

CLARIFICATION DOCUMENT

Please note clarifications may be provided in response to queries submitted and/or at the Contracting Authority's own volition and discretion. Submitted queries may have to be modified for publication purposes.

Contracting Authority:	Dublin City Council
Title of competition:	Establishment of a Single Party Framework Agreement for the Supply, Installation, Maintenance, Removal and Storage of Artistic Lighting Illuminations and Associated Equipment for Dublin City Council with an initial contract with options for the Winter Lights Festival for 2027.
Procedure	Open Procedure
eTenders Ref:	9052201
Closing date and time for Queries:	Monday, 5 th October 2026 @12 noon (Irish time)
Closing date and time for Submissions:	Thursday, 15 th October 2026 @12 noon (Irish time)
<i>This Clarification relates specifically to Questions 1 to 20.</i> <i>For completeness, it contains answers to all the questions to date.</i>	
Clarification Number:	1
Issue Date:	Thursday, 08 October 2026

Question #1:

Given the proposed commencement of Dublin Winter Lights on 11 January 2027, please advise the anticipated date for notification of the successful Tenderer, conclusion of the standstill period, execution of the Framework Agreement and award of the initial Call-Off Contract

Answer #1:

DCC currently anticipates notifying Tenderers of the outcome of the competition during the week ending 30 October 2026. A 14-calendar-day standstill period will apply from the date on which the notification letters are issued.

Subject to the satisfactory conclusion of the standstill period and completion of the necessary contractual formalities, DCC intends to proceed with execution of the Framework Agreement and the award of the initial Call-Off Contract as soon as practicable thereafter.

All dates provided are indicative and may be subject to change.

Question #2:

Please clarify what preparatory work for the January 2027 festival has already been undertaken by Dublin City Council and/or its existing contractors, including site identification, building owner engagement, permissions, licences, technical surveys, artist engagement, content development, open calls and stakeholder liaison, and identify which of these activities will transfer to or remain to be undertaken by the successful Tenderer

Answer #2:

Dublin City Council have discussed bringing a couple of touring light artworks from international artists to Dublin for the festival in 2027. No final decision has been made on whether to proceed or not with these pieces. For tendering purposes these should not be included. These discussions were through Dublin City Councils membership of LUCI. Dublin City Council will have final say on all aspects of the festival programme and on whether to progress with each individual site proposed. The successful tenderer will be responsible for site identification, building owner engagement, permissions, licences, technical surveys, artist engagement, content development and stakeholder liaison. Any decision to undertake an artist open call or competition will be subject to agreement with DCC but is unlikely in 2027 due to the short turnaround times.

Dublin City Councils previous contractor for the festival has not undertaken any preparatory work for the 2027 festival on our behalf. Dublin City Council has not undertaken any other preparatory work other than that outlined here for the 2027 festival.



Question #3:

In respect of the four specified locations, GPO, Millennium Bridge, Palace Street and Custom House, please confirm what agreements, permissions, consents and site access arrangements are already in place for the 2027 festival and which will be the responsibly of the successful Tenderer to secure following appointment

Answer #3:

There are no agreements, permissions, consents or site access arrangements already in place for the 2027 festival and it will be the responsibility of the successful Tenderer to secure this following appointment. DCC may, where appropriate, provide reasonable assistance in facilitating engagement with relevant stakeholders, however responsibility for obtaining all required permissions and consents remains with the successful Tenderer.

Question #4:

Please provide details of any lighting, projection, control, power, infrastructure or associated equipment currently owned or controlled by Dublin City Council and intended to be made available to the successful Tenderer for the 2027 festival, including the Millennium Bridge custom LED arches referenced in Section 2.3.1.5

Answer #4:

The Samuel Beckett Bridge lighting infrastructure will be used for the festival in 2027 and is owned by Dublin City Council.

Dublin City Council also owns 10 steel arches plus clams that are used on Millenium Bridge.

Question #5:

Please confirm whether DCC has any requirement or preference for equipment supplied under the initial Call-Off Contract to be purchased rather than hired, and, where equipment is purchased from the available festival budget, please confirm the intended ownership of that equipment following completion of the event

Answer #5:

DCC is seeking the most cost-effective solution for the delivery of the 2027 festival. Tenderers may propose the use of owned equipment, hired equipment or a combination of both. Where equipment is purchased using the festival budget and with the agreement of DCC, ownership of such equipment shall vest in Dublin City Council. Any such equipment shall be stored by the successful tenderer in accordance with the Framework requirements and the associated storage costs should be reflected in the tender submission.

Question #6:

Please clarify the anticipated storage requirement under the Framework, including the nature and approximate volume of equipment expected to be stored, whether an existing DCC storage facility will be available, or whether Tenderers are expected to provide and price a dedicated storage facility.

Answer #6:

Dublin City Council owns 10 steel arches plus clams that are used on Millenium Bridge. These arches will need stored by the successful tenderer. One annual charge for storage should be included for tendering purposes.

The arches are 4m x 3m x 2m.

In addition to the Millennium Bridge arches, any equipment or infrastructure purchased from the contract budget and intended to remain the property of Dublin City Council should include one year's storage cost within the tender submission.

Question #7:

Section 2.3.1.4(A) requires the successful Tenderer to 'engage an event management company for services deemed necessary for any installation sites. Please clarify the anticipated scope of services to be provided by the event management company and whether DCC expects such an organisation to form part of the Tenderer's proposed team at tender stage.

Answer #7:

We anticipate that an event management company would only be required in such instances that crowd management could/would be required. It is the responsibility

of the tenderer to have the relevant skillset to deem which services are necessary and when they are required. Dublin City Council does not expect the tenderer to provide details of an event management company to form part of the tenderer's proposed team at tender stage.

Question #8:

Please confirm that the Production Director required under Section 2.3.2.1 may be provided by a consortium member, subcontractor or other entity upon whose resources the Tenderer relies, rather than being required to be directly employed by the lead Tenderer.

Answer #8:

The Tenderer has discretion on whether to resource the role of Production Director either directly by the lead Tenderer or through a consortium member, subcontractor or other entity upon whose resources the Tenderer relies on.

Question #9:

In relation to the requirement for the Production Director to have a minimum of five years' relevant experience "being the lead producer for a large scale light festival(s)", please confirm whether this means five cumulative years working in the role/sector, or experience as lead producer across festivals occurring during a minimum five year period.

Answer #9:

The requirement refers to a minimum of five years' cumulative relevant experience in the role of lead producer for large-scale light festival(s). It is not a requirement that the festivals cited must have occurred across a minimum five-year period. Tenderers should demonstrate that the proposed Production Director has at least five years of relevant experience acting as lead producer for large-scale light festivals.

Question #10:

Please confirm whether an artist open call/competition is required as part of the January 2027 festival and, if so, whether this process has already commenced. If it has not commenced, please provide the anticipated

timetable for launch, adjudication, appointment, content development and technical delivery.

Answer #10:

We do not anticipate an open call or competition for January to February 2027 iteration of the festival.

Question #11:

Please clarify the level of programme development expected within the Tender response under Criterion A, particularly whether Tenderers are expected to identify specific artists, artworks/installations and confirmed locations at tender stage, or whether an indicative creative/programming methodology and proposed programme is sufficient, with the detailed programme to be developed following award in consultation with DCC.

Answer #11:

An indicative creative/programming methodology and proposed programme is sufficient, with the detailed programme to be developed following award in consultation with DCC. The indicative programme should be fully costed and within the €1.5 million budget provided.

Question #12:

Section 2.3.1.1 states that DCC reserves the right to increase or decrease the €1,500,000 contract value in line with budgetary requirements prior to development of the full programme. Please clarify how any reduction in available budget would be reflected in the agreed scope, programme and deliverables of the initial Call-Off Contract

Answer #12:

DCC does not currently anticipate the budget being below €1.5 million. However, should unforeseen circumstances result in a reduction to the available budget, the successful tenderer would be advised of this prior to the execution of the initial Call-Off Contract.

In such circumstances, DCC and the successful tenderer would engage to agree an appropriate revision to the scope, programme and deliverables of the initial Call-Off Contract to ensure alignment with the available budget. Any resulting adjustments would be reflected in the agreed contract scope and associated deliverables.

Question #13:

Please confirm whether the maximum €1,500,000 ex VAT budget is expected to include all contingency allowances associated with weather, equipment failure, replacement equipment, emergency works and other production contingencies

Answer #13:

The €1,500,000 ex VAT budget is expected to include all contingency allowances associated with weather, equipment failure, replacement equipment, emergency works and other production contingencies.

Question #14:

Please confirm that all statutory licence, permit, road closure, parking suspension and similar charges are to be included within the €1,500,000 maximum initial Call-Off Contract budget rather than treated as reimbursable/pass through costs

Answer #14

All statutory licence, permit, parking suspension and similar charges are to be included within the €1,500,000 maximum initial Call-Off Contract budget rather than treated as reimbursable/pass through costs. Where a road closure is required, only the applicable administration fee shall apply and should be included within the Tenderer's pricing.

Question #15:

The Framework scope refers to lighting related event 'programming, production and promotion services', while Section 2.3.1.4 (E) refers to working with DCC departments/contractors in relation to communications and marketing. Please clarify the division of responsibility between DCC and



the successful Tenderer for festival marketing, PR, media buying, digital/social content, website activity, audience communications and promotional expenditure.

Answer #15:

Dublin City Council will manage the marketing and promotion of the festival. The successful tenderer will be required to support this process in a timely manner to supply information regarding the festival when required.

Question #16:

Given DCC's reserved right to agree or disagree with proposals and to select between proposals presented by the contractor, please clarify the proposed approval process and anticipated turnaround times for creative, technical and programming approvals, particularly in view of the compressed delivery programme for January 2027

Answer #16:

DCC will work closely with the successful tenderer following award to develop and finalise the festival programme. DCC does not prescribe specific approval stages or approval turnaround periods in advance. The successful tenderer should allow sufficient time within its proposed programme for consultation, review and approval by DCC and relevant stakeholders, as required. DCC will endeavour to review submissions and proposals in a timely manner having regard to the overall programme timetable.

Question #17:

Section 3.2 states that the six year duration of the Framework is intended, amongst other matters, to facilitate the amortisation of equipment and mobilisation costs and refers to significant investment by the successful Framework Member in artistic lighting infrastructure, projection equipment and storage facilities. Please clarify the nature and extent of capital investment DCC anticipates the successful Framework Member will be required to make, including whether Tenderers are expected to purchase and own lighting/projection equipment and associated infrastructure for reuse

over the Framework period, or whether equipment may be hired on a project by project basis

Answer #17:

Section 3.2 is intended to reflect the potential benefits of a longer-term framework arrangement rather than to prescribe a particular delivery model or level of capital investment.

DCC does not require Tenderers to purchase and own lighting, projection or associated infrastructure specifically for the purposes of this Framework. Tenderers may propose the delivery approach they consider most appropriate, including the use of owned equipment, hired equipment, or a combination of both.

Tenderers should ensure that their proposed approach is capable of delivering the requirements of the Framework and should reflect any associated costs within their tender submission. The reference to amortisation of equipment and mobilisation costs acknowledges that the six-year Framework may provide opportunities for the successful Framework Member to realise efficiencies and value from longer-term planning and investment decisions.

Question #18:

Where capital investment in equipment or infrastructure is anticipated, please clarify how DCC envisages such investment being recovered/amortised through Call-Off Contracts, having regard to the provisions of the Framework confirming that no minimum volume or value of work is guaranteed.

Answer #18:

DCC does not guarantee any minimum volume or value of work under the Framework and Tenderers should prepare their submissions on that basis.

As outlined in Section 3.2, the reference to the amortisation of equipment and mobilisation costs reflects the potential commercial benefits that may arise from participation in a longer-term framework arrangement. It is not intended as a

commitment by DCC that any particular level of investment will be recovered through Call-Off Contracts.

Decisions regarding capital investment, equipment ownership, hiring arrangements and the associated commercial risk are matters for Tenderers. Tenderers should determine their own approach to pricing and investment having regard to the Framework terms and the fact that no minimum volume or value of work is guaranteed.

Question #19:

The pricing workbook instructions at cell B6 require design costs to be identified within each location worksheet. However, the RFT also requires festival-wide programming, artistic direction, content development, commissioned artworks and artist engagement, for which there is no dedicated pricing section.

Please clarify

Answer #19:

Festival-wide costs, including programming, artistic direction, content development, commissioned artworks, artist engagement and other overarching creative management activities should be included within the Miscellaneous Costs section. Costs directly attributable to a specific location or installation should be included within the relevant location worksheet.

Question #19.1:

Should festival-wide creative direction, concept development, curation and creative production fees be itemised in “Miscellaneous Costs”, with site-specific design, artist commissions and content production included in the relevant location worksheets?

Answer #19.1:

Yes. Festival-wide creative direction, concept development, curation and creative production fees should be included within the “Miscellaneous Costs” section.

Site-specific design costs, artist commissions, content production and other costs directly attributable to a particular location should be included within the relevant location worksheet.

Tenderers should ensure that all costs associated with the delivery of the requirements set out in the RFT are included within the pricing workbook and that no costs are omitted.

Question #19.2:

Has DCC established any minimum or indicative allocation within the €1.5m excluding VAT budget for these creative services and artworks, or is this entirely at the tenderer's discretion? Please confirm whether artist fees, open-call prizes and judging-panel fees must all be included within that budget.

Answer #19.2:

DCC has not specified a minimum or indicative allocation of the contract budget to creative services, artworks, artist fees or related activities. The allocation of the available budget across all aspects of the programme is a matter for Tenderers, provided that the proposed solution meets the requirements set out in the RFT.

Tenderers should include within their pricing all costs associated with delivering the proposed programme and meeting the requirements of the contract. This includes, where applicable, artist fees, open-call prizes, judging-panel fees, creative direction, concept development, curation, content creation and other associated costs.

Question #19.3:

How will the quality and originality of the creative programme, and the adequacy of the proposed creative personnel and development time, be assessed within Criteria A and B? Are any specific sub-weightings applied?

Answer #19.3:

There are no sub-weightings. Each Award Criterion is assessed based on the totality of the response for that criterion.

The specific requirements for each of the award criterion A and B are set out in the Tender Response Document (TRD). Criterion A is focussed on the delivery of the initial call-off contract including the creativity of the proposed programme; Criterion B is focussed on the proposed personnel. The CVs should demonstrate relevant experience appropriate to the role proposed and the Resource Allocation Schedule should include the corresponding effort for the programme proposed.

Question #19.4:

What level of creative development is required for the tender submission, and what is expected following appointment? Please clarify the anticipated approval stages and extent of creative revisions to be included in the price.

Answer #19.4:

Tenderers are required to provide sufficient detail within their tender submission to enable DCC to evaluate the proposed creative vision, programming approach, methodology and capacity to deliver the contract requirements.

Following appointment, the successful tenderer will be required to further develop the programme, creative concepts, content and associated proposals in consultation with DCC. All programme elements will be subject to DCC approval prior to implementation.

Tenderers should include within their pricing all costs associated with the development, presentation, refinement and approval of creative concepts, programme proposals and related deliverables necessary to fulfil the contract requirements. DCC does not prescribe specific approval stages or a defined number of revisions and reserves the right to require reasonable amendments during the programme development process to ensure alignment with the objectives of the contract.

Question #20:

Please confirm that the supplied pricing workbook is the correct version for this competition. The Instructions worksheet at B2 refers to the Bram Stoker Festival 2026–2030 but we are assuming this is just a typo.

Answer #20:

Yes. DCC confirms that the reference to "Bram Stoker Festival 2026-2030" is a typographical error within the pricing workbook instructions. Tenderers should use the supplied pricing workbook for this competition.

Question #21:

Is the installation and/or supply of Christmas lighting being included in this tender or are they going to be handled separately?

Answer #21:

Dublin City Council reserves the right to use this framework as per the information provided in the RFT document and particularly on pages 6,7 and 8 of the RFT document. Each individual project will be considered separately.