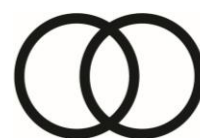


# Creative Improvement Districts

Opportunity appraisal and programme proposal



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<b>Fair</b>	Treating people with fairness and equality
<b>Bold</b>	Devising progressive solutions through pioneering work
<b>Collaborative</b>	Working with others to achieve the best result
<b>Independent</b>	Always acting with integrity
<b>Acting in solidarity</b>	Supporting, nurturing and empowering ourselves and others

# 1. Introduction

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## About the CIDs project

In Greater Manchester the economic, social and place value of the creative and night time industries is well understood.

Greater Manchester's Culture Strategy<sup>1</sup> sets an ambition that "Greater Manchester's cultural offer will reflect the diversity of our people, who feel empowered to share their stories with the world, improving their wellbeing and increasing the prosperity of our businesses and the attractiveness of our places". Similarly, the Greater Manchester Night Time Economy Blueprint<sup>2</sup>, outlines ambitions to make Greater Manchester "one of the best places in the world to go out, stay out, work and run a business between the hours of 6pm and 6am" and commits to "developing a model for regeneration that is driven by the night time industries".

It is in this context that the Greater Manchester Combined Authority (GMCA) Culture Team have conceived of the Creative Improvement Districts (CIDs) project as a means of harnessing the value of the creative and night times sectors by facilitating their expansion into the town centres of the city region. The project has the dual intent of growing the industries' footprint across the city region and increasing prosperity in the towns by increasing the diversity of the town centre offer, particularly for high streets and town centres which are experiencing high vacancy rates and economic uncertainty. However, such a project is not without its challenges – in ensuring that any prosperity generated is widely felt by the creative and night time "actors" and by the residents of the places the project will serve. At its heart, the CIDs programme is attempting to develop a sustainable business core for creatives that offers economic and social advantages to the people already living in those places.

The CIDs project is a framework and way of working with a place, rather than a series of pre-determined outputs or outcomes. The framework supports GMCA to work with local authorities and the creative communities that sit within them to identify the assets and levers available to develop culture-led regeneration programmes, driven and supported by places and residents of that place.

The CIDs Advisory Group (see appendix for membership) was formed in October 2019 to advise on the creation of pilot project CIDs in two places in Greater Manchester – Stockport and Oldham. Cognisant of some of the potential risks of the approach, GMCA officers tasked the Advisory Group with providing guidance on how to ensure that these new creative businesses are able to retain a long term

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<sup>1</sup> Greater Manchester's Strategy for Culture and Creativity (2019) [link](#)

<sup>2</sup> Greater Manchester Night Time Economy Blueprint (2020) [link](#)

presence once the project begins to reap rewards and that the intended growth and success of the creative and night time economy businesses in town centres benefits existing businesses and residents in the towns.

## The pilot areas

In the first instance the CIDs project will be trialled in the town centres of Stockport and Oldham, with the intent that the process will be refined and eventually delivered across Greater Manchester, with any of the ten Greater Manchester local authorities keen to adopt the proposed approach.

## About this report

This report was commissioned by the GMCA Culture Team as a means to provide advice and guidance to the GMCA on how to approach the CIDs project in a way that ensures longevity and equality in the benefits it generates. It will be used as a starting point to develop programmes with places from April 2021 onwards. The report evaluates the “size of the prize” for the CIDs project, in economic, social and place terms, before accounting for the potential challenges in the approach and key factors for consideration. Building on these, the report provides a series of recommendations for how the project can be delivered in a way that mitigates some of the challenges and provides enough flexibility to create meaningful impact in the pilots.

## Covid-19

The initial draft of this report was written and submitted immediately prior to the outbreak of Covid-19 in the United Kingdom.

It is important to recognise this. The economic and social context in which the research was undertaken and the report itself was written is significantly different to the situation which we now face.

Covid-19 – and the economic and political response to it – prompted a near-total shutdown of economic activity. This was without question the correct course of action. On the coat of arms for the City of Salford stands the inscription “salus populi suprema lex esto” – the health of the people is the highest law. Immediate responses focused on public health measures, ensuring the NHS was not overwhelmed. Councils stepped up to the plate with aplomb, supporting residents and local businesses with integrity and ingenuity.

Yet as we begin to move beyond the peaks of the health crisis, and as discussions move towards a gradual reopening of society, work is also turning towards the process for economic recovery and reform at the local level. It would not be unreasonable to assume, given the emerging rollout of vaccines, that by the second half of 2021 society shall be returning to something approaching “normality”.

With this in mind, it is our belief – and one shared by many practitioners on the ground – that this policy proposal is now even more important for local economies for several reasons.

First, the pandemic has exacerbated some of the issues that were present pre-crisis. The so called ‘death of the high street’ – a pre-pandemic trend towards lower occupancy rates of retail and leisure spaces evident in many towns and cities across the country – has intensified as a result of the government-mandated closure of these businesses and the resulting increase in reliance on internet shopping. Local authorities are thus ever more receptive to ideas which have the ability to maintain/increase growth and employment whilst breathing life into neglected looking high streets. For example, Wolverhampton City Council are putting the growth of the cultural and night time economy sectors at the heart of their Covid recovery plan Relighting Our City<sup>3</sup>.

Second, the pandemic has created new problems which CIDs have the opportunity to assist with solving. For example, the pandemic has affected the majority of existing creative economy business models and many are operating at a lower capacity or at risk of failure. The original idea proposed in this paper was for CIDs to focus on establishing new creative businesses. Given the perilous economic climate for creative businesses, it may be that they could instead focus on re-establishing those which have, as a result of the pandemic, had to reduce or cease activity.

Finally, for all the considerable pain and suffering the sector has witnessed throughout the pandemic, government support and assistance has created a new symbiotic relationship between the creative economy and the state. Businesses have relied upon the state’s assistance whilst the state has recognised the immense and irreplaceable value of arts and culture within the economy. This renegotiated relationship sets a positive precedent for the CIDs concept.

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<sup>3</sup> Relighting Our City (2020) [link](#)

## 2. Potential and risk

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This section details the potential for the CIDs project to create value in economic, social and place terms, as well as clarifying some of the associated risks.

### 2.1 Economic value

#### Potential

The combined economic value of the creative and night time industries is significant. In 2019, DCMS Sectors contributed £291.9 billion to the UK economy. This was 14.8% of total UK GVA, up from 14.5% in 2018 (measured in current prices). Between 2018 and 2019, the GVA of the DCMS Sector total grew faster in real terms (adjusted for inflation) than the UK economy as a whole. The DCMS Sector total increased by 3.5% from 2018 to 2019 (compared to 1.4% for the UK).<sup>4</sup> Prior to the pandemic, The Night Time Industries Association reported that the Night Time Economy was worth £66bn per annum, 6% of the UK's total GVA, and employed more than 1.3 million people, representing 8% of the UK's workforce. In Greater Manchester, 33% of the workforce is employed in jobs or businesses that are significantly active at night, and employment in this group of sectors has grown 45% faster than the rest of the Greater Manchester economy.<sup>5</sup> The visitor economy in Greater Manchester is worth £2.6bn GVA p/a and supports 105,000 jobs. The digital and creative Industries in Greater Manchester are worth £4.4bn GVA p/a and support 78,500 jobs<sup>6</sup>.

In general, SMEs – which make up the bulk of both the night time and creative industry sectors – create more jobs than the share of employment would suggest.<sup>7</sup> Micro-businesses (employing 0-9 people) are particularly important here, making up 84% of businesses in Greater Manchester.<sup>8</sup>

#### Strengthening local supply chains

Creative and night time organisations are often, by their very nature, small businesses with a local supply chain. CLES' work<sup>9</sup> has shown that they reinvest a greater proportion of their turnover into local areas (through local employees and their own supply chains) than larger corporations.<sup>10</sup>

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<sup>4</sup> DCMS Economic Estimates 2019 (provisional): Gross Value Added (2019) [link](#)

<sup>5</sup> Greater Manchester Night Time Economy Blueprint (2020) [link](#)

<sup>6</sup> Greater Manchester's Strategy for Culture and Creativity (2019) [link](#)

<sup>7</sup> The State of Small Business (2017) Nesta [link](#)

<sup>8</sup> Greater Manchester Independent Prosperity Review (2019) [link](#)

<sup>9</sup> Community Wealth Building (2019) CLES [link](#)

<sup>10</sup> Plural ownership of the economy (2020) CLES [link](#)

## Attracting and retaining businesses in other sectors

The cultural environment is a top factor in global business re-location decisions – with vibrant and diverse arts and cultural activities recognised as an important contributing factor to the liveliness and vitality of urban environments.<sup>11</sup> A vibrant night time and cultural scene attracts and retains all types of large and small businesses and contributes towards a national and global reputation for places.

## Risks

### Overtourism

The impact of the rise in tourist numbers is keenly felt in Manchester, where AirBnB rentals outnumber properties available to rent, according to one report in 2019.<sup>12</sup> This impacts not just the already saturated residential property market<sup>13</sup> and liveability for locals, but the very authenticity and street life that draws in visitors in the first place. Place projects with tourism at their heart need to be able to not just articulate their USP, but also protect it.

### Employment – poorly paid, precarious and unrepresentative

Employment in the creative and night time industries tends to be unsteady, poorly paid<sup>14</sup> and reliant on poor employment practices.<sup>15</sup> Similarly, many entrepreneurs in the creative and night time sectors undervalue their own time, and rely on their own unpaid labour to sustain fledgling businesses – undermining the sustainability of the organisations they form. This perhaps plays some part in the distinct lack of diversity in both entry to and employment in both sectors, with ethnic minorities and those from less affluent backgrounds particularly poorly represented.

### New business churn

The rate of small business creation in the culture and night time industries is high, but so is the rate of business failure<sup>16</sup>. Without improving the limited specialist business support for firms starting up and growing in both sectors by local business growth services these trends may continue or worsen.

### The cool factor doesn't trickle down

While it may be true that businesses in other sectors are attracted by the “lifestyle factor” associated with the cultural and night time industries, the benefit that this brings is highly disputed. Even Richard Florida, the original proponent of the “Creative Class” doctrine, has conceded that the danger exists for municipal investment in “cool” to augment, rather than alleviate, wealth disparity in a place,

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<sup>11</sup> The Role of Arts and Culture in Liveability (2007) [link](#)

<sup>12</sup> How Airbnb is ruining Manchester: part one (2019) Manchester Confidential [link](#)

<sup>13</sup> Housing crisis: 15,000 new Manchester homes and not a single one 'affordable' (2018) Guardian [link](#)

<sup>14</sup> How English domiciled graduate earnings vary with gender, institution attended, subject and socio-economic background (2016) IFS [link](#)

<sup>15</sup> Greater Manchester Night Time Economy Blueprint (2020) [link](#)

<sup>16</sup> ONS, Business Demography

as growth in the market for highly-skilled employees, rarely “trickles down” to those that need it most.<sup>17 18 19</sup>

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<sup>17</sup> Florida, R (2006) *The flight of the creative class: The new global competition for talent*. Harper Collins

<sup>18</sup> *Creative cities and inequality: the conversion of Richard Florida to critical urbanism?* (2019) London Poverty Research Centre [link](#)

<sup>19</sup> Nathan, M (2012) *After Florida: Towards an economics of diversity*. European Urban and Regional Studies



## 2.2 Social value

### Potential

#### Community cohesion

The individual benefits of experiencing culture and activities associated with the night time economy can spill over to society as a whole. Culture and socialisation build social capital, the glue that holds communities together. This cohesion fosters social inclusion, community empowerment and capacity-building, and enhances confidence, civic pride and tolerance.<sup>20</sup>

Participation in culture is significantly associated with good health and high life satisfaction. A detailed study by the Scottish Government in 2013 identified a positive link with wellbeing, even when other factors were accounted for.<sup>21</sup>

#### Developing talent

In an age of stretched priorities, investment in traditional skills development over a strong cultural offer may be seen as desirable. Yet there is strong evidence of a link between cultural engagement and educational attainment<sup>22</sup>, as well as later life outcomes.<sup>23</sup>

It is unsurprising, then, that students from low income families who take part in arts activities at school are three times more likely to get a degree than children from low income families who do not. The arts are also uniquely placed – through volunteering opportunities and apprenticeships – to reach, inspire and engage people who may experience barriers to entering the labour market, including disabled people, young people, and the long-term unemployed.

The presence of a lively local artistic and cultural scene, as part of the night time economy, makes it far more likely that young people or socially disadvantaged people can access artistic activities and benefit from them. If we consider that the liveability of an area is about more than housing and transport infrastructure, and also concerns common access to community and cultural activities, the night-time and creative economy forms an important part of this.

#### Creative and night time anchor institutions

Creative businesses and organisations can become “anchor institutions” wedded to a place and playing a pivotal role in civic life. Longstanding artistic institutions such as Theatre Royal Stratford East<sup>24</sup> and Battersea Arts Centre,<sup>25</sup> both located in deprived and traditionally working class districts of London, have extensive

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<sup>20</sup> Cultural Heritage Counts for Europe (2015) [link](#)

<sup>21</sup> Healthy Attendance? The Impact of Cultural Engagement and Sports Participation on Health and Satisfaction with Life in Scotland (2013) [link](#)

<sup>22</sup> Key Research Findings (2017) Cultural Learning Alliance [link](#)

<sup>23</sup> Creative Health: The Arts for Health and Wellbeing - Second Edition (2017) All-Party Parliamentary Group on Arts, Health and Wellbeing [link](#)

<sup>24</sup> Stratford East [link](#)

<sup>25</sup> Battersea Arts Centre [link](#)

programmes of outreach, providing opportunities for artistic engagement to children and young people, as well as training and volunteering opportunities for the unemployed. However, they also play a role as hubs and incubators for local civic activity, for example through providing support, training and space to local community organisations.<sup>26</sup>

## Risks

### New cultural activities can be alienating

Cultural “enclaves” that grow or are placed into communities with little engagement or sensitivity can become alienating and inaccessible to local people – thus significantly, or even completely, negating the social value that they could create. This is particularly likely when long standing businesses are (or perceive themselves to be) displaced by “newcomers” and where business types are culturally at odds with an existing population or perceived to be exclusive due to prohibitive prices. Communities must be embedded into change to ensure that they recognise and are able to access the advantages that new businesses bring.

### Volunteering

The opportunities offered by volunteering and apprenticeships to reach people who may experience barriers to entering the labour market, are only opportunities if those barriers are removed! The creative and night time sectors have both fallen prey to “exposure” culture – the practice of engaging volunteers and apprentices on an unpaid basis, in exchange for “exposure” which will supposedly increase the chance of the volunteer gaining paid employment in the future. While this may be a valid approach for people who have a relative degree of financial security, cultural capital and confidence, it severely diminishes the opportunity of those who do not and thus limits the pool of entrants into the sector to those with a specific set of advantages.

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<sup>26</sup> How we work with others (2020) Battersea Arts Centre [link](#)

## 2.3 Place value

### Potential

#### Revitalising places, restoring value

You cannot shape a place, regenerate a community or deliver sustainable growth through infrastructure planning alone. The arts and night time economies have a long history of helping to restore confidence in places, transforming reputations, attracting visitors and creating jobs. The essential goal of place making activity is to improve places, and in town centres this often amounts to restoring value to land, devalued by a lack of economic prosperity. In turn, this helps to rebalance local and regional economies that have seen traditional industries decline and contribute towards economic recovery. During 2008 – Liverpool’s year as “European Capital of Culture” – the number of creative businesses there increased by 8%, suggesting that the regeneration programme, including its significant programme in the arts and culture, generated further commercial creative activity.<sup>27</sup> Notably, the Baltic Triangle, a formerly run-down red light district redeveloped as a thriving creative and nightlife quarter, has been considered a major success-story, named by The Times as the “coolest place to live in the UK.”<sup>28</sup> East Berlin has likewise emerged as a major world artistic centre through creative industry-centred regeneration.<sup>29</sup> (Of course, this economic revival may also be accompanied by the more pernicious aspects of gentrification, discussed in the “risks” section below).

#### Reputation and place brand

The cultural and night time economies play a central role in developing distinctive and valuable place brands that, in turn, sell places to multiple stakeholder audiences: residents, tourists, investors and government funders. A strong place brand around the creative and night time economy already exists in central Manchester, with a well-known musical heritage and a vibrant clubbing culture. A key output of the CIDs project will be the development of individual place brands that will benefit the centre and the entire of the city region as a whole.

#### The reinvention of the high street

The high streets of the UK’s towns are experiencing a period of turbulent change. The twin forces of internet shopping and out of town retail mean that the halcyon days of high streets populated by national brands are disappearing and unlikely to return. In response, many local authorities are now developing plans for a future for their high streets that incorporates a mixture of uses and are looking beyond the economic value once produced by big name retailers and towards a future in culture, food and beverage, night time economies and services uses. The CIDs programme represents an opportunity to develop, build on and expand these examples of culture-led regeneration, especially in Greater Manchester boroughs

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<sup>27</sup> The contribution of the arts and culture to the national economy (2013) Centre for Economics and Business Research [link](#)

<sup>28</sup> 20 coolest places to live in Britain (2017) The Times [link](#)

<sup>29</sup> Why is Berlin the creative capital of the world? (2017) [link](#)

such as Oldham whose town streets have been particularly severely hit by such change, and ensure that they are fit for the future.

## Risks

### Rents and rates are still high

Town centre rents are often too high for creative and night time entrepreneurs who are feeling their way into developing a new business,<sup>30</sup> and landlords – who are often absent or manage large portfolios of properties – are usually unwilling to compromise on either their perceived value or terms. Alongside rates for business properties, this represents a significant barrier to business start-ups on high streets and therefore the potential of the CIDs project. This is particularly acute in Stockport, where town-centre property is facing competing pressures for other uses such as office or residential.

### Incumbents being priced out

As reports grow of independent businesses being priced out of the Northern Quarter and Ancoats<sup>31</sup>, replaced by organisations with deeper pockets, so grows the danger of those areas, once hotspots of culture and night time activity, becoming unappealing to the music tourists previously drawn to the city.

At the same time, questions must be asked about the long term viability of those independent businesses forced to relocate and the start-ups who cannot get a foothold in the places where there would be the best chance of their survival.

### Mixed use town centres: a recipe for tension?

While the future of the high street may lie in a mix of uses, including residential, this will serve to exacerbate issues already being brought to the fore in city centres with noise issues and licence objections. It is also worth considering, perhaps, that the residents who choose town centre living in our city region's towns may have different expectations of the compromises and pay-offs involved than those doing the same in a city and thresholds could be lower.

### One size doesn't fit all

Regardless, plans for the CIDs project should take into account the local context as regards town centre plans for the future of the high street: there is no "one size fits all" for the management of places, and nor should there be for the CIDs project approach. The ideas outlined below will be required to bend and flex to meet the specific needs and challenges of the city region's towns

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<sup>30</sup> What is happening to Manchester's music venues? (2017) I Love Manchester [link](#)

<sup>31</sup> Is Northern Quarter in danger of becoming just another Shoreditch? (2018) Manchester Confidential [link](#)

# SUMMARY

## ECONOMIC VALUE

### Creative and night time industries can...

- Increase visitor numbers and spend to the towns and the city region as a whole
- Create jobs and new businesses
- Encourage a local supply chain
- Increase quality of life to attract investment

### But the risk is...

- Overtourism and loss of authenticity
- Poorly paid work
- A lack of diversity in the workforce
- High business failure rate
- Lack of “trickle down” from investment

## SOCIAL VALUE

### Creative and night time industries can...

- Encourage community cohesion, good health and high life satisfaction
- Develop skills and increase educational outcomes in young people
- Encourage, inspire and break down barriers to the labour market

### But the risk is...

- Local people are alienated – an “us and them” culture emerging
- Volunteering and apprenticeships can become exploitative and restrict the diversity of new entrants to the sectors

## PLACE VALUE

### Creative and night time industries can...

- Restore property values in depressed town centres
- Provide a cornerstone to the revival of vitality to town centres

### But the risk is...

- Rents and rates are financially restrictive to new entrants
- Property values will rise beyond the reach of existing and new tenants and businesses will be forced out
- Mixing new uses for the high street will cause tensions between residents and entrepreneurs
- The approach will only work in some places, not others

# 3. How to make it work

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To make the most of the opportunity available, and mitigate the challenges detailed above, we propose an ambitious programme for the CIDs project, which takes in framing the project, creating the conditions, recruitment and a programme “offer and ask” from entrants.

## 3.1 Framing the project

Developing KPIs that recognise the value being sought

In developing the CIDs project towards the delivery phase, GMCA must take care to ensure that stakeholders are fully cognisant of the prize that is being sought here: that is, not an increase in “cool” that results in inward investment or property value increases in the town centres. Instead, communications and KPIs should recognise that the CIDs programme is attempting to develop a sustainable business core for creatives that offers economic and social advantages to the people already living in those places. KPIs for CIDs should, then, focus on business sustainability, engagement of local people in the arts, meaningful employment and training opportunities, as well as increased footfall in places and other factors, such as land and property values.

## 3.2 Getting started

Identifying property

While most landlords are unwilling or unable to flex on rents or lease terms, the local authorities and anchor institutions are better placed to appreciate the value that the creative and night time economies bring to their places, beyond their yield. Across the UK, the public sector owns an estimated 17% of all city centre high street properties.

An immediate priority, therefore, of the CIDs project, should be to identify which public sector owned assets exist in the city region’s town centres, which could be suitable for creative and night time sector start-ups. Whilst the primary focus should be on council-owned assets, a strategy for engaging the owners of appropriate private properties should also be developed, with a view to securing reduced or peppercorn rent for entrepreneurs on either a temporary or long term basis.

## Creating the policy context

Discretionary full rate relief should be automatically applied for all businesses taking part in the CIDs project in recognition of the substantial and essential long term benefits the organisation will have on the community by entering into the programme as detailed below.

## Supporting mixed use

Where feasible, grants should be made available to creative and night time businesses to ensure that they are able to comply with licencing requirements – ensuring that they act as good neighbours to any existing or future residents.

## 3.3 Building in longevity and equity

### Support in forming co-operatives for property ownership

Further research should be undertaken to determine a mechanism by which entrants into the CIDs programme may collectively organise to ensure the long term viability of the creative and night time industries in their places. This could entail the entrants forming a co-operative or social enterprise with a remit to keep rents stable, via organised representation or even purchasing property. GMCA and the local authorities should commit resources to exploring the routes to support the CIDs entrants in this process until such time as a vehicle is established and with whatever ongoing support they may require.

## 3.4 Recruiting CIDs entrants

### Reaching critical mass

Discussions in the Advisory Group and feedback from other creative and night time entrepreneurs has indicated that a major barrier to entry into new geographic areas is a lack of other organisations with a similar profile likely to attract custom nearby. It is crucial, therefore, that a critical mass of entrepreneurs is built into the areas of the CIDs project quickly. To address this, we propose a participant dependent recruitment campaign, whereby a minimum number of entrants needs to be secured in order for the project to go ahead in that place. The recruitment campaign would be public, targeted at audiences likely to contain budding creative and night time entrepreneurs, and explicit about both the critical mass required and the programme package (offer and ask) detailed below.

## 3.5 The CIDs programme package

As above, entrants to the CIDs programme will be recruited via a public campaign, which will focus on the idea that they will be entering into the place as a cohort of organisations and agreeing to the following package, that will allow them to establish their business securely, support their own and each others' business longevity and create significant positive social impact.



The offer: supporting entrepreneurs to get a foothold and secure a strong future

### Reduced or peppercorn rent

As above, properties should be secured in advance to ensure that programme entrants are able to secure tenancies at reduced or peppercorn rent for a minimum of one year. Tenancies should be flexible in the short term but care should be taken to ensure that the needs of the tenants are taken into account. Particular notice should be taken of the implications of short tenancies – the project is to create a long-term growth sector in places and entrants should be looking to develop long-running businesses, not pop ups.

### Rate relief

As above, discretionary rate relief should be secured for tenants for a minimum of one year and entrants should be supported beyond the early phases of the programme to continue generating and demonstrating the social value required to continue to receive this relief beyond that time.

### Bespoke start-up support

Creative and night time entrepreneurs should be offered a package of business model development training and support that recognises the unique challenges of their industries, particularly as relates to ensuring that they are able to generate sufficient revenue to pay themselves and staff at – as a minimum – the Living Wage. To ensure that support services are efficient and effective at reaching their targets, it could be advantageous to identify a dedicated or named council staff-member to co-ordinate interactions with creatives around, for example, licensing and property management.

### Ongoing support system

Membership of an organisation which offers tailored support to independent creatives and night time entrepreneurs should be offered to entrants into the pilot areas for up to 12 months. Basic membership of IndyCube, for example, offers cashflow support and management, smart invoicing, HR and legal support.<sup>32</sup>

### Support to organise

Entrants will be supported to work collectively to ensure the longevity of their industries in their town. This will be bespoke to the place but may include capacity building and training on forms of organising, business model generation and business plan support for an organisation to be formed that represents the interests of the creative and night time industries in the area, particularly as relates to keeping rents stable and optimising opportunities to put the wealth generated by any rise in property value into the hands of the entrants themselves.

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<sup>32</sup> IndyCube [link](#)

The ask: entrepreneurs creating social value and supporting the town

### Meaningful employment that addresses local needs

Entrepreneurs employing staff should agree that they will all be paid – as a minimum – the Living Wage and not to employ any staff on zero hours contracts. They will work with the local authority to understand which geographical and demographic areas are currently underrepresented in the workforce in the town and tailor recruitment practices to recruit from those areas where possible.

### Workforce development

Entrepreneurs will be asked to work alongside the local authority to support staff and local training providers to develop training plans that recognise their individual aspirations either within or outside of the organisation. Once a plan is agreed the employer should work alongside the local authority to facilitate the employees' access to this training as far as possible. This could be by arranging mentorship or paid work experience for the staff member, identifying free or low cost training opportunities or supporting them in exploring funding opportunities for paid training/education.

### No exposure!

All work, apprenticeships and “guest” opportunities (DJs, artwork in food and beverage establishments) will be paid at an appropriate rate. The notion of exchange of services or goods for exposure – including the reverse stream, offering free meals or other services to influencers – will be outside of the vernacular of the entrepreneurs.

### Develop a meaningful and accountable community engagement programme

Entrepreneurs should work with the local authority, existing arts organisations in place, schools and the third sector to develop a community engagement programme that is bespoke to the needs of the place. This could include mentoring services to young people, free or discounted space hire to community organisations, programming that is sensitive to cultural differences or specialist programmes in schools or with youth groups. The community engagement plan should be documented, available on the organisations' website/social media and publicised via local media. Members of the community should be encouraged to respond to and engage with the organisation on the thinking behind the approach and its progress.

### Organise to put down roots

Entrants must display intent to form an organisation that will act to secure their own long term future and that of other creative and night time entrepreneurs who may be attracted to the area. This will likely relate to keeping rents stable and may include collectively purchasing property.

# SUMMARY

## Framing the programme

Places should develop KPIs reflecting the core social and economic objectives of the CIDs.

## Getting started

Local authorities should identify public sector-owned assets which could be suitable for creative and night-time economy enterprises. Discretionary full rate relief should be automatically applied for all businesses taking part in the CIDs project.

## Building in longevity and equity

GMCA and participating local authorities should support enterprises to form an organisation with the aim of keeping rents stable.

## Recruiting CIDs entrants

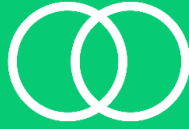
In order to attract a “critical mass” a targeted recruitment campaign should be launched, with a minimum number of entrants required in order for the programme to go ahead.

## The offer to entrepreneurs

- Reduced or peppercorn rent
- Rate relief
- Bespoke start-up support
- Ongoing support system
- Support to organise

## What they will do in return

- Meaningful employment, pay and conditions
- Workforce development
- No “exposure”!
- Meaningful and accountable community engagement
- Organise to put down roots



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# Appendix

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## Membership of Creative Improvement District Advisory Group

- Sacha Lord, WHP, Parklife
- Tom Hetherington, Buy Art Fair, Manchester Contemporary
- Rebecca Suarez, Rebbecca Never Becky
- Claire Tymon, Future Everything
- Erika Rushton, Islington Mill
- Helen Weworia, Castlefield Gallery
- Martyn Walsh, Inspiral Carpets
- Jay Taylor, Night and Day
- Neil McInroy, CLES
- Tom Besford, English Folk Expo.