

UK CITY OF CULTURE

Working Group Report

June 2009

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INTRODUCTION

'How do we capture – on an on-going basis – the essence of Liverpool's success and unlock the power of culture for the whole country?'
(Andy Burnham's speech to University of Liverpool, January 2009)

PROPOSITION

Following the success of Liverpool's year as Capital of Culture in 2008, Phil Redmond submitted a proposal to the Secretary of State outlining his idea to have a regular UK City of Culture. In his speech in Liverpool in January 2009, Andy Burnham set out his view that culture and creativity should be viewed as part of the answer to tough economic times and not as a distraction or a luxury.

He identified five key lessons to be drawn from the Liverpool experience:

- the economic benefits of a vibrant cultural base (particularly in relation to the visitor economy);
- the wider indirect benefits of placing culture centre stage;
- the untapped potential of culture's contribution to the delivery of world-class public services, most particularly education and health;
- the creation of a strong cultural base linked to skills, new jobs and education, which could be attributed to the Capital of Culture experience;
- and the need to capture the benefits of a focus on culture in other cities in the UK and on an on-going basis.

He therefore announced that he was inviting Phil Redmond to Chair a Working Group to provide him with advice on the desirability and feasibility of the proposal for a UK City of Culture Programme.

THE WORKING GROUP

Membership

Phil Redmond	Chair
Keith Bartlett	Director of Engagement (North), Museums, Libraries and Archives Council
Steven Bee	Director of Planning and Development, English Heritage
Gwilym Evans	Head of Policy, Strategy and Finance, Welsh Assembly Government
Caroline Collier	Director, Tate National
Sandie Dawe	Chief Executive, VisitBritain
George Entwistle	Controller of Knowledge Commissioning, BBC
Bryan Gray	Chairman, North West RDA
Charles Knevitt	Director, RIBA Trust

Louise Lane	Director of Communications, Heritage Lottery Fund
Aileen McEvoy	Interim Executive Director, Arts Council North West
Sarah Morrell	Head of Cultural Strategy and Diplomacy in Culture, External Affairs, Culture and Tourism Directorate, Scottish Government
Bill Morris	Director for Culture, Ceremonies and Education, LOCOG
Mark Prescott	Head of Cultural Campaigns, Greater London Authority
Chris White	Chair, Culture, Tourism and Sports Board, Local Government Association
Linda Wilson	Director of Culture, Department for Culture, Arts and Leisure, Northern Ireland
John Woodward	Chief Executive, UK Film Council
Jan Younghusband	Commissioning Editor for Arts, Channel 4

Terms of reference

To advise the Secretary of State for Culture, Media and Sport on the desirability and feasibility of launching a UK City of Culture programme. The Working Group will advise on:

1. The vision for the UK City of Culture Programme including the benefits which will flow to the host City, to the nation and to the culture sector
2. Potential core events and content for the programme including views of key stakeholders
3. Timetable for implementation
4. Potential indicative costings drawing on experience of Liverpool Capital of Culture
5. The criteria for determining the host city
6. Options for managing the bidding process and membership of assessment panel(s)
7. Key risks that need to be managed

Approach

The Working Group, Chaired by Phil Redmond, met three times between March and June 2009 and was supported by a small secretariat within DCMS. Outside the meetings there was frequent e-mail contact and numerous other stakeholder meetings.

THE REPORT

The report is structured to respond to each of the issues set out in the Terms of Reference for the Working Group as follows:

- Section 1 Guiding principles and rationale for UK City of Culture
- Section 2 Core events
- Section 3 Timetable for implementation
- Section 4 Potential indicative costings
- Section 5 Criteria for determining the host city
- Section 6 The bidding process and assessment panel
- Section 7 Key risks
- Section 8 Summary of recommendations

SECTION 1: GUIDING PRINCIPLES AND RATIONALE FOR UK CITY OF CULTURE

The Working Group has been asked to report on both the desirability and feasibility of running a UK City of Culture programme to provide a cultural stimulus for cities, and/or towns, or regions, to apply for and use, as Glasgow did in 1990 and Liverpool in 2008. This would have similarities with the European Capital of Culture Award and would allow other cities in the UK to use culture as a driver for economic and regenerative benefits as Liverpool has done. It would also enable the UK to build on the momentum of London 2012 and the supporting programme of cultural events through the Cultural Olympiad, and in so doing form part of the legacy of the Games, as well as the 2014 Commonwealth Games to be held in Glasgow.

The Working Group was unanimous that the UK City of Culture concept is both desirable and feasible and should go ahead, but that careful consideration would need to be given to the scheme's practical implementation, taking into account such issues as the timetable for bidding, and the costing of the scheme.

Members of the Working Group, which included representation from Northern Ireland, Scotland and Wales, agreed the importance of this being a UK-wide programme. To ensure the programme is properly run, branded and promoted as a UK-wide event, Working Group members representing the devolved administrations stressed that the arrangements must take into account the different needs and circumstances in Northern Ireland, Scotland and Wales. The bidding process should be fair and equitable in providing a meaningful opportunity for all four nations to bid, without tending to favour the major cities and conurbations which are more numerous in England.

Working Group Members agreed that the first UK City of Culture should be held in 2013 and that this could form a symbolic handover from the Cultural Olympiad.

Working Group members agreed that a broad interpretation of the term 'city' should be employed to stimulate innovative approaches and enable, for example, a region or a cluster of towns and a city to bid. However, it was equally important, particularly for the 2013 round of bids, that the definition of 'city' be clear enough not to create unrealistic bids from sites without the robust local partnerships and infrastructure we would expect from any successful bid.

Status as 'UK City of Culture' would allow the host city to devise events reflecting its identity and its own particular culture, thus fostering a sense of community, a sense of belonging and pride as happened in Liverpool. UK City of Culture is much more than a year long celebration, and host cities must be prepared to deliver a programme which will excite, entertain and educate.

The vision is to use culture as a catalyst for social and civic agendas, utilising its potential as a driver for economic benefits and promoting and enabling greater participation in, and experience of, cultural excellence. The host city would be asked to specify the step change it hoped to deliver as UK City of Culture across these wider agendas.

The host city would be expected to give appropriate consideration to an online dimension to its proposed programme, with the aim of achieving cultural impact

across the UK and internationally, encouraging interactive engagement and exploring the creative use of digital technologies for artistic and cultural purposes.

There will be no attempt to be either prescriptive or proscriptive in defining what we mean by 'culture', understanding that it may well have different meanings, interpretations or reflections for potential bidders.

In terms of the outward celebration, at the core of the UK City of Culture there would be a programme of events including major award ceremonies e.g. the Turner Prize or the RIBA Stirling Prize. The HLF *Portrait of a Nation* project was one of the big successes in Liverpool and something similar could be one of the central themes of the UK City of Culture Programme. Public sector broadcasters have committed to working with the host UK City of Culture to bring major programmes or events to the host City; and to use their own editorial creativity to work with the respective cities to develop new ideas which are specific to the host city. However, all these events would be optional and it would be for the cities themselves to decide what would be most appropriate for them, and best suited to bring about the desired step change.

In keeping with the spirit both of Liverpool '08 and the Cultural Olympiad, the programme should encompass major awe inspiring events as well as a wide ranging programme of smaller events, devised by the local community.

Other partner organisations including, for example, national bodies such as Arts Council England and English Heritage, or UK-wide bodies such as Heritage Lottery Fund and Visit Britain, have all committed to working with potential host cities and will be expecting to enter into negotiations for support to host cities from existing funding streams.

Regional Development Agencies and the Local Government Association are fully committed to the UK City of Culture programme and will offer support through existing support networks and funding streams. There would be a similar approach in Scotland, Wales and Northern Ireland.

The Working Group agreed that no new central government funding should be committed to UK City of Culture but that host cities should bid to existing funding programmes and work creatively with public sector broadcasters to maximise the opportunity that UK City of Culture brings to the host city.

The Working Group recommended the following aim and objectives for UK City of Culture:

Aim

The UK City of Culture competition aims to put culture at the heart of city agendas, policies and planning. This includes using culture as a catalyst for social and civic agendas, using it as a driver for economic benefits and promoting and enabling greater participation in and experience of cultural excellence.

Objectives

Cultural and Artistic

- To provide a year of high quality cultural events which reflect the distinctive spirit of the city

- To celebrate the contribution of UK and international artists and their work.
- To build sustainable and collaborative cultural networks to provide a lasting legacy.
- To raise the profile of the city nationally and internationally.
- To engage existing cultural institutions in the delivery of the year
- To use digital technology to extend the reach, scope and impact of artistic and cultural activity, especially for young people.
- To engage actively the people and communities of the city or region in the delivery of these objectives.

Social

- To use culture to stimulate sustainable regeneration in the city and its hinterland
- To support increased participation in cultural events and encourage widespread community engagement in producing and staging events.
- To impact on other social agendas such as health, education and environment.
- To provide opportunities and events which are appealing and accessible to everyone, with particular attention given to achieving diversity through targeting under-represented groups
- To maximise participation, access and innovation through digital technologies.

Economic

- To create a strong cultural base linked to skills, new jobs, education and inward investment.
- To use that cultural base to contribute to a lasting legacy of successful and sustainable economic regeneration.
- To enhance and contribute to the visitor economy, both during the year and afterwards.

Benefits to the Host City and the Nation

The rationale for this new policy initiative is to enable other cities to experience the benefits that Glasgow and Liverpool enjoyed as European City/Capital of Culture, and which the Liverpool legacy work is now seeking to perpetuate.

Liverpool succeeded in generating an £800 million boost to the regional economy¹ and is considered by the EU as having set the template for future Capitals of Culture.

This is especially important during the current recession. We know that increased unemployment has a negative impact on well-being and social capital – but we also know that evidence shows the potential for cultural sectors to contribute to increasing both of these. Participation in culture can increase social capital and well-being. Relevant industries – tourism, digital and creative – can also contribute to and benefit from the BERR strategy for businesses, to come through stronger from the recession – industrial activism.

Market Failure Rationale

The UK City of Culture will bring many cultural events together in the same year in the same city and will be mutually reinforcing, to create critical mass. All these events will benefit from proximity to each other as the audience from one will spill over into

¹ Liverpool Culture Company, based on estimates of global media coverage value, visitor spend and activity at the Echo Arena and Convention Centre directly attributable to the European City of Culture

the audience for another. This will include local people who may attend one event and find themselves inspired to attend others they would not normally consider. It will also include tourists who would be interested in visiting several events but not willing to make different trips to different places for each. For example, an individual may wish to visit a particular art exhibition and attend a particular music event but neither of them on their own would justify the expense of travelling to another city. However, by bringing them together that individual can visit both in one trip, making it worth the expense of travelling.

Because of this coordinated approach, all events can benefit from a larger audience than if they had been scattered around the country. However the organisers of such events are unlikely to come together spontaneously and bear the cost of arranging the coordinated year of events. This is because other events could decide to locate there without contributing and free ride on the efforts of others. This co-ordination failure means that the Government needs to intervene and act as a catalyst if the benefits of a co-ordinated approach are to be realised.

As well as attracting a bigger audience, a co-ordinated approach means that events will also be able to benefit from efficiency savings. The most notable of these will be marketing costs. As well as being able to pool marketing budgets and advertise jointly to a wider audience the events could also receive greater exposure in the local / national / international press due to the prestige of carrying a UK City of Culture tag. This would be of particular benefit to the smaller events on the schedule. There may be other efficiency savings in event organisation e.g. transport, that occur due to the co-location of the events.

The UK City of Culture may also play a part in regenerating cities. The attention and reputation that can be gained by hosting the event may well encourage firms, workers and institutions to move to the area, creating a virtuous circle of further job creation, building renovation and social integration. However, the high risk and high cost associated with making the first move to a deprived area means that no individual firm or organisation will even consider doing it, and instead the Government needs to provide the momentum that starts the virtuous circle. In addition to overcoming this co-ordination failure, hosting the UK City of Culture will also provide positive externalities to existing firms by making the host a more desirable area for potential employees.

Benefits Appraisal

The value of the benefits that accrue to the winning city are difficult to estimate as they will depend on the nature of that city and the schedule of events on offer. Our best indication of the benefits comes from the experience of Liverpool '08, although this was on a far larger scale than potential host cities may consider, at least for 2013, and brought with it a considerable budget. As such, all the findings below are used illustratively and although similar benefits are expected for the UK City of Culture they are likely to be of a smaller magnitude.

Economic

At the end of 2008, Liverpool Culture Company reported that the economic benefit to the Liverpool City region of its year as European Capital of Culture was £800 million. This was based on estimates from available data on global media coverage value, visitor spend, and activity at the Echo Arena and Convention Centre directly attributable to the European Capital of Culture Programme. Several of the special

one-off events had high net economic impacts, including the Turner Prize (£10m), Go Superlambananas (£9.6m), the Tall Ships event (£8.3m) and La Machine (£2m).

The visitor economy is one key area that benefitted greatly during the year. Despite an increase in hotel supply (hotels and rooms), occupancy rates reached 77% for Liverpool hotels in 2008, compared to a North West average of 59.6%. In the period January to September 2008 26.6% of all visitors were new to the city. Over 75% of these claimed to have been influenced to some extent by the European Capital of Culture when deciding to visit and 32% indicated that it was a very influential factor. The legacy impact on the visitor economy will not become clear for several years, but by providing a positive experience and receiving positive press coverage Liverpool has put itself in a good position for sustained growth.

The additional visitors to Liverpool have not only been visiting one-off events. The number of visitors to Merseyside's seven largest established attractions² rose by 45% in 2007 to 4.2 million. By July 2008 the number of visitors to the same attractions had already reached 3.3 million.

Cultural and Artistic

Liverpool 08 involved 7,000 events spanning music, theatre, art, literature, heritage and sport. 10,000 artists were involved in the programme of events, ranging from small projects on individual streets to multi-national events such as the MTV Europe Music Awards. Although the scale of Liverpool 08 will be reduced for the UK City of Culture, the same emphasis on cultural excellence and celebrating local and UK artists will remain.

The quality of the programme of events in Liverpool is reflected in the positive media coverage it received. The number of national press stories on culture-related matters in Liverpool doubled between 2005 and the end of 2007. In addition, between 2003 and 2007 65% of such stories were positive and 32% negative. This illustrates not only the quality of events but also the improvement in profile for Liverpool, balancing out the traditional media emphasis on (mainly negative stories) relating to the city's social and economic issues. Although full comparative data is not yet available, early findings show that in 2008 this coverage increased a step further, both nationally and internationally. In early 2008 the city was attracting unprecedented levels of national and international media coverage. The European Capital of Culture 'Opening Weekend' attracted 308 media representatives, a third of whom represented multi-national or overseas agencies. The number of national press stories on the Capital of Culture in the first half of the year was double the total coverage for 2007.

The Cultural Olympiad offers opportunities for projects that:

- celebrate London and the UK, and invite the world to share the event with us;
- inspire and involve young people to unlock their creativity; and
- use cultural and sports participation, audience development, urban regeneration, tourism, international links, and other key strands of the Cultural Olympiad to build a meaningful legacy.

Social

² These attractions were: National Museums Liverpool, Tate Liverpool, Liverpool Cathedral, World of Glass, Southport Pier, Beatles Story and Mersey Ferries.

During 2008 70% of people in Liverpool visited a museum or gallery, compared to a UK average of 59%. Not only was local participation very high but the programme was also successful in targeting under represented groups. Data for lead up events in 2007 show higher proportionate audience attendance among key DCMS target groups of BME (18% compared to 8% of Liverpool population), lower socio-economic groups (42% compared to 34%) and young adults (21% compared to 15%).

Liverpool 08 was also successful in encouraging community involvement. The 08Volunteer programme grew from 259 registered volunteers in 2005, to 9,894 in August 2008. Of these, 851 had received training to become active volunteers and 13% were of BME background. The number of supporters signed up to the 08Ambassadors programme more than doubled within a year, from 3,626 at the end of 2006 to 8,559 at the end of 2007.

Surveys of Liverpool's local population show that they feel proud and confident in Liverpool, rating it equal to or better than other UK cities, particularly in terms of its broad cultural offer and sense of community. When questioned in 2007, 80% of local residents agreed that the European Capital of Culture would give people outside the city a more positive impression of Liverpool, and 75% felt that it would attract high levels of new investment. Local media stories also showed a positive and improving attitude with 46% of Capital of Culture stories being positive in 2005 and 60% in 2007.

The Working Group felt it was also worth recalling the positive impact on Glasgow after its time as City of Culture, and therefore bidding Cities should look to set out clearly what sort of anticipated step change each City is likely to make while taking advantage of the title. This will set a benchmark against which they could be judged objectively rather than the subjective judgements that may accompany comparisons with Glasgow, Liverpool, London or even Barcelona. It will also encourage bidders to think carefully about how culture can bring about such a step change.

SECTION 2: CORE EVENTS

One of the key benefits for the selected UK City of Culture will be the opportunity to host a range of ceremonies and events. The BBC and C4 are members of the UK City of Culture Working Group and are committed to the programme.

Other bodies represented on the Working Group, including, for example, national bodies such as Arts Council England and English Heritage, or UK-wide bodies such as Heritage Lottery Fund and Visit Britain, all run relevant funding programmes and are all committed to entering into discussions with potential host cities for bids to existing funding programmes. Regional Development Agencies have also committed to working with the UK City of Culture and will also be expecting bids from existing funding streams. There would be a similar approach in Scotland, Wales and Northern Ireland.

Working Group members are very clear that successive cities of culture should not stage the same events every four years. Instead they propose that broadcasters and those responsible for big events such as the Brits should discuss with winning cities what would be appropriate during their 'year', thus taking into account the particularity of place.

A list of possible core events\ceremonies is as follows:

BBC

Subject to local negotiation with the BBC but would be willing to consider events such as those which were commissioned for Liverpool i.e.

- Liverpool Nativity live event
- Culture Show coverage of the opening ceremony
- Easter day service from the metropolitan Cathedral
- Songs of Praise
- Electric Proms
- Sports Personality of the Year
- Choir of the year final
- Culture show legacy special

Sony

- Brits

Poetry Book Society

- TS Eliot Poetry Prize

UK Film Council

- Screening premiere of a populist Lottery funded film
- Screening of archive films of area
- Film festival
- First Light Movies project – young people making short digital films about the UK City of Culture which could then be premiered in local cinemas

Tate

- Turner prize
- Work with winning area to contribute to long term strategy to inspire people through the visual arts

VisitEngland

- Enjoy Excellence Awards – annual awards ceremony

VisitBritain

- annual management conference and PR conference

Museums Association

- Art Fund Prize (formerly Gulbenkian Prize for museums and galleries)
- MA Annual Conference

Heritage Lottery Fund

- National Lottery Awards Ceremony
- Portrait of a Nation youth event celebrating UK heritage, possibly beginning in 2012 as part of Games legacy – built towards a finale in UK City of Culture. But would need to seek funding partners for this.
- Art Fund prize awards ceremony (HLF would discuss with Art Fund)
- If special focus around Heritage Open Days annual promotion of special openings HLF would add to it with special events at local lottery funded heritage attractions if appropriate.

English Heritage

- Possibility of holding EH Festival of History (10,000 to 15,000 over two days) in UK City of Culture

Channel 4

- Grand Designs Live
- RIBA Stirling Prize Live
- Turner Prize (in agreement with Tate)
- Film a major public engagement TV series based in the city, or a music event with a major concert event based in the city

Arts Council England

- ACE currently supports a number of art form based awards and prizes and some – e.g. independent foreign fiction award, national short story award – could perhaps be steered towards the UK City of Culture (although they are currently under review)
- New Arts Council Awards package currently under consideration – if viable could perhaps be aligned with UK City of Culture timescales

SECTION 3: TIMETABLE FOR IMPLEMENTATION

The Working Group agreed at its first meeting to recommend that the **first year of UK City of Culture should be 2013** and it should be at 4 yearly intervals thereafter. This will represent a symbolic handover from the end of the Cultural Olympiad and could form part of the Olympic Games legacy, with the 2014 Commonwealth Games in Glasgow also having a potential role to play.

The Working Group proposes that DCMS should work toward:

- Announcement that the UK City of Culture programme is to go ahead before recess in early **July 2009**. Guidance toolkit for cities to be issued as soon as possible after this date
- An information seminar to be held in Liverpool for cities considering submitting bids in **September 2009**
- Bids to be submitted by **end December 2009**
- Announcement of the winning city, and call for expressions of interest for 2017, **at beginning of February 2010**
- Bids for 2017 to be submitted during **2012** (deadline to be agreed)
- Announcement of host city for 2017 at closing/transition event of **2013**

The Working Group believes that it is imperative to give the host city the maximum time possible to develop plans for 2013. This is an ambitious timetable in terms of the amount of time allowed for the cities to work up bids but allows the host city close to three years to plan for the first UK City of Culture in 2013 and to learn from their own engagement with, and experience of, the Cultural Olympiad, as well as that of other cities. It also means that we can build on the momentum which the announcement of the UK City of Culture Working Group has generated.

The Working Group did give consideration to whether cities should be invited to bid for 2017 and possibly 2021 as part of one overall process. However, since the Working Group decided that the imperative was to give the first host city maximum time to plan, it was decided that it would not be reasonable to ask for detailed bids for 2017 or 2021 in this tight timeframe. Instead a call for expressions of interest for 2017 should be made at the same time as the announcement of the first host city. Throughout the guidance and media coverage of UK City of Culture we should emphasise that this will be a four yearly event. We should also make it clear that submitting an expression of interest for 2017 does not commit a city to submitting a full bid; and that conversely, cities will be able to bid for 2017 without having submitted an expression of interest.

SECTION 4: POTENTIAL INDICATIVE COSTINGS

Host cities and funding partners

Bidding

Some costs will be associated with the bidding process itself although the Working Group strongly recommend that the selection process is designed to minimise costs to the bidding cities and DCMS may wish to consider proposing a voluntary cap on bidding spend.

Those cities that bid for UK City of Culture events but who are not selected for 2013 will incur costs from the process. However, this is not entirely speculative spend, as past experience from European Capital of Culture has shown that the process of bidding can help put in place partnerships which can go on to deliver benefits to the community, even for those cities whose bids are not successful. But the Working Group notes that these benefits can be short lived and that there are risks involved in raising aspirations/expectations that cannot be delivered.

It is difficult to give even a broad order of costs for the host city of UK City of Culture as this initiative is almost infinitely scaleable. The ambition of the host city must be of sufficient breadth and vision to warrant the prestigious title. However, the Working Group acknowledges that the host city for 2013 may not wish to mount a programme as extensive as Liverpool '08 which had a lead in time of eight years and a considerable budget and where the costs associated with the two year programme to prepare and present the bid is estimated to have been £2.1 million.

Cost to run a UK City of Culture Programme

There is no central funding for UK City of Culture. The Working Group has concluded that existing funding streams would need to provide approximately **£10 million** to make a UK City of Culture viable. This amount is considered enough to stage a small number of events throughout the year and to run promotional campaigns to raise awareness and attract visitors. It would not be helpful, and could be misleading, to estimate what per centage of this amount would need to come from the host city itself.

Of course, the nature of the project means that this amount could be almost infinitely scaleable. What is important is less the level of investment but the extent and nature of the step change that investment generates.

Costs to Liverpool

At the other end of the scale the total overall budget for Liverpool '08 Capital of Culture was £109 million with total public funding of £105.1m. The breakdown of costs for Liverpool is set out below.

ORGANISATION	FUNDING
Liverpool City Council	£74.7m

DCMS	£11.5m (£5.3m from the Arts Council; £5m directly from DCMS although administered through the Arts Council and a further £1.2m from the Urban Cultural Programme)
Arts Council England	£5.3m into the Arts 08 programme. See above (and to note that in the period 2007- 2011 Arts Council North West will have provided nearly £30m in core investment to 30 cultural organisations in Liverpool) See below for other Arts Council investment
NW RDA	£3.4m
ERDF	£15.5m
TOTAL PUBLIC FUNDING	£105.1m

It is important to note that these are indicative figures only demonstrating the way money can be harnessed and targeted – which Liverpool 08 managed to do very successfully.

Other costs/sources of funding

- Merseyside European Objective 1 Programme provided £13.5m
- £351m invested in new/refurbished cultural venues 2001 – 2008
- Heritage Lottery Fund provided £14.598m in 2000 to Liverpool City Council/St George's Charitable Trust towards the refurbishment of St George's Hall

Other Arts Council regional and national investment

- Grants for the Arts to Liverpool – over £10m between 2003/04 and 2007/08
- Thrive (Lottery) funding £1.34m
- Arts Lottery capital commitment in Liverpool over 10 years £24m

Potential host cities and funding partners will need to be prepared to incur costs in 2009/10, 2010/11, 2011/12, 2012/13 and 2013/14 to prepare bids, plan for, run and evaluate the UK City of Culture programme. An indicative table of minimum costs is set out below

	2009/10	2010/11	2011/12	2012/13	2013/14	TOTAL
	£,000	£,000	£,000	£,000	£,000	£,000
Preparation of bids	100	50				
Development of Programme		150	200	250		
Events and Programme Mgt					9,250	

TOTAL	100	200	200	250	9,250	10,000
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Costs to DCMS

The Working Group has recommended that DCMS should administer at least the first round of UK City of Culture. Costs will fall to DCMS in 2009/10³ as follows:

Staff to administer the programme (June 09 to end March 2010)	£90,000
Guidance tool kit, branding and communications strategy, information seminar	£80,000
Assessors, independent advisory panel (July to December 09)	£80,000
TOTAL	£250,000

Ongoing indicative costs to the organisation responsible for administration of UK City of Culture are as follows:

	20010/11	2011/12	2012/13	2013/14	TOTAL
	£,000	£,000	£,000	£,000	£,000
Monitoring/ advice to host city	50	50	50	50	
Advice to future bidding cities	20	30			
Bidding process for 2017			50	200	
TOTAL	70	80	100	250	500

³ Costs are given only for 2009/10 as we are currently considering if another organisation might be better placed to manage future bidding rounds for City of Culture.

SECTION 5: CRITERIA FOR DETERMINING HOST UK CITY OF CULTURE⁴

The Working Group proposes to invite bidders to express their appetite and ambition to use the title UK City of Culture to achieve their vision based on the strategic aim and objectives set out on pages 7 and 8.

The Working Group does not wish to be prescriptive about the vision or about how to achieve it so has designed some open and broad questions to which bidding cities will be asked to respond. In assessing these questions, the assessors will look for distinctiveness, ambition and creativity. Particular attention will be paid to the ways in which culture is to be integrated across social and economic agendas, the extent and nature of the step change, the value placed on excellence in cultural content. The Working Group recommends that bidding cities should be asked to respond to the following questions:

Question 1: Aim

The UK City of Culture competition aims to put culture at the heart of city agendas, policies and planning. This includes using culture as a catalyst for all social and civic agendas, using it as a driver for economic benefits and promoting and enabling greater participation in and experience of cultural excellence.

Explain why you should host the UK City of Culture and your vision for delivering the stated aim, including the step change you envisage for your city. This should include your headline objectives for the year. While creativity and distinctiveness of vision will be an essential requirement of any bid, cities also have the opportunity to demonstrate their commitment to major national and regional cultural celebrations by showing how they have actively participated in the Cultural Olympiad. Cities may show how their engagement with the Cultural Olympiad would form a springboard into a successful year as UK City of Culture.

Question 2: Cultural and Artistic Objectives

- To provide a year of high quality events which reflect the distinctive spirit of the city
- To celebrate the contribution of UK and international artists and their work.
- To build sustainable and collaborative cultural networks to provide a lasting legacy.
- To raise the profile of the city as a cultural centre both nationally and internationally.
- To engage existing cultural institutions in the delivery of the year
- To promote the creative use of digital technologies for artistic and cultural purposes.
- To engage actively the people and communities of the city or region in the delivery of these objectives.

⁴ As of the publication of this report, potentially bidding cities should be aware that these criteria have been further developed by the Expert Assessors appointed to manage the bidding process. Final criteria and bidding guidance are available on the DCMS website.

Explain how you would deliver the stated cultural and artistic objectives, emphasising the cultural distinctiveness of your city. This should include reference to the existing, planned or future venues, theatres, galleries, historic heritage sites, urban architecture, natural environment sites and other cultural organisations you plan to use and work with. You should also include how you would use your current engagement with the Cultural Olympiad or other major cultural festivals, if relevant, to form a springboard into a successful year as UK City of Culture .

Question 3: Social Objectives

- To use culture to stimulate a social regeneration within your city and its hinterland
- To support increased participation in cultural events and encourage widespread community engagement in producing and staging events.
- To impact on other social agendas such as health, education and environment,
- To provide opportunities and events which are appealing and accessible to everyone, with particular attention given to achieving diversity through targeting under-represented groups
- To maximise participation, access and innovation through digital technologies.

Explain how you would deliver the stated social objectives, including how you plan to achieve greater social cohesion and providing evidence of local and community support for your plans.

Question 4: Economic Objectives

- To create a strong economic cultural base linked to skills, new jobs, education and inward investment.
- To use that cultural base to contribute to a lasting legacy of successful and sustainable economic regeneration.
- To enhance and contribute to the visitor economy, both during the year and afterwards.

Explain how you would deliver the stated economic objectives with a particular view to achieving sustainable economic regeneration. This should include information on your current cultural and creative industries and the measures that will be put in place to enhance them. It should also include details of your tourism strategy for the year, both at a national and international level.

SECTION 2: OPERATIONAL CAPACITY

Question 5: Marketing

Key to a successful UK City of Culture with maximum impact is a strong marketing strategy to raise the profile and appeal of your city.

Provide details of your marketing, media and communications plan with reference to how you aim to achieve impact and prominence at a local, national and international level. Provide information on your media partnerships and evidence of your experience in marketing large scale events.

Question 6: Delivery

Hosting the UK City of Culture will require the ability to host mid to large scale events (such as the Core Events listed on pages 12 and 13) along with a year-long

programme of smaller projects, performances and activities. Cities will need to have strong funding and delivery partnerships with a range of bodies (local government, cultural sector, RDAs, other public sector partners, the private sector, trusts and foundations) and robust budget and delivery plans.

Provide evidence of your ability to deliver a successful UK City of Culture. You should include evidence of your funding and delivery partnerships, and key planning milestones leading up to and including the 'year'. You should also provide details of governance and project management arrangements.

Question 7: Legacy and Evaluation

Leaving a sustainable legacy of ongoing cultural, social and economic change lies at the heart of a successful UK City of Culture. It is essential that culture and the community benefit beyond the 'year' and into the future, with a robust evaluation of its impact key to success.

Explain how you will monitor and evaluate the impact of hosting the UK City of Culture, including the strategies you have in place to deal with the longer term implications beyond the 'year' of culture. You should include key performance indicators which relate to the main objectives and a clear strategy for collecting data and analysing and disseminating research.

SECTION 6: THE BIDDING PROCESS AND ASSESSMENT PANEL

The process

The Working Group spent considerable time discussing various options for selecting the host UK City of Culture. The Core Cities Group and Cultural Cities Network have made clear their concerns about the potential for cities to expend large sums on bids where only one bidder will be successful. In determining the process, the Working Group have had to balance the need for a light touch process with the need to ensure a process which is transparent and allows rigorous comparative assessment of bids.

Bidding

The Working Group therefore recommends the development of a bidding framework document which authorities will be asked to complete. The document will be based around the questions set out in Section 5 above.

This bidding framework will form part of a toolkit which will also contain a vision document, (which Phil Redmond has kindly written) as well as bidding guidance and information on how bids will be assessed (detailed criteria). The toolkit and the documents contained in it will all carry 'UK City of Culture' branding which is currently being developed as part of the DCMS communications strategy. The toolkit will be available very shortly after the announcement of UK City of Culture at the beginning of July.

Potential bidding cities will be invited to an information seminar to be held in Liverpool in September 2009. The seminar will include sessions on lessons learned from Liverpool '08, as well as advice and guidance on UK City of Culture. Making the toolkit available in advance of the September event will allow local authorities some 'thinking time' beforehand so they will know what information they need and thus be able to make best use of the event.

Expert Assessors

The Working Group also proposes the appointment of expert assessors who would perform two distinct roles:

- i) provide technical support to potential bidding cities in preparing their bidding applications – including attendance at the September information seminar and individual support to bidding cities, as appropriate, and
- ii) technical assessment of bids and recommendation for short listing for the Independent Advisory Panel (see below)

Independent Advisory Panel

The Working Group recommends that the expert assessors present their findings to an Independent Advisory Panel. The Independent Advisory Panel would be charged with ranking bids and presenting a recommendation on the host city to the Secretary of State.

The Working Group recommends that the number of Panel members should be limited, ideally to 6-8 people, and that these should include representation for Northern Ireland, Scotland and Wales. Since places on the Panel will be limited it will be important to select people who have a breadth of knowledge and involvement in cultural programming and who between them can take a view on the vision for UK City of Culture; the programmes and events which are to deliver this vision and the capacity of the partners involved in the bid to deliver. The following is not an exhaustive list but Panel membership might include those with knowledge or experience of delivering artistic/creative programmes, heritage, tourism, culture led regeneration, regional or local government and should cover both public and private sector organisations.

The shortlisted cities will be invited to present to the Panel prior to its making a recommendation to the Secretary of State for a final decision.

SECTION 7: KEY RISKS TO BE MANAGED

The Working Group considers that the following key risks need to be managed.

RISK	IMPACT	LIKELIHOOD	MITIGATION
GOVERNMENTAL			
Local government (England) elections in June change priorities	This could change the priority certain LAs (England) put on cultural activity, reducing the number of potential bidders.	Low	No immediate indication that change of control would change priority of culture - monitor
Change of government	Central government support for UK City of Culture may change	Medium	Little control here, though a strong business case could improve chances of continuity of support
Devolved administrations decide not to participate	No longer a UK-wide City of Culture Risk to relationships with devolved administrations; reduction in scope of competition	Med/high	Ensure that devolved administrations involved in design of bidding process and content with proposals.
RESOURCES			
LA money assigned to this is reprioritised	RDAs and/or Government left to pick up the cost	High	Explore the possibility of requiring funding for UK City of Culture activities to be ring-fenced from rest of cultural spending, to ensure required step change is delivered.
The resources available to the winning city are too small compared with Liverpool 08 and previous Cities of Culture	The City is unable to put on a year's worth of activity, momentum is lost and the brand's reputation is damaged.	High	Ensure cities incorporate funding plans into bid to ensure funding is secured if bid is successful
Failure to get sponsorship from the private sector and/or failure of the UK City of Culture prize to act as catalyst for regeneration projects due to the recession means the benefits to the host city are less	Damage to brand; RDAs and/or government left to pick up cost	High	Ensure partnership funding agreements one of bidding criteria; clear strategy for ensuring regeneration as one of bidding requirements/criteria; strong programme management and reporting structures to identify issues as soon as possible

than expected			
BIDDING PROCESS			
Not enough bids received	Potentially lowers overall quality of bids, and harm to reputation of brand; reduces likelihood of realisation of potential social and economic benefits	Med/Low	Monitor; ensure bidding process is light touch and provide clear guidance; expert assessors to help and facilitate
Timetable for bids too demanding	Potentially reduces number of quality bids	Med	Ensure expert assessors deployed effectively to give technical support to bidders in completing bidding applications Maximise September event
The best candidates do not come forward	Lowers the overall quality of bids, and harm to reputation of brand; reduces likelihood of potential social and economic benefits	Low	Again make use of expert assessors and also ask cities for expressions of interest for future years
PERFORMANCE			
Winning city does not deliver successful year	Reputational damage to city, government and project	Medium	Clear objectives and deliverables, plus strong programme management and reporting structures to identify issues as soon as possible
Failure to get buy-in/support from delivery organisations means the profile and quality of events held in the year is lower than hoped for	As above	Med/high	Involve delivery organisations in consideration and planning; get firm commitments up front; and monitor to ensure commitments honoured
The winning city does not involve local people or provide locally based activities	Risk of losing any long term benefits/legacy effect from the city brand, lack of buy in from local people	low	Include consultation and involvement with local people and provision of locally based activities in bidding criteria

SECTION 8: SUMMARY OF RECOMMENDATIONS

Section 1: the Vision

- The Working Group were unanimous that the UK City of Culture programme is both feasible and desirable and that it should go ahead, but that careful consideration should be given to certain elements of its practical implementation.
- It should build on the lessons learned from Liverpool '08 and successful cities will have the opportunity of the Cultural Olympiad to demonstrate their commitment to using culture and major cultural celebrations to deliver cultural, artistic, social and economic benefits.
- The definition of 'city' should be broad and, for example, allow groups of towns or a region to bid.
- No new central government funding should be committed to UK City of Culture but host cities should bid to existing funding programmes and work creatively with public sector broadcasters to maximise the opportunity that UK City of Culture brings to the host city.
- The Working Group recommended specific aims and cultural, artistic, social and economic objectives for UK City of Culture. These are set out on pages 7 and 8. A key factor when considering bids will be the extent of the step change a city sets out to achieve. A key measure of success for UK City of Culture will be their achievement of this.

Section 2: Core Events

- Working Group members were very clear that successive Cities of Culture should not stage the same events every four years. Instead they proposed that broadcasters and those responsible for big events should discuss with winning cities what would be appropriate during 'their year.'

Section 3: Timetable for Implementation

- The Working Group agreed that the first year of UK City of Culture should be 2013 and that it should be at four yearly intervals thereafter.
- The group further agreed that expressions of interest for 2017 could be lodged when host city announced (ie early February 2010)
- The group proposed the following timetable:
 - Announcement of UK City of Culture programme July 2009
 - Information seminar September 2009
 - Closing date for bids end December 2009
 - Announcement of winning city early February 2010
 - Expressions of interest for 2017 during 2010
 - Bidding for 2017 during 2012
 - Announcement of 2017 host city closing/transition event 2013

Section 4: Potential indicative costings

- The Working Group agreed that DCMS should administer at least the first round of UK City of Culture.

Section 5: Criteria for determining host UK City of Culture

- The Working Group proposes that bidders should be invited to demonstrate how they would use the title UK City of Culture to achieve their vision based on the strategic aims and objectives set out on pages 7 and 8. Criteria are currently being developed to align with the questions contained in the proposed bidding framework. A key criterion will be how a bidder demonstrates the extent of the proposed step change.

Section 6: the Bidding Process and Assessment Panel

Bidding

- The Working Group proposes that bidding cities should be asked to respond to the questions contained in a bidding framework.

Expert Assessors

- The Working Group recommends that expert assessors should be appointed with two distinct and separate roles as follows:
 - To provide technical support to potential bidding cities in the preparation of their bidding applications; and
 - To provide technical assessment of bids and recommendations for short listing to the Independent Advisory Panel.

Independent Advisory Panel

- The Working Group recommends that an Independent Advisory Panel should be set up to rank bids and present its recommendation on the host city to the Secretary of State.