision	<ol style="list-style-type: none"> 4. What is your overall vision for a UK City of Culture programme in your area? 5. What is distinctive about your vision? What differentiates it from the visions which could be put forward by potential bids from other areas? 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). 7. What are the main themes and components of your UK City of Culture programme? <p>[Please include as Appendix A 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"> • Is there a strong, clear vision for the UK City of Culture programme and the impact it would have on the area? • Are the vision and programme distinctive and clearly linked to the nature and character of the area? • Are the intended step change impacts significant and credible compared to the baselines? • Do the themes and components provide sufficient scope for a varied programme with broad appeal to a wide range of audiences? <p>Maximum score: 15</p>

Element	Requirement	Assessment Criteria and Indicative Scores
3. Cultural and Artistic Strengths	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"> • Are the cultural foundations of the bid clear, credible and linked to the programme? • How well does the programme use existing cultural assets, facilities and partnerships? • Does the outline programme have significant distinctive elements across a range of arts forms and cultural activities? • Has the bid identified credible potential contributors of national or international standing? • Are the plans for ensuring cultural excellence and diversity credible and deliverable? • Are the plans for using digital technology and innovation in the programme credible and deliverable? <p>Maximum score: 35</p>
4. Social Impacts	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"> • Is the bid building on a demonstrable track record of achievement in using culture to deliver regeneration, community cohesion, health and well-being? • Will the programme make a measurable impact on regeneration, community

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"> • 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? • How effective and realistic are the aspirations for engaging with young people? • 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? <p>Maximum score: 15</p>
<p>5. Economic Impacts</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 Appendix B to your bid a summary of the current state of your cultural and creative sectors.]</p>	<ul style="list-style-type: none"> • Does the current cultural and creative economy in the area provide a sufficient base on which to build? • 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? • Are the plans for using the programme to increase engagement in education, training and employment realistic and achievable? • 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? <p>Maximum score: 20</p>

Element	Requirement	Assessment Criteria and Indicative Scores
6. Tourism Impacts	<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 Appendix C to your bid a summary of the current state of your visitor economy.]</p>	<ul style="list-style-type: none"> • Is it clear how the visitor economy would be boosted in 2017 and are the estimated impacts realistic? • Is it clear how UK City of Culture would be used to raise the profile of the area and market it to visitors? • Are the plans for managing visitors, ensuring sufficient capacity and meeting access and other requirements credible and deliverable? <p>Maximum score: 10</p>
PART C:	DELIVERY AND CAPACITY	Total maximum score: 100
1. Organisation, development, management and governance	<ol style="list-style-type: none"> 1. Who is leading your bid? 2. Who else is involved in developing and supporting the bid? 3. How will the development and delivery of your UK City of Culture programme be managed? 4. What would be the role of each of the bid partners you have identified? 5. How are local people, groups and communities being consulted about the bid? 	<ul style="list-style-type: none"> • Is there clear evidence of a wide range of organisations and individuals supporting and contributing to the bid? • Is there a process in place for involving and consulting local people, groups and communities? • How strong does the support for the bid appear to be? • Are there clear management and governance arrangements? • Has the process for developing the programme

Element	Requirement	Assessment Criteria and Indicative Scores
	<p>[Please include as Appendix D 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"> • Is it clear how tensions and disagreements between partners will be managed? <p>Maximum score: 15</p>
<p>2. Track record</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 Appendix E 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"> • How strong is the track record in delivering significant programmes of events? • How wide-ranging is this experience? • How recent is this experience? • Has the bid team drawn on lessons from major events either in their area or elsewhere? <p>Maximum score: 15</p>
<p>3. Funding and Budget</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"> • How realistic are the cost estimates? • How realistic are the funding plans and aspirations? • Is there a credible fundraising plan? • What evidence is there of commitment to meet the funding gap and act as guarantor? <p>Maximum score: 20</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 Appendix F to your bid an outline budget for the programme/year.]</p>	
4. Partnerships	<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"> • Are the roles envisaged for new partners and potential funders realistic and deliverable? • Are the plans for working with national organisations credible? <p>Maximum score: 10</p>
5. Risk Assessment	<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"> • Have the key risks been identified? • Are the proposed mitigation measures realistic and credible? <p>Maximum score: 10</p>
6. Legacy	<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"> • Have the main issues of legacy been thought through and how have they been built into the planning? • How realistic are the plans and expectations for the legacy? <p>Maximum score: 20</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>7. Learning and evaluation</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"> • Have the requirements of evaluation and the associated costs been thought through and incorporated into the funding and delivery plans? • How realistic and effective are the proposals for sharing learning? <p>Maximum score: 10</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.

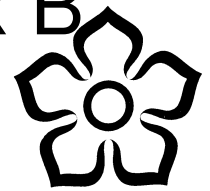
ASSESSMENT PROCESS

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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Planning, Transportation and Economic Development

Briefing note for Economic Development Scrutiny

Date: 5th April 2013
From: Hilary Sanders
Ext: 29 8679

LEICESTER FOOD PARK UPDATE

1. Purpose

This paper provides a progress update on Leicester Food Park. The proposed Food Park will be a new workspace providing high quality, bespoke food grade units designed to encourage start-up and smaller grow-on units for businesses in the Food and Drink Manufacturing sector in Leicester.

2. Background

- 2.1 Leicester Food Park contributes towards a key theme and priority in the Economic Action Plan which is to achieve an *Enterprising Leicester* and *Accelerating business growth in priority sectors*, including Food and Drink manufacturing. It will contribute towards the Economic Action Plan's priorities to *establish a Food and Drink Manufacturing Business Investment Area* in the city and as part of this will specifically work towards Priority 4.2 of the Action Plan which is to *provide food grade workspace*.
- 2.2 Delivering the Food Park requires the development of a vacant site at Lewisher Road currently owned by the City Council and zoned for employment use. See Appendix A for a Site Layout and Appendix B for Location Plan.
- 2.3 Developing and delivering the project on site will also require careful integration with a parallel proposal to sell the remainder of the Lewisher Road site to a private sector business that is also developing a much larger footprint food manufacturing business.
- 2.4 Discussions on the sale of the remainder of the site are ongoing between property services and the private sector business. Discussions are focussed on the costs for developing road access to the site.

2.5 The total costs to deliver Leicester Food Park are £5,644,000. Leicester City Council has allocated £2,200,000 towards the project, including £200,000 development funding. Leicester City Council funding is allocated provisionally through the Economic Action Plan, subject to final approval for inclusion in the councils capital programme. Match funding is being sought from the European Regional Development Fund.

3. Current Developments / Next Steps

3.1 Development funding is currently enabling a range of feasibility works to be undertaken to develop the project to RIBA Stage D in order to support a planning application for the new Food Park facility.

3.2 Architects to support the development of the project to RIBA Stage D are currently being procured through Source Leicestershire. Planning permission is programmed to be granted in July 2013. See Appendix C for images of a comparator food park in Nottingham.

3.3 A final stage ERDF PA2 project bid was submitted in November 2012 in order to secure the necessary match funding. The bid included findings from a Demand Study which involved consultation with a range of Food and Drink Manufacturing businesses. The Study established a clear demand from businesses.

3.4 The ERDF bid is currently in appraisal with DCLG. Leicester City Council is currently preparing a legal response to DCLG on the project's State Aid position in light of the recent EU ruling on State Aid.



notes:
 1. Do not scale from this drawing - use stated levels and dimensions only.
 2. If in doubt, contact the architect.

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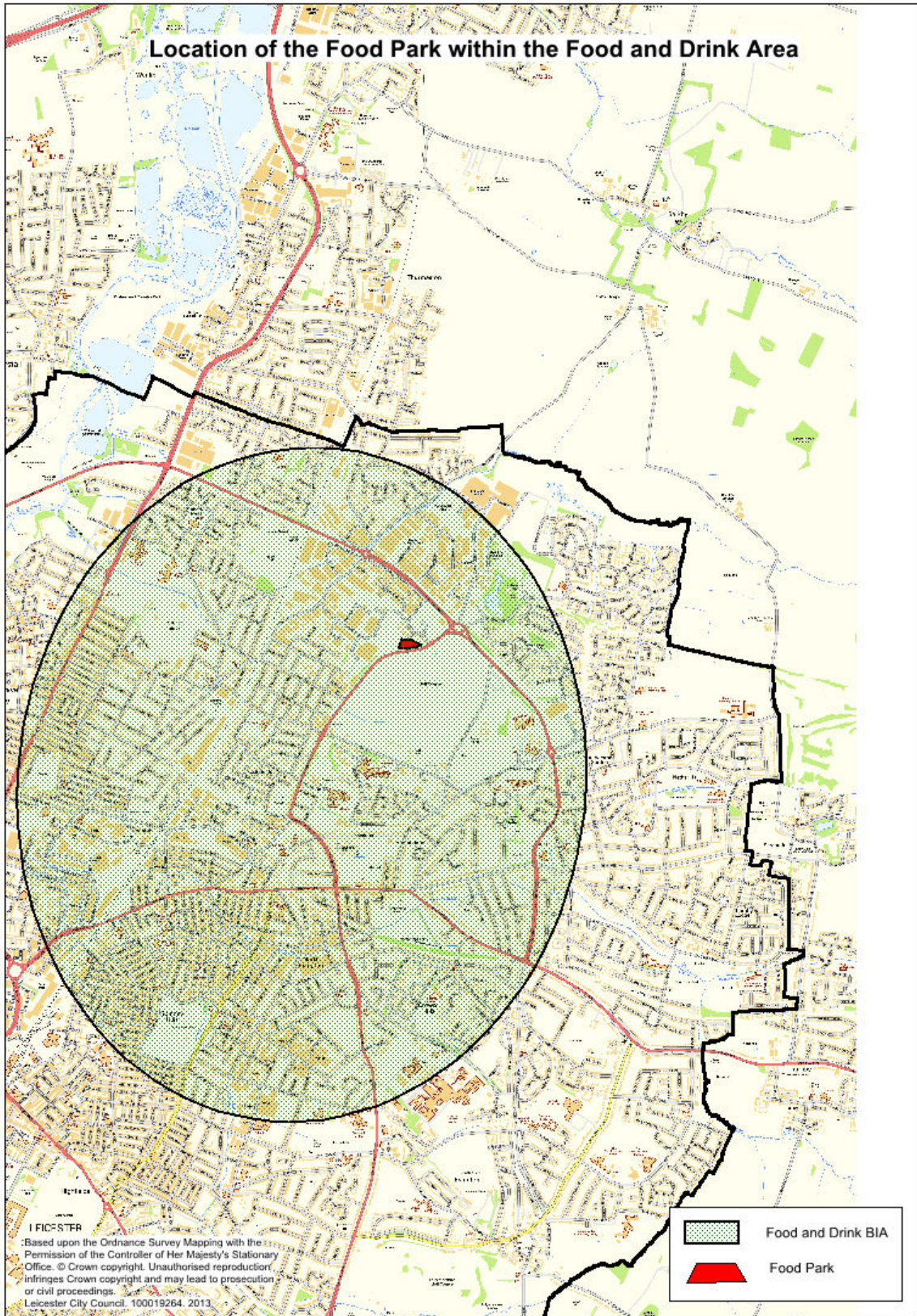
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client:	Leicestershire Council	created:	Nov12
project:	Proposed Food Park Leicester	job no:	1977
title:	Proposed Layout Option	scale:	1:500

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Location of the Food Park within the Food and Drink Area



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Appendix B: Images of Southglade Food Park (Nottingham)

Image A: Southglade Reception



Image B: Food Units



Image C: Food Units



¹ Source: www.foodanddrinkforum.co.uk/web/dfdnew/index.cfm?s=5&dir=4763

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