

Part 3 – Bid summary

In this section, applicants should provide the core details of their bid, clarifying what, where and how it will be completed and how much it will cost. If your bid is a package bid, you should also complete application form annexes A–C. Please note, word counts are included for several questions throughout the application form. These are to be used as a guide only. The level of detail you provide should be proportionate to the amount of funding that you are requesting.

Question	Detail	Response
<p>3.1 Bid name:</p>	<p>Please provide a headline project name.</p> <p>All bids will be allocated a specific LUF bid number on submission. This bid number and the name specified here will then be used to refer to the bid in all future correspondence.</p>	<p>Re-fashioning Bath – culture, regeneration, education and skills through the provision of a new Fashion Museum and Collection Archive</p>
<p>3.2 Please provide a short description of your bid, including the visible infrastructure that will be delivered/upgraded and the benefits that will be felt in the area. (100 words maximum)</p>	<p>A short description should be provided to summarise the project, its outcomes and benefits. This may be used in communications, so it should give a clear and concise snapshot that could be understood by someone unfamiliar with the bid.</p>	<p>We will use fashion as a driver to deliver levelling up benefits relating to Pride of Place (via access to culture), Skills and Education.</p> <p>The scheme will create:</p> <ul style="list-style-type: none"> - a new Fashion Museum in Bath, which will catalyse a regeneration project designed to renew the city centre economy - a fashion collection archive, co-located with Bath Spa University (BSU), to house our internationally renowned fashion collection and be a centre for teaching and learning <p>This project will drive regeneration while also providing employment, training and skills to deprived local communities alongside opportunities to influence and shape the UK fashion industry.</p>
<p>3.3 Please provide a more detailed overview of the bid proposal. Where bids have multiple components (package bids) you should clearly explain how the component projects are aligned with each other and represent a coherent set of interventions. (500 words)</p>	<p>This overview should be more detailed than that provided in 3.2. Please provide full details of what activity will take place where, clearly setting out the planned interventions, outputs and benefits. If the activities are being undertaken across multiple locations, the applicant should clearly explain how the activities align with each other and represent a coherent set of interventions. If submitting a package bid, applicants should also clearly explain here how the component projects are aligned with each other and represent a coherent set of interventions.</p>	<p>Our vision will deliver one of the most significant cultural infrastructure projects in the country with inclusivity, skills, education and economic regeneration at its heart.</p> <p>This project will create a major new museum in Bath city centre and a Fashion Collection Archive (FCA) to house and provide access to a world-class collection of historical and contemporary fashion.</p> <p>The project has been created to respond to the challenges faced by Bath and North East Somerset (B&NES) in relation to:</p> <ul style="list-style-type: none"> - a lack of engagement with civic, cultural assets by deprived communities in B&NES - the impact of COVID-19 on the visitor and high street economy of Bath - the large gaps in attainment, skills and economic opportunity between prosperous and deprived communities <p>The project will see 250,000 visitors per year to the Museum and 20,000 users per year at the FCA. The project hopes to achieve an ‘initial’ benefit–cost ratio (BCR) of 2.6 and an adjusted BCR of 5.6.</p> <p>The Museum will catalyse a significant regeneration project, Milsom Quarter, in an area of the city centre impacted by COVID-19. It will be vital to the revitalisation of this quarter through its ability to attract footfall, increase dwell time, improve the desirability of the area to tenants and underpin an authentic sense of place.</p> <p>The FCA will be developed with strong partnership links to Bath Spa University (BSU). The collection will be integrated into the creative curriculum, including fashion programmes and graduate incubator activities. This will have clear outcomes for regional education and skills, with increased student numbers, course completion rates, graduate retention rates and the</p>

Question	Detail	Response
		<p>creation of new, innovative fashion and design SMEs in B&NES. BSU's current intake is markedly inclusive - 80% have one or more WP characteristic, 73% are first generation University Students, 76% are from within the South West region.</p> <p>The project also involves a close partnership with Bath College to embed the fashion collection into their curricula. This will improve the attractiveness of their courses, deepen engagement and increase course completion rates across all age groups. Bath College's student cohort is predominantly local people, aged 16 and up, who have struggled to thrive in the more formal education system, including those with Special Education Needs and Disabilities (SEND).</p> <p>The proposal contains a strong skills component. We will use the collection, and the new venues, to strengthen the skills courses delivered by partners such as Bath College. We will also create skills based opportunities delivered directly by B&NES and work with partners such as Youth Connect, Care Leavers and DWP to funnel those furthest from the workplace into these opportunities. These courses and opportunities will be driven by the compelling nature of the collection and new venues resulting in improved uptake, engagement and outcomes amongst participants.</p> <p>The project is designed to engage the most challenged communities across B&NES. The FCA is located adjacent to one of the most deprived wards in the country, Twerton and Whiteway. There will be specific programming established to engage members of this community and other deprived communities across B&NES with the project. Over time we would anticipate that these opportunities would engage and benefit other deprived communities across the region – in Bristol, Somerset and Wiltshire especially.</p> <p>Both project venues will act in a hub-and-spoke model, so the project will 'pop up' across B&NES in vacant high street units. We will introduce the project to people and break down real and perceived barriers to their engagement with it. These activities will act as a funnel into education, skills and cultural opportunities delivered by either the college or B&NES Council at the FCA and Museum.</p> <p>Longer term, the project will shape the fashion industry in the UK with the FCA underpinning the training of future industry leaders via BSU. Meanwhile, the Fashion Museum will directly equip visitors to understand and make sustainable choices about the fashion they consume, helping them shape the industry from the outside. Together, this will help strengthen a key post-Brexit area of the economy and deliver levelling up benefits nationally.</p> <p>There is an extended summary of the project included in Appendix A The project is underpinned by a Theory of Change which is detailed in Appendix B An audience development and activity plan is included in Appendix C A location plan and feasibility designs for the new museum and FCA is included in Appendix D</p>
<p>3.4 Please provide a short description of the area where the investment will take place. If complex (i.e. containing multiple locations/references) please include a map defining the area with references to any areas where the LUF investment will take place.</p> <p>For transport projects include the route of the proposed scheme,</p>	<p>The response should provide a broad description of the area, with further detail given in question 3.5 below.</p> <p>If complex (i.e. containing multiple locations/references) please include a map defining the area with references to any areas where the LUF investment will take place.</p>	<p>The project has two primary locations:</p> <ul style="list-style-type: none"> • The Old Post Office – 25–27 New Bond Street, Bath City Centre <p>The Old Post Office is in the process of being purchased by the Council to house the new Fashion Museum.</p> <p>A Grade II listed building, it is currently subdivided into multiple retail units at street and first floor levels – 90% of which have become vacant over the last few years.</p> <p>Located at the eastern gateway to Milsom Quarter. This quarter is a major regeneration priority project for B&NES Council. It seeks to regenerate one of the most significant areas of central Bath, which has seen retail tenancies fall away due to COVID-</p>

Question	Detail	Response
<p>the existing transport infrastructure and other points of particular interest to the bid, e.g. development sites, areas of existing employment, constraints etc. (500 words)</p>		<p>19. The Fashion Museum will be an anchor use in this project, helping to repurpose the area and catalyse wider changes across the quarter.</p> <p>The Fashion Museum will be a key cultural attraction in Bath city centre. The proposed location will bridge a physical gap between the cultural experiences to the south (the Roman Baths and Bath Abbey), to the east (the Holburne Museum and Victoria Art Gallery) and to the north (the National Trust-owned Assembly Rooms).</p> <ul style="list-style-type: none"> • Council land, Station Road, Locksbrook <p>This currently unoccupied, council-owned site is located adjacent to land used by Bath Spa University (BSU). It is BSU's intention to locate all creative courses and research at this site. The FCA will, thus, become an integral part of this creative campus – both physically and intellectually.</p> <p>This site will be connected to the city centre by an already funded piece of green regenerative infrastructure – the Bath River Line. This re-naturalisation of the River Avon, from the east to the west of Bath, will provide a green corridor for residents and visitors alike to traverse the city and engage with the attractions and cultural opportunities along the way. The site is also well connected with public transport, road and cycling infrastructure, making it highly accessible.</p> <p>Further to the capital elements described above, the project will engage deprived communities across B&NES. There will be direct focus in the Twerton/Whiteway area due to its proximity to the FCA. There will also be a hub-and-spoke model that seeks to engage with communities in Keynsham and the Somer Valley, which will work in partnership with the Vacant Unit Action Project to engage people with the fashion collection held by the Council. This will have direct skills benefits to these communities and will break down perceived and real barriers to engagement and participation with the new Museum and FCA.</p> <p>The partnership with Bath College will also extend our reach. Bath College has 45 community-based venues across B&NES, all of which offer courses that could potentially integrate our fashion collection.</p>
<p>3.5 Please confirm where the investment is taking place (where the funding is being spent, not the applicant location or where the bid beneficiaries are located). If the bid is at a single location, please confirm the postcode and grid reference for the location of the investment.</p> <p>If the bid covers multiple locations, please provide a GIS file. If this is unavailable, please list all the postcodes/coordinates that are relevant to the investment.</p> <p>For all bids, please confirm the constituencies and local authorities in which the bid is located. Please confirm the % investment in each location</p>	<p>We need to clearly understand where the funding is being spent. This information will be used to determine the 'Characteristics of Place' score and will be used for reporting purposes.</p> <p>If the bid is at a single location, please confirm the postcode and grid reference for the location of the investment. If the bid covers multiple locations, please provide a GIS file. If this unavailable, please list all the postcodes/coordinates that are relevant to the investment.</p> <p>For all bids, please confirm the constituencies and local authorities in which the project is located. Please confirm the % investment in each location.</p>	<p>Please see map in Appendix D</p>

Question	Detail	Response
3.6 Please confirm the total grant requested from LUF (£)	This should be the total LUF grant value (excluding match funding) requested from round two of LUF. This total LUF grant value should align with that presented in the relevant Costings and Planning Workbook – Table B – Funding Profile.	£20m
3.7 Please specify the proportion of funding requested for each of the Fund’s three investment themes: a) Regeneration and town centre (%) b) Cultural (%) c) Transport (%)	This should be the % of LUF grant to be spent in each investment theme. Please ensure the total adds up to 100%. When identifying the percentage of themes within a bid, applicants should define this according to costs associated with activity in support of each theme. For example, if 75% of a bid’s total value contained costs associated with activity in support of a regeneration output or outcome, with 25% costs associated with activity in support of a cultural output or outcome, it would be defined as being a 75% regeneration and 25% cultural bid.	Cultural – 100%
3.8 Please tick one or more sub-categories that are relevant to your investment: Regeneration Commercial Civic Residential Other Cultural Arts & culture Creative industries Visitor economy Sports and athletics facilities Heritage buildings and sites Other Transport Travel buses Strategic road Rail Aviation Maritime Light rail EV infrastructure Local road Other	Please tick one or more sub-categories that best match your bid. If you have ticked ‘other’, please elaborate.	Cultural Arts & culture Creative industries Visitor economy Heritage buildings and sites Other – collections storage

Question	Detail	Response
3.9 Please provide details of any applications made to other funding schemes for this same bid, which are currently pending an outcome. Where a successful outcome might lead to you no longer requiring the LUF grant, please provide details and confirm when you expect the outcome to be known. (150 words)	Applicants should list any other funding applications they have made for this scheme, or variants thereof, that may impact the requirement for LUF funding if successful. If applicable, anticipated timeframes should be provided for receiving the outcomes of these applications. Applicants should also specify the amount of funding being requested from other funds and, if successful, how this will affect the LUF grant sought.	N/A

Part 4 – Strategic fit

4.1 Member of Parliament endorsement (England, Scotland and Wales ONLY)

Question	Detail	Response
4.1.1 Has an MP given formal priority support for this bid? (yes/no)	This section should be completed for bids in England, Scotland, and/or Wales and should only be used to record MP formal priority support.	Yes: Wera Hobhouse, Bath Jacob Rees Mogg, North East Somerset
4.1.2 Please confirm which MP has provided formal priority support: (name)	General MP support, including MSP, MLA and Members of the Senedd support should be recorded in question 4.2.1 below.	
4.1.3 Which constituency does this MP represent? Please also complete pro forma 6.		

4.2 Stakeholder engagement and support

Applicants are encouraged to engage with a wide range of local stakeholders and the local community to inform proposals in the bid and to secure buy-in.

Question	Detail	Response
4.2.1 Describe what engagement you have undertaken with local relevant stakeholders, including the community (the public, civic society, private sector and local businesses). How has this informed your bid and what support do you have from them? (500 words)	<p>Applicants will be given the opportunity to upload evidence of stakeholder engagement at the time of submission. This should include, if applicable, MLAs in Northern Ireland, MSPs in Scotland and Members of the Senedd in Wales.</p> <p>Applicants should use this section to articulate the methods and strategies used (including innovative virtual methods in light of COVID-19) to engage with stakeholders, as well as detailing how this interaction has influenced the proposal and how any potentially controversial aspects of the bid will be resolved.</p>	<p>A year long process of community consultation has been undertaken to support our vision.</p> <p>In summer 2021, a survey was undertaken via the existing museum website, residents' newsletter, social media, fashion courses and industry. In total, 1,434 responses were received from engaged audiences and 38 from community groups. A further community consultation exercise was held in winter 2021, with representatives of seven different community groups from in and around Bath. The key findings from both exercises were that: open collections access was important and making the Museum relevant to a diverse range of audiences was very important. Other comments indicated that the Fashion Museum is valued, its presence in the region is important and people care about its future.</p> <p>It was then determined to develop and deliver an exhibition at the current Fashion Museum as a co-created project with members of the local community – 'You Choose' - many of whom had never been to the Fashion Museum before. This show validated the relevance of the Fashion Museum to local communities and our approach to the new project, which will see much of its content co-created. It also greatly deepened our organisational knowledge about how to engage with communities we have traditionally struggled to reach.</p>

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	<p>Applicants should detail how stakeholders were identified, and what efforts were made to reach those more isolated members of the community, including rural communities, who might not normally engage.</p> <p>Evidence of stakeholder engagement can be provided in various forms, such as letters of support or minutes of meetings, and attached as an annex.</p> <p>Applicants should explain how the engagement activities have informed the development and design of the bid. The range of engagement feedback should be clearly explained and evidenced, including any current/ongoing consultations, community forums, etc.</p> <p>Where success of the bid is reliant on the cooperation and support of stakeholders or the local community, the application should clearly explain and evidence this. While there is no pre-defined list, potential relevant local stakeholders and partners may include:</p> <ul style="list-style-type: none"> - Elected representatives of local government (i.e. democratic decision-making process of the Local Authority, Cabinet decisions, etc.) - Local businesses - Local enterprise partnerships - Public transport providers - Police and emergency services - Community representatives/groups - Government bodies/organisations, e.g. Historic England, Arts Council - Environmental representatives - Public health representatives - Universities and further education colleges - Audience, visitors, spectators and participants 	<p>We have also run a final piece of community engagement with target communities in and around Bath, including in Twerton – highly proximate to the proposed location for the Fashion Collection Archive (FCA). This engagement again demonstrated strong backing for the project, which will provide opportunities to help level up what is one the UK's 10% most deprived places.</p> <p>While the project is developed, engagement will continue. This will be primarily digital but with physical pop-ups in vacant units across B&NES to trial and develop new content approaches.</p> <p>The project has strong support within the heritage and attraction sector in Bath. Letters of support are included from directors of heritage attractions in the city.</p> <p>The national and international benefit of the project to the cultural sector is also validated via letters from Bernard Donoghue, Director of ALVA and Tristram Hunt, Director of the V&A. Briefings have also been held with the West of England Combined Authority Cultural Compact who have provided their informal support.</p> <p>Historic England, Arts Council England and the National Heritage Lottery Fund have also been briefed on the proposals and have offered their support informally.</p> <p>Fashion industry representatives also offered their support for the bid, with letters from Dents. Further to this, the project has been discussed with a variety of industry stakeholders, who have provided valuable insight into how the project can help the industry be more cohesive.</p> <p>There has been strong engagement with the West of England Combined Authority (WECA) including the Metro Mayor, Dan Norris and Stephen Bashford, Director of Business and Skills for WECA. WECA sees strong alignment between this project and its cultural and skills strategies and feels that the regional importance of this project will be significant.</p> <p>Letters in support of the partnerships with BSU and Bath College were also provided by both institutions.</p> <p>All of the letters of support, a detailed summary of 'You Choose', a detailed summary of the community consultation and the engagement with industry is included in Annex E.</p>
<p>4.2.2 Has your proposal faced any opposition? Please provide a brief summary, including any campaigns or particular groups in support or opposition, and if applicable, how will you work with them to resolve any issues. (250 words)</p>	<p>Applicants should summarise any opposition to the bid, its relevance (i.e. impact), and what has/will be done to resolve this and any other concerns raised during stakeholder engagement activities.</p> <p>Applicants should explain if there is any sensitivity in their stakeholder engagement. For example, if part of the bid process has not been made public or if the bid requires compulsory purchase of buildings.</p> <p>Please provide reasoning if certain stakeholders could not be engaged with and how any impacts of this have been mitigated.</p>	<p>The need for a more central, higher profile home for the Fashion Museum has been welcomed by the public since March 2019, when the National Trust announced it would take back management of the Assembly Rooms. The Trust have taken back the lease in order bring the Assembly Rooms back into their portfolio of visitor attractions and create a new, National Trust experience in central Bath. This will support their overall business plan by encouraging new visitors and strengthening their membership offer. The Trust's decision to end the lease for the Museum's existing use has been seen by some as controversial, particularly given the importance of the collection. Consultation with community stakeholder groups has revealed no dissent to the proposed move. The decision to locate the Museum in the Milsom Quarter, currently the subject of a strategic post-COVID-19 masterplan, has been widely supported and seen as an opportunity for improvement.</p> <p>The proposal to move the Museum's designated collection to a purpose-built Fashion Collection Archive is also uncontroversial. It follows the trend for museums and archives to base dedicated collections centres on lower-value land in non-central locations, where they can be accessed by a wider range of audiences for learning and enjoyment. This proposal is being developed in consultation with BSU, whose students on fashion and other courses study the collection</p>

Question	Detail	Response
		to inspire their own creative work. The proposal for a Fashion Collection Archive has received support from a range of stakeholders. To close the Museum and lose access to the collection would be far more controversial. To quote Dr Tristram Hunt, Director of the V&A, 'To risk losing these resources in 2023 ... would be a travesty' .
<p>4.2.3 Do you have statutory responsibility for the delivery of all aspects of the bid? If no:</p> <ul style="list-style-type: none"> - please confirm those parts of the project for which you do not have statutory responsibility - please confirm who is the relevant responsible authority - please confirm that you have the support/consent of the relevant responsible authority 	<p>Applicants that do not have statutory responsibility for the delivery of all aspects of their bid must secure the support/consent of the relevant responsible authority prior to proceeding.</p> <p>All bids with a transport element must supply a pro forma of support from the relevant authority with statutory responsibility for transport unless the applicant has statutory responsibility, in which case, the applicant should state N/A.</p> <p>For any bids in England, Scotland, and/or Wales where the applicant does not have statutory responsibility to deliver all of the transport elements of their bid, they are required to demonstrate that they have the support of all the authorities with the relevant statutory responsibility before proceeding with their application. Please complete pro forma 1.</p> <p>Rail-related applications would need the support of Network Rail and applications for infrastructure on the Strategic Road Network would need the support of National Highways, for example.</p> <p>For any bids in Northern Ireland with transport elements, support from the relevant local council and the Northern Ireland Executive (if non-public sector led bid) is an eligibility requirement. Please complete pro forma 4.</p>	<p>B&NES Council has full, statutory responsibility for the delivery of the bid.</p>

4.3 The case for investment

Applicants should use this section to detail a compelling case for why the proposed investment supports the economic, community and cultural priorities of their local area. Applicants should upload their completed Theory of Change model that supports this section at the time of submission. For package bids, an explanation should be provided as to how the component projects are aligned with each other and represent a coherent set of interventions.

Question	Detail	Response
<p>4.3.1 Please provide evidence of the local challenges/barriers to growth and context that the bid is seeking to respond to. (500 words)</p>	<p>Applicants should provide quantifiable evidence of the local challenges and barriers to growth and detail how the planned intervention(s) will address these.</p> <p>Evidence could include (but is not limited to) data regarding:</p> <ul style="list-style-type: none"> - employment details, income levels, deprivation, skills and educational attainment - vacancy rates and footfall 	<p>Despite having free access via a 'Discovery Card', many B&NES residents do not engage with the Council's heritage assets. There are 24,000 active users out of a potential 196,357. Of these, only 4,523 are from areas of deprivation. Our pre-COVID-19 visitation at the Fashion Museum was 100,000 people per year. Of these, only 3.1% were local visitors.</p> <p>Whilst we do not currently have data available to us we have strong anecdotal and observational evidence that we struggle to engage young people (age 12 – 25) in visits to our heritage sites. We feel strongly that the appeal of the fashion collection will be able to turn this around.</p>

Question	Detail	Response
	<ul style="list-style-type: none"> – land and development challenges – transport challenges, including poor connectivity to existing assets, congestion and air quality issues – crime and anti-social behaviour <p>Transport applications should consider evidence within the local context, with clear identification of sources.</p> <p>This may include:</p> <ul style="list-style-type: none"> – reliability of the network (e.g. cancellation rates, congestion, capacity levels, variability in journey times) – safety data, including accident rates – environmental data, including air quality and carbon emissions – journey satisfaction – time taken to reach specified number of jobs or services – data on mode of travel – data on number of services, level of spending and maps showing existing transport network <p>Heritage/cultural applications should also consider providing some of the following evidence. These should be contextualised within the local context:</p> <ul style="list-style-type: none"> – cultural/creative/community/sports vision – creative/curated/community sports programme – range of programmes (e.g. public libraries programmes that go beyond culture, such as business support, health and well-being, literacy) – practitioners track record – level of demand – for heritage/museum collections, how the assets will be maintained/conserved in line with statutory and best practice – improvements to provision of public spaces and community facilities – audience/participant/user engagement benefit, with reach/diversity/depth of engagement – audience/participant/user development, including segmentations – current cultural heritage, sports and community facilities offered, and how they are perceived, how well they already inspire community cohesion/pride in and attractiveness of place 	<p>Due to COVID-19, high streets in central Bath have seen footfall drop and vacancy rates rise. Tourist footfall in the city is also significantly down from pre-pandemic levels. In addition, a large number of these tourists arrive in the city via coach tours. They remain in the city for a short amount of time, bringing congestion at peak periods and contributing little to the wider economy.</p> <p>The attainment gap between young people from disadvantaged backgrounds and their peers is the sixth worst in England. This gap (in attainment between individuals eligible for free school meals and those not eligible) has ranged from 36.2% in 2016/17 to 37.1% in 2020/21 and is not improving – in 2020/21 the ratio was 7.6 above the average of all English unitary authorities. At 7.1%, the proportion of young people not in education, employment or training (NEET) in B&NES is the third worst in England and has been significantly above the English mean for each year since 2016 (except 2017).</p> <p>In 2021, out of 34 graduates of the fashion and textile course run by BSU, only eight went on to work in fashion, and none of these were in B&NES. This trend has been seen for a number of years by the university and suggests a need for future-proofing skills to aid employability.</p> <p>An Office of National Statistics (ONS) report in 2020 noted 7% of the UK’s fashion and textile industry and retail was located in the Southwest of England, with a concentration around the West of England. However, recent industry consultation has demonstrated that the design and manufacture elements are disconnected and unable to aggregate their requirements to improve research and development (R&D), production efficiencies and sustainability.</p> <p>By underpinning pathways into education and employment via Bath College and BSU, as well as stronger links between industry and BSU, this project will start to address skills, attainment and economic deprivation across the B&NES. This will aid in addressing the ratio of median house prices to median gross annual earnings in B&NES, which is the fourth worst in England, rising from 9.77 to 11.91 to 2020.</p> <p>The fashion industry is responsible for 8% of global greenhouse gas (GHG) emissions and produces 20% of global wastewater. This has been exacerbated in recent years by the rise of ‘fast fashion’. At a UK level, the average annual emissions per capita is 5.8 tonnes of CO₂, with 460kg of this relating to fashion. The project will seek to address these issues by influencing both the industry and its consumers.</p> <p>Further information relating to heritage/cultural specific requirements is included in the Audience Development and Activity plan in Appendix C. However, the project directly aligns with the vision for culture in the region, as espoused in the West of England Combined Authority Cultural Plan.</p>

Question	Detail	Response
	<ul style="list-style-type: none"> - local levels of engagement/demand - added value that this project would bring (particularly for upgrade projects) 	
<p>4.3.2 Explain why government investment is needed. (What is the market failure?). (600 words)</p>	<p>Applicants should explain what market failure(s) is present and why government intervention is needed. Market failure occurs where a market is unable to function according to the economic ideas of efficient markets. From a Green Book perspective, which looks beyond simple economic efficiency, this means the market is unable to provide satisfactory levels of welfare efficiency.</p> <p>Examples of market failures include but are not limited to:</p> <ul style="list-style-type: none"> - Public goods: These are goods which are not provided by the private sector, as they would be unable to supply them for a profit. For example, road infrastructure or placemaking activities. A public good is often under-provided in a free market because its characteristics of non-rivalry and non-excludability mean there is an incentive not to pay. - Imperfect information: For some goods or services, the availability of information or information-processing difficulties may prevent people from making rational decisions. This can be a barrier to economic activity, as potential gains from trade could be realised if better information allowed people to provide or consume additional goods and services. - Negative externalities: These occur when an activity imposes costs or produces benefits for economic agents not directly involved in the deal. For example, pollution not covered by regulation may be profitable for a perpetrator but impose real costs on others who are not directly involved in the market. <p>Where applications involve non-public sector partners, for example, through the delivery of commercial property development, the applicant should ensure they clearly justify the need for government intervention and the assumptions underpinning this.</p>	<p>Without external investment, access to the Fashion Museum Collection will be lost. This would mean that the benefits outlined in this bid – where the collection would underpin the skills and education curricula offered by BSU and Bath College – would never be realised. The industry ‘trade centre’ envisaged for the Locksbrook precinct will also be lost, meaning the issue of a disconnected and disjointed West of England fashion industry will persist.</p> <p>Further to this, if a modern and future-proofed museum is not delivered to house the collection, then the cultural offer and visitor economy in the city will suffer further decline.</p> <p>While there are a number of cultural and visitor attractions within B&NES, many have an admissions charge. This is a fundamental barrier to engagement for many local people, who are then excluded from the rich creative and cultural engagement landscape available to those more well off. By providing an exceptional new cultural project, with a clear universal appeal and integrated outreach programme that is free for B&NES residents, we will address this market failure.</p> <p>In terms of the cultural value of the Museum, DCMS’ cultural appraisal guidance points to a range of benefits to non-users, including indirect use through remote access, option value and bequest value for future generations. There are also indirect economic benefits from the project to the local area. Pre-COVID-19, B&NES Council generated the highest proportion of net budget through commercial income of any English unitary authority. Income was generated through heritage, parking and property. The budgeted income across these areas fell from £64.5m in 2020/21 to £50m in 2021/22. This income has still not recovered post-COVID-19 due to the changing retail, international visitor and economic landscape. The project is also looking to rethink the relationship between the visitor economy and High Street in central Bath by relocating the Museum to Milsom Quarter to provide the investment focus for this wider regeneration project. Without the delivery of this wider project – catalysed by the Fashion Museum – an ongoing and sustained decline is expected.</p> <p>As noted previously, the fashion industry is one of the world’s most polluting industries. This issue will not be addressed without fundamental changes to industry skills and approach, awareness-raising and consumer behaviour. The project responds directly to this market issue, with clear and demonstrable impact on both the industry and consumers.</p> <p>These economic, sustainability and cultural non-user benefits are externalities that represent market failure warranting government support.</p>
<p>4.3.3 Please set out a clear explanation on what you are proposing to invest in and why the proposed interventions in the bid will address those challenges and barriers, with</p>	<p>All applicants should clearly explain what they are proposing to invest in and evidence how the planned interventions will address the identified challenges and barriers.</p>	<p>This is one of the most significant cultural infrastructure projects in the country – the creation of a new Fashion Museum in central Bath and a Fashion Collections Archive (FCA). The FCA will be located on the western edge of the city centre at Locksbrook and integrated into a wider regeneration of a brownfield site by Bath Spa University (BSU).</p> <p>The project will deliver outcomes and impacts under Levelling Up Focus Areas:</p>

Question	Detail	Response
<p>evidence to support that explanation. As part of this, we would expect to understand the rationale behind the location choice.</p> <p>For large transport bids between £20m–£50m, applicants should submit an Option Assessment Report (OAR). (750 words)</p>	<p>All applicants should set out the different options they considered when deciding on a chosen intervention and justify why the proposed solution is the preferred option above others. As part of this, applicants should justify why the proposed location of the investment is the preferred option above others.</p> <p>Applicants submitting large transport bids of between £20m–£50m are encouraged to submit an OAR with reference to page 4 of DfT’s Transport Analysis Guidance.</p>	<p>Pride in Place We will repurpose a Grade II listed building to create one of the world’s best museums. It will welcome 250,000 visitors each year, stimulate visitation to the city and encourage people to stay longer and spend more. By locating the Museum at the eastern gateway to Milsom Quarter, it will serve as a catalyst to this wider regeneration project and help reverse vacancy rates in the centre of Bath. The location also places it at the heart of Bath’s existing attraction infrastructure.</p> <p>Fashion and Clothing has the potential to offer universal appeal to all audiences – a view validated via our community engagement work. A new facility dedicated to the exploration of contemporary issues will be a highly attractive proposition to local audiences, who do not usually engage with the heritage and museums available in the district.</p> <p>The new FCA will dramatically increase access to the fashion collection for business, academic and public users. It will be a cultural beacon for deprived communities in the region, including those in Twerton and Whiteway – one of the most deprived areas of the country, to which it is adjacent. It will provide a strong programme of cultural and volunteering opportunities that will bring skills and well-being benefits to participants. These will use BSU facilities to heighten their attractiveness and impact.</p> <p>Skills The project will help to address the skills and attainment gaps across B&NES through a partnership with Bath College, which is located close by. We will integrate the collection, and our venues, into their creative courses that aim to upskill new and existing participants furthest from the workplace and improve their employability. Bath College has the established pathways in place into employment. It is their opinion that the inclusion of the fashion collection and project venues into the courses will significantly strengthen the outcomes they can deliver.</p> <p>We will also establish an inclusive outreach programme, centred on the new museum and FCA, to specifically target deprived communities across B&NES. We will work existing providers such as Youth Connect, Care Leavers and DWP to funnel participants into our programmes. The attractiveness of the collection and the new facilities will encourage take-up and participation, as evidenced by our community consultation. We will offer a range of apprenticeships and placements across the new venues, directly helping these communities into work with B&NES in the cultural sector.</p> <p>Further to this we will offer short, entry level courses in creative practice (including digital design) which will offer a funnel into pathways to working in the fashion industry. This will be via the existing pathways existent at Bath College and BSU and through new opportunities elicited by BSU’s creation of an industry ‘trade centre’ to strengthen links between the fashion industry in South West and a skills pipeline.</p> <p>Education We will welcome 4,000 school children per year to the new museum, which will include dedicated learning spaces.</p> <p>Locating the collection at Locksbrook is central to the regeneration plans of BSU. The collection will provide the intellectual and creative underpinning to several of their creative courses, including their fashion and textile course. BSU envisage being the premier place to study sustainable fashion in the UK, with the collection as a key attractor and resource for students. BSU will also create graduate incubator spaces at Locksbrook to help recent graduates transition into roles in the industry and stay in the South West. The collection will be an open and inspirational resource to this cohort.</p> <p>The partnership with Bath College will also extend to a pre-16 vocational learning project from September 2023. The Fashion Museum will provide key links to inspirational, career-based learning and enrich some of the most popular pathways, such as hair and makeup artistry, fashion and textiles and performing and production arts.</p> <p>Local Leadership</p>

Question	Detail	Response
		<p>The new sites will deliver on environmental sustainability outcomes. We will seek to change consumer behaviour at the Museum by helping visitors understand the impact of the fashion industry on the environment. At the FCA, we will help to develop the industry leaders of tomorrow, who are equipped to deal with the sustainability challenges of the future fashion industry.</p> <p>The FCA will be used to help create a 'trade centre', by BSU, at Locksbrook. This will create longstanding relationships with the fashion industry to aid the transition of both highly skilled graduates and those with sector based education (enabled via our skills programming) into the sector. Industry professionals will also become more aware of the fashion collection and its potential to influence their future practice. They will also benefit from and partner with BSU on cutting edge R&D, which will be delivered by university's fashion faculty. The trade centre will act as a nexus for the fashion industry in the West of England helping to strengthen the knowledge exchange between what is currently a disparate and fragmented community of small designers and manufacturers.</p> <p>It is worth noting that we will engage with deprived communities by operating a 'hub and spoke' model where the project 'pops-up' in vacant units across the district. We will also work with Bath College who have 45 satellite venues outside of their main site in Bath. This will take our offer directly out into the communities furthest from engaging with this project. We will use existing relationships with organisations such as the B&NES Council Business and Skills Team and creative community participation organisations 'Creativity Works' to facilitate the initial engagements we need with communities. This approach will initiate as we develop the project but will continue once the venues are open. It will also be the model used to widen engagement across the region by engaging with partners in other local authorities.</p> <p>Supporting documents:</p> <p>The Milsom Quarter project - Appendix E The project activities - Audience Development and Activity Plan - Appendix C An options appraisal re: Museum Locations - Appendix G</p>
<p>4.3.4 Please explain how you will deliver the outputs and confirm how results are likely to flow from the interventions. This should be demonstrated through a well-evidenced Theory of Change. Further guidance on producing a Theory of Change can be found within the HMT Magenta Book (page 24, section 2.2.1) and Department for Levelling Up, Housing and Communities (DLUHC) Appraisal Guidance. (500 words)</p>	<p>Applicants should use this section to explain simply and clearly how they will deliver the outputs and how results are likely to flow from the interventions.</p> <p>Applicants may wish to refer to the Technical Note Annex B Intervention Framework, which provides an illustrative summary of the outputs and outcomes that may fall within the scope of this fund.</p> <p>Applicants are strongly encouraged to design their bids so that the outputs delivered align with this list where possible – although it is recognised that some novel projects will require their own custom indicators.</p> <p>Applicants are encouraged to submit a Theory of Change. Developing a Theory of Change typically involves considering the proposed inputs (what investment/actions will take place) and the causal chain that leads from these inputs through to the expected outputs and outcomes. It considers the causal mechanisms by which an intervention is</p>	<p>Overall, this project will dramatically contribute to the economic prosperity of the district; provide a wealth of skills and educational benefits to people in the region and give back ownership of a world-class museum collection to local people.</p> <p>Pride in Place This bid delivers on all three of the standard outputs noted in the Intervention Framework: we will create two new cultural venues – one a new build and one a retrofit of an existing, vacant heritage building. A robust and integrated volunteering programme will be key to the operating, engagement and audience development model for both.</p> <p>It also delivers on all the outcomes and impacts listed in relation to cultural projects: the Fashion Museum will increase visitation from 38,000 in 2021/22 to 250,000 and the Fashion Collection Archive (FCA) will increase user engagement from 4,000 per year in 2018/19 to 20,000 per year. We do not currently run an events programme, but this will be integral to the audience development for the new project. The audience numbers will increase and the type of audiences engaging with the project and collection will also broaden significantly. The Museum will see a change in consumer spending and move from a position where it requires a subsidy of £400k per year to one where it is generating a surplus per year.</p> <p>The project will also deliver indirectly or directly on a number of those outcomes noted as regeneration/cross cutting, including changes in perceptions of place, footfall, vacancy rates and business investment.</p> <p>Skills The venues created will be used to deliver programming to achieve skills benefits aimed at those furthest from the workplace. This will lead to a decrease in long-term unemployment and more employability, which will, in turn, start to address the income and housing affordability gaps in B&NES. We will use the project to create clear pathways from</p>

Question	Detail	Response
	<p>expected to achieve its outcomes, basing this theory on the gathering and synthesis of evidence. There are many mapping tools that can be used to explore how the intervention is expected to work, often described as the 'programme theory'. These include Theory of Change mapping, logic mapping, log frames, benefits mapping and system mapping. The most appropriate tool to use will depend on the characteristics of the intervention, the complexity of the system it is applied to and the type of evaluation that is being planned.</p> <p>Theories of Change can range from simple descriptions to more complex analyses, and the level of detail would be proportionate to the size and scope of your bid. More sophisticated exercises produce a more detailed and rigorous assessment of the intervention and its underlying assumptions.</p>	<p>referral, to intervention, to wrap-around support and then into employment. We will do this by working with partners including Bath College, BSU, Youth Connect, Care Leaver, DWP and the B&NES Council Skills and Business team – all of whom have established track record in this area.</p> <p>Education By integrating the collection as a fundamental aspect of the academic offerings available via Bath College and BSU, we will increase the appeal of their offer to prospective students and the depth of engagement (and hence outcomes) that they will achieve. This will increase the number of students enrolling/completing FE and HE courses. Both institutions draw in students from a primarily regional audience and in both cases from areas of deprivation from across the region. Partnering with them expands the benefit of the project to an audience beyond the boundaries of B&NES local authority.</p> <p>We will also improve educational outcomes for primary and secondary students via learning experiences at the new museum and FCA.</p> <p>Local leadership The health and well-being benefits of engaging in culture are well documented. This project will improve mental well-being, among deprived communities specifically, through the targeted experiences we will deliver at both locations and the outreach work we will deliver both to create the new sites and ongoing once they are opened.</p> <p>The new museum will engage visitors in the issues surrounding the sustainability of the fashion industry and equip them to act appropriately in their own lives. The FCA will lead to changes in industry skills and will be able to deliver a more sustainable fashion industry via the courses delivered by BSU, the graduate incubator and the industry 'trade centre' – all underpinned by their use of the fashion collection for creative and practical inspiration.</p> <p>A document outlining the Theory of Change in more detail is included in Appendix B.</p> <p>We would anticipate that the outcomes and impacts noted for B&NES will also have a regional resonance. There is good reason to think that the outreach activities and the appeal of the collections and new venues will work just as well in engaging deprived communities across the region. Overtime we will look to expand our reach to Bristol, Somerset and Wiltshire – all of which are highly proximate to Bath.</p>
<p>4.3.5 For package bids, you should clearly explain how the component projects are aligned with each other and represent a coherent set of interventions. (250 words)</p>	<p>Where applicants are submitting a package bid, they should explain how all the component projects work together. For example, a transport intervention and associated placemaking intervention may together support greater footfall and access to the local high street. Package bids should not include multiple unrelated investments.</p>	<p>This project is not a package bid, but it is worth noting that while acting as cultural destinations with distinct functions, the two capital elements of this bid have a symbiotic relationship. The collection's storage and study facility will provide a safe and secure space for the collection to be housed, as well as providing appropriate facilities for it to be accessed by individuals and groups who want to use it for specific purposes. The new museum will provide a 'shop window' for the collection, allowing for mass-market access to this wonderful cultural resource while being a place where new research into, and work inspired by, the collection can be presented in an accessible manner.</p> <p>The audiences for both will be shared but will lean towards different segments. The new museum will be used more by locals, domestic and international visitors looking for a museum-based cultural experience. The collection's facility will be more practical, allowing its users to work with what is housed there to inspire and drive their own learning and development.</p> <p>Overall, they represent a conjoined piece of cultural infrastructure that is linked in an intellectual, creative and practical sense.</p>

Question	Detail	Response
<p>4.3.6 Applicants should also briefly set out how other public and private funding will be leveraged as part of the intervention.</p> <p style="text-align: right;">(500 words)</p>	<p>Please set out how other public and private funding will be leveraged as part of the intervention.</p>	<p>B&NES predict that investment in the wider Milsom Quarter Masterplan, of which the Fashion Museum is a major catalyst, will reach £70m (public sector only). B&NES is in the process of identifying the funding strategy to support this investment.</p> <p>A £1.235m funding package to support Bath High Street renewal has been secured from the West of England Investment Fund's 'Love our High Street' grant programme. A proposal put forward by B&NES Council via a full business case focused on the northern part of Bath city centre. This combined targeted public realm interventions with support for events, animation and culture on the streets and in public spaces in the Milsom Quarter and Kingsmead Square, together with other city centre interventions relating to outdoor trading.</p> <p>Beyond the direct input from B&NES, Bath Spa University (BSU) has also committed significant investment to the wider master-planning and estates strategy within which context the Collections Storage and Study Facility will sit.</p> <p>The River Line project presents an approved £1.6m intervention in Bath that will connect the city centre with the site for the Fashion Museum archive with a pedestrian 'green/blue' corridor.</p> <p>National Trust Investment in the Assembly Rooms is unknown at present. However, this major site renovation and reinterpretation project to the north of the Fashion Museum location aims to deliver a major new heritage experience for Bath.</p>

4.4. Alignment with the local and national context

In this section, applicants should clearly articulate their alignment with any relevant local and national strategies and objectives concerning investment, infrastructure and levelling up. Applicants should explicitly state how the bid will substantially support the delivery of local and national policy objectives.

Question	Detail	Response
<p>4.4.1 Explain how your bid aligns with and supports relevant local strategies (such as local plans, economic strategies, cultural strategies or transport plans) and local objectives for investment, improving infrastructure and levelling up.</p> <p>For Northern Ireland, Scotland and Wales bids: In addition, explain how your bid aligns with the strategic plans and objectives of devolved administrations.</p> <p style="text-align: right;">(500 words)</p>	<p>All bids, including those with a regeneration element, should explain how the bid aligns with and supports the delivery of relevant local strategies (such as local plans, economic strategies, cultural strategies or transport plans) and local objectives for investment, improving infrastructure, local economic development and levelling up.</p> <p>Bids with any transport element should, in addition, outline the specific local transport context and clearly explain how they support existing transport strategies and commitments in their area and nationally.</p> <p>Similarly, bids with a culture and heritage element should align with and support local (cultural, heritage, sports, community hub) strategies. This should include a rationale for the strategies it supports, explaining the current cultural/heritage/sports/community facility on offer and its level of engagement, and how the strategies link into the place's broader growth and development strategies.</p>	<p>At a regional level the bid is directly aligned with the recent Cultural Strategy produced by the West of England Combined Authority (WECA). This plan outlines four focus areas:</p> <ol style="list-style-type: none"> 1. Talent Development 2. Creative & Freelance and Start-up Economy 3. Placemaking 4. Well-being <p>It also has three cross-cutting themes – Inclusion, Environmental Sustainability and Digital Technology and Innovations. The strategy can be found here: https://www.westofengland-ca.gov.uk/wp-content/uploads/2022/02/West-of-England-Cultural-Plan.pdf</p> <p>This bid delivers on each of the focus areas and cross-cutting themes. The Theory of Change document found in Appendix B identifies this alignment in more detail.</p> <p>The cultural strategy is a short- to medium-term plan with a 5–10 year horizon that integrates with the wider policy approach that WECA has for the region. The WECA strategy is itself aligned with the Arts Council's 'Let's Create' strategy.</p> <p>Bath is a hugely significant place in the context of the region and the project also meets the aims of the West of England Local Industrial Strategy, as it creates opportunities for creative industries, such as the fashion sector and culture-led placemaking to support tourism and cultural sectors.</p>

Question	Detail	Response
	<p>For bids within Scotland, Wales and Northern Ireland, applicants should additionally provide clear links to the relevant strategies from the devolved administrations.</p>	<p>Further to this, the project aligns well with the WECA strategy for education, skills and workforce development in the region as espoused in the West of England Employment and Skills Plan: https://www.westofengland-ca.gov.uk/wp-content/uploads/2019/09/West-of-England-Employment-and-Skills-Plan-July-FINAL.pdf . The project will connect with regional skills support and devolution opportunities (such as the Adult Education Budget and Careers Hub) to ensure there is a clear pathway into jobs and training across B&NES and the wider West of England.</p> <p>The project will also support Historic England’s Highstreet Heritage Action Zone work in B&NES. Keynsham high street and Midsomer Norton high street are both ‘Action Zones’, and it is intended to have pop-up engagement activity in vacant units during the project development as part of a hub-and-spoke model to the locations in Bath.</p> <p>B&NES Council has identified the creation of a new Fashion Museum as an anchor for the regeneration and continued vitality of the northern part of Bath city centre in the ‘Milsom Quarter Masterplan’ and summarised in Local Plan Policy B2. This masterplan vision has underpinned the acquisition of the Old Post Office building, which is identified as a location for an anchor use. The space in front of the entrance to the Museum site is also identified as a public space earmarked for the creation of a new public square, which will recognise the civic function and profile of the building’s new use and reflect the aspirations of the Placemaking policy D10 and the adopted Public Realm and Movement Strategy for Bath city centre.</p> <p>Furthermore, the project also aligns with the Council’s renewal priorities for Bath city centre. A £1.235m funding package to support Bath High Street renewal has been secured from the West of England Investment Fund’s ‘Love our High Street’ grant programme. The project will support the Council’s Liveable Neighbourhoods agenda and seek to respond to climate and ecological emergencies and the transition towards greener, less car-dominated and more accessible, people-friendly high streets.</p> <p>The project also sits within a wider Council approach to its commercial estate, adopted by Cabinet in July 2021, meaning that this proposal is an enabler for diversifying high street offerings and reducing reliance on the traditional retail economy.</p>
<p>4.4.2 Explain how the bid aligns to and supports the UK Government policy objectives. For Northern Ireland, Scotland and Wales, in addition, explain how your bid aligns to any specific policy objectives and legal and statutory commitments relevant to the devolved administrations.</p> <p>(500 words)</p>	<p>Applicants should explain how the bid aligns with UK Government policy objectives, including the missions set out in the Levelling Up White Paper and legal and statutory commitments, such as the Clean Growth Strategy, Clean Air Strategy and the target for Net Zero carbon emissions for 2050.</p> <p>Bids should be aligned to and support Net Zero goals: for instance, they should be based on low- or zero carbon best practice; adopt and support innovative clean tech and/or support the growth of green skills and sustainable supply chains.</p> <p>Bids should set out how they will minimise any negative environmental impact and where they are promoting positive environmental choices.</p> <p>Bids should consider how projects can work with the natural environment to achieve project objectives – considering at a minimum the project’s impact on</p>	<p>This bid directly aligns with a number of the Levelling Up Capitals and Focus Areas. These are identified in detail in the Theory of Change model found in Appendix B.</p> <p>The project will build identity and prosperity of place, creating stronger communities and inspiring change to deliver inclusive growth and productivity challenge targets set out in the Government’s Local Industrial Strategy (and subsequent report ‘Build Back Better’). The project will facilitate the strategic use of cultural and heritage property assets, supporting enterprise development in the cultural and creative industries and developing talent pools and pathways for young people from all backgrounds to have opportunities for high-quality careers in the cultural sector.</p> <p>It aligns with the UK Government commitment for Net Zero GHG emissions by 2050 (UK National Energy & Climate Plan 2020). The highest environmental construction standards will be adopted for both buildings. Re-using the historic Old Post Office building for the Fashion Museum is a high-profile opportunity to pilot a low-carbon heritage building retrofit. This approach could deliver operational and embodied carbon savings of 3,500 tonnes in year 1, which is an 80% saving against a business-as-usual approach.</p> <p>With GHG emissions from the fashion sector accounting for 8% of global emissions, the potential impact from driving sustainable innovation through the fashion school and educating visitors is considered to have a significant potential impact on reducing global GHG emissions, beyond the footprint of the Museum. This impact is estimated to deliver savings that are eight times greater than those delivered through the buildings directly.</p>

Question	Detail	Response
	<p>our country's natural assets and nature, as well as the resilience of any capital and infrastructure project to potential hazards such as flooding.</p> <p>Transport applications, in particular, should clearly explain their carbon benefits. For bids involving regeneration and town centre investment, relevant strategies may include the UK Industrial Strategy, local industrial strategies, the National Infrastructure Strategy, strategic economic plans, local plans, place-specific regeneration strategies or housing plans.</p> <p>Applicants may also reference alignment with COVID-19 recovery plans. For bids within Scotland, Wales and Northern Ireland, applicants should additionally make clear links to the relevant strategies from the devolved administration.</p>	
<p>4.4.3 Where applicable, explain how the bid complements, or aligns to and supports, existing and/or planned investments in the same locality. (100 words max per fund)</p>	<p>Applicants should explain how the LUF investment will complement/align to and support other investments from different funding streams.</p> <p>Applicants should consider the alignment of their bid with other planned/committed investments in the same location, detailing how additionality will be granted through LUF investment and duplication avoided.</p> <p>Where, for example, the LUF investment represents a first step in the implementation of a place's regeneration/town centre strategy, the application should demonstrate how the bid fits into the overall vision and would be a catalyst for transformation.</p> <p>Funding streams could include but are not limited to:</p> <ul style="list-style-type: none"> - LUF Round 1 - Towns Fund (including Future High Streets competition)- City Region Sustainable Transport Settlement Fund 	<p>The Fashion Museum in Milsom Quarter and Fashion Collection Archive (FCA) at Locksbrook complement other key investments in the city, including:</p> <p>Cultural investment:</p> <ul style="list-style-type: none"> - Bath Abbey Footprint project: a £20m project to, in part, make the Abbey a more inclusive and successful visitor destination in Bath city centre. - Archway centre: a £5.9m project (£3.4m National Heritage Lottery Fund grant) creating a World Heritage Centre for Interpretation and Education. <p>Regeneration:</p> <ul style="list-style-type: none"> - Vacant Unit Action Project: a £1.2m WECA Recovery Fund & B&NES Reserves investment to bring vacant retail units back into use through arts, meanwhile usage, pop-up uses and pilot projects. - Love our High Streets: a £1.835m WECA and B&NES investment focused on short-term public realm measures in Milsom Street and Kingsmead Square, with a five-year programme of arts, performance, festivals and events. - Milsom Quarter Masterplan project (value £434k) WECA Housing & Regeneration Fund: a masterplan for viable renewal as part of the transformation and change in Milsom Quarter (which the Fashion Museum anchors). With a further business case, with a value of £2m, is being considered in September to support the redevelopment of key sites.

Question	Detail	Response
	<ul style="list-style-type: none"> - Major road network- Large local major schemes- City and growth deals - Bus transformation funding- Cycling and walking funding - Forthcoming UKSPF investment plans and any Community Renewal Fund investments- Freeports- High Streets Heritage Action Zones- Heritage Action Zones - Transforming Places Through Heritage - Heritage Horizon Awards- Cultural Development Fund - Museums Estates and Development Fund- Libraries Improvement Fund - Discover England Fund - Great Places Scheme - Northern Cultural Regeneration Fund- UK City of Culture bids - Create Growth programme - Creative People and Places - Arts Council of England capital investment programme <p>For bids within Scotland, Wales and Northern Ireland, include any investment funds offered by devolved administrations.</p>	<ul style="list-style-type: none"> - Reopening the High Street Safely and Welcome Back recovery funds: £390k, much of which is focused on the Milsom Quarter. - Council investment in the commercial estate: £2.1m to repurpose surplus retail space into alternative uses . - Since 2010, circa £750m has been invested through the Bath Enterprise Zone, which is a public/private investment to deliver B&NES Economic Strategy comprising public investment from Growing Places, LGF, LEP, WECA and the Council (c. £150m) to develop post-industrial land alongside the River Avon for housing, including social housing.
<p>4.4.4 Please explain how the bid aligns to and supports the government’s expectation that all local road projects will deliver or improve cycling and walking infrastructure and include bus priority measures (unless it can be shown that there is little or no need to do so). Cycling elements of proposals should follow the government’s cycling design guidance, which sets out the standards required.</p> <p style="text-align: right;">(250 words)</p>	<p>If the bid does not contain any transport-related elements, this question is not applicable.</p> <p>Where bids include local road projects, the intervention should deliver or improve cycling and walking infrastructure and include bus priority measures or give a sufficient explanation as to why this is not necessary.</p> <p>Applicants submitting bids with local road projects should familiarise themselves with DfT’s ‘Better Deal for Bus Users’, ‘Bus Back Better’ and ‘Gear Change’ strategies.</p> <p>If applicants are proposing any cycling infrastructure within their bid, it must adhere to the government’s cycling design guidance:</p> <ul style="list-style-type: none"> - for England and Northern Ireland - for Scotland - for Wales 	<p>This project is not a road project. The project considers improved cycling, walking and public transport access to ensure the Museum is well connected. The proposed location for the Fashion Museum, on Milsom Street, forms part of an emerging masterplan for the Milsom Quarter area of Bath. The future vision for Milsom Quarter is to reduce the dominance of private car use in favour of pedestrian, cycle and public transport use. Vehicle access restrictions have already been introduced on Milsom Street on an experimental Traffic Regulation Order basis. This restricts private cars between 10am and 6pm, giving greater priority to pedestrians and active travel. Options to enhance cycle and pedestrian connections in line with Local Cycle Network 10 are currently being identified as part of the Milsom Quarter Masterplan process. The Museum will provide enhanced and increased cycle parking and storage and improve the adjacent public realm to ensure accessibility and safety. As the proposed locations for both the Museum and FCA are city based, proposals will connect into the city networks and facilities, and there is no need to create wholly new routes to embed this development into sustainable travel routes or patterns. Locating the FCA close to the BSU campus makes it accessible by sustainable means, as it is adjacent to the riverside footpath that connects to the city centre and allows visitors to walk, cycle or e-scooter as well as being close to university bus stops.</p>
<p>4.4.5 Please tick to confirm which of the following Levelling Up White Paper Missions (p. 120–21) your project contributes to:</p>		<ul style="list-style-type: none"> • Pride in Place <p>Pride in place will rise through the creation of world-class museum assets in Bath that appeal to both tourists and locals alike.</p> <ul style="list-style-type: none"> • Education

Question	Detail	Response
<ul style="list-style-type: none"> – Living standards – R&D – Transport infrastructure – Digital connectivity – Education – Skills – Health – Well-being – Pride in place – Housing – Crime – Local leadership <p>Also, write a short sentence to demonstrate how your bid contributes to the mission(s).</p>		<p>The project will facilitate the integration of the Fashion Collection into the educational ecosystem, provided by Bath Spa University (BSU) and Bath College – changing how they design and deliver learning to realise fundamentally improved outcomes.</p> <ul style="list-style-type: none"> • Skills <p>Central to the project is high-quality skills training, improving routes into highly paid employment and encouraging these high-quality skills to stay within the region.</p> <ul style="list-style-type: none"> • Local leadership <p>The project will provide a vehicle for Bath to become a centre of understanding and change in the field of sustainable fashion.</p> <p>The links to these missions is captured in detail in the Theory of Change found in Appendix B.</p>

Part 5 – Economic case

All costs and benefits must be compliant or in line with the HMT Green Book, DfT Transport Analysis Guidance and DLUHC Appraisal Guidance. Please also see technical notes.

5.1 Appropriateness of data sources and evidence

Question	Detail	Response
<p>5.1.1 Please provide up-to-date evidence to demonstrate the scale and significance of local problems and issues.</p> <p style="text-align: right;">(500 words)</p>	<p>Applicants should explain the scale and significance of the local issues that they are seeking to address using data for the most relevant area. Comparisons should be made between the area and the wider region and/or nation to evidence the scale of the problem.</p> <p>Data should be provided from credible and robust sources. The following list is not exhaustive but is indicative of the quality of sources expected:</p> <ul style="list-style-type: none"> • Office for National Statistics • Indices of Multiple Deprivation • Labour Force Survey • Published studies • Past examples of similar interventions, e.g. local area surveys • LA commissioned research reports • White papers on the area of focus/sector of interest • Comparative devolved administration data sources • Traffic count data • DCMS Sectors Economic Estimates • Culture and Heritage Capital Portal • The Active Lives Survey • Taking Part Survey • VisitBritain Surveys <p>The data analysis and the evidence should be interwoven in the economic case, providing a concise and easy-to-understand narrative.</p> <p>Bids with a transport element should provide clear evidence of how the current transport system operates, considering current congestion levels, public transport patronage and existing journey times to key services.</p> <p>This should illustrate the scale of the problem(s) the scheme is intended to address. The evidence should, in most cases, cover the level of service and capacity offered by the current transport network and the current demand for travel in the area.</p>	<p>B&NES has a higher percentage of total employment within the retail, hospitality, recreation, creative and accommodation sectors than the South West as a whole, but this has declined since 2018. In 2018, B&NES had 24.1% employment in these sectors compared to 22.1% in the South West. In 2020, this changed to 21.3% in B&NES compared to 20.5% in the South West.</p> <p>Accommodation and food services, arts, entertainment, recreation and other services, such as retail, have all seen employment reductions in B&NES from 2018–2020. The worst hit were arts, entertainment, recreation and other services, with a 5.2% reduction in 2018 to 3.9% in 2020. The result is fewer entry-level employment opportunities for the 4.6% of our residents that have no formal qualifications.</p> <p>55.9% of B&NES residents are employed in high-level occupations (SOC groups 1–3), which is more than the South West (47.6%) or Great Britain (49.7%). However, B&NES is underrepresented in mid-level occupations, which presents challenges for those entering employment to progress their careers and escape deprivation.</p> <p>Both resident and workplace median total annual pay within B&NES is below the average of the UK as a whole. While between 2019 and 2021, UK pay has risen from £25,150 to £26,192, resident pay (2019 – £24,256 and 2021 – £24,269) and workplace pay (2019 – £23,347 and 2021 – £23,739) within B&NES have largely plateaued. As housing costs are so high, B&NES has one of the worst house prices–wages ratios in the country. These issues are exacerbated in Twerton.</p> <p>When looking at the Indices of Multiple Deprivation, the Twerton West ward is within the most deprived 10% nationally while the Twerton ward is within the most deprived 20% nationally. For education, skills and training, both Twerton and Twerton West fall into the most deprived 10%.</p> <p>The percentage of children living in poverty in 2017/18 was 12% and after housing costs is 19% in B&NES. In Twerton ward, this is 27% and after housing costs it is 35%. This is compared to 18% of UK children living in absolute poverty.</p> <p>Twerton has a below-average level of income both before and after housing costs compared to the UK as a whole. Net annual income before housing costs in Twerton is £28,400 compared to a mid-point of £39,200 in the UK. This lowers to £22,700 after housing costs.</p> <p>In Bath city centre, Milsom Quarter has been disproportionately affected, with at worst 30% of units vacant and footfall still significantly below pre-pandemic levels.</p> <p>Analysis of the Twerton area and B&NES as a whole paints a picture of inequity in employment, skills and income; major challenges in terms of housing affordability and poverty and the real need for investment in spaces adjacent to deprived communities in order to help level up our area.</p>

Question	Detail	Response
<p>5.1.2 Please demonstrate the quality assurance of data analysis and evidence that explains the scale and significance of local problems and issues. Please demonstrate how any data, surveys and evidence is robust, up to date and unbiased.</p> <p style="text-align: right;">(500 words)</p>	<p>Associated issues should also be supported by evidence. For example, where congestion/accessibility is stifling economic growth, this should be clearly demonstrated.</p> <p>Applicants should provide the sources of information (presented in 5.1.1) and explain why these provide appropriate data. Applicants should justify why the evidence used is the most appropriate (i.e. is it reliable and the most up to date) and explain why it is an accurate reflection of the challenges the area faces (i.e. it is not subject to bias). Data collection reports may be useful for transport schemes.</p>	<p>We have used the Indices of Multiple Deprivation for 2019, as these are the latest and most accurate measure of deprivation across the six metrics used. They offer comparisons to the UK as a whole and can highlight, as in this case, wards of extreme deprivation, which are within relatively affluent local authorities. This is a measure developed by the UK Government.</p> <p>The Child Poverty figures are an ONS data set that looks at levels of child poverty at the local authority and ward levels. This measure has been used as it offers comparisons at the hyper-local level and highlights those children living in poverty after housing costs. This is important within the B&NES context due to high housing costs.</p> <p>To provide a comparison to the ONS Child Poverty data, we have used data from the State of Child Health, which is a programme of the Royal College of Paediatrics and Child Health. Founded in 1996, and with members in the UK and internationally, it plays a major role in postgraduate medical education, professional standards, research and policy.</p> <p>We have used the Business Register and Employment Survey to calculate levels of industry employment within B&NES and have compared this to the South West as a whole. We have used this measure, as it is ONS data and offers a useful comparison over time and within the region.</p> <p>We have used the Annual Survey of Hours and Earnings to determine pay levels as this is an ONS dataset. It also offers comparisons between the resident population and the workforce at local-authority level. This dataset also offers comparisons over time.</p> <p>Footfall and void data for the city centre was provided by Bath Business Improvement District, courtesy of Movement Strategies data.</p> <p>Secondary data was supplemented by primary research from B&NES Council, including Fashion Museum visitor surveys and a resident survey in preparation for this bid. Bath Spa University provided primary data on general graduate retention and course-specific fashion/textiles courses that address skills and labour supply.</p>
<p>5.1.3 Please demonstrate that the data and evidence supplied is appropriate to the area of influence of the interventions.</p> <p style="text-align: right;">(250 words)</p>	<p>Applicants should explain how the data provided in 5.1.1 is relevant to the area targeted for the intervention. If the data provided is at a lower level of granularity than the specific area, explain why the data is appropriate. Bids with a transport element should provide details of the travel market, including key origins and destinations and the geographical extent of current transport problems with underlying drivers identified.</p>	<p>In order to outline the strategic and economic case for investment, secondary data and evidence utilised for the purposes of this bid primarily came from the ONS (APS, IDBR, IMD etc.).</p> <p>The proposal addresses a new FCA adjacent to Bath Spa University's (BSU) arts campus and close to Bath's most deprived neighbourhood. It is supported by a new Fashion Museum in the Milsom Quarter of Bath in order to create new employment opportunities, boost footfall, extend dwell time and lead the cultural regeneration of the high street.</p> <p>Outputs of the proposal are predominantly cultural and economic (as set out in section 4.3e) and follow the evidence and data presented. ONS and Oxford Economics data provided sectoral and labour market evidence at a local-authority level, while equalities, deprivation, footfall and void data drills down to hyper-local geographies, where the interventions are set to take place.</p> <p>The Fashion Museum proposals are supported by primary research – outlining community engagement, stakeholder, visitor and resident survey data – which support the cultural programme and show demand.</p>

Question	Detail	Response
		<p>Footfall data from the existing Fashion Museum has been analysed over the last five-year operational accounts, and pre-COVID-19 peak annual numbers have been validated against programmes of curatorial content to evidence future user demand.</p> <p>Tourism and economic impacts are addressed using data from the 2017 Economic Impact Assessment, which relates directly to the Fashion Museum and is therefore appropriate for the purposes of evidencing public need, establishing a baseline and forecasting the likely impact of interventions.</p>

5.2 Effectiveness of proposal in addressing problems

In this section, applicants should clearly set out how the activity described in the bid will address the challenges identified.

Question	Detail	Response
<p>5.2.1 Please provide analysis and evidence that demonstrates how the proposal will address existing or anticipated future problems. Quantifiable impacts should be forecasted using a suitable model. Theory of Change evidence should be identified and referenced.</p> <p>(750 words)</p>	<p>Applicants should provide a clear link between the problem, the proposal and the expected impact, describing the assumptions and models used to justify how the proposal will be effective in resolving/mitigating the issue(s) identified. For all proposals, evidence should be referenced that demonstrates how the inputs and activities from the Theory of Change clearly link to the outcomes and impacts the project intends to deliver. Quantifiable impacts should, where appropriate, be forecasted using a suitable economic impact model. In its most simple form, the model should demonstrate a % change of X will lead to a % change of Y, based on Z rationale. Data collection and survey reports may be annexed.</p>	<p>The economic rationale for supporting the Museum relocation lies in the cultural capital of the Museum's Collection. Following the DCMS methodology for valuing cultural assets, this is reflected in both the use and non-use values, with the latter (non-use value) representing a market failure (i.e. an external benefit of the Museum that cannot be captured through market pricing). Further benefits include the visitor economy, where the spending of visitors contributes directly to local businesses. The Theory of Change is that the additional visitor spending will contribute to a more vibrant local economy, which, in turn, attracts more footfall and more businesses into the Milsom Quarter to support its regeneration. The visitor economy has been quantified, and there should also be wider regeneration benefits that have not been quantified.</p> <p>The quantified benefits have been split into the following components:</p> <p><u>1. Use value of the Fashion Museum</u></p> <p>The Museum works to store and display culturally important objects, for visitors to benefit from access to these displays. This may include pure leisure value of a day out, educational value or other well-being benefits. For the estimate of this 'use' value, we have used results from willingness to pay (WTP) studies conducted on a number of English museums to create a monetary value for each visit.^[1]</p> <p><u>2. Non-use value of the Fashion Museum</u></p> <p>People who do not visit the Museum may still benefit from its existence. These benefits include having the option to visit in the future, increased civic pride in knowing the region has a high-quality museum, and having satisfaction in knowing future generations will be able to enjoy the Museum collections. For the estimate of this 'non-use' value, we have used results from WTP studies conducted on a number of English museums.^[2]</p> <p><u>3. Use value of the Fashion Collection Archive (FCA)</u></p> <p>The FCA will provide a range of valuable services to BSU students, local residents and businesses. The value provided could be considered to be an enhanced version of the use value that the Museum visitors receive, as the Study Centre will provide unique access to parts of the collection, as well as educational value. In order to estimate this, we have used the same WTP values as for the Museum. We note that this may provide a lower bound of the true use value of the Study Centre because its use is more orientated towards educational and business benefits, which we would expect to be more beneficial than recreational use value.</p>

Question	Detail	Response
		<p>4. Visitor economy The use and non-use measures do not fully cover the total value enabled through visitors, including their spending in the local area. With relocation to a more prominent location, and with an enhanced space to showcase the collection, the Museum is forecast to be able to attract 200,000 visitors on reopening, rising over five years to 250,000 visitors per year. The relocation is also expected to increase the proportion of visitors to the city who stay overnight and therefore spend more in the region.</p> <p>5. Student economy The Fashion Museum, via its partnership with BSU and the access it provides to its world-class collection, contributes to attracting students to fashion-related courses. Additional to the benefits described above, these students will spend money in the local economy on tuition fees, housing and living costs, which, in turn, will circulate in B&NES, creating local income and jobs. The Museum is a key element in Bath Spa University's (BSU's) pitch to attract students, and the course itself was started because of the Museum being located there. (The BSU-Museum MoU points to collaboration in teaching and in course design.) We give a cautious estimate that 20% of students will be drawn to the fashion-related courses via the Museum.</p> <p>6. Retained students in B&NES The 2018/19 study on BSU graduate outcomes found that about 7.5% of fashion, textiles and related course graduates are working in the B&NES area. By finding employment in the local area, they contribute to the local economy. The contribution to Gross Value Added (GVA) can be calculated by combining the estimated impact of the Museum on course numbers, the existing student retention and average job-tenure rates, the contribution to GVA can be calculated. A further 14% of fashion-related course graduates of BSU are running their own businesses or are self-employed, contributing to GVA and employment in the local economy. Combined with the percentage remaining in the B&NES area, this means that around 2% of fashion-related graduates are self-employed and running their own business within the B&NES area.</p> <p>^[1] Source: Department of Culture, Media and Sport, Rapid Evidence Assessment: Culture and Heritage Valuation Studies ^[2] IBID</p>
5.2.2 Please describe the robustness of the analysis and evidence supplied, such as the forecasting assumptions, methodology and model outputs. Key factors to be covered include the quality of the analysis, the quality of the evidence	With reference to 5.2.1, applicants should discuss why the forecasting assumptions are reasonable, why the methodology and choice of model is appropriate and why the evidence used is accurate. Key factors to be covered include: <ul style="list-style-type: none"> - the quality of the analysis - the quality of the evidence - the accuracy and functionality of the models used 	<p>Methodology The LUF template cites DCMS guidance on valuing culture and heritage capital,^[1] which is the most appropriate for capturing the value of a museum. While that guidance has not yet been published in its complete form, Arts Council England (ACE) have published a guidance note on how to quantify the public benefit of museums, which we have used for the quantification of benefits of the Museum in the 'initial' BCR.</p> <p>This analysis is extended to capture the wider 'economic footprint' of the Fashion Museum in the local area, which is not fully captured in the use and non-use values, by calculating the contribution to local GVA and including these contributions</p>

Question	Detail	Response
<p>and the accuracy and functionality of the models used.</p> <p>(500 words)</p>	<p>Applicants should also reference any limitations in the model. Bids with a transport element should provide the methodology employed to forecast the 'do minimum' and 'do something' options. The method used to forecast demand should be clearly described in the bid. The methodology should be appropriate, with a clear rationale provided. The methodology should also demonstrate alignment with Transport Analysis Guidance forecasting processes in a proportionate manner. Relevant local model validation report(s) and model forecasting reports can be attached.</p>	<p>in the 'adjusted' BCR, where they are incremental to benefits included in the 'initial' BCR. Combining GVA and cultural values is recommended in the ACE guidance when there is no overlap.</p> <p>DLUHC have referenced that land value uplift is normally their preferred method. However, for this project, it is not considered to be a complete or helpful measure of the benefits, since it is protecting existing benefits, and it is not possible to estimate to what extent that has been anticipated in current land values. Moreover, this does not capture the cultural or educational benefits of this project, including the links to BSU.</p> <p>The counterfactual in the model assumes that without funding, the Museum will close, and the collection will be put into storage, denying access for visitors. In practice, the collection could still be curated, but access would be severely limited such that the benefits cited here would not be realised.</p> <p>The benefits calculated in the model are a combination of retained use and non-use values. The benefits in the Initial BCR have been calculated using ACE guidance on value of use per person and estimates of the number of visitors, and non-use value per person and the size of the local population, as well as educational benefits (use value) of the study centre.</p> <p>A full description of the model can be found in Appendix H.</p> <p><u>Quality of evidence</u> Modelled impacts of use and non-use values employ a sample of WTP values from studies of other English museums, collated by DCMS, to provide an average value per visit and an average value for non-visiting local resident non-use. We have used only the values that have scored high for 'overall quality rating', according to DCMS, to ensure that good quality evidence is being used.</p> <p>The catchment area for non-use value has been conservatively estimated as being limited to B&NES and Bristol based on visitor profile data, although we recognise the Museum has non-use value in the wider region and nationally. Museum visitor numbers have been estimated based on what could be achieved if growth in visitor numbers kept pace with numbers visiting the Roman Baths. Study Centre visitor numbers have been estimated by an assessment of potential visitor numbers broken down by adult residents, business users, BSU students and school-age residents.</p> <p>^[1] Source: Department of Culture, Media and Sport, Valuing Culture and Heritage Capital: A framework towards informing decision making</p>

5.3 Analysis of costs and benefits

In this section applicants should describe and explain the costs and benefits in the relevant Costings and Planning Workbook – Tables a – Economic Benefits and Table a – Economic Costs. They should provide an explanation of how benefits and costs are analysed and estimated and how this approach is proportionate for the proposal being submitted.

All costs and benefits must be compliant or in line with the HMT Green Book (including its supplementary guidance), DLUHC Appraisal Guidance and, if appropriate, Transport Analysis Guidance.

Package bids need to demonstrate both the overall package costs and benefits and the disaggregated costs and benefits for each component project. Supplementary tables for component projects should be completed in full.

Question	Detail	Response
5.3.1 Please explain how the economic costs of the bid	Applicants should explain how they have converted the financial costs into economic costs. Costs should	The costs included in the economic case are consistent with those in part six, but have been discounted and expressed in 2022 prices, in line with the benefits.

Question	Detail	Response
<p>have been calculated, including the whole-life costs.</p> <p>(500 words)</p>	<p>be consistent with those in the financial case but adjusted for the economic case. This should include, but is not limited to, providing evidence that the costs have been adjusted for inflation and discounted back to an appropriate base year. In addition, please explain how cost risks and uncertainty have been considered and adequately quantified. Optimism bias must also be explained and included in the cost estimates in the economic case.</p>	<p>The main cost categories for this programme are:</p> <ul style="list-style-type: none"> • construction and fit-out costs • external works • professional fees • contingency • inflation <p>Budget cost estimates have been prepared by consultants for the Museum dated January 2020, and for the Fashion Collection Archive (FCA) dated June 2021. These have been updated to reflect revised building footprints and inflation based on the Building Cost Information Service (BCIS) all-in Tender Price indices. Industry standard percentages for professional fees (■■■■) preliminaries and overheads and profit (■■■■) and contingency (■■■■) have been applied.</p> <p>For the Museum, following specialist advice, an indicative allowance for fit out (■■■■) is applied, which is consistent with regional and national museums. The overall cost has been benchmarked against other similar projects: the estimated rate of (■■■■) for the Museum compares to a benchmark range of (■■■■) range, and is considered in line with market conditions for a Grade II listed, city centre building.</p> <p>For the FCA, building costs have been based on a cost p/m² rate for similar projects and an allowance for Net Zero design. The estimated cost is (■■■■)² (excluding fees, preliminaries, FFE, contingency & inflation), which compares to a range of (■■■■)² for record office and archives and (■■■■) m² for museums.</p> <p>A larger contingency has been applied because the Museum is located in a Grade II listed building. The following cost contingencies have been allowed:</p> <ul style="list-style-type: none"> • design fees – (■■) contingency • FCA (new build) – (■■) contingency • Museum (conversion and refurbishment) – (■■) contingency <p>To account for cost risks, optimism bias of 20% has been applied for the Fashion Museum and 9% has been applied for the FCA.</p> <p>To calculate the Fashion Museum optimism bias, the capital expenditure for non-standard building works upper-bound estimate of 51% has been used as the starting point, as per HMT Green Book guidance. Non-standard buildings have been chosen as the benchmark because of the difficulty of conducting works to a Grade II listed building, and because of the environmental conditions needed for the storage and display of the collection in such an historic building. This has then been adjusted down to account for mitigating factors, including local environment (public support, council-owned building) and actions that B&NES can take (e.g. establishing a strong understanding of the local contractor market). Incorporating these mitigating factors brings the original 51% upper-bound estimate down to the 20% applied in the calculations.</p> <p>For the FCA optimism bias, the capital expenditure for standard building works upper-bound estimate of 24% has been used as the starting point. This was chosen as the building of the FCA is viewed as a fairly standard and straightforward construction project. The same mitigating factors as for the Fashion Museum have been applied, which brings the original 24% upper bound down to 9%.</p> <p>Full details of the optimism bias are set out in Appendix H, and full details of costs are set out in Section 6.</p>

Question	Detail	Response
<p>5.3.2 Please describe how the economic benefits have been estimated, including a discussion and evidence to support your assumptions.</p>	<p>Applicants should describe the quantifiable benefits of the proposal, and where possible, these should be explained in terms of outcomes. These must be categorised according to the different benefits of the proposal. Suitable benefits include, but are not limited to, direct land value uplift, wider land value uplifts, amenity benefits, air quality benefits, reduced journey times, supporting employment or reduced carbon emissions.</p> <p>Applicants should describe any assumptions used that have not been described in 5.2.1, including unit values used, forecasting assumptions and additionality. References to guidance and/or unit values that have been used should also be provided. For transport bids, the benefit calculations should be proportionately aligned with Transport Analysis Guidance. Applicants should provide specific appraisal outputs spreadsheets where used, including the Active Travel Appraisal Toolkit, Local Highways Maintenance Appraisal Toolkit, Small Scheme Appraisal Toolkit, DfT's Small Scheme Appraisal Toolkit or Transport User Benefit Appraisal (TUBA) outputs. For culture and heritage bids, the Culture and Heritage Capital Framework can be used to help value the benefits provided by culture and heritage assets. It provides a formalised approach, which estimates how culture and heritage assets contribute to achieving outcomes and how these benefits are captured in a stocks and flows framework. Assets, e.g. an art collection or historic building, are the 'stock', while the services that create benefits to society are regarded as 'flows'. Once monetary values are estimated for these flows, it is possible to estimate the value of the asset as a whole by forecasting these values over a period of time. For further guidance on valuing cultural or heritage assets, refer to these publications:</p> <ul style="list-style-type: none"> - ACE: Local Museums Benefit Transfer Report - DCMS: Culture and Heritage Capital Portal - Historic England: Culture and Heritage Capital 	<p>See Appendix H for full details of the economic modelling approach.</p> <p><u>1. Use value of the Fashion Museum</u> Estimates for the use value of the Fashion Museum have been calculated using the estimated number of visitors to the Museum per year and multiplying that number by a use value per visit. The use value per visit is taken from an average of use values produced in studies collated by DCMS of English museums. We have used the values that were judged by DCMS to have a high 'overall quality rating'.</p> <p>The number of visitors in the first four years of museum opening is estimated at 200,000 per year, rising to 250,000 per year in the fifth year onwards. This is based on what numbers could be had if the Fashion Museum kept pace with the growth of visitors to the Roman Baths. This is supported by the strong performance of the Museum since reopening post-pandemic; the publicity around the National Trust's decision to take back the building that has raised awareness of the collection, and that visitor numbers have been higher than pre-pandemic levels, despite limits on international travel, which have impacted international tourism.</p> <p><u>2. Non-use value of the Fashion Museum</u> Non-use values have been taken from an average of non-use values produced in studies collated by DCMS and judged to have a high 'overall quality rating'. This non-use value is multiplied by the number of non-visitors in the catchment area of the Fashion Museum. There will be an estimated 30,000 visitors to the Fashion Museum from this population in year 1–4 after opening and 37,500 visitors thereafter. These visitor numbers are subtracted from the catchment area household numbers to give the non-visiting population.</p> <p><u>3. Use value of the Fashion Collection Archive (FCA)</u> The value of the FCA, has been calculated by applying the same use value for the Fashion Museum and multiplying by the number of visitors to the study centre. The number of visitors has been estimated at 15,000 per annum in the first four years after opening, rising to 20,000 per annum thereafter.</p> <p>However, this approach is likely to provide an incomplete estimate of the value of the FCA, as it does not fully reflect the educational value to BSU students, local residents and businesses who visit nor the additional quality of the collection.</p> <p><u>4. Visitor economy</u> Estimates for the visitor economy include spend attributable to Fashion Museum visitors in local accommodation; retail; food and drink; entertainment and transport; related indirect spending in the supply chains of these sectors and induced spending in the wider local economy. These estimates build on an economic impact assessment undertaken in 2017 of Bath museums by The South West Research Company (2018).</p> <p><u>5. Student economy</u></p>

Question	Detail	Response
		<p>Data from the Student Income and Expenditure Survey for spending by non-London students is used to estimate spending of students. The spending is then converted into GVA, using data for the relevant sectors from the Annual Business Survey. Multiplying the number of students who were enabled by the Fashion Museum with the GVA provides the direct GVA impacts. Only the benefits for the cohorts joining the university in the 2025/26 academic year are included, which is the year when the new Study Centre is expected to become operational.</p> <p><u>6. Retained students in B&NES</u></p> <p>The number of students annually studying fashion-related courses (fashion design, textile design for fashion, fashion photography, fashion marketing & management) at BSU is estimated to be 118. Of these, an assumption of 20%, or 24 students per year, is used for the proportion of students attracted via the Fashion Museum.</p> <p>Based on the BSU survey, it has been estimated that an average of 1.8 graduates of fashion-related courses per year are employed in B&NES. Their contribution to the local economy was estimated from the average GVA per worker of textiles and fashion-related sectors in the ONS Annual Business Survey, using the average tenure of 6.7 years to remain in line with ONS private sector data.</p> <p>A further 2% of graduates choose to stay as self-employed or run their own businesses in B&NES, which is equivalent to an average of 0.5 new businesses per year. The same value of the GVA per worker, combined with ONS business survival data, was used to estimate the contribution to the local GVA.</p> <p>Type I and Type II multipliers have been used to provide the indirect and induced GVA impacts.</p>

5.4 Value for money

In this section, applicants should set out the value for money (VfM) of their bid, taking account of monetised and non-monetised impacts, risks and uncertainties. Prior to completing this section, the applicant should complete the relevant Costings and Planning Workbook – Table A – VfM.

Question	Detail	Response
<p>5.4.1 Please provide a summary of the overall VfM of the proposal. This should include reporting of BCRs. (500 words)</p> <p>If a BCR has been estimated, please provide the BCR of the proposal below.</p> <p>If you only have one BCR, please enter this against the 'initial' BCR.</p> <p>'initial' BCR (single bid) 'adjusted' BCR (single bid)</p>	<p>Applicants should provide a summary of the overall VfM of the bid. This should be consistent with the relevant Costings and Planning Workbook Table A – VfM. If a BCR has been estimated, there should be a clear explanation of how this is estimated, i.e. a methodology note. BCRs should be calculated in a way that is consistent with the HMT Green Book. For non-transport bids, it should be consistent with DLUHC Appraisal Guidance. For bids with a transport element, this should be consistent with DfT Transport Analysis Guidance. If an 'initial' and an 'adjusted' BCR are provided, applicants should explain which categories of benefits are included in each. Applicants are encouraged to attach a more detailed explanatory note explaining how the BCR has been calculated.</p>	<p>All present value (PV) calculations are over a 30-year period (starting in 2022) and use the 3.5% discount rate from 2022, in line with the HMT Green Book.</p> <p>The contributions of each area of economic benefits are:</p> <p>Included in 'initial' BCR</p> <ul style="list-style-type: none"> • Use value of the Fashion Museum: £29.1m PV (total) • Non-use value of the Fashion Museum: £26.1m PV (total) • Use value of the Study Centre: £2.4m PV (total) <p>Total: £57.6m PV</p> <p>Included in 'adjusted' BCR</p> <ul style="list-style-type: none"> • Visitor economy: £23.4m PV (total) • Student economy: £18.8m PV (total) • Retained students in B&NES: £23.5m PV (total) <p>Total: £123.3m PV</p>

Question	Detail	Response									
		<p>We have included visitor economy, student economy and retained student benefits in the 'adjusted' BCR, as these are additional to the use and non-use values used for the 'initial' BCR. As these are calculated using a different methodology, are in GVA terms and use multipliers, it is appropriate to include them only in the 'adjusted' BCR rather than in the 'initial' BCR.</p> <p>Table 1 summarises the BCR in two dimensions, initial and adjusted, based on the range of benefits included, with total and proportionate BCRs based on the share of funding met from the LUF.</p> <p>For the proportionate BCR, the benefits have been scaled down in line with funding coming from LUF (£20m out of a total cost of £3m).</p> <p><i>Table 1: BCRs</i></p> <table border="1" data-bbox="1210 604 1872 814"> <thead> <tr> <th></th> <th>'Initial' BCR</th> <th>'Adjusted' BCR</th> </tr> </thead> <tbody> <tr> <td>Total</td> <td>3.1</td> <td>6.7</td> </tr> <tr> <td>Proportionate</td> <td>1.8</td> <td>3.9</td> </tr> </tbody> </table> <p>The range of BCRs shows that the Museum is either high or acceptable VfM for all combinations.</p> <p>The proportionate 'adjusted' BCR (3.9) is the most appropriate BCR when assessing VfM, as it apportions benefits based on LUF funding and considers the full range of benefits. The ACE guidance suggests that non-market value (use and non-use values) should be used alongside GVA in a business case.</p> <p>We have also calculated a local GVA-only version of the benefits that replaces use and non-use values with the operational benefits of the Museum (see Appendix H for details). The annual median value of the local GVA impact is £5.2m, with a PV of £76.6m. This is not included in the BCR calculations, but it is a relevant measure for local economic impact and the starting point for estimates of employment supported and created.</p> <p>GVA-only benefits</p> <ol style="list-style-type: none"> 1. Operational impact: £10.8 m PV 2. Visitor economy: £23.4m PV 3. Student economy: £18.8m PV 4. Retained students in B&NES: £23.5m PV <p>Employment benefits</p> <p>This local GVA measure of the benefits allows us to assess the total number of local jobs supported and created by the Museum relocation (see Appendix H for details). The estimated annual number of FTE jobs supported is 81, with the total across the 30-year appraisal period about 2,150 job-years:</p> <ol style="list-style-type: none"> 1. Operational impact: 8 jobs per year median or 240 job-years 2. Visitor economy: 23 jobs per year median or 660 job-years 3. Student economy: 21 jobs per year median or 610 job-years 4. Retained students in B&NES: 28 jobs per year median or 640 job-years 		'Initial' BCR	'Adjusted' BCR	Total	3.1	6.7	Proportionate	1.8	3.9
	'Initial' BCR	'Adjusted' BCR									
Total	3.1	6.7									
Proportionate	1.8	3.9									
5.4.2 Please describe the non-monetised impacts the bid will have and provide a	In response to this question, applicants should discuss any non-monetised impacts the proposal	<u>Educational value of Fashion Collection Archive (FCA)</u>									

Question	Detail	Response
<p>summary of how these have been assessed, including the expected scale of these impacts. These will be factored into the overall VfM assessment of the bid.</p> <p>(500 words)</p>	<p>will have, including an assessment of how significant the non-monetised impacts may be.</p> <p>Applicants should consider that beyond the economic impact that can be quantified, there are other important benefits associated with any intervention that are harder to monetise. These can be included as non-monetised benefits, in acknowledgement that there are a limited number of studies that have monetised these benefits.</p>	<p>The FCA will provide educational services to BSU and Bath College students, enhancing the value of the qualifications they are already studying for. These are expected to account for around one-third of visits (5,000 out of 15,000 visits in year 1, rising to 6,000 out of 20,000 in year 5). It will also provide educational services to local school groups, short courses for local adults and study facilities for research for use by academics, authors and non-expert interested parties among others. These groups will all receive educational and other value from the use of the facilities. This has been valued through applying the same use values as the Museum. However, for each FCA visitor, the educational use may significantly exceed these modelled benefits, which will largely reflect the majority recreational use of similar museums.</p> <p><u>Business users of the FCA</u></p> <p>It is expected that there will be around 3,000 visits per year (out of a projected total 20,000 visits in year five) by business users to the FCA. Users are expected to include film production companies, who may use the Study Centre collection to support their costume design and by local fashion-related businesses to provide design inspiration. The benefits received by business users are expected to exceed the monetary values assigned through the use value approach, and this may be significant given the uniqueness of the collection and the expected high increment between business and recreational use values.</p> <p><u>Regeneration:</u></p> <p>The area around the Museum location will benefit from regeneration enabled by the Museum, which is related to but may be partially additional to the monetised visitor benefits. Additional visitor spend will contribute to a more vibrant local economy, which will, in turn, attract more footfall and more businesses into the Milsom Quarter, supporting its regeneration. To some extent, this is reflected in the quantification of the visitor economy impact, however, the attraction of further footfall and businesses to the Milsom Quarter would be additional to the direct spend, supply chain and induced demand multipliers used in that calculation.</p> <p>The footfall created by locating the Museum in the Milsom Quarter will change this area from being retail-dominated to a vibrant, mixed-use area. It will provide an anchor attraction to support complementary high street offerings, including independent boutique fashion outlets, designer studios, events space, cafes, restaurants and hotels. The proposed location forms part of the masterplan for the Milsom Quarter area of Bath, aiming to become Bath and the South West's fashion destination. Within the Milson Quarter, the masterplan retains the character of the Milsom Street and New Bond Street areas (i.e. the proposed Museum location) for fashion-led retail, event space, festivals and workspace provision.</p>
<p>5.4.3 Please provide an assessment of the risks and uncertainties that could affect the overall VfM of the bid.</p> <p>(250 words)</p>	<p>In response to 5.4.3, applicants should provide an assessment of the risks and uncertainties that may impact the overall VfM of the bid.</p> <p>Applicants are expected to provide the results of any sensitivity analysis here. Key assumptions should be varied to demonstrate how the overall VfM result is sensitive to changes in assumptions, for example, the impact of lower transport demand after COVID-19.</p>	<p><u>Visitor numbers</u></p> <p>The estimate of 250,000 visitors per year is based on the numbers could be if the Fashion Museum keeps pace with the growth of the Roman Baths' visitor numbers. If there are 25% less visitors than estimated, then total (proportionate) 'initial' BCR will fall to 2.7 (1.6) and the total (proportionate) 'adjusted' BCR will fall to 5.2 (3.0).</p> <p><u>Visitor spend</u></p> <p>If there is a 10% shortfall in visitor spending, the PV of the visitor economy GVA would decrease from £23.4m to £19.7m, reducing the total (proportionate) 'adjusted' BCR to 6.5 (3.7). This does not affect the value of the 'initial' BCR.</p> <p><u>Students enabled by the Fashion Museum</u></p> <p>If the share of students in fashion-related courses enabled by the Fashion Museum decreases from 20% to 10%, the total 'adjusted' PV of benefits would decrease from £123.3m to £99.5m, generating a total (proportionate) 'adjusted' BCR of 5.4 (3.1). This does not affect the value of the 'initial' BCR.</p> <p><u>Share of graduates retained in B&NES</u></p>

Question	Detail	Response																																																				
		If the share of graduates remaining in B&NES as employees or starting their businesses is halved (from 7.5% to 3.75% and from 2% to 1%, respectively), the total PV of benefits amounts to £108.9m, generating a total 'adjusted' BCR of 3.4. This does not affect the value of the 'initial' BCR.																																																				
<p>5.4.4 We would expect an Appraisal Summary Table, to be completed to enable a full range of impacts to be considered. This should be consistent with the relevant appraisal guidance for the bid.</p> <p>For package bids, please provide an Appraisal Summary Table for each component project.</p> <p>For Regeneration or Cultural bids, the Appraisal Summary table should be consistent with the DLUHC Appraisal Guidance. For Transport bids it should be consistent the Transport Analysis Guide.</p> <p>Any additional evidence to support your responses to this section should be referenced within your responses (5.1.1–5.4.3) and attached as a single annex.</p>	<p>For Regeneration or Cultural bids, applicants are encouraged to submit an Appraisal Summary Table consistent with the DLUHC Appraisal Guidance for their project.</p> <p>For transport bids, applicants are encouraged to submit an Appraisal Summary Table consistent with the Transport Analysis Guidance for their bid.</p> <p>For package bids, applicants are encouraged to submit an Appraisal Summary Table for each component project, consistent with the relevant appraisal guidance for the theme of the project.</p> <p>Any additional evidence to support your responses to this section should be referenced within your responses (5.1.1–5.4.3) and attached as a single annex.</p> <p>Applicants should provide specific appraisal output spreadsheets where relevant, including Active Mode Appraisal Toolkit, Local Highways Maintenance Appraisal Toolkit, Small Scheme Appraisal Toolkit or TUBA outputs.</p>	<table border="1" data-bbox="1219 394 2632 1709"> <thead> <tr> <th></th> <th></th> <th>LUF Cost Only</th> <th>Total public-sector costs</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>PV benefits (£m)</td> <td>£57.6m</td> <td>£57.6m</td> </tr> <tr> <td>B</td> <td>PV costs (£m)</td> <td>£18.5m</td> <td>£31.9m</td> </tr> <tr> <td>C</td> <td>PV of other quantified impacts (£m)</td> <td>£65.7m</td> <td>£65.7m</td> </tr> <tr> <td>D</td> <td>Net Present PV [A–B]</td> <td>£39.1m</td> <td>£25.7m</td> </tr> <tr> <td>E</td> <td>'Initial' BCR [A/B]</td> <td>3.1</td> <td>1.8</td> </tr> <tr> <td>F</td> <td>'Adjusted' BCR [(A+C)/B]</td> <td>6.7</td> <td>3.9</td> </tr> <tr> <td>G</td> <td>Significant non-monetised impacts</td> <td>Educational value for the 5,000-6,000 visits annually by BSU and Bath College students, as well as 7,500-11,000 local adult and school age resident visits.</td> <td>Educational value for the 5,000-6,000 visits annually by BSU and Bath College students, as well as 7,500-11,000 local adult and school age resident visits.</td> </tr> <tr> <td>H</td> <td>VfM category</td> <td>'Initial' BCR: High 'Adjusted' BCR: High</td> <td>'Initial' BCR: Acceptable 'Adjusted' BCR: High</td> </tr> <tr> <td>I</td> <td>Switching values and rationale for VfM category</td> <td>If non-monetised costs are > £39.1m then Poor value for money. 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Question	Detail	Response
	<p>Applicants should explain what, if any, funding gaps there are, and what further work needs to be done to secure third-party funding contributions.</p> <p>Please clearly set out your approach to raising additional funds.</p>	
<p>6.1.4 If you are intending to make a land contribution (via the use of existing owned land), please provide further details below and confirm who currently owns the land, details of any restrictions and the estimated monetary value.</p> <p style="text-align: right;">(250 words)</p>	<p>For land contributions, applicants are required to submit a letter from an independent valuer to verify the true market value of the land.</p> <p>The current ownership of the land and any restrictions on use should also be set out here.</p>	<p>B&NES is in the process of completing acquisition of the former post office building on New Bond Street in Bath city centre to house the Fashion Museum. Heads of Terms have been agreed with the owners to acquire the building and solicitors instructed to progress the sale, which is expected to be complete by early August.</p> <p>A red book valuation was undertaken by Knight Frank, and a copy is included within Appendix J, which identifies a market value for the building. A sale price of [REDACTED] has been agreed to surrender the lease. The agreed Heads of Terms and Land Registry TR1 form are included in Appendix K and L respectively. These demonstrate the commitment by both parties to conclude the sale. The total value of the acquisition [REDACTED], which includes Stamp Duty Land Tax (SDLT) and professional fees (legal, surveys, agent etc.) associated with the acquisition.</p> <p>The land on which the Fashion Collection Archive will be constructed is valued at [REDACTED] (for residential use value). This land had been identified for disposal with an expected capital receipt. B&NES have removed this from its disposal list. This is not considered match funding but a land contribution to the overall delivery of the project.</p>
<p>6.1.5 Please confirm if your budget includes unrecoverable VAT costs, and describe what these are, providing further details below.</p> <p style="text-align: right;">(250 words)</p>	<p>Applicants should confirm if their budget includes unrecoverable VAT costs and should state what these are.</p>	<p>No unrecoverable VAT costs are included in the budget.</p> <p>The Fashion Museum and Fashion Collection Archive will be opted to tax, and, therefore, VAT will be recoverable on the construction costs.</p>
<p>6.1.6 Please describe what benchmarking or research activity you have undertaken to help you determine the costs you have proposed in your budget. Please advise on any assumptions.</p> <p style="text-align: right;">(750 words)</p>	<p>For each cost item, applicants should provide a clear explanation of the benchmarking/market research undertaken to support the proposed cost, including details of any assumptions.</p>	<p>A budget cost estimate has been prepared by an external cost consultant for the conversion and refurbishment of the Fashion Museum, dated January 2020. This is an elemental cost plan undertaken at feasibility stage and is based on layouts produced by NOMA architects. Nominal allowances have been included for remedial works to the fabric of the existing building based upon a visual inspection of the condition of the building. A full, intrusive building condition survey was not undertaken. Allowances for asbestos removal and tanking to the basement have been included. A full list of assumptions and exclusions is included within the cost estimate.</p> <p>An allowance of [REDACTED] has been made for exhibition fit out. This is an indicative estimate, as there is no design, specification or scope defined for these works. The allowance calculates to a rate of [REDACTED]. This rate is consistent with the cost consultant's experience of regional and national museums. This will be updated once the design for interpretation fit out has been further developed.</p> <p>Industry standard percentage rates for professional fees [REDACTED] preliminaries, overheads and profit [REDACTED] and contingency [REDACTED] have been applied. Specialist advice has been sought from museum design consultants, Event, on the exhibition fit out. Event has advised that design fees for exhibition fit out are [REDACTED], due to the specialist nature of this work.</p> <p>The estimate has been updated for inflation based upon the latest programme and BCIS all-in Tender Price indices and client costs.</p> <p>The cost consultants have benchmarked the overall cost p/m² (excluding fees, fixtures fittings and equipment and inflation) against other similar projects. They note that the range in SPONS 2019 for 'conversion of an existing building into a national standard museum' is [REDACTED]. The estimated rate of [REDACTED] for the Fashion Museum is [REDACTED].</p>

Question	Detail	Response
		<p>slightly above the range but is considered in line with market conditions for a Grade II listed, city centre building that seeks to improve the energy efficiency of the building and reduce its carbon emissions.</p> <p>An order of cost estimate has also been prepared by an external cost consultant for the FCA, dated June 2021. This has subsequently been updated to reflect a revised building footprint, client costs, FFE and inflation, based on the latest programme and BCIS all-in Tender Price indices.</p> <p>The building costs have been based on a cost p/m² rate, using data from previous similar projects and BCIS with an extra over-allowance for incorporating Net Zero design (PV solar panels on roof, increased fabric performance and energy efficient plant and equipment). External works have been assumed based on architect's sketch designs, measuring quantities and applying appropriate elemental rates. An allowance has been made for roller racking, following discussion with several manufacturers based on a typical layout.</p> <p>The estimate also identifies a list of assumptions and exclusions: industry standard percentage rates for professional fees (12.5%); preliminaries, overheads and profit (19%) and contingency (10%) have been applied.</p> <p>The cost consultant has benchmarked against other similar projects, which are listed in the estimate as well as BCIS average prices. The estimated cost p/m² of the FCA is [REDACTED] excluding fees, preliminaries, FFE, contingency & inflation). This is based upon [REDACTED]² for the building and [REDACTED] for enhanced low energy and carbon design. This compares against a range of between [REDACTED]² of comparable similar projects. Due to the specialist nature of the FCA, the appropriate comparable facilities are either museums or record offices and archives. These range between [REDACTED] for record offices and archives and [REDACTED] museums.</p> <p>In addition, the Council have also benchmarked against the SPONS pricing book but note that, although approximate estimating rates include Overheads and Profits (OHP) and preliminaries, they exclude external works and FFE. We have also benchmarked against several other regional museums, such as the Holbourne Museum in Bath and St Fagan's in Cardiff, and against a cost model for museums and galleries published by Building Magazine.</p> <p>Going forward, a Should Cost Model will be developed that identifies what the project should cost over its whole life – not just the construction phase but the operational phase. This will also be benchmarked against other similar projects.</p> <p>Cost reports for both sites and cost estimates based on these are included in Appendix Q</p>
<p>6.1.7 Please provide information on margins and contingencies that have been allowed for and the rationale behind them.</p> <p style="text-align: right;">(500 words)</p>	<p>Applicants should provide a clear explanation of the margins and contingencies that have been allowed for and justify how these are realistic.</p>	<p>Capital project</p> <p>The project is at an early stage (RIBA Stage 1). Therefore, there are cost uncertainties that will be identified and quantified as the detailed design is progressed and surveys undertaken. As the Museum is to be located within an existing Grade II listed building, which needs to be converted and refurbished, this represents increased risk. A larger contingency will be required, compared to a more straightforward new build, to deal with unforeseen conditions that may not be identified until the building work has commenced. There may also be the need to repair or alter the historic fabric of the building, which often requires highly skilled/specialist tradesman that are expensive to employ. The following cost contingencies, supported by the project risk register, have been allowed:</p> <ul style="list-style-type: none"> • Design fees – 5% contingency • FCA (new build) – 10% contingency • Museum (conversion and refurbishment) – 20% contingency

Question	Detail	Response
		<p>The scheme has been benchmarked against other similar schemes to arrive at a budget cost estimate. An inflation contingency has been included. The BCIS all-in Tender Price indices have been used to inflate from the date of the cost estimate to the mid-point of the construction programme. This is calculated at 18.13% for both the FCA and the Fashion Museum.</p> <p>In addition, the Council corporately holds a capital contingency of c£5m, use of this contingency is for Council priority schemes, where cost increases cannot be mitigated, and requires the approval of the S151 officer in consultation with the CEX and cabinet member for resources.</p> <p>Post-project operation business plan</p> <p>The operating costs and income associated with the Fashion Museum have been allowed for at 2022 levels. This is because the recovery from COVID-19 is still uncertain, and therefore, caution has been applied when assuming prices. This builds in some mitigation to visitor number projections.</p> <p>The percentage uplift in visitor numbers is conservative when compared to the most popular years in the Fashion Museum's past and also when compared to the percentage uplift achieved following the recent major refurbishment of the Holburne Museum in Bath.</p> <p>The extensive skills programming and community engagement work will be funded via central B&NES provision for these activities rather than being attributed to the Fashion Museum/FCA operating budgets.</p>
<p>6.1.8 Please set out below what the main financial risks are and how these will be mitigated, including how cost overruns will be dealt with and shared between non-UK Government funding partners. (You should cross refer to the Risk Register).</p> <p>(750 words)</p>	<p>Bids should highlight the key financial risks from the Risk Register and detail how cost overruns will be dealt with and shared between non-UK Government funding partners. Any risk mitigations proposed should be relevant, costed and timely. In addition, applicants should detail the contingencies they intend to put in place in the event that mitigations are unsuccessful. Any impacts on communities, cultural groups and local transport groups, such as disruption or displacement, should also be considered, with impacts costed and mitigations or compensations identified.</p>	<p>The financial risks to the project have been identified within the risk register, together with how these will be mitigated. A proportion of the project contingency has been allocated to cover the project's financial risks. A Monte Carlo simulation will be undertaken to assess and quantify the financial risks.</p> <p>The main financial risks to the project are listed below:</p> <ul style="list-style-type: none"> (R15) Failure to secure sufficient funding to deliver the project (R23) Project costs exceed the budget and insufficient contingency to complete the project (R29) Errors or omissions in the cost plan or design (R05) Construction inflation exceeds TPI (R01) Post Office building requires considerable repairs/improvements to building fabric/structure (R11) Failure to spend funding by required deadline (R25) Supply shortage of building materials and increased material costs resulting from post-pandemic recovery (R27) Scope creep (R28) Project delayed due to discovery of unknowns once building fabric and structure exposed (R09) Assumptions made in operating model are too optimistic and impact on revenue forecast (R26) Discovery of archaeology or abnormal ground conditions that delay the programme and increase costs <p>These financial risks will be managed and mitigated by regular update of the cost plan based upon the latest information; regular cost monitoring; reporting and forecasting; appointment of consultants with museum experience that can benchmark against similar schemes; value engineering and identifying potential cost savings; regular review of scope against the project brief; regular review of progress against the programme and mitigation of any programme delays.</p> <p>There will be financial risks arising from external events, such as market conditions, which we will not be able to influence, and the project risk allowance and project contingency will need to accommodate these increased costs. As described in</p>

Question	Detail	Response
		<p>6.1.3, there is fundraising potential within this project to secure additional funds that could contribute towards cost overrun. A fundraising target of £5m has been set, which is realistic based upon the previous Archway Project. Fundraising will be most successful when linked to a tangible outcome or element of the project. For example, fundraising for exhibition showcases or displays will be more successful than for inflation.</p> <p>Heritage Services have a proven track record of successfully, and profitably, running visitor attractions. While there is some risk to the delivery of visitor numbers in the operating model, regular stakeholder engagement through the design phase will ensure that the visitor experience matches the needs of potential visitors. Flexible pricing will be considered to maximise revenue at times of higher demand while ensuring price does not become a barrier to entry at other times. As mentioned above, Heritage Services can subsidise the Fashion Museum should it fail to, or take longer to, reflect the operating model set out.</p>
<p>6.1.9 If you are intending to award a share of your LUF grant to a partner via a contract or sub-grant, please advise below. NB: You must ensure any further disbursement of the grant is done so in accordance with subsidy controls and public procurement rules.</p> <p style="text-align: right;">(750 words)</p>	<p>In your response, please provide the following details:</p> <ul style="list-style-type: none"> – partner name and address – role in bid and what their grant will fund – amount the LUF funding partner will receive (£) – funding method, e.g. sub-grant/funding agreement etc. <p>It is the applicant's responsibility to ensure that any further disbursement of the grant is done so in accordance with subsidy controls and public procurement rules. The bid should detail the controls that will be implemented to adequately manage the onward disbursement of the grant to any partners via a contract or sub-grant.</p>	<p>Not applicable – the LUF funding will be spent by B&NES Council as a public body.</p> <p>The existing MoU between B&NES and Bath Spa University will be extended to provide the skills and education outcomes.</p> <p>The parties have established a Board (Future Ambition Board) and a cultural sub-group to support the Council's democratic decision-making process.</p>
<p>6.1.10 What legal/governance structure do you intend to put in place for any bid partners who have a financial interest in the project?</p> <p style="text-align: right;">(750 words)</p>	<p>Applicants should clearly set out the legal/governance structure that will be put in place for any project partners who have a financial interest in the bid. If appropriate, applicants should explain what financial assessment and due diligence has or will be undertaken on bid partners.</p>	<p>The LUF funding will be spent by B&NES Council.</p> <p>However, there will be formal partnership agreements put in place with BSU and Bath College to ensure the outcomes and impacts identified in the bid are delivered.</p>

6.2 Commercial

Within this section, applicants should set out their commercial and procurement strategy for effectively awarding and managing any contracts for goods, works or services to be funded by the grant. The strategy should include all key procurement lifecycle activities, timescales and who will lead on procurement/contractor management.

Question	Detail	Response
<p>6.2.1 Please summarise your commercial structure, risk allocation and procurement strategy, setting out the rationale for the strategy selected along with other options considered and discounted.</p>	<p>Applicants should set out their procurement approach to managing the project. The procurement route should also include an explanation as to why it is appropriate for a bid of the scale and nature proposed. Please note – all procurements must be made in accordance with all relevant legal requirements. Applicants must describe their approach to ensuring full compliance in order to discharge their legal duties.</p>	<p>Commercial structure</p> <p>The Council established Heritage Services as an internal business unit in 2005. It approved bespoke financial arrangements to give the Service delegated authority to plan and to implement investment, pricing and marketing decisions and, in return, to deliver an agreed surplus to the Council. Heritage Services is unique among UK local authorities in operating at no cost to the local taxpayer.</p> <p>Performance, business planning and investment strategy are reviewed by the Heritage Services Advisory Board of external specialists in governance, museums and visitor attractions, who advise Cabinet Members and the Scrutiny Panel Chair, as well as senior Council officers, on the soundness of the Service's business plan. Due to its established expertise in</p>

Question	Detail	Response
<p>(1500 words)</p>	<p>The procurement strategy should be proportionate with value of the project and should cover the full procurement cycle.</p> <p>All applicants should clearly set out:</p> <ul style="list-style-type: none"> – which key contracts will be procured – what pre-market engagement/research activity has been undertaken to date or is planned – whether or not a health check of the market has been undertaken to identify any potential capability or limitations that may impact on project/procurement timescales and how these will be mitigated – what procurement approaches have been explored or discounted – what route to market is proposed, including an explanation as to why it is appropriate for scale/nature of the contract(s) – set how you will effectively manage your contracts with key suppliers/contractors to ensure quality and manage/mitigate supply chain risks. <p>The procurement strategy should also demonstrate alignment with Net Zero ambitions, and where appropriate, include details of a sustainable approach such as:</p> <ul style="list-style-type: none"> – use of innovative clean technology – support the growth of green skills – use of sustainable supply chains. <p>All applicants should set out how contracts will be procured and managed effectively. This should be in accordance with procurement best practice and all relevant legal requirements, including public contract regulations 2015 and 2020 amendments (post-EU exit) and other appropriate legislation as applicable, such as the Modern Slavery Act.</p> <p>Additionally, local authority applicants should:</p> <ul style="list-style-type: none"> – demonstrate that they have considered government policies and guidance, including the Sourcing and Consultancy Playbooks and Construction Playbook 	<p>management, cultural interpretation and visitor engagement, the management of Fashion Museum and Fashion Collection Archive will be retained within the Council’s Heritage Services Department.</p> <p>Heritage Services will also be the commissioning client for the project.</p> <p>Risk allocation</p> <p>A proactive approach will be taken to identify and manage risks throughout the life of the project. A project risk register has been developed that identifies, assesses and manages the project risks and allocates these to the party that is best placed to manage them. The risk register will be further developed and a Monte Carlo simulation undertaken to produce a P80, quantified risk register.</p> <p>Regular risk reporting and monitoring will be undertaken. By selecting appropriate contracts and using them effectively, we will help to drive improvement, innovation and value throughout the commercial lifecycle. During the procurement stage, market health and capability assessments will be undertaken, a clear specification will be developed and a delivery model assessment undertaken. This will help to mitigate the risks associated with the procurement process, such as the market not responding to the tender opportunity; obtaining non-compliant tenders; the procurement route selected being limiting; the possibility of challenges in the supply chain and programme slippage due to the inability to meet procurement timescales.</p> <p>Procurement strategy</p> <p>All procurement for the project will follow the Public Procurement (Amendment) (EU exit) Regulations 2020, the Public Contracts Regulations 2015, the Council’s Contract Standing Order process and the Councils Social Value Procurement Policy. It will also be undertaken in line with the Council’s 2022 procurement processes and strategies, including the ‘Think Climate. Think Local. Think Innovation’ procurement strategy. This has been developed in response to the Council’s declaration of climate and ecological emergencies and reflects the core priorities of the Corporate Strategy. With the ambitious aim to achieve carbon Net Zero by 2030, the strategy enables the Council to ensure that the procurement and commissioning spend assists in achieving this target.</p> <p>A procurement strategy has been developed for the project. The report has considered options for procurement of design teams, as well as the overall procurement approach for delivery of the project based upon the B&NES approach to risk transfer/ownership and the importance of quality/cost/time factors. This will be tested within the market to ensure competition and improve market health.</p> <p>Market health and capability assessments</p> <p>At the start of the procurement process, a market health and capacity assessment will be undertaken. This will seek to identify potential opportunities and limitations of the market, take advantage of emerging technologies and innovation and identify what actions would increase competition and improve market health. This will be undertaken for both consultants and contractors. The project will consider issues that affect the market place – such as skills or material shortages and inflation – or wider issues that may prevent tenders from bidding – like competing tender opportunities in the region.</p> <p>Overall procurement approach</p> <p>The more widely used procurement options – for designing and constructing buildings within the Council – are traditional or design and build. Management and contract management are less widely used. The merits of both options have been</p>

Question	Detail	Response
	<ul style="list-style-type: none"> – demonstrate innovative procurement, including, for example, how they have factored social value into their procurements – set out in their procurement strategy and risk register how government guidance on Resolution Planning 1 has been considered. <p>For package bids, please note that we need to understand the procurement activities for each component project.</p> <p>More detailed information on procurement activities, timescales and the resources required should be included in the project delivery plan.</p>	<p>considered against criteria such as timing, control of change, technical complexity of the project, price certainty, competition, management, technical response and risk attitude. The following approach is anticipated to be taken forward:</p> <ul style="list-style-type: none"> • Museum: A fixed-price lump-sum contract will be used via a traditional procurement route, with the consultant team fully designing the scheme prior to tender. This route was chosen due to the complexity of the project, with the inherent issues associated with the conversion and refurbishment of an historic building and the need to maintain control of the project’s design and quality. • Fashion Collection Archive (FCA): A single-stage design and build process will be used. This will be taken to RIBA Stage 3+ prior to tender. The building is simple in nature, and there is a need to fast-track the project to relocate the collection, due to the expiry of the existing lease. A two-stage design and build process was rejected because of the risk of price escalation. • Exhibition fit out and showcasing: We await advice from the specialist exhibition fit-out consultants. The value will be under the £4.447m threshold but will be tendered competitively to achieve best value. <p>Consultant appointment</p> <p>Separate design teams will be appointed for each building, as these are very different in nature and the experience of the consultants will need to reflect this.</p> <p>The Council have considered several options to procure a consultant team, including via an existing framework (where supply chains have already been verified and passed financial and professional review and timescales are quicker) or tendering the works competitively through the Council e-procurement portal. While this allows consultants with specific experience to tender, the process takes longer. The value of the contract will determine the approach that needs to be followed should a competitive tender process be adopted.</p> <p>The Council have also considered whether individual consultants should be procured or a multi-disciplinary team with a lead consultant. However, appointing consultants individually provides greater control over the relevant experience of each team member.</p> <p>Frameworks considered include B&NES internal frameworks for each of the key disciplines, as well as external frameworks.</p> <p>It is proposed to use the following B&NES internal frameworks, with a mini competition:</p> <ul style="list-style-type: none"> • Architectural Services Design Framework – Lot 1 Conservation and Historic Buildings and Lot 2 Architectural Design • Civil & Structural Engineering Framework • MEP installations Consultancy Framework • Quantity Surveying Services Framework • Project Management and Works Supervision Framework <p>The form of contract for each of these frameworks is the New Engineering Contract (NEC) 4 Professional Services Framework.</p>

Question	Detail	Response
		<p>In addition to the consultants appointed from the above frameworks, other consultants such as landscape architects, ecologists, planning consultants, health and safety consultants, rights-of-light consultants and exhibition fit-out designers will also need to be procured. It is proposed to appoint these consultants by either using an external professional services framework or an open competitive tender process, advertising this via the e-procurement portal's 'contracts finder' webpage. Generally, these will be below the Public Procurement Regulations (PPR) threshold of £177,898 excluding VAT. The form of contract will be the relevant framework agreement or NEC 4 Professional Services Contract if tendered competitively.</p> <p>Early engagement with the supply chain</p> <p>Early market engagement events will be held. These will be online sessions with the supply chain, who are industry experts, have detailed knowledge and experience and seek to develop a clear outcome-based specification, so as to better understand and identify any interdependencies of the supply chain and ensure they clearly understand project requirements. Advice will be sought on the design, costing and structure of the project to ensure VfM is achieved.</p> <p>Within their processes, the Council has embedded the best practices of the Construction Playbook, as identified in the response above. It will also consider the guidance set out in Resolution Planning 1 to manage the risk of insolvency of key suppliers and to mitigate any impact of insolvency should this occur. The Council will also ensure compliance with appropriate laws and regulations, such as Modern-Day Slavery.</p> <p>Construction contracts</p> <p>The construction contracts for the Museum and the FCA will be procured separately. Both contracts will be above the £4,447,448 PPR threshold for the procurement of works. It is intended to adopt a restricted tender procedure, with a pre-qualification stage. A Supplier Selection Questionnaire (SSQ) will be issued, which allows interested suppliers to demonstrate their competence/experience and allows the Council to undertake a financial assessment of potential suppliers, ensuring they are economically and financially stable and will be able to deliver the project. SSQs will then be evaluated and a maximum of five suppliers selected to tender. This will then be followed by a 25-day minimum tender period for electronically submitted tenders. A robust evaluation process will be in place, with criteria that ensure the best option is chosen to achieve better, faster and greener delivery. Social value will be factored into the evaluation criteria and comply with the Council's Social Value policy. Tenders will be evaluated on a most economically advantageous basis, and references will be taken up. A robust evaluation report will be produced. The successful contractor will be notified, followed by a 10-day stand-still period, before awarding the contract.</p> <p>The proposed form of contract will be the NEC 4 Engineering and Construction Contract.</p> <p>Compliance with the Council's procurement procedures ensures that a fair and transparent process is adopted.</p>
6.2.2 Explain who will lead procurement and contractor management on this bid. Detail their expertise and skills in managing procurements and	The applicant should clarify who will lead the procurement(s) and demonstrate that the core project team have the relevant skills and expertise for managing procurements and contracts.	<p>Project structure</p> <p>Heritage Services will be the commission client for the project and will be responsible for running and operating the completed facilities. Director of Sustainable Communities, Sophie Broadfield, will be the corporate executive lead for the project and Head of Heritage Services, Robert Campbell, will be the senior responsible officer (SRO). The client will be</p>

Question	Detail	Response
<p>contracts of this nature. If the procurement is being led by a third party and not the lead applicant, please provide details below.</p> <p style="text-align: right;">(500 words)</p>		<p>responsible for setting the project objectives. Project Delivery, a department within the Council, will report to the client and be responsible for implementing the project. The project delivery will be led by Director for Regeneration & Housing, Simon Martin, and an experienced internal project manager (PM) will be allocated to the project, who will be responsible for day-to-day management. The governance arrangements will ensure key decisions are timely and that the project conforms to the objectives and is carried out using the appropriate rules and regulations.</p> <p>Procurement process</p> <p>Heritage Services will have overall responsibility for the procurement process. The governance arrangements will ensure procurement decisions are signed off before any contracts are awarded.</p> <p>The procurement process to appoint design teams and contractors will be managed by the B&NES internal PM and supported by the strategic procurement team, who have vast experience in procurement. Once appointed, the external PM will also support the procurement process, particularly the appointment of the main contractors, led by the B&NES client team.</p> <p>The B&NES strategic procurement team will provide support to ensure compliance with the Public Procurement Regulations and the Council's contract Standing Order processes. A team member will be allocated to the project that is familiar with construction projects and has knowledge of relevant industry frameworks.</p> <p>The internal client PM will have experience of procuring and managing design teams and contractors. Project delivery are a dedicated team that deliver all Council capital projects. All PMs are appropriately qualified and have the appropriate skill set and experience to deliver large, complex projects.</p> <p>Management of contracts</p> <p>The PM will be responsible for managing contracts. They fully understand the contract provisions and obligations of the parties to ensure that the contracts are delivered on time, within budget and to the highest standards.</p> <p>Formulating a robust scope for consultants and a detailed programme of deliverables will be key to successfully managing the design process. Regular meetings will be held to review progress against the agreed programme and scope to ensure there is no creep. A change management system will be adopted to allow B&NES to manage possible design changes and the associated costs and impact on the budget.</p> <p>Key performance indicators (KPIs)</p> <p>KPIs will be agreed jointly with consultants to ensure they incentivise delivery and promote good working relationships. Performance against these KPIs will be reviewed on a monthly basis.</p> <p>The external PM will be responsible for managing the construction contracts. The appointed external PM will have the knowledge and experience of managing NEC 4 Engineering and Construction Contract. They will be an impartial contract administrator, acting on behalf of the client, and issue all instructions, notifications and other communications as required under the contract.</p>
<p>6.2.3 Are you intending to outsource or sub-contract any other work on this bid to third parties? For</p>	<p>Applicants should set out plans for engaging with key suppliers/contractors, so it is clear how suppliers/contractors have been selected and how</p>	<p>The core client team will comprise B&NES employees. The Council have a proven track record of delivering capital projects and have an in-house project delivery team that is supported by other Council departments, including legal,</p>

Question	Detail	Response
<p>example, where have you identified capability or capacity gaps?</p> <p>(750 words)</p>	<p>contracts will be effectively managed to ensure the desired outcomes are delivered. This should include the use of KPIs and other measures that will be used to drive quality.</p> <p>Applicants should also clearly set out in their response how they will manage any capability or capacity gaps.</p>	<p>procurement, finance, communications, planning, highways and property. An external consultant design team will be procured and contractors procured to deliver the projects.</p> <p>The consultants to be procured include an architect, structural engineer, MEP consultant, highway engineer, sustainability/energy consultant, quantity surveyor, PM/contract administrator, landscape architect, ecologist, planning consultant, health and safety consultant and exhibition fit-out designers. Other specialist designers may be appointed, such as rights-of-light and noise consultants.</p> <p>Separate design teams will be appointed for each building, as these are very different in nature and the experience of the consultants will need to reflect this.</p> <p>The Council have considered options to procure consultant teams with relevant experience, including using external professional services frameworks, an open competitive tender process on the e-procurement portal, where it will be advertised on 'contracts finder', or the Council's own frameworks.</p> <p>It is proposed to use the following Council frameworks:</p> <ul style="list-style-type: none"> • Architectural Services Design Framework – Lot 1 Conservation and Historic Buildings and Lot 2 Architectural Design • Civil & Structural Engineering Framework • MEP installations Consultancy Framework • Quantity Surveying Services Framework • Project Management and Works Supervision Framework <p>There are 4–5 suppliers on each framework, who were appointed based on their experience of undertaking a range of schemes typically completed by the Council and their proposed approach to delivering projects. A mini competition will be held inviting suppliers on the framework to tender the works. A pre-tender engagement session will be held with the suppliers to advise them on the opportunity and timescales for the tender, while also helping the Council understand any issues that may prevent suppliers from responding to the opportunity.</p> <p>For the other consultants, it is proposed to appoint these using either an external professional services framework or an open competitive tender process using the e-procurement portal and advertised on 'contracts finder'. A market health and capability assessment will be undertaken prior to commencing procurement.</p> <p>The form of contract will be NEC 4 Professional Services Contract, and the PM will manage the contracts to ensure the works are undertaken to achieve the desired outcomes. Regular design team meetings will be held to review progress and programme performance and scope. The PM will challenge the design team to ensure modern methods of construction are being considered, including emerging technologies and innovation, to ensure sustainable development.</p> <p>KPIs will jointly be agreed with the suppliers to measure progress and performance. The KPIs will be relevant and proportionate to the size and complexity of the project.</p> <p>A change management system will be adopted to effectively consider and manage design change and associated costs. A gateway process will also be adopted to manage and control the various stages of the project to ensure that project requirements are being met; design quality standards adhered to; costs and budgets updated to reflect design development; and key deliverables presented, reviewed and approved prior to progressing to the next project stage.</p> <p>A restricted competitive tender process is proposed for the appointment of the main contractors. The contract values will exceed the PPR thresholds and contracts will be advertised on 'find a tender', with tender timescales compliant with the Public Procurement Regulations and Public Contracts Regulations 2015. See response in 6.2.1 above that sets out in more detail the restricted tender process.</p>

Question	Detail	Response
		<p>At an early stage in the procurement, a market health and capacity assessment will be undertaken to understand opportunities and limitations of the market, identify actions that would increase market competition and test/verify the proposed procurement route. Also, early supply chain involvement will be undertaken to warm up the market to the opportunity, seek industry expert advice on the specification and better understand interdependencies of the supply chain.</p> <p>The external PM will be responsible for managing the construction contracts. The appointed external PM will have knowledge and experience of managing an NEC 4 Engineering and Construction Contract. Generally, for large complex projects, an external PM will be appointed to administer the contract provisions.</p> <p>KPIs will be jointly agreed with the contractor to measure progress and performance. KPIs will cover time, cost, quality, client satisfaction, change and health & safety.</p>
<p>6.2.4 How will you engage with key suppliers to effectively manage their contracts so that they deliver your desired outcomes? What measures will you put in place to mitigate supplier/contractor risks, and what controls will you implement to ensure they deliver on quality?</p> <p style="text-align: right;">(1000 words)</p>	<p>Applicants should set out what measures will be put in place to manage contractor/supplier risks. This should include due diligence, the checking of the financial and economic standing of supplier, and effective contract/payment structures.</p>	<p>The PM will be responsible for managing the design team and the main contractor contracts. The provisions and procedures set out in the contracts will be administered by the PM.</p> <p>The risk register has identified the main risks associated with the performance of suppliers and maintaining quality during the design and construction phases. The mitigation measures and allocated risk owners are also identified in the risk register.</p> <p>The PM will be responsible for managing the design team. A clear project brief and robust scope of works will be defined at the outset, together with a design responsibility matrix, which will set out the roles and responsibilities of each of the design team members. These are key documents to successfully managing the design process. Regular progress meetings and design team meetings will be held, with a clear agenda set in advance to ensure key issues are addressed. Design will be regularly reviewed and cover issues such as design quality; value management; design co-ordination; design risk management; compliance with project brief/design objectives; compliance with legislation and relevant standards; the need for any specialist design input; sustainability and energy issues; and development of the site waste management plan.</p> <p>The procurement route selected – traditional for the Fashion Museum and single-stage design and build with design taken to RIBA Stage 3+ – means that generally the design and specification is the responsibility of the consultant team rather than the contractor. Therefore, the client has greater control over maintaining design quality.</p> <p>A Quality Plan will be developed at the start of the project. This will cover elements such as design risk assessments, design review, document and drawing control, calculations and computer modelling control, checking and approvals, design change control and post-project evaluation lessons learnt. The Quality Plan will be regularly reviewed to ensure full compliance with the processes and procedures put in place.</p> <p>Quality will be maintained throughout the construction phase. The contractor will need to have a quality management system in place for all to adhere to, as well as a dedicated quality control professional. Quality management will cover people, materials, machinery and processes. The Quality Plan needs to be fully co-ordinated with the construction phase plan, the environmental plan and the Building Information Modelling (BIM) execution plan. Regular quality inspections and audits will be undertaken by the contractor.</p> <p>The project will have a design team to regularly inspect the works and identify where substandard materials (that do not comply with the specification) or poor detailing are identified as a defect that the contractor would need to make good prior to completion.</p>

Question	Detail	Response
		<p>Selecting the right contractor to undertake the works and ensuring a collaborative approach is taken, where a 'one team' ethos is adopted at the beginning, will also assist with maintaining quality. Taking references up on the contractor and key sub-contractors; understanding their supply chain and use of quality tradesman; and visiting projects that they have completed prior to appointment will mitigate the risk of poor quality.</p> <p>Also, during the SSQ, an economic and financial assessment will be undertaken to demonstrate they are suitable to carry out the work and to safeguard delivery of the project. Ongoing financial monitoring will be carried out throughout the project lifecycle.</p> <p>The contracts will be designed to be profitable and offer a fair return for the market to be sustainable. The payment mechanism and pricing approach will include limits of liability and will reflect the level of risk and uncertainty in the scope of requirement. Payment mechanisms will be fair and reasonable and allow prompt payment to the suppliers.</p> <p>When considering the contract provisions to be included within the construction contracts, methods to incentivise the performance of the contractor and share risk/reward will be considered to ensure effective delivery.</p> <p>The risk of insolvency of key suppliers and the ability to mitigate any impact of insolvency, should it happen, will be managed by adopting the guidance set out in Resolution Planning 1.</p>

1 Guidance on resolution planning is applicable to new procurements by relevant authorities of:

- Critical Service Contracts
- Other outsourced service contracts with an estimated value exceeding £10m per year¹
- Critical Construction Contracts (together with In-Scope Contracts)

6.3 Management

Prior to completing this section, applicants should complete the relevant Costings and Planning Workbook – Table D – Milestones Delivery

Question	Detail	Response
<p>6.3.1 Please set out how you plan to deliver the bid (this should be a summary of your Delivery Plan).</p> <p style="text-align: right;">(1000 words)</p>	<p>Applicants should clearly set out how they plan to deliver the bid. The response should consider the following:</p> <ul style="list-style-type: none"> – Key milestones: The project plan needs to clearly identify the key capital build and construction phases and include the ‘stage gates’ that might be used to verify build and infrastructural works completed by any contractor(s). Timescales should be realistic and meet scheme requirements – Key dependencies and interfaces, resource requirements, task durations and contingencies – A description of roles and responsibilities of those involved in the project: Plans should identify the roles, responsibilities and resource for each activity, including a delineation of key responsibilities, such as project management, finance etc. – An understanding of the skills, capability, or capacity needed: Some bids may require specialist skills. If specialist skills are required, they should be set out here – Arrangements for managing any delivery partners and the plan for benefits realisation – Engagement of developers/occupiers (where needed) – The strategy and communication approach for managing stakeholders and considering their interests and influences – Confirmation of any powers or consents needed and statutory approvals, e.g. planning permission and details of information of ownership or agreements of land/assets needed to deliver the bid with evidence – Any powers/consents, etc. needed/obtained: Please list details of date acquired, challenge period (if applicable) and date of expiry of powers and conditions attached to them – The approach to monitoring progress of the project including budget management: Stated benefits should be well defined and 	<p>The Delivery Plan/Project Execution Plan sets out and demonstrates the approach to delivering the project. The document is ‘live’ and will be updated as the project develops.</p> <p>Project management system</p> <p>The Council has its own project management system (PMS) in place for managing capital projects. The PMS sets out the systems and processes to be followed and provides tools and templates to be used. The handbook gives rigour and consistency to all phases of the project, providing a clear route map through a series of project gateways.</p> <p>The project gateway sets out the objectives, inputs, processes, responsibilities and deliverables that are to be reviewed and approved before proceeding to the next project stage. It ensures the project decisions are made using the appropriate information, at the appropriate level and at the appropriate time.</p> <p>Project team: its roles and responsibilities</p> <p>Heritage Services will be the commission client for the project and will also be responsible for running and operating the completed facilities. The client will be in charge of setting the project objectives and ensuring the project delivers the agreed outputs and outcomes. The Council has an in-house project delivery team, who will report to the client and oversee the implementation of the project. The team, who act as an intelligent client, will comprise a project director and experienced PM.</p> <p>The roles and responsibilities of these key personnel are defined in the Delivery Plan.</p> <p>The external consultant team will be appointed to design the buildings and monitor the construction phase. The team will comprise the following experts: architect, structural engineer, MEP engineer, passivhaus/environmental consultant, quantity surveyor, contract administrator, landscape architect, ecologist, planning consultant, legal advisor, principal designer and exhibition fit-out designers.</p> <p>Project governance</p> <p>The project governance arrangements are set out in 6.3.5 below. An organogram has been included that outlines the reporting structure and decision-making process for the project. The project will report to the following boards and decision makers:</p> <ul style="list-style-type: none"> • Project Steering Group: A project-specific Steering Group will provide a clear and dedicated leadership process to ensure the Council maintains its focus on the project objectives. • Capital Strategy Group: The project will report to the Capital Strategy Group, where prime responsibility will provide leadership and assure that the Capital Programme operates within its financial limits and schemes are managed within scope to enable the delivery of the Capital Programme in line with Cabinet and Council’s expectations. • Infrastructure Development Group: This group will provide strategic oversight of B&NES regeneration and investment plans, ensuring alignment of outcomes and key priorities across property, regeneration, planning and highways. • Senior Leadership Team (SLT): The SLT will be responsible for overseeing, advising, and recommending strategic decisions, and for visibility of the project at the Chief Executive’s management team meeting.

Question	Detail	Response
	<p>measurable as part of the monitoring and evaluation process</p> <p>– Any other information to support the delivery approach</p> <p>Applicants are encouraged to submit a detailed Delivery Plan to support their response to this question. This plan should be proportionate and realistic to the submitted bid and the timelines presented should be feasible, allowing sufficient time for each phase of the programme.</p> <p>Applicants are also encouraged to submit evidence of statutory consents/land acquisitions.</p>	<p>Project programme</p> <p>A project programme has been prepared and included in the Cost and Planning Workbook – Table D. It shows key milestones, dependencies and interfaces, task durations and the critical path.</p> <p>The programme is realistic and achievable. While the main construction works will be completed in May 2025, the exhibition fit-out works for the Museum will continue beyond May 2025, completing in September 2025, but will be funded by the Council and not by LUF.</p> <p>The Council, in partnership with BSU, has procured a design team to conduct a feasibility study for the FCA and adjacent campus expansion. This work is ongoing and due to be completed in early autumn 2022. The Council will also progress the appointment of the consultant teams to develop the design for the FCA and the Fashion Museum and procure surveys in advance of notification of a successful LUF application, in order to extend LUF funding by March 2025 and begin delivery in 2022/23.</p> <p>Stakeholder management</p> <p>A stakeholder list has been prepared that identifies all parties that have an interest in the project. A wide range of stakeholder consultation methods will be adopted, including stakeholder workshops, public exhibitions, press releases, social media, newsletters, the Council’s website and individual meetings, where appropriate.</p> <p>An engagement strategy and Communication Plan have been developed for the project. These contain more detail for the early phases of the project and will be developed as the project progresses and project milestones become more robust.</p> <p>Consents and planning approval</p> <p>Planning consent and building regulations will be required for both schemes. Detailed planning, change of use and listed building consent will also be required for the Museum. Early pre-app advice will be sought to steer the project and verify key parameters and constraints.</p> <p>It may also be necessary to get the consent of Avon Act, which protects the thermal springs in the centre of Bath from damage that might result from excavations, piling operations or boreholes.</p> <p>Land acquisition</p> <p>The Council owns the Station Road site at Locksbrook, which will accommodate the FCA and is willing to forego a capital receipt it would otherwise require for this.</p> <p>The Council is in the process of completing the acquisition of the Old Post Office building to accommodate the Fashion Museum. Contracts have been agreed with the owners and solicitors instructed to complete the sale, which is expected to be finalised in early August 2022. A Redbook valuation was undertaken to determine the market value of the site.</p> <p>Project reporting and budget management</p> <p>The PM will regularly report to Project Steering Group, Capital Strategy Group, Infrastructure Development Group and SLT.</p> <p>Monthly PM’s reports in the form of a project dashboard will be prepared, as well as presentation slides and, when necessary, decision reports or papers. The dashboard will include the following:</p> <ul style="list-style-type: none"> - project funding summary - gateway approval and other key milestone dates – baseline/forecast/variance/actual

Question	Detail	Response
		<ul style="list-style-type: none"> - programme update - design/construction/Health and Safety issues - decisions required - KPI monitoring - risk management – top 10 risks - short-term look ahead - project cashflow – spend to date and forecast - change control – key changes in the month - budget update – original budget/current approved budget/budget not spent/budget committed/forecast cost/ variance/contingency <p>Also, the PM will prepare highlight reports required for funders.</p> <p>The design team and contractor will also prepare monthly progress reports for the PM and mark up the programme identifying current progress, any programme slippage and how this might be mitigated.</p>
<p>6.3.2 Please demonstrate that some bid activity can be delivered in 2022/23.</p> <p>(250 words)</p>	<p>Please confirm the plans for LUF project activity in 2022/23.</p>	<p>LUF activity in 2022/23 will be linked to the procurement and mobilisation of the design teams for the project. There will be early-stage design work undertaken and surveys will be conducted.</p> <p>Community engagement and initial co-creation activities will also commence, as they will determine the design outcomes for both elements of the project.</p> <p>The acquisition of the building to house the Fashion Museum will also be concluded, which will initially be funded by the West of England Combine Authority (WECA) which has provided the Council with a repayable grant via the Revolving Infrastructure Fund.</p>
<p>6.3.3 Risk management: Applicants are asked to set out a detailed risk assessment.</p> <p>(500 words)</p>	<p>Applicants are encouraged to submit a risk register to support their response to this question. This can be in any format but should provide sufficient information regarding clearly defined risks with impacts, owners, dates, mitigations and costs.</p> <p>When responding to this question, applicants should set out a detailed risk assessment, covering all types of risks, including environmental risks, health and safety, withdrawal of funding, potential partner disputes, legal risks, reputational risks, delivery, etc. The risk assessment should demonstrate that all potential risks have been carefully considered throughout the whole project life cycle.</p> <p>In particular, risk assessments should cover:</p> <ul style="list-style-type: none"> – the barriers and level of risk to the delivery of your bid 	<p>The Council has a robust and rigorous approach to risk management that is set out in the Project Management Handbook. Risks at a project level are detailed in the risk register, and project contingency and risk allowance are held to meet unavoidable and unforeseen costs. Risks are also considered at a corporate level as part of the Capital Programme. The Capital Programme includes a corporate risk register and corporate contingency.</p> <p>The project risk register contains three types of risks:</p> <ul style="list-style-type: none"> • Generic risks - risks that are inherent irrespective of the type or nature of the project • Specific risks - risks that are related to the particular project • Residual risks - a list of risks identified above that cannot be excluded or avoided, and contingency has to be provided for their mitigation <p>A quantified P80 risk register will be developed, following the completion of a Monte Carlo simulation.</p> <p>A facilitated risk workshop has been undertaken with the project team to identify project risks, assess the probability and rank the risk in order of importance, determine the response to the risk (treat, avoid, accept or mitigate) and identify ways the risk can be mitigated.</p> <p>Following the workshop, a risk register has been produced and appended to the bid. The risk register also allocates an owner to the risk and categorises the risk. The risks have been Red/Amber/Green (RAG) rated.</p>

Question	Detail	Response
	<ul style="list-style-type: none"> – appropriate and effective arrangements for managing and mitigating these risks – a clear understanding of roles/responsibilities for risk management and reporting risk <p>Please detail any key risks that you have identified as part of your risk assessment for this bid and outline mitigation measures. This should align with your risk register.</p> <p>For package bids, please set out the risk assessment and mitigations for each component project.</p>	<p>The risk register is a live document that will be regularly monitored and reviewed during the course of the project.</p> <p>The project risks can be categorised into the following:</p> <ul style="list-style-type: none"> • Financial risks: These have been detailed in section 6.1. • Operational risks: These are allocated to the heritage services manager and include items such as closure of the Museum if funding is not secured, lenders withdrawing key pieces from the collection if the Museum goes dark or the collection losing its designation and accreditation, which could also impact Roman Baths. • Design risks: These are allocated to the PM and include ecological constraints impacting on footprint of FCA and the lack of flexibility of Grade II listed building to accommodate sustainability objectives. • Programme risks: These are allocated to the PM and include planning that could take longer than anticipated; discovery of archaeology/abnormal ground conditions delaying the programme; discovery of unknowns once building structure and fabric are uncovered during the construction phase; lack of resources to manage the programme; failure to acquire the Old Post Office and an alternative property needing to be secured for the Museum, which might delay the programme. • Educational risks: These are allocated to the SRO and include the loss of the collection, making the fashion and textile courses less attractive or a situation when the maker space anticipated to flow from the project does not establish. • Procurement risks: These are allocated to the PM and include the market failing to respond to the opportunity, non-compliant tenders received, the selected procurement route is limiting and a possibility of challenge from the supply chain.
<p>6.3.4 Please provide details of your core project team and provide evidence of their track record and experience in delivering schemes of a similar nature. Please explain if you are intending to sub-contract any of this work or if a third party, instead of the organisation applying, is managing the project.</p> <p style="text-align: right;">(750 words)</p>	<p>Applicants should explain the roles and people involved in the core project team and demonstrate they have the necessary skills, experience and capabilities to support successful project delivery through all key stages of the project.</p> <p>Applicants should set out the measures they will put in place to address any capacity or capability gaps.</p> <p>Track record of delivering similar projects in terms of size, value or complexity should be demonstrated. Applicants are encouraged to provide case studies.</p> <p>If a third party is managing the project and not the authority applying, the applicant should set out clearly in this section how this arrangement will work.</p>	<p>The Council will lead and manage this project directly. Heritage Services will be the commission client for the project and will also be responsible for running and operating the completed facilities. Heritage Services have a proven track record of successfully and profitably running visitor attractions. Their portfolio includes the Roman Baths, the Victoria Art Gallery and the Fashion Museum.</p> <p>The client will be responsible for setting the project objectives and ensuring the project delivers the agreed outputs and outcomes. The Director for Sustainable Communities will be the corporate executive lead and will have overall accountability for the project. The SRO will be the head of Heritage Services.</p> <p>The Council has an in-house project delivery team, who will report to the client and be responsible for implementing the project. This team, who act as an intelligent client, will comprise a project director and PM. The PM will be responsible for the day-to-day management of the project and will supervise the external consultant team and contractors. The delivery team have considerable experience of managing large complex projects in the Capital Programme (the Capital Programme for Financial Year 2022/23 is £149m).</p> <p>The project team structure is set out below:</p>

Question	Detail	Response
		<div data-bbox="1166 220 2279 1045" data-label="Diagram"> <p style="text-align: center;">Project Team Structure</p> <pre> graph TD CEL[Corporate Executive Lead] --- SLT[Senior Leadership Team (SLT)] CEL --- HSS[Heritage Services SRO] HSS --- CM[Cabinet Member] HSS --- PD[Project Director] PD --- PM[Project Manager] PM --- BINT[BANES Internal Team Property Finance Procurement] PM --- CT[Consultant Team] PM --- C[Contractor] </pre> </div> <p>The core project team comprises the following people:</p> <p>Corporate Executive Lead – Sophie Broadfield – Director of Sustainable Communities</p> <p>The corporate executive lead will have overall accountability for the project. They will be responsible for overseeing the project and providing leadership and guidance to the SRO. They will understand the level of the Council’s exposure to tangible and intangible risks and report to SLT and Cabinet members accordingly.</p> <p>Senior Responsible Officer – Robert Campbell – Head of Heritage Services</p> <p>The SRO will be responsible for setting the project objectives and ensuring the project outputs and outcomes are achieved. They will confirm sufficient funds are available to deliver the project, grant gateway approvals and authorise the project to proceed to the next work-stage and define any changes that might be required to the scope/project requirements.</p> <p>Project Director (Delivery) – Simon Martin – Director of Regeneration and Housing</p> <p>The Project Director will provide overall project leadership and guidance to the PM and will be responsible for ensuring the project meets the client requirements.</p> <p>Internal Project Manager – [REDACTED]</p> <p>The internal PM will be responsible for the day-to-day project management and delivery of the project. They will also manage the external consultants and contractors.</p> <p>Project Finance Officer – [REDACTED]</p>

Question	Detail	Response
		<p>The finance officer will be responsible for the financial management of the project, including the development of budgets, regular review and forecasting, compliance with the budget management scheme and ensuring integrity of accounting information with financial management system, particularly in relation to grant claims and returns.</p> <p>The core team members have considerable experience of leading and managing large complex projects. They have the necessary skills, experience and capabilities to support successful project delivery through all key stages of the project.</p> <p>Track Record</p> <p>B&NES has successfully delivered large scale complex capital projects executed through a strong assurance and PMS approach.</p> <p>The Council is currently delivering Bath Quays, its flagship regeneration project. It is a mixed-use development of over 280,000sqft Grade A offices through a combination of direct investment, property leasing and procurement of a partner Legal & General (L&G). The development spans both sides of the river Avon and has delivered major flood mitigation, footbridge and riverside park.</p> <p>Bath Quays South (£39.7m), is being directly delivered by the Council. The 44,500sqft office building was completed in summer 2021, while the Newark creative hub, providing co-working and food and beverage space together with public realm, is due to be completed later this year.</p> <p>Bath Quays North (£180m) is a joint venture with L&G and is due to commence on site in September 2022. This is a mixed-use development, comprising seven buildings that provide 240,000sqft of office space, a hotel, 90 apartments, a 320-space basement carpark, retail and restaurants and new public realm facing the riverside.</p> <p>Last year, the Council completed the Archway Project (£5.9m), which provides a new learning centre for the Roman Baths, accommodating all ages from KS1/2 to adult community groups. It also has an underground investigation zone set amongst in-situ remains that are part of the Roman Baths.</p> <p>The project has revived and repurposed several dilapidated Victorian spa buildings adjacent to the Roman Baths in the heart of the city and given them a new lease of life.</p> <p>Case studies for these projects have been included within Appendix M.</p> <p>A list of other projects delivered by the Council are included in Appendix N.</p> <p>CVs for the above-mentioned officers are included in Appendix O</p>
<p>6.3.5 Please set out what governance procedures will be put in place to manage the grant and project.</p> <p>We will require the chief financial officer's</p>	<p>All applicants are required to describe what governance and assurance procedures will be put in place to manage the grant and project. This may include (but is not limited to) the following:</p> <ul style="list-style-type: none"> - delegated authority: including Project Board or committee approvals - financial controls 	<p>Project governance</p> <p>The Fashion Museum project forms part of the Council's Capital Programme (for FY 2022/23 this is £149m) and will operate within the Council's Capital Management Governance Structure, which is structured to provide assurance to the Council's SLT and Cabinet on the budget setting, scheme approval, management and delivery of the Council's Capital Programme.</p>

Question	Detail	Response
<p>confirmation that adequate assurance systems will be in place.</p> <p>For large transport bids, you should also reference your Integrated Assurance and Approval Plan, which should include details around planned health checks or gateway reviews.</p> <p>(750 words)</p>	<ul style="list-style-type: none"> – audit – counter fraud, corruption, and anti-bribery (procedures to avoid conflict of interests) – cyber security and data management – code of conduct setting standards for ethical and professional behaviour <p>Applicants should also consider how to communicate and inform governance policy and procedures to partners working on the project, how progress will be reported and reviewed, and how the board and senior management will be involved in decision making.</p> <p>When responding to this question, applicants are encouraged to refer to the HM Government Published Code of Conduct for Recipients of Government General Grants.</p> <p>For large transport bids, applicants must have an Integrated Assurance and Approval Plan. This should include details around planned health checks or gateway reviews.</p> <p>Other bids may submit an Integrated Assurance and Approval Plan if they have one. If not, they should set out their assurance and approval process here.</p>	<p>The project will report to the Capital Strategy Group, with a prime responsibility to provide leadership and ensure that the Capital Programme operates within its financial limits. It also verifies whether schemes are managed within scope to help enable the delivery of the Capital Programme in line with Cabinet and Council’s expectations and provide the necessary assurance to the SLT and Cabinet.</p> <p>The Capital Strategy Group is responsible for capital budget and expenditure review. It is in charge of advising programme entries and assessing the robustness of projects at key milestones within their implementation from scheme entry through to handover and evaluation of outcomes. It acts as the gateway for emerging capital schemes and grant/funding bids to ensure that resources are fully committed. It reviews the overall Capital Programme’s RAG highlight report to give assurance on programme delivery and resolve strategic and directional issues escalated by a responsible officer/director.</p> <p>The project will also report to Infrastructure Development Group, who ensure alignment of outcomes on key Council priorities across property and regeneration. The Group comprises the Chief Executive, Head of Property, Head of Planning, Director of Regeneration and Housing, Director of Sustainable Communities, S151, Director of Legal and Democratic Services.</p> <p>The project will also be governed by a project-specific Steering Group that will provide a clear and dedicated leadership process to ensure the Council maintains its focus on the project objectives. The make-up of the Steering Group will comprise the following:</p> <ul style="list-style-type: none"> • Head of Heritage Services – SRO • S151 Officer • Finance Officer • Director of Sustainable Communities • Director of Regeneration and Housing • Cabinet Member for Economic Development and Resources • Vice Chancellor of BSU • Bath College Principal • Project Manager <p>The project-specific Steering Group’s primary function is to govern and oversee the execution of the project via the contractual delivery mechanisms put in place for that specific project.</p> <p>The organogram provided below sets out the reporting structure and decision-making process for the project:</p>

Question	Detail	Response						
		<div data-bbox="1151 220 2635 1029" data-label="Diagram"> <pre> graph TD subgraph Corporate_Governance [Corporate Governance] Council[Council] Cabinet[Cabinet] SLT[SLT] Council --- Cabinet Cabinet --- SLT end subgraph Programme_Strategic_Governance [Programme / Strategic Governance] SPB[Sustainable Places Board] IDG[Infrastructure & Development Group] CSG[Capital Strategy Group] Cabinet --- SPB SLT --- IDG SLT --- CSG end subgraph Project_Governance [Project Governance] FMSTG[Fashion Museum Steering Group] SPB -.-> FMSTG IDG -.-> FMSTG CSG -.-> FMSTG end </pre> </div> <p data-bbox="1151 1161 1424 1192">Managing grant funding</p> <p data-bbox="1151 1230 2576 1293">If the project is successful in securing levelling up funding, a full review will be undertaken of the grant award agreement before authority is sought to enter into the grant offer.</p> <p data-bbox="1151 1331 2620 1425">The Council has a defined process for managing grants, which fully aligns with the HM Government Published Code of Conduct for Recipients of Government General Grants. The Council is very familiar with managing grants, and it knows the specific requirements of each funder.</p> <p data-bbox="1151 1463 2629 1526">A cabinet decision will be needed to accept the grant funding and delegate authority to the Director of Sustainable Communities and S151 to enter into the grant funding agreement.</p> <p data-bbox="1151 1530 2599 1625">Funding will only be used for its intended purpose, and expenses will fully align with the agreed eligible expenditure. The Council's financial system, Agresso, captures all project expenditure, allocating it to specific categories and work order codes. This allows eligible expenditure to be easily tracked and audited.</p> <p data-bbox="1151 1663 2415 1726">Financial approval levels are imbedded within Agresso, as all expenditure must be signed off by a relevant person. The financial limits are:</p> <table border="1" data-bbox="1151 1793 1947 1900"> <thead> <tr> <th>Financial limit</th> <th>Approver</th> </tr> </thead> <tbody> <tr> <td>Up to £25k</td> <td>Project Manager</td> </tr> <tr> <td>Up to £250k</td> <td>Head of Service</td> </tr> </tbody> </table>	Financial limit	Approver	Up to £25k	Project Manager	Up to £250k	Head of Service
Financial limit	Approver							
Up to £25k	Project Manager							
Up to £250k	Head of Service							

Question	Detail	Response				
		<table border="1" data-bbox="1145 218 1947 285"> <tr> <td data-bbox="1145 218 1546 249">Up to £1m</td> <td data-bbox="1546 218 1947 249">Delivery Director</td> </tr> <tr> <td data-bbox="1145 249 1546 285">Over £1m</td> <td data-bbox="1546 249 1947 285">Director of SLT</td> </tr> </table> <p data-bbox="1145 323 2258 354">If required, grant claims and expenditure are audited on an annual basis by an independent auditor.</p> <p data-bbox="1145 392 2585 522">Quarterly highlight reports are prepared for grant funders, using the funders' standard templates. These normally cover progress against agreed milestones, key issues, change in management, budget update against agreed eligible funding and cashflow – expenditure to date and forecast. The Council will follow the procedures and processes set out in the LUF grant agreement for managing the grant and reporting on progress.</p>	Up to £1m	Delivery Director	Over £1m	Director of SLT
Up to £1m	Delivery Director					
Over £1m	Director of SLT					
<p data-bbox="181 621 552 1125">6.3.6 If applicable, please explain how you will cover the operational costs for the day-to-day management of the new asset/facility once it is complete to ensure project benefits are realised. You should also consider any ongoing maintenance and servicing costs. Please note that these costs are not covered by the LUF grant.</p> <p data-bbox="418 1157 552 1188">(750 words)</p>	<p data-bbox="566 621 1086 688">Assets/facilities should provide value and be (financially) sustainable.</p> <p data-bbox="566 726 1115 888">Applicants should set out how they will cover the operational costs for the day-to-day management of the new asset/facility once it is complete to ensure project benefits are realised.</p> <p data-bbox="566 926 1086 993">Applicants should also consider any ongoing maintenance and servicing costs.</p> <p data-bbox="566 1031 1101 1125">Examples of operational costs include utilities, systems, maintenance and repairs, staff and labour, administrative expenses, etc.</p> <p data-bbox="566 1163 1115 1230">Please note that these costs are not covered by the LUF grant.</p> <p data-bbox="566 1268 1101 1493">For cultural bids that will require an organisation, local authority or other body to operate the resultant asset/facility, please explain how that organisation will manage the asset/facility in a long-term sustainable way to deliver value in line with those aims set out in the 'Case for investment'.</p> <p data-bbox="566 1530 1041 1598">Where applicable, applicants will need to outline the following details:</p> <ul data-bbox="596 1635 1115 1896" style="list-style-type: none"> <li data-bbox="596 1635 1115 1766">– a high-level description of the cultural and broader value being delivered (sometimes called a 'cultural mission statement' or similar) <li data-bbox="596 1766 1115 1896">– a description of how people/audience groups will be encouraged to engage with the new asset over time (sometimes called an 'audience engagement plan' or 	<p data-bbox="1130 621 2599 688">The Fashion Museum will be operated within B&NES Council's Heritage Services which has the following vision: 'To learn from the past, understand the present and shape the future'.</p> <p data-bbox="1130 726 2614 821">Fashion and clothing have the potential to offer universal appeal to all audiences (a view validated via our community engagement work). We all wear clothes and, to varying degrees, express our identity through what we choose to wear. The overarching outcome will be for users to better understand themselves and the world around them through the lens of fashion.</p> <p data-bbox="1130 858 2629 953">New facilities dedicated to the exploration of relevant, contemporary issues will be a highly attractive proposition to local audiences, who have not traditionally engaged with the heritage and museums available in the district. Meanwhile, the depth and breadth of the collection will allow us to appeal to our traditional, museum going audience and the important tourist market in Bath.</p> <p data-bbox="1130 991 1665 1022">Audience engagement plan and activity plans</p> <p data-bbox="1130 1031 1338 1062">Fashion Museum</p> <p data-bbox="1130 1062 2555 1129">Before COVID-19, Bath was a popular destination for domestic and international tourists. Through its high-profile location, the Fashion Museum will become an important component of Bath's visitor economy.</p> <p data-bbox="1130 1163 1635 1194">The specific audiences that will be targeted:</p> <ul data-bbox="1190 1203 2599 1373" style="list-style-type: none"> <li data-bbox="1190 1203 1323 1234">• tourists <li data-bbox="1190 1234 1516 1266">• subject matter specialists <li data-bbox="1190 1266 2599 1333">• local residents with typically lower engagement levels, including young adults, families and people from deprived areas of B&NES <li data-bbox="1190 1333 1323 1373">• schools <p data-bbox="1130 1411 2644 1518">The Fashion Museum will deliver a range of cultural experiences including permanent exhibitions, temporary displays and day or night events programming. It will have a community engagement programme designed to appeal to local audiences with lower levels of engagement. It will also be a hub for education and skills courses delivered by Bath College and/or B&NES.</p> <p data-bbox="1130 1556 1516 1587">Fashion Collection Archive (FCA)</p> <p data-bbox="1130 1587 1635 1619">The specific audiences that will be targeted:</p> <ul data-bbox="1190 1627 2570 1797" style="list-style-type: none"> <li data-bbox="1190 1627 1961 1659">– academic users from BSU and other higher education institutions <li data-bbox="1190 1659 1546 1690">– business/professional users <li data-bbox="1190 1690 2570 1766">– local residents with typically lower engagement levels, including young adults and people from deprived areas of B&NES (especially Twerton Whiteway) <li data-bbox="1190 1766 1323 1797">– schools <p data-bbox="1130 1835 2629 1902">The FCA will be a porous facility designed to provide the maximum possible access to the world-class fashion collection. There will be a clear remit to provide expert access to aid study and professional activity, and this will be facilitated by curatorial staff and</p>				

Question	Detail	Response
	<p>similar) with a particular focus on people with typically lower engagement levels</p> <ul style="list-style-type: none"> – high-level activity plans – financial modelling (including income and expenditure budgets with explanation of income sources, any need for revenue funding/fund-raising/development and strategies for achieving these) <p>For significant cultural bids, including those with a complex operational model, you may wish to upload more information via a short additional attachment if you cannot supply everything within this word limit.</p>	<p>volunteers. The FCA will also be a hub for community engagement with a range of skills-based programming and sustainability-focused experiences on offer.</p> <p>Both sites will welcome visits from primary and secondary schools from across the region.</p> <p>We will also operate a hub-and-spoke model whereby the Museum/FCA ‘pops-up’ in vacant units across the district on a rolling programme. This will engage local people in the cultural offer and provide a funnel into the skills opportunities available via the project.</p> <p>Financial modelling</p> <p>Heritage Services has as a long track record of sustainably operating museum and heritage sites, most notably the highly profitable Roman Baths.</p> <p>The Fashion Museum will operate on a pay-to-enter model. Free admission will be given to residents of B&NES:</p> <ul style="list-style-type: none"> • A target of 200,000 visitors per year, rising to 250,000 over the first five years. • Income will be generated through admission charges and retail spend, and the shop will be accessible to non-visitors. • Assumptions on pricing, retail spend per visitor and profit margins are all built on Heritage Services’ experience of operating museums. • Income will be generated through private hire of the spaces. • There will be a modest catering offer reflecting the strong local competition. • In year one, there are expected to be 32.5 FTE directly employed at the new sites, rising to 36 by year five. • Change of use and business rate assumptions have been built with advice from B&NES Business Rate Team and benchmarking. • Maintenance and premises costs have been modelled, allowances are built in for third-party audio interpretation and security and budget is allowed for changing exhibitions. • The cost of delivering the education and engagement activity has been modelled using the cost of delivery at the Roman Baths Clore Learning Centre. • The cost of operating the FCA will be met through the surplus generated from the Fashion Museum. <p>An Audience Development and Activity Plan is included in Appendix C</p>

6.4 Monitoring and evaluation

Prior to completing this section, please complete the relevant Costings and Planning Workbook – Table E – Monitoring and evaluation.

Question	Detail	Response
<p>6.4.1 Monitoring and Evaluation Plan: Please set out proportionate plans for monitoring and evaluation.</p> <p style="text-align: right;">(1000 words)</p>	<p>Applicants should refer to Annex E in the Technical Note and explain what their plans are for meeting the monitoring and evaluation (M&E) requirements of the fund, as well as meeting their own ambitions for learning and determination of impact at the local level.</p> <p>This plan should cover the following:</p> <ul style="list-style-type: none"> – aims of the bid-level M&E, including key evaluation and learning questions to be answered, aligned with bid objectives and Theory of Change – key components and deliverables of the bid-level M&E (e.g. process and impact evaluations, interim 	<p>Main aims:</p> <ol style="list-style-type: none"> 1. Ensure that the levelling up outcomes are delivered across B&NES. 2. Ensure that the performance of the Museum, in financial and non-financial terms, is in line with projections. 3. Confirm that access to the collection has been enhanced through the creation of the FCA. 4. Ensure that users include the target audiences identified in the Audience Development Plan. <p>Key components and deliverables:</p> <ul style="list-style-type: none"> • Overall

Question	Detail	Response
	<p>and final reports) and how these will be used and disseminated to maximise learning</p> <ul style="list-style-type: none"> – outline of the approach to the bid-level M&E, including how to ensure that data is collected in an accurate and timely manner, and how this data will be used in the evaluation of the bid – governance arrangements and resourcing for bid-level M&E, including key personnel/organisations and budgets – summary of key outputs, outcomes and impacts, informed by bid objectives and Theory of Change <p>M&E activities should be included in Table E in the relevant Costings and Planning Workbook.</p> <p>Evaluation plans should be proportionate to the size and complexity of the project to be delivered.</p> <p>For large projects, applicants should seek to address complex queries (e.g. attribution of impact).</p> <p>M&E plans can include multiple approaches, aligned to the different phases of the project being delivered.</p>	<ul style="list-style-type: none"> ○ An outline and final business case will be created as part of the project delivery process. This will set out all the KPIs and ownership for all activities included in the project. It will be signed off and then monitored by the identified project governance structures outlined in this bid. ○ We will commission external consultants to undertake evaluation of the project once it is launched. This will include M&E of elements such as the engagement activities undertaken as part of the project (at interim phase and then once the project has been launched) and an independent economic impact assessment at year five after launch. ○ We will use the in-house Heritage Services’ business analysis team to create the systems and processes and undertake the analysis of the data capture across the project, be that directly or working with third-party partners. <ul style="list-style-type: none"> ● Pride of place: <ul style="list-style-type: none"> ○ The primary outputs are the two major cultural spaces including a renovated heritage building that will also repurpose vacant retail units. ○ The outcomes relating to increased usage and commercial performance of the cultural venues will be through income on site and online and will be reported via the service business plan and management accounts. ○ The catalysation of Milsom Quarter and creation of a more engaging and successful night-time economy in Bath will be measured through the Movement Strategies data, which is commissioned and managed by Bath Business Improvement District that looks at the movement, dwell time, origin and spend of visitors to the city. ○ In relation to longer-term impact, a thriving visitor economy will be measured via business rate receipts from visitor economy businesses, NI receipts for employment and inbound footfall data from Visit West. This will be coupled with primary research to assess the economic impact and evaluate the size of the visitor economy. A raised sense of pride in place in areas of deprivation will be measured through focus groups arranged via our partnership network and online surveys (targeted and delivered via our Discovery Card network). ● Skills <ul style="list-style-type: none"> ○ A series of outputs will be measured by their establishment and execution when the project launches: <ul style="list-style-type: none"> ▪ skills courses targeted at the long-term unemployed ▪ the collections underpinning BSU and Bath College curricula ▪ catalysing the Locksbrook Campus – graduate maker spaces and the ‘trade centre’ are established ○ Outcomes relating to engagement with and completion of skills programmes, with a subsequent decrease in the number of long-term unemployed will be measured by the course ‘owners’ with the data collected and integrated by Heritage Services. ○ The overall impact of closing the skills gap and impacting the gap between income and house prices will be measured via ONS data ● Education <ul style="list-style-type: none"> ○ There are a number of education outcomes relating to increased engagement with the fashion collection via school visits to the Museum and FCA and the integration of the collection into

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		<p>Bath College and BSU curricula. Each institution will collect attendance, engagement and completion data (where appropriate), which will be aggregated by Heritage Services.</p> <ul style="list-style-type: none"> ○ The impact of a rise in sustainable fashion businesses will be monitored via B&NES through the Business register and employment survey and by BSU as part of their outcomes associated with the 'Trade Centre' on a yearly basis <ul style="list-style-type: none"> ● Local Leadership <ul style="list-style-type: none"> ○ The output of equipping cultural participants to understand and consume fashion more sustainably will be measured via exit surveys at the new venues. The BSU outcome of sustainably literate, change-making students, will be measured via student surveys, post graduate employment data collected by BSU and primary research with 'Trade Centre' participants. ○ The outcome of creating a completely new ecosystem linking heritage, education, R&D and business will be measured via primary research developed and delivered by BSU. ○ The impact of delivering a more sustainable and responsible fashion industry will be understood by aggregating data from external sources such as the UN Environment Programme and the Global Slavery Index. ● Shared Outcomes: <ul style="list-style-type: none"> ○ All of the focus areas look to achieve an outcome of more people from deprived communities in B&NES and across the region engaging with the Fashion Collection. This will involve us collecting footfall/attendance data, aligned with postcode capture, at a touchpoint built into each engagement opportunity, be it general attendance at the Museum or FCA, engaging in onsite programming, enrolment in education/skills-based courses or involvement in off-site activities. This requirement will be built into all activity planning and facilitated by the Heritage Services' business analysis team. ○ It will also involve collecting volunteer numbers from our database and tracking the number of placements and apprenticeships we deliver each year. ● Shared Impacts: <ul style="list-style-type: none"> ○ The project hopes to deliver a change to the way fashion is understood by consumers and change the industry via students entering it from BSU – this will impact on the overall sustainability and viability of the fashion industry in the UK. This will be measured over time via primary research commissioned by Heritage Services and BSU in partnership. ○ In seeking to improve the lives and opportunities of people from deprived communities, the project will seek to monitor the longer-term aspirations to improve employability and decrease the identified gaps in attainment and income. This will be measured through the Annual Survey of Hours and Earnings, published by the ONS. <p>M&E during delivery The governance section of this bid sets out the organisational framework whereby monitoring and evaluation will occur as the project is delivered. Via a regular meeting structure and standardised reporting, key metrics such as adherence to programme, cashflow spend, number of variances, contingency expenditure, H&S incidents, activity plan targets and task completion will be reported on and assessed on a regular basis.</p> <p>The outputs, outcomes and impacts of the project are set out in the Theory of Change in Appendix B.</p> <p>The M&E approach is explored in detail in Table E in the costings and planning workbook.</p>

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