

THE HOWIE SMITH PROJECT
‘creative spaces for creative people’

A STUDY OF URBAN REGENERATION
AND THE CREATIVE COMMUNITY

by

ROBERT HOWIE SMITH

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Bohemia

Any place where one could live and work cheaply, and behave unconventionally;

A community of free souls beyond the pale of respectable society.

www.howie-smith.org.uk

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Abstract

The Howie Smith Project (THSP) is a social enterprise that was formed in response to David Cameron's Conservative Party's political ideology, The Big Society. A practice-led study, THSP occupies derelict properties and enables space for creative enterprise, start-up opportunities, development of creative practice, entrepreneurship, collaboration and progress in an attempt to secure affordable long-term space for continued creative use as the city evolves. Regeneration strategies in the UK have targeted the creative industries and the rise in digital technology, bio-tech and green energy solutions, and introduced creative catalysts to encourage wider city developments from private investment, influencing gentrification, and displacing artistic progress. Nottingham was perhaps the last major city in the UK to initiate a creative quarter strategy and target future development in The Lace Market and Hockley area in support of the city's growth and the creative class it seeks to attract alongside its regeneration vision. This thesis reveals the ethnographical methodology in documenting a portfolio of case studies in Nottingham, Leicester and Southwell, following research into The Big Society and strategies toward regeneration and the creative community. Often the artist, musician and performer lose out as cities gentrify, forced to develop their practice on the fringe of society and Bohemia. This thesis is an autoethnographic account of this experience and looks to understanding the practical methods that were pursued to achieve this goal. It presents a regeneration model that was developed through this research, considering an alternate and sustainable approach to the top-down authority-led initiatives.

Dedication

To my Father, who set me on the path to writing this thesis many years ago.

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PREFACE

I never really considered myself a concerned soul. That was until I turned thirty years old when I started to travel, be truly educated, and was introduced to the world of literature, the history of art, and the ideals of philosophy. It was then that I learnt to appreciate the story in a picture, the story in a book, and the story behind the story.

Stories are always being told, and across the world bigger and more important stories are being heard. Stories that have us worried, stories that make us laugh or cry, stories that make us think, and by *us*, I mean, those of *us* that hear stories about *them*. *Us* and *them*. Whoever *they* are, whoever *they* may be, there is always an *us* and a *them*. I have always considered myself to be an *us*; tired feet stuck firmly on the ground, reading stories about *them*. Now it is time to tell my ethnographic story of experience, and in doing so show my concern and become the journeyman with self-purpose.

In 2010, I created the opportunity to begin The Howie Smith Project (THSP) in earnest, free to seek out the lifestyle, the determination, the journey. It was in this year, in the midst of a recession, that I first heard of David Cameron's Big Society when he declared, "we are all in this together". Not *us* or *them*, but *we*. The Conservatives considered that the recession was biting at the economy; Britain was broken and it would take The Big Society to fix it. Perhaps within this cry for unity I could find my purpose. When I read an article in which David Cameron discussed how *we*, The Big Society, could take over a derelict building on the corner of the dwindling high street - of which there were many - and as a social enterprise or community group make use of it for the benefit of the wider community, I thought, "Oh, come on David, that's not as practical and easy as you

think”. Having spent a decade or more occupying vacant spaces for use in the arts and for the community, I knew this was not a simple task to undertake, with no one-step answer, where problems were endless and possibilities were restricted. However, with the consideration of this PhD study in mind, I mused that maybe I could find a way to overcome the problems, explore the possibilities, develop the idea, document it, and prove that Cameron's suggestion could be a real possibility. So began the idea of forming an independent social enterprise, The Howie Smith Project Limited, a model to develop long-term affordable spaces for creative enterprise; a practical project in urban regeneration for the creative community. Based in Nottingham, England, THSP was to explore the potential, as part of The Big Society, and develop the idea alongside this PhD research study.

The irony in this study is that The Big Society did not feature in Cameron's 2015 election campaign, where the Conservatives won outright, with no need for the coalition to continue. As is the nature of politics, nothing stands still for long. Since 2015, we have seen the 2016 Referendum lead to Britain's proposed exit from the European Union. Cameron resigned his position following the public demand for Brexit, and although it may not have been his original intention, he certainly delivered on his notion that the country needed change. Long-standing social problems are still prevalent and there still seems to be no permanent solution to the problem. What is certain is that the principles and the actions that will be required, that Cameron presented as the centre-ground for The Big Society, are happening. Regardless of what is shaking in the hierarchical branches high above, the people with feet on the sturdy ground below will need to carry on.

As an artist, I know access to affordable space is important: space to develop practices, space to rehearse, a place to perform or exhibit, space for workshops and community groups. Creatives need studio, workshop and office space to hone their craft; a space to come together and for opportunity to unfurl and bloom.

The definition of a *Howie* is an archaic Scottish word meaning ‘a forgotten hollow’, and a *Smith* is a skilled person, an artisan. The project's name, my name, by definition links vacant spaces with artists and artistry. The Howie Smith Project is practice-led and empirical in its proposition, and as an artist this study is largely an autoethnography; it speaks from my personal experience and tells my story.

Chapter

1

INTRODUCTION

There has long been an acceptance that there is a divide in our society, the ‘them and us’ in our social order. Think about the differences between the rich and the poor; the bourgeoisie versus the bohemian; the artist battling authority. So when David Cameron launched The Big Society in 2010, claiming ‘Britain was broken’, the rhetoric was enlightening, suggesting the Conservatives were attempting to unite the citizens of the UK in an effort to improve this relationship, restore a balance and encourage community action.

Since the recession in 2008, there has been a problem with a decline in use of the high street, as retail business struggles to cope with the change in shopping habits, excessive business rates and rent demands, city centre parking charges and the cloning of retail within the city and town centres. When Cameron suggested, the ‘we’, under the guise of The Big Society, as a social enterprise, could regenerate a derelict building on the corner of the street for the benefit of the community, my interest was piqued. I considered this was my area of expertise; a subject I had been dedicated to exploring for the previous decade a problem that, from my experience, was not simple to resolve, and a topic I was wanting to investigate further through this PhD research study in order to seek out a solution to this ongoing problem and provide an alternative.

As a member of the creative community I was aware of the role the artist can take in

occupying the derelict building in need of space from which to create their art. There was a stigma against squatting buildings that had a negative effect in society, but in the past decade artists had ensured positive action in populating neglected properties that was influential and reflected past Bohemian¹ attitudes.

For the purpose of this study it is my intention to explore this element of Bohemia further and respond to Cameron's challenge and seek to practically regenerate derelict buildings, documenting first-hand the process as part of the research to gain an understanding of the necessary methods it is required to follow to achieve this. As a practice-led project, this thesis follows an auto-ethnographic approach and is framed by my personal account of my progress and the issues involved to reach this goal.

Specifically, the project will target long-term neglected buildings that stand as an eyesore on the high street, and explore use of unwanted spaces in Nottingham, Leicester and Southwell, and provide a first-hand account of the social enterprise experience as it contributes to providing affordable space for the creative community.

The aim of this study is to offer a distinctive insight into the process of independent regeneration that reflects an ethical attitude compared to the authorities' approach toward city-wide regeneration and more specifically the creative quarter strategy that has been so influential in the urban renaissance of past decades.

Ultimately, the core purpose of this study is to present an opposing method of approach toward regeneration on behalf of the creative community and provide a model for

¹ See Appendix J Defining Bohemia.

consideration that suggests an alternative template for action.

To gain a better understanding of the subjects involved, the research of this thesis examines the related literatures relevant to my project. Firstly I delve into the concept behind The Big Society (chapter 2) to understand how we came to be at this point in governance that has encouraged Cameron thus. Following this, I look at the role of social enterprise in this discourse (chapter 3) and the advantage social enterprise may have within The Big Society idea, whilst considering the ethical basis of Socialism in general and the philosophical views behind the divide in society that has been suggested. Secondly, I look into the subject of regeneration in terms of the creative economies (chapter 4) and investigate further the influences that have encouraged policy so far, the arguments against such trends, and the effects such policies have had in the city. In particular, I look into the creative class, who they may be and the affect they are having on the regeneration of cities. Finally, I research the significance of 'Creative Quarters' (chapter 5) and the strategies that encourage them, taking particular note of the history of Nottingham, and the approaches that have affected the city's regeneration development and progress toward their Creative Quarter strategy. Having presented the research of the literature, I then summarise the aims and objectives of this project (chapter 6), considering what I have learnt in the research process. To explain the auto-ethnographic approach, I present the methodology I have followed (chapter 7) to present the personal documentation of The Howie Smith Project itself (chapters 8 to 12). Relating back to the academic research literature where appropriate, the latter-half of the thesis describes the empirical case studies that developed as the project gained in momentum, illuminating the relevant issues involved relating to the governance of the city, the process of regeneration itself, the associations with those

involved, and options of funding. In the conclusion (chapter 13), I reflect on the practice of the social enterprise, its ethos of working compared to the local government agenda in Nottingham (and Leicester), its merits, realistic achievements and limitations of the practice-led project. Finally, I consider further avenues of research (chapter 14), and ultimately present a template for ethical community regeneration.

Chapter

2

THE BIG SOCIETY

In this chapter, I introduce The Big Society and from my research discuss the opinions that support and critique it. I explore the history of politics where it relates to The Big Society, and, in terms of regeneration, reveal a depth of political policies that imply that the idea was not original, but merely a rehash of political ideals from the past. I consider Thatcherism and Blair's New Labour, and their policies concerning the development of cities and culture that were precursors to Cameron's Big Society. I delve into the philosophies and the literature that inspired and influenced these leaders to run their programmes during their time in power. From this brief snapshot of these periods, I consider the effect that their policies may have had on regeneration, community and culture, and seek to understand how this evolved to become The Big Society.

I discuss the emergence and growth of the neoliberal approach introduced by Thatcher, Blair's social democracy, and finally Cameron's Big Society. I explore the effects of political undercurrents with regard to regeneration, privatisation, and how money has been spent on the top-down programmes supporting the urban renaissance of our cities over the last 30 years.

2.1

INTRODUCING THE BIG SOCIETY

In 2010, David Cameron introduced the idea of The Big Society as thus:

“Big society - that's not just two words. It is a guiding philosophy - a society where the leading force for progress is social responsibility, not state control. It includes a whole set of unifying approaches - breaking state monopolies, allowing charities, social enterprises and companies to provide public services, devolving power down to neighbourhoods, making government more accountable. It is the thread that runs consistently through our whole policy programme - our plans to reform public services, mend our broken society, and rebuild trust in politics. They are all part of our big society agenda.”

[David Cameron 2010; Smith M. 2010 p828]

By 2015, The Big Society was a discarded label, seemingly abandoned, with only news media keeping the forgotten promises alive with a series of articles questioning its whereabouts, hinting at the hollow echo of promises that had once been made. Five years later, The Big Society had become a subject of ridicule [Dowling and Harvie 2014]. When the Conservatives won the next election their manifesto for 2015 made no mention of The Big Society. But maybe the seed was ready to bloom; maybe it had been planted long before. It is not the policy that necessarily interests me, but the concept behind it; the layers that lie beneath, entwined with the roots of Britain's social history. In particular, I break down my findings on The Big Society to understand what Cameron's

rhetoric was proposing in terms of regeneration and community empowerment.

“You can call it liberalism. You can call it empowerment, you can call it freedom, you can call it responsibility. I call it Big Society.”

[David Cameron 2010; McCabe 2010 p2]

These comments, made to introduce and promote the concept of The Big Society, piqued my interest as I started to gather my research and gain a wider perception of the political history, the debates, the related articles, and the philosophy of the idea in order to understand what advantage it may have.

Previously, I had taken little interest in politics and governance, preferring the artistic approach to my lifestyle and my work, away from the bureaucracy of authority control, where I perhaps considered myself to be part of a bigger society. I was approaching my research as a novice, somewhat uneducated in, and perhaps uncaring of, the field of politics, aware of local policies in regeneration and the arts, but only as an active community member. I felt my previous involvements in regeneration were considerate and caring and aimed to provide opportunity, and I was willing to take responsibility for my actions. I respected community, and the strength of neighbourhood support.

Equally, I had developed my business ideals over the last decade around the development of the social enterprise and the changes in government rules toward social enterprise, and the allowance Cameron was making for them felt like a move in a positive direction. Certainly, just by following news media, I saw that career progression out of the lower ranks of society was slow.

There is a societal divide, but as Cameron pointed out, change could happen, “if we pull together, come together, work together - we will get through this together.” [Conservative Conference 2009].

2.2

THE CONCEPT OF THE BIG SOCIETY

The Big Society was intended to differentiate a change of approach for the Conservative Party from the previous big state under New Labour, claiming The Big Society would allow for the power to enact social change to be given to the people [Alcock 2010]. New Labour had previously spent many years in power supporting the improvement and growth of the welfare state and with the economic downturn an opportunity arose to question the role of government toward managing the economy and society itself. New Labour had invested into the system and not saved for the rainy day, and the rain was now upon us [Smith M. 2010]. In the election neither party proposed solutions to the crisis of the 2008 recession, but the Conservatives, at least, introduced the idea of The Big Society as a process toward less state control and power [Smith M. 2010]. Part of the rhetoric within Cameron's position as leader was to promote a more caring side to the Conservative party, with an emphasis on community [Roper and Tatli 2014].

The proposed concept behind the idea was to increase the opportunity for devolved power, so responsibility and decision-making could be taken on by concerned members and groups in the local community [Evans 2011]. The Coalition government considered the Big Society would introduce drastic changes to how power was transferred to communities to enable services and community facilities to be saved from closure [Corbett and Walker 2013]. Cameron was referencing not only the local citizens but also local government; that, together, with more power, and more information, they can solve the problems before them [Harle 2011]. Cameron was opposing the wasteful expenditure of failed top-down government schemes, when managed by the state, and

the need to approach things differently [Dawson 2012]. Cameron believed that the state had, over time, accumulated too much power, creating a situation where the population would not fend for themselves if they did not think they could. The divide between rich and poor was greater, and state provision and public spending had doubled under New Labour [Stott 2011].

When the Coalition Government went into office, new policies were immediately put in place to support public reform at the centre of The Big Society [Alcock 2010]. Changes were made to the Cabinet to ensure a positive move forward, and the government office reflected this in their new policies, while Cameron personally promoted his passion and his commitment to The Big Society [Alcock 2010]. Even the Minister for the Cabinet Office considered The Big Society was a revolutionary different direction to follow [McCabe 2010]. Big Society relates to traditional Conservative values of public duty where those better-off show a social responsibility to those less so [Smith M. 2010]. However, Cameron was to claim it was more than just helping out those in need. This was the opportunity “to turn government completely on its head... the most dramatic redistribution of power from elites in Whitehall to the man and the woman on the street” [Knox 2011 p75 quoting Cameron 2010].

There would appear to have been a general mistrust of the big state and New Labour had been struggling, in the face of austerity, to meet the rise of demands for public services [Stott and Longhurst 2011]. Cameron's claim that “we are all in this together” [Coote 2011; Wilson 2011; McCall 2011] suggested unity, and transferring power from a big government to the Big Society, would be fairer and create wider possibilities [Coote 2011; McCabe 2010; Tracey 2011], whilst contrasting opinion considered The Big Society

rhetoric to be vague, and no different to previous proposals [Macmillan 2013]. This distrust of national politics has generally been increasing over several decades [Warren 1999], and the Coalition's introduction of new policies under the guise of The Big Society, such as The Localism Act², seems to substantiate the desire for empowering the people and improve the relationship, and trust, between the people and politics [Stott and Longhurst 2011]. Wilson [2011] indicates that we needed a change of governance in society and The Big Society offering to empower the people may be “the only way to secure long-lasting positive social change and civic renewal in this country” [p157].

In 2010, after hearing Cameron's proposal for The Big Society for the first time, I admit that I felt somewhat motivated. To me, the concept was exciting. Having spent a decade exploring alternate methods in regeneration without any support, be it advice or financial, I initially felt that what Cameron was saying related to me and my work. I agreed that we were all in this together; to me it seemed there was a classic divide in society; there were long-standing social problems [Brookes, Lumley and Paterson 2010], and those in need depended on those in power for opportunities to arise.

I thought the idea of The Big Society empowering the people, relinquishing authority from top-down government to social enterprise and community groups, may be the positive change in society that was needed. I agreed with Cameron's suggestion that there was a notable wasteful spend from top-down authority, particularly where I had experience of local programmes of regeneration and the public/private sector quangos who managed the funding related to it. From my further reading and the news, I did not doubt that the country was in economic difficulty and there seemed to be no political

²The Localism Act was introduced in 2011 as an Act of Parliament that introduces new powers to local government in England. [www.gov.uk/government/publications/localism-act-2011-overview].

opposition against the idea of spending cuts. Certainly, in 2010, we were constantly being reminded of the recession; the effect was clear on the high street, and at the time we were made aware that New Labour spending had been at a high, particularly in the provision of welfare support. Perhaps The Big Society was a solution. Jesse Norman [2010:2] describes the extent of state-supported Britain under Tony Blair; people were struggling, while the news media continually reported on misdemeanours by politicians and failures in top-down administration, voter turnout had been at an all-time low in the previous two elections, and it would seem Cameron was right to say there was a general distrust in the political system and these celebrity politicians. So perhaps the idea of big society, small government was a good one. I did not seek out anyone to be responsible for me. I should be able to be responsible for myself, and I would greet The Big Society with open arms if it could improve the relationship and the trust between community and authority. If the Coalition could promote individuals to achieve independently, the local authority could galvanise activity and provide the catalyst for change, and if bureaucracy was to diminish and the freedom to act be given to the people toward neighbourhood renewal, then The Big Society could be welcome.

However, the concept of The Big Society didn't materialise from thin air, Britain's political progression in the latter half of the twentieth century, in terms of regeneration in the community, was integral to how the country had come to this point of mistrust in the political system.

In the next section I look closer at the progression that affected policy and the historical influences of The Big Society.

2.3

HISTORIC, POLITICAL INFLUENCES

In the 1950s and 1960s, post-war central Government was under pressure to rebuild. In terms of regeneration, a major incentive saw the introduction of council houses and some cities were refashioned [Tallon 2010]. Labour introduced several community development projects and new policies for inner cities and the 1978 Inner Urban Areas Act, establishing the Urban Programme and several inner-city regeneration schemes. Local councils dominated housing property development from an increased position of power to generally act independently of the Government [Ball and Maginn 2005].

This was to change in the 1980s, with the Conservative Government steadily reducing the power of local authorities to control urban policy over the decade. New policies supporting action toward cities were introduced that outlined an interdepartmental strategy for urban regeneration and created various private and public sector partnerships relating to urban regeneration through the Enterprise Zone Experiment, the Urban Development Grant Programme and Urban Development Corporations (UDC), with an investment in the private sector funding physical and economic outcomes [Ball and Maginn 2005].

In the 1980s, faced with an economic recession, the Conservatives made profound cuts to state-supported services and welfare, as well as reducing investment, security and funding. This caused national public unrest, with riots and clashes against the government and police authority, which forced them to introduce new programmes and policy specific to local communities, allowing for community involvement and an

opportunity for the local people to have a say in their future [Power 2011]. By reaching out to people in the local neighbourhood and engaging them in the decision-making process for new initiatives, services would improve [Power 2011]. Many of the initial ideas for community involvement were taken on to be part of the Conservatives' mainstream initiatives and are the precursors to The Big Society [Power 2011].

Encouraging capitalism and private investment, the Conservative government and its leader, Margaret Thatcher, took the first step toward neoliberalism within the central state as she relinquished the responsibility to redevelop the city to new players. The Government formalised the conditions allowing private investors to play their part, and so reduce the power of the local authority, and control the purse strings from a central position [Jones and Evans 2008]. Neoliberalism in the early 1980s is exemplified by the influx of deregulation in the economic market and the privatisation of services whilst reducing the welfare state [Venugopal 2015]. The UDC programmes of the Conservatives in the 1980s were criticised for further “engaging... state sponsored gentrification, building infrastructure to attract new (wealthier) population, rather than engaging with needs of the existing community” [Jones and Evans 2008 p19]. This entrepreneurial approach pursued by Government was seen as top-down rather than bottom-up [Tallon 2010].

A review of the City Challenge programme under John Major's Conservative Government in 1995 showed a general opinion that to be prospering in the regeneration of our cities we must involve partners [Jupp 2000]. Under Major, the Conservatives' English Partnerships programmes expanded to include the involvement of the third sector and community with the introduction of the Single Regeneration Budget (SRB) in 1993 along

with the City Challenge and Rural Challenge Programmes. Major's new initiatives in regeneration progressed Thatcher's construction-led programmes to bring to the fore social issues for consideration and subsequently the City Challenge and SRB programmes included the involvement of new partners and decision-makers and led to the inclusion of local councils who were step-by-step brought back into the fray [Ball and Maginn 2005].

The Conservative approach looked to develop and, in some cases, subsidise new industries where industry had declined and bring entrepreneurial business and economic development into the inner-city areas, with a hope that by generating wealth it would seep into the community and eventually benefit the population. This practice proved to be ineffective [Tallon 2010], and with the New Labour Government taking over in 1997, “community involvement became a common theme in a plethora of policies introduced” [Tallon 2010 p142]. As Tony Blair said, “unless the community is fully engaged in shaping and delivering regeneration, even the best plans on paper will fail to deliver in practice” [Tallon 2010 p143].

During their terms in power, New Labour had given us Regional Development Agencies (RDAs), the Neighbourhood Renewal Unit, the Social Exclusion Unit and Local Strategic Partnerships, and an Urban Task Force charged to bring about an urban renaissance. New Labour policies seeking to modernise government highlighted the need for joined-up thinking between government, the public sector, the private sector, and the community and voluntary sector, and New Labour's Third Way introduced the New Deal for Communities (NDC) to manage the regeneration within the community.

The process to devolve power and increase responsibility to community and its societal members was the core intention of New Labour's Third Way, already a platform for a smaller government [Lambie-Mumford and Jarvis 2012]. The Third Way, for New Labour, proposed increased government economic support for the third sector in delivering policies alongside the public and private sectors, with an impact on employment, social exclusion and economic hardship, whilst maintaining social and environmental targets [Haugh and Kitson 2007]. Within the policies of The Third Way, New Labour was keen for local participation in neighbourhood regeneration to link the people's rights with their responsibilities [Lambie-Mumford and Jarvis 2012]. This suggests The Big Society is a new label for a previous ideal, yet Cameron's use of language to introduce the proposal may have suggested the concept was original as an idea, and in delivering it Cameron was trying to deflect from any relationship to previous strategies or policies from the previous New Labour Government [McCabe 2010].

New Labour further developed the concept of community involvement in the area of regeneration as the NDC was brought in and the Single Regeneration Budget was phased out to allocate future management of regeneration funds to the RDAs. Within this progression, New Labour were keen to involve capacity building in the new deal, for communities to have a stronger say in the regeneration process and be part of an effective partnership, with local authority taking a leading role [Duncan and Thomas 2000].

New Labour had invested into economic growth through the RDAs, ensuring financial support for industrial growth in the country [Smith M. 2010]. There were nine RDAs across the country, charged under a single budget to deliver regional regeneration and

development. Each RDA had a board that included members from local business and local communities, the voluntary sector and interested parties (in line with The Third Way philosophy). The NDC Programme was an experiment into community involvement in local regeneration programmes [McCall 2011]. For ten years, the NDC programme injected well-intentioned, much needed, funds into the poorest of neighbourhoods which proved to only have an effect while the money kept coming [Stott and Longhurst 2011].

Purdue et al [2000] highlight that generally people were not interested and the offer of involvement and power was another level of local government's authority. There was a sense of mistrust between authorities and the community in partnership, a level of inequality in power existed between the two factions. It is suggested that regeneration agencies could achieve better and more participation by community members if they were to be equally trustworthy; there is further a suggestion the government's move toward community involvement was due to the community's loss in faith in the politics and policy makers [Hickman and Manning 2005]. Certainly there was much encouragement for community participation in New Labour's NDC programme, concerned to deliver to the public a programme different and detached from previous attempts to be inclusive [Hickman and Manning 2005].

In the 10-year period 1995 to 2005, the regeneration and construction industries flourished and prospered [Jones and Evans 2008; Platt 2010]. This was in reaction to top-down initiatives that involved the demolition of old buildings and upgrading with new builds as the urban sprawl increased in density and population [Platt 2010]. Along with this boom, there had been a revived interest in a voice for the community and involving

local participation, as the New Labour government initiated a number of regeneration policies that sought to include the community [Hickman and Manning 2005].

Kiljn [2008] discusses his 10-year research into governance and governance networks and declares that the amount of literature and research on the subject is vast as governance networks have grown dramatically with no clear conclusions being specifically reached, but he does declare that Blair's Third Way is a demonstration of the concept of joined-up government. It seems there was an intention for the relationship between government and those involved in the community to improve as they collaborated.

What this shows, within a small snapshot of our history in Great Britain, is that in a short period of time our governments had evolved community integration to entrepreneur, to increasingly privatise the responsibility and power to manage control of services within capitalism, referred to as hollowing out of the state [Tallon 2010].

As we moved into the Coalition's Big Society, Amanda Smith [2010] reflected on the progression of New Labour's modernisation agenda, the Third Way, and the neoliberal effect it had of transferring the management of the regeneration economies first to the private sector from the public sector, but then to enrol the third sector to respond to the demands of social needs.

However, under the new Coalition, New Labour's RDAs were the first to go, along with several other quangos and agencies [Wiles 2011]; the Coalition was to continue with some aspects of neighbourhood regeneration, such as Business Improvement Districts (BIDS), public/private partnerships and the transfer of assets, but they were quick to

abolish the RDAs, suggesting local community organisations should be able to tender to deliver public services [Williams et al 2014]. Cameron appears to joke about the then current situation of quangos, commenting that we had more people working in these fields of enterprise than in the national army [Harle 2011]. In their place, since 2010, the Local Enterprise Partnerships (LEPS) were developing new strategies to include and to support social enterprise and the third sector to extend further [Brady 2011]; there was much encouragement for mutuals, cooperatives, charities, and social enterprises to be involved in the operation of public services [Corbett and Walker 2014].

With the fundamental ideals in place, where the seed has been well planted, the future growth of community involvement may indeed flourish in The Big Society [Wylter 2011]. Certainly, the bonfire of the quangos may suggest “that many of the existing foundations are rotten at the core, where the ground needs to be cleared and a whole new infrastructure constructed” [Wylter 2011 p37].

I had never heard of New Labour's Third Way before commencing my research, but I was aware of New Labour's policies in action in Nottingham, with the East Midlands Development Agency (EMDA) controlling the Single Regeneration Budget for the region. I was aware of the New Deal for Communities programme [McCall 2011] and, in particular, a substantial £55million investment into Radford, Nottingham NG7. In 2006 I met with several representatives in relation to my own projects at the time and whether they could be replicated in the neighbourhood, looking at several sites that were potentially available. I was even offered some core funding to open a small darkroom, art gallery and cafe in the NG7 area, but due to my mistrust of the situation, and the committee members I met with, I declined the offer. The NDC had a board in position to control

their operations to support economic, social and environmental issues in the area, and after meeting with some of them, I found out that the board was made up to include local stakeholders and representatives from the public, private and voluntary sector [Tallon 2010], as per New Labour's Third Way policy.

Years later, the local programme was reported, by the Nottingham Post [June 16, 2009], to have had a chequered past when it came to how it spent the money. However, in 2009, as the 10-year plan was nearing an end, it was reported that £3.5 million of the NDC's assets, with a portfolio of properties that had been leased cheaply from Nottingham City Council (NCC), were to be handed over to the Castle Cavendish Foundation - a newly created charity - who would manage the remainder of the fund, and the end of the proposed neighbourhood renewal programme. Whilst NDC in Nottingham considered their programme a success, local business owners still felt disparaged, that they had had no one to turn to and no financial support when needed. Little had changed. Certainly with the Coalition's *Bonfire of the Quangos*, in 2010 the RDAs closed with many questions as to spending and management to be asked [Wiles 2011], and many years later, as far as I am aware, those questions have still not been answered.

2.4

NEOLIBERAL POLITICS

“Neoliberalism is the intensification of the influence and dominance of capital; it is the elevation of capitalism, as a mode of production, into an ethic, a set of political imperatives, and a cultural logic.”

[Thompson 2005 p23]

As mentioned, prior to New Labour's Third Way, another attitude was to emerge in politics as society evolved and modernised toward The Big Society. In the 1980s Thatcher's Conservatives established a neoliberal approach toward policy-making [Smith 2011:2], which, alongside the capitalist desire for wealth, would affect the role of the state. Thatcher controversially questioned the reality of society, considering it did not exist and insisted there are solely individuals and families [Smith 2011:2; Wyler 2010]; Thatcher's mantra not only suggested there was no society, it was inevitably accompanied by cuts in funding [Dowling and Harvie 2014]. Thatcher considered people were too reliant on government support and wanted to relinquish their expectancy of government funding to solve their personal problems [Corbett and Walker 2013]. She rationalised her approach by echoing what she considered us all to be already thinking; that a large number of the UK society were distressed by the amount of people who felt they were entitled to and receiving state welfare [Hall and O'Shea 2013]. Thatcher was considered to have been influenced by the philosophy of economist Friedrich Hayek [Smith 2011:2; Corbett and Walker 2013; Venugopal 2015]. Hayek, as an advocate for capitalist globalisation, stood against the beliefs of socialism. Hayek believed if we were to act unselfishly to create a better society, our actions would have a negative effect,

whereas if we need to act and react instantly this is better managed by a smaller government [Smith 2011:2]. Hayek [1944] argued that the idea of socialism was founded on dictatorship suppressing democracy promoting an authoritarian spiritual hierarchy in its place. Hayek [1944] appeals to the ideals of liberalism to combat the destructive force of socialism to ensure that freedom can still exist, and considers socialism not to offer a democratic freedom, only herded obedience: “what was promised to us as the Road to Freedom was in fact the High Road to Servitude” [Hayek 1944 p27]. Arguing against socialism, Hayek [1944] is convinced the liberal argument would create conditions suitable for economic competition that would not be controlled by those in authority, offering the fairest approach for the organisation of society and the principles of a policy that is progressive in the freedom it offers, as guidance toward creativity. Equally, instead of the government having to motivate the economy by taking on debt, in a supportive Keynesian³ fashion, it should be individuals, the citizens of the state, who acquire personal debt instead [Dean 2014]. Supporting Hayek’s ideals were, in theory, judged to be a shift from the influence of Keynes [Venugopal 2015].

Anthony Giddens [1998], in proposing the Third Way, puts forward an opposing view point based on socialist theory that capitalism is “economically inefficient, socially divisive and unable to reproduce itself in the long term” [p3]. Giddens' [1998] proposal for New Labour's Third Way sought to restore some social democracy in a country that had developed away from socialism over a twenty-year period under the influence of neoliberalism, and the Third Way was an alternative to surpass both. New Labour sought to present a combined mixture of neoliberalism and social democracy [Peck 2013].

³ Keynesian economic theory, as developed by John Maynard Keynes, suggests governments spend the balance of the economy to boost and prosper economic growth.

Since the mid-1980s, cities have sought to be more competitive, with local authorities having supported, and/or created, large-scale regeneration projects to enhance the cultural attraction of the city. Local authorities have allowed extensive planning permissions for public and private sector development of new iconic buildings and spaces, at times relaxing bureaucracy to ensure results and strengthen their attractiveness against the international and national competition of other cities [Swyngedouw, Moulaert, Rodriguez 2002]. The policies toward repositioning the centre of the city, transforming, and at times re-inventing, the urban centre; creating catalysts in the regeneration process, were thought to attract investment and improve potential economic growth for the city's future. This free-for-all approach by the visionary elite of the city players was influenced by the neoliberal attitude that was growing within the governance of our country [Swyngedouw, Moulaert, Rodriguez 2002].

In the interest of society, Government has willingly chosen not to assert its domination over the economy [Thorsen and Lie 2007]. According to Harvey [2005], this modern economic liberalism serves the popularity of consumption and encourages the rights of the individual, yet, in terms relating to construction and property, is controlled from a central government position, initially introduced in Britain by Thatcher. This, in turn, has led to the lack of cultural and economic equality as these neoliberal policies have taken effect and are now widespread, and run in conjunction with the growth of capitalism [Thompson 2005]. This suggests, “acts of intervention in the economy from government agencies are therefore almost always undesirable, because intervention can undermine the finely tuned logic of the marketplace, and thus reduce(s) economic efficiency” [Thorsen and Lie 2007 p8].

Critiques of the neoliberal ideology relate it to a contemporary economic liberalism that considers that government should not control an otherwise free and open market, where non-interference results in the markets regulating themselves, where individual rights result in freedom and democracy - the principles of traditional liberalism - alongside the state being only responsible for law and order [Thorsen and Lie 2007]. David Harvey considers this freedom to be false and rather, in this neoliberal state, the freedom is allowed to the elite individuals and corporations who benefit from their connections financially and practically to the regeneration process and the interests of capital [Thompson 2005].

This continued state of neoliberalism introduces state-wide capitalism to take over from the previous social democracy [Geddes 2006]. These development projects with a direct target to improve specific places contrasted with the more universal Keynesian⁴ approach that previously supported state intervention and welfare policies [Swyngedouw, Moulaert, Rodriguez 2002], and conflicts with the need for welfare and social democracy [Thompson 2005]. This reflects the change in society that saw aspirations shift towards the ideology of capitalist economic power [Venugopal 2015]. Following several decades of neoliberalism in the UK, markets have a dependency on capitalism to support our well-being and methods of production [Dowling and Harvie 2014].

Phillip Blond [2010] questions whether Margaret Thatcher is more a “radical liberal than true conservative” [p109]. Blond [2010] states that under the guise of freeing society from the control of the state, Thatcher actually increased power and control from a

⁴ “(Neoliberalism’s) principle opponent since the 1970s has been Keynesian macroeconomic management and the welfare state” [Dean 2014 p151].

central position and therefore accelerated the authority of the state. Thatcher's conservative liberalism “has always maintained a very special and intimate relationship with state intervention” [Swyngedouw, Moulaert, Rodriguez 2002 p552]. Thatcher introduced less regulations on the economic market, targeted resources and intervened to create social and physical infrastructures that benefited the accumulation of capital wealth, promoting policies to support enterprise, and investing in partnerships that put together specific elite groups, supporting “deregulation, privatisation, flexibilization of the labor market and spatial decentralization” [Swyngedouw, Moulaert, Rodriguez 2002 p552-553]. This, in turn, deflects finances from national programmes and directs them toward specific projects in specific regions and cities, and in doing so excludes others [Swyngedouw, Moulaert, Rodriguez 2002]. Blond [2010] was dismayed by the Conservatives of the 1980s and considers “there was a reckless disregard for those who had become economically outmoded, a contempt for the poor, and a huge increase in the power and authority of the state. These Thatcherites seemed philistine; they had no appreciation for anything other than money and power” [p25].

On a worldwide scale, neoliberal policies initially intended to cease interference in regulations of the open market but saw mechanisms put in place to help organise market activity [Venugopal 2015]. As they take advantage of the majority for the benefit of a minority, the urban expansion despoils and plunders; “tramples upon the poor, undermines rights and entitlements, and defeats resistance through a combination of domestic political, economic, legal, ideological and media pressures” [Venugopal 2015 p4]. Considering the UK's urban development programmes, where the costs are met by the rental value or value of the properties constructed, there is a tendency that this process will raise the property's values because of the high expense of responding to the

state's regulation, its investment and provision of infrastructure [Swyngedouw, Moulaert, Rodriguez 2002]. In turn these high costs accordingly price out the parties that cannot afford involvement and questions the feasibility of such projects [Swyngedouw, Moulaert, Rodriguez 2002]. The result is such projects favour large organisations and corporate businesses rather than the small or medium enterprises and tend to favour specific industries and business models that the state sees as beneficial to support [Matiaske 2012]; “small businesses put off by high rents cannot get a foothold” [Blond 2010 p5].

Cities are the driving force behind economic growth and are considered to be at the centre of competition and creativity, as we, as a nation, advance from the industrial economies of the past to the modern progressive knowledge-based industries [Jessop 2002]. The urban development programmes were invested into by the state and often financed by the state, a condition that often resulted in deficits, and so were considered high-risk as success could not be ensured [Swyngedouw, Moulaert, Rodriguez 2002]. Inclusion of bottom-up projects with community involvement was unusual, preferring instead to involve influential professionals [Swyngedouw, Moulaert, Rodriguez 2002]. The state should not control and monopolise the service industry but should create competition by engaging others to deliver [Jessop 2002]. The Keynesian approach toward welfare support was not considered sustainable and social policies gave way to this economic plan of action that thought the better approach was to create opportunity toward employment rather than rely on the state to provide [Jessop 2002].

“Welfare states are seen as costly, overburdened, inefficient, incapable of eliminating poverty, overly orientated to cash entitlements rather

than empowerment.”

[Jessop 2002 p465]

Cameron's cry for The Big Society seeks a “new capitalism that works for society rather than against it... a genuine alternative: a new economic model that really distributes wealth and power” [Blond 2010 p290/292]. Though Cameron echoed the suggestion of Thatcher by stating social organisations and charities should not be dependent on state handouts, he equally sought to dismiss Thatcher's neoliberal approach by enabling the role for the community alongside the rhetoric for his restructuring of welfare support and the reformation of the delivery of public services [Macmillan 2013]. As part of the propaganda and promotion of The Big Society, Cameron took a tough stance to oppose (and so distance himself from) Thatcher's original ‘no society’ statement as part of his election rhetoric arguing “there is such a thing as society” [Macmillan 2013 p5; Roper and Tatli 2014 p272]. Yet, like Thatcher, Cameron was intent to direct blame toward those people taking advantage of the welfare system at the extent of the hard-working citizen [Hall and O'Shea 2013].

“The Big Society project is portrayed by Cameron as a basis for radical social reform (as radical as Thatcher's economic reforms in the 1980s).”

[Smith 2011:2 p33]

The suggestion of The Big Society came from the think tank of Phillip Blond (ResPublica) [Williams et al 2014], who introduced Red Toryism to deflect attention from the previous neoliberal approach to the state and capitalist approach to the economy under Thatcher's Conservatism, and introduce a more relevant set of ideals from a

contemporary Conservative government [Smith 2011:2]. Ideas that generate from think tanks are quick to develop into new policies and top-down initiatives [Stott and Longhurst 2011]. Blond proposed Red Toryism to break the influence of the capitalist state and introduce a “more active civic culture” [Scott 2010 p133 referencing Blond 2010]. Red Toryism promotes the idea of social organisation and the democratic right to take ownership [Corbett and Walker 2014]. Blond thought negatively of both Thatcher's Conservatism and New Labour, and wanted to propose an idealistic solution that diverted from the path of neoliberal capitalism [Brady 2011]. Blond's criticism of the powerful state having dispossessed its citizens is perhaps an immediate influence. [Stott 2011]. Ironically, Blond had worked for Demos previously, a think tank for New Labour [McCall 2011]. Blond was a critic of Thatcher and neoliberalism and offered many solutions to both Tony Blair and David Cameron to support empowerment to the people [McCall 2011], wanting “everybody ... to own a little of something” [McCall 2011 p69, quoting Blond 2008]. Blond was encouraging of social enterprise, proposing several ideas of how social enterprises could be better supported and/or improved [Brady 2011], stating “all enterprises will be social enterprises, but perhaps not quite in the form we see them now” [Ashton 2011 p127].

The Big Society's declaration that it would pass responsibility from the state to the people is perhaps a continuation of the neoliberal policies introduced by Thatcher's Conservatism [Scott 2010], and similarly The Big Society is an attempt by the hierarchy of authority and businesses to increase competitiveness and opportunity as a duty to help the people [McCall 2011]. Throughout all the attempts to modernise government [Purdue et al 2000] and increase community inclusion in the participation of neighbourhood regeneration, the drive toward devolution, under the Government's Big

Society's neoliberalism, is perhaps the greatest [Smith M. 2010]. The suggestion that a 'broken Britain' can be fixed with the devolution of power from the big state to local communities, so reducing the decline in social and moral principles, improving the delivery of services and strengthening the role of community and social enterprise, was The Big Society's determining narrative for action [Dowling and Harvie 2014; Macmillan 2013].

2.5

THE BIG SOCIETY IS ALREADY HAPPENING

“The Big Society is the most radical devolution of power to individuals and communities ever seen.”

[Cabinet Office 2010; McCall 2011 p65 quoting Townsend 2010a]

There are various references to the thought that this strategy is a cover for the many anticipated cuts in public spending in the face of the economic recession and austerity [Stott 2011; Wyler 2011; McCall 2011; Knox 2011], and, as the government reduce in size, The Big Society will occupy the vacancies provided [Coote 2011]. Chanan and Miller [2011] remind us that the important factor is not the issue of community groups and people being involved independently, or that the government merely offload services wholesale. It is that the government work with the local community, to deliver efficiently and bring value for money, rather than creating devastating confusion to the system and the community groups.

New Labour had admitted there was no money in the pot, and it was widely thought that all three main parties would have to deliver cuts in public spending and introduce a reform to the welfare state [Smith M. 2010]. There was a worry that the cuts would affect the smaller innovative social enterprises and organisations rather than the larger well-established ones [Mulgan 2010; McCall 2011], or organisations would suffer if they were expected to deliver more for less [Knox 2011], or even worse, The Big Society was a daring opportunity to substitute paid workers with volunteers [Coote 2011]. Wood and Brown [2012] consider community action will be a necessary requirement to fill those

vacated gaps. There is even suggestion that the promises for change are empty promises and there is no plan for a more balanced society, it is more of a means to excuse any budget cuts and divert blame from government [McCall 2011]. Without support from government, local authority would struggle to support further capacity building to deliver. Hunter [2011] points out that opinions are opposed as to whether The Big Society is an empty slogan with no depth to it, covering up the actions of a government keen to offload state provision, or whether “it heralds the dawn of an exciting, vibrant new age of community activism” [p13].

“Parks, libraries, post offices, pubs and shops will be open to bids from community groups if they are ‘under threat’ and if their continued survival is of genuine importance to the local community”.

[Corbett and Walker 2013 p3]

To achieve The Big Society, it is perhaps necessary that individuals in the neighbourhood are set free to pursue their specific interests in their spare time and put their skills to use for the good of the neighbourhood. However, in doing so they must make consideration for the wider needs of all the neighbourhood members, so everyone can have a voice, and the agenda of The Big Society should involve capacity building to allow for this in its implementation [Haugh 2011]. Wood and Brown [2011] remind us of the need to consider past experiences when setting future policies and, based on this knowledge, include processes that can be put into practice to ensure The Big Society is delivered and managed - bottom-up - by the community for their own self-interest and purpose. There will be competition between the smaller social enterprises and community organisations and the more established profit-seeking enterprises, the latter

being more capable of making the application and more enabled to meet the requirements of government, so no doubt set to pounce as the opportunity presents itself [Coote 2011].

Chanan and Miller [2011] believe we are misinterpreting Cameron's suggestion that the community will literally take over publicly run services. Most community organisations are not in a position to do this, so the idea that a service, that is struggling to be delivered by a larger organisation may be better delivered locally (rather than nationally) by smaller organisations may not be realistic. More to the fact, if they want to and are in a position to do so, and can meet the necessary requirements to tender for such a programme, then the mechanism for this already exists. If they run specialist programmes then they may already be doing so as part of the public service.

The Big Society may sound appealing to those who do not trust politics and the provision of the state, but it relates to those community groups who were already actively pursuing a social change through the policies put in place by New Labour. There were already many community organisations tackling social problems that validate the further need, and the suggestion that The Big Society would open up increased opportunities, improve upon this original relationship and trust, benefit those entrepreneurs of the third sector, was appealing [Stott and Longhurst 2011]. Steve Wyler [2011] reported on a survey for the Development Trust Association (DTA - now merged with BASSAC, and called Locality), which established there were 492 development trusts; “independent community groups set up and run by local people in mainly low income communities” [p38], that in one year attracted 19,440 volunteers and supported 10,800 other community groups, owning £565m of community assets, and re-investing an annual

income of £157m, and “development trusts are not alone” [Wyler 2011 p39]. Where, if The Big Society is to succeed, it must invest “in resources to encourage and foster participation, experimentation to discover participatory models that work” [Haugh 2011 p97].

The cuts in public spending and support structures dramatically affected the volunteer sector, which raises the question as to how it might hope to achieve the expectations of The Big Society [Evans 2011]. Equally the government reformed the welfare system and there is consideration to introduce work activities, which would mean that benefits are paid in exchange for volunteer work [Evans 2011]. Reforming the public sector under The Big Society encourages voluntary and community groups to deliver services, but with the reform comes greater government control over how they organise [Smith M. 2010]. Stott and Longhurst [2011] considers we should listen to the people in the communities of poorer areas who have been helping each other out of necessity for a long time and know what works, and what is needed.

However, policies created with The Big Society were progressively associated with funding cuts and increases in austerity [Jung, Harrow and Phillips 2013], with cuts to the funding in local government contradicting the proposed agenda of The Big Society and directly responsible for the reduction in voluntary groups and organisations [Corbet and Walker 2013].

With The Big Society came new policies that would help to enable the vision to become the reality. In 2011 the Coalition Government introduced The Localism Act, putting new legislation in place to support the notion of The Big Society, with the RT Hon Greg Clark

MP [2011] stating:

“The Localism Act sets out a series of measures with the potential to achieve a substantial and lasting shift in power away from central government and towards local people. They include: new freedoms and flexibilities for local government; new rights and powers for communities and individuals; reform to make the planning system more democratic and more effective, and reform to ensure that decisions about housing are taken locally.”

The Big Society was a continuation of the initiatives, instigated by New Labour's Third Way, toward the devolution of power and responsibility [Lambie-Mumford and Jarvis 2012], and the Localism Act was the Coalition's first step to decentralise power and responsibility to the community and local authority [Evans 2011; Jung, Harrow and Phillips 2013].

“... through the Localism Act, neighbourhoods and local communities will be enabled to bid for, buy assets and run services, and take advantage of the implementation of community budgets ... particularly noteworthy here are a number of ‘community rights’, namely the rights ‘to buy’, ‘to build’ and ‘to challenge’, where local community organisations or parishes can opt to buy and run any service - from the local swimming pool or library to the village store or pub - on their own terms if the existing provision is not to their satisfaction.”

[Dowling and Harvie 2014 p11]

The Big Society's aim as part of the devolution package was to reduce bureaucratic rules and government control with “reviews of inspection bodies, regulatory frameworks and monitoring bodies, and hundreds of big national organisations”, and transfer responsibility “for whole systems of public service from top to bottom”, along with the spending of budgets to local authorities [Evans 2011 p169]. Policies that invigorate localism are considered moral and pragmatic [Dawson 2012]. Stott and Longhurst [2011] state, “building trust requires mutual understanding, transparency and a willingness of the powerful to let go and take risks” [p107], and devolution should be embraced, if only to prove the statements from The Big Society to be real and not just talk, and equally to allow the trust to begin being built. Devolution is an ongoing process and it will need to be served to local authority where it can be recognised within the community, or it will not work [Wilson 2011].

2.6

REPLICATING A MODEL FOR THE BIG SOCIETY

There had been many examples of community-led projects that had become programmes within government's mainstream thinking [Power 2011]. Exciting projects can be the solution to a problem and may be led by an inspiring leader, but it might not be possible to scale them up. For the successful scale-up of a project it is important that there exists enough information and documentation relating to the aims and strategies, the business plan and its execution, and the key factors of its success, so that the project can be understood and therefore replicated or franchised. Equally each model that is scaled-up will require “significant central coordination and management, investment in identifying and developing franchise partnerships, and strict adherence to well-defined practices, policies and standards to ensure success” [Brookes, Lumley and Paterson 2010 p10].

Successful community-led projects and organisations may have taken time to develop, and therefore we must attentively approach any attempt to scale-up or replicate too rapidly [Knox 2011]. Community engagement and social action can occur radically, without the desire for top-down authority control and, therefore, without funding from the state [McCabe 2010]. With the Coalition ensuring spending cuts were to take place, it would mean mass investment from the public purse was to end with New Labour. The wasteful spend of replacing something old with something new was equally put to an end with it - it is now time to seek out the alternatives; “we have to become more realistic and pragmatic” [Ashton 2011 p125].

With these radical spending cuts, public authorities will grasp the opportunity to sell off assets they see as a liability. Those buildings that are costly to manage or are subject to expensive maintenance costs are seen as a drain, but if transferred to the community, the liabilities would go with them. The control and management of a building, as a community asset, can be an attraction if it brings revenue to the organisation and may financially support their main purpose and work they do for the community, but equally it can be a distraction if management of the facilities takes over from these main activities [Knox 2011]. It is suggested that the success of these community assets, especially in run-down neighbourhoods, will rely on grant funding and support, and these assets are therefore a liability [Stott and Longhurst 2011]. As well as the government being under pressure to fund and support the third sector, equally the charities are under pressure from a reduction in donations, whilst the needs of those that rely on their help are rising [Jones T. 2011].

Mulgan [2010] reminds us that the proponents of The Big Society believe that by giving to the community, the community will benefit from the generosity as much as it could benefit from economic activities; “social growth complements economic growth - and refers to growth in the quantity and quality of social relationships, trust and support” [Mulgan 2010 p1].

We now know that public funding has had major cuts, with a reduction in the amount of state delivered services and further transference of assets to the private sector, but equally ethical social enterprises have the opportunity to be included in these bids. Local governance is changing too, and councils are realising new roles that they need to take to be part of this. The Big Society philosophy and the legacy of its ideals and

concept will evolve further still, perhaps quietly and within the communities, organisations and individuals, until next time it needs to be re-branded and brought out of the campaign box.

“Community budgets coupled with community commissioning means local people can commission, design and provide services. These processes put communities at the helm of the further privatisation process, while at the same time relying on the notions of mutual and social enterprises with an ethical as opposed to a purely profit-oriented motivation.”

[Dowling and Harvie 2014 p11]

It seems the concept of The Big Society has been with us all along. Accordingly, there are multiple groups and organisations that have been created and socialised over the past decades that will continue to increase their capability to deliver on their social concerns. As we further consider the role of the social enterprise, governments, and now local councils, will continue to monitor, study, and evaluate successful community projects. Where possible the authorities will continue to replicate them and scale them up for their own benefits, but for some reason or another, as is continually reported, they will no doubt never be able to get this quite right. This may be down to the amount of bureaucracy involved holding them back, or it could be that trying to mainstream unique community projects built on passion and caring may not be possible to recreate from a central management position. Just having the rules might not be enough because, as discussed, sometimes the rules do not want to be obeyed. Maybe, as Cameron suggested, it will take time.

Chapter

3

SOCIETY AND SOCIAL ENTERPRISE

This third chapter outlines a philosophical concern with society in relation to The Howie Smith Project, and reflects the *them* and *us* scenario I discussed in the preface of this thesis. I consider the stronger divide between left and right in politics. I look back on the early socialist opinions of Emile Durkheim to compare his philosophies toward socialism. I consider the arguments for and against our *broken Britain* and relate it to the theories of Durkheim where he predicts a divide in our society - *them* and *us*. To understand this better I consider the philosophical influences for Durkheim and suggest how and why this divide has potentially happened. Furthermore, as I respond to the call for social enterprise to step forward, I consider the discussions on the role of social enterprise in The Big Society: how it has strengthened in society; how it has become defined; its strengths and weaknesses; and how its approach to society's problems is beneficial. I contemplate the level of complexity involved in creating a social enterprise to replace council services, as I seek answers to oppose the top-down authority-led programmes and policies, and I speculate as to where social enterprise is placed in the schemes of business, and research what help there is, whether in funding or business support, to see it through.

3.1

THE PHILOSOPHY OF SOCIALISM

The suggestion of a more romantic ideal where services are run by society - by the community, by cooperatives and mutual societies - dates back to the era of The Guild of Socialists, c1920s [Hunter 2011]. Émile Durkheim, a critic of socialism at the time, thought that “the study of socialism is useful since it 'gives us another means of viewing' the emergence of modern societies” [Dawson 2012 p4 quoting Durkheim 1959]. Durkheim's criticism of socialism was that it was an attempt to control the economy and does not include an ethos to support integration and social development [Dawson 2012]. Durkheim stated, “the realization of this would turn society into an army of civil servants” [Dawson 2012 p4]; this compares to Cameron's metaphor, criticising New Labour's army of public/private middle-managers [Harle 2011]. Perhaps socialism is more apparent in the actions of New Labour and their growth to a big state, which saw New Labour ensure that a proportion of responsibility at community level was included in policies [Smith M. 2010]. Through production and commerce, cities grew at the expense of the rural economies and in turn created a division in society between the labour class and ownership [Morrison 2006].

Dawson [2012] considers that Émile Durkheim thought that there could be more local representation and more equality, and thought that individuals, driven by ego rather than morality, are more concerned with achieving success in their own form of business and skills, rather than considering the specific needs of their wider society. Dawson [2012] states Durkheim considered “individuals would seek out the best for their own particular neighbourhood and concern without placing these within a wider, social

concern” [p10]. This would create a postcode lottery where stronger more affluent neighbourhoods achieve more than the poorer, weaker neighbourhoods [Dawson 2012]. Dawson [2012] considers Durkheim would conceive that The Big Society would create a fragmented ethical dilemma as divisions occur within society for these reasons.

Durkheim suggested that morally we do not follow a code of conduct. As industry evolves there is no moral structure to guide it, where the only motivation is to make money, and without guidance this capitalist attitude would create an illness in society, where the accrument of wealth only encourages the tendency to want more wealth [Dawson 2012]. Durkheim considered that it was the responsibility of the state to set these moral guidelines, but not be so oppressive that they dictate them. In terms of The Big Society, whilst Durkheim may have agreed in supporting individuality and equality, he would have argued that it could not be created and therefore controlled; society should not be told how to act, they will react, and dictating like this would lead to a fragmented society [Dawson 2012].

3.2

A PHILOSOPHICAL APPROACH

Through my research into The Big Society, I came to realise that neoliberalism's policy of a small government, transferring power to an elite and dividing society, led to a discourse of broken Britain, which carried on in New Labour's Third Way and evolved into the Coalition's Big Society. I have discussed where Emile Durkheim recognised this potential *malaise* [Dawson 2012], with the illness being one of greed and power that has spread through our society, where a selective postcode lottery has been created for the benefit of some but not the general populace.

An influence of Durkheim was the philosopher Jean-Jacques Rousseau, who wrote in 1762, *The Social Contract*, "to consider if, in political society, there can be any legitimate and sure principle in government" [p1]. Rousseau considers the first society to have been that of family, where the father's love fuels his need to care for his children, where he states:

"Man's first law is to watch over his own preservation; his first care he owes to himself; and as soon as he reaches the age of reason, he becomes the only judge of the best means to preserve himself; he becomes his own master."

[Rousseau 1762 p3]

By comparison, Rousseau [1762] does not imagine the governing state has the same level of love and caring for society and looks back at past philosophers and their view points

on society's hierarchy. Rousseau thought Aristotle believed men were not born equal, as men were either slave or master. Rousseau agreed with this and furthered the discussion to state that he thought the slaves had grown to accept their fate, which Rousseau did not consider to be acceptable, arguing, "If there are slaves by nature, it is only because there has been slavery against nature. Force made the first slaves; and their cowardice perpetuates their slavery" [Rousseau 1762 p4]. Rousseau referenced Grotius, who did not think government was created for the benefit of the people it governed; Grotius, and in fact Thomas Hobbes too, considered human beings were herded animals, under the control of the people who feed off them.

"The Emperor Caligula... argued... that kings were gods or alternatively that the people were animals."

[Rousseau 1762 p3]

Rousseau's conclusion suggests the divide in society has been with us throughout society's evolution. Through generations, the people in power have held the ruling authority over the common people as slaves and, like Gods, herded us like animals that are too scared to oppose our masters in power. Rousseau suggests that it should be the wisest of us that govern over the rest of us, but we should trust and ensure it will be for the benefit of us all and not just for their advantage. He says the best way to show strong governance is to be fair to everyone, demonstrate equal rights, and share wealth. Rousseau warned that a government will change tactics when its current method of approach weakens them and they cannot defend their actions. If they relax their show of strength they would lose control, so they must continually tighten their resources so the state will continue to be dependent of them. To consider Cameron's Big Society, we must see that

his approach is not original: he offered more power and responsibility to the communities, yet tightened the rules that went with their relinquishment. In a recession he limited, devolved and 'privatised' public spending, all the while tightening the reins of expenditure that supported local authority. This was in opposition to the excessive social democracy of Blair in that it further increased the privatisation of public services, and in doing so exposed and affirmed the undercurrent of neoliberalism that has been in society a lot longer than we may have realised, and is still progressing.

Of course the dilemma is that we cannot do without government. As an influence of Durkheim, and Rousseau, Thomas Hobbes traced the original forms of society in his book *Leviathan* [1651] and argued that without government-controlled law and order, there would be an unending battle for power and control, and people would continually live in fear of their lives and for their safety from violence [Morrison 2006].

“Hobbes went on to assert that society thus comes into existence only when individuals contract out of nature and into society in order to secure peace and safety.”

[Morrison 2006 p156]

Durkheim also considered that humans by nature could not restrain themselves and would turn to violent means to achieve their goals and satisfy any inclinations at the expense of others [Morrison 2006]. Rousseau “gave priority to human nature in the formation of society, and he reasoned that as soon as society begins to develop, it tends to create private property and self-interest. This, said Rousseau, leads to disputes between individuals as they compete in a world in which jealousy and envy prevail”

[Morrison 2006 p157], leading Durkheim to consider the characteristics of the connections between individuals and society [Morrison 2006].

If we consider the shape of society at the turn of the 20th century, social activist and author, Jack London, revealed the truth about life on the streets and the state of poverty in London, in 1906, in his book, *People of the Abyss*. He highlighted the conditions and the reality of the situation between *them* and *us*, writing:

“One in every four in London dies on public charity, while 939 out of every 1000 in the United Kingdom die in poverty; 8,000,000 simply struggle on the ragged edge of starvation, and 20,000,000 more are not comfortable in the simple and clean sense of the word.”

[London 1906 reprint 2017 p203]

Jack London observed, experienced, and criticised the full force of authority keeping the homeless on the move through the night in the capital's streets, not allowing them to rest in parks or alleys, or shelter in doorways. The powers in control forced the homeless to go without sleep night after night and therefore not allowing them to be healthy or strong enough to find work in the daytime, only prolonging their immoral state of existence. London criticised the management of society, who could not ensure its population was fed adequately. London considered the political management of the UK was incapable of functioning properly and as such was in need of reorganisation so that funds, which could help those in need, were spent properly and not wasted in a way which drained the life from society and civilisation.

Bring this discussion forward 100 years, to contemporary times, and the newspapers report daily on the state of society, while opposing politicians continue to argue for the increasing needs of the poor and the increasing numbers of homeless people. The Vagrancy Act of 1824 is still in force; it is an offence to beg for help and to be homeless. Author and journalist George Monbiot, in his book *Out of the Wreckage* [2017], targets the blame from each perspective and summarises the difference in approach and principles [Rousseau 1762] of the two main political parties:

“The social-democratic story explains the world fell into disorder... because of a self-serving behaviour of an unrestrained elite. The elite’s capture of both the world’s wealth and the political system resulted in the impoverishment and insecurity of the working people... Order and security would be restored in the form of a protective, paternalistic state, investing in public projects, generating the wealth that would guarantee a prosperous future for everyone.

The neoliberal story explains that the world fell into disorder as a result of the collectivising tendencies of the over mighty state... Collectivism crushes freedom, individualism and opportunity... Order would be restored in the form of free markets, delivering wealth and opportunity, guaranteeing a prosperous future for everyone.”

[Monbiot 2017 p4/5]

Inadvertently, Monbiot reveals that government has prevailed over the centuries and although politics may have evolved, the problems in society, brought to our attention by

Jack London [1906], still exist and the arguments belie the passing of an entire century.

“There are now some 13 million people (21 per cent of the population) living in poverty, a significant proportion of whom are in what is sometimes termed ‘deep poverty’. Many such people do not have the means to obtain sufficient food (i.e. enough calories), let alone food of good quality.”

[Caplan 2016 p5]

The divide in society is so great that people associated with the use of food banks are stigmatised, forced to feel ashamed of their situation and excluded in their failure [Caplan 2016]. The citizens who claim benefits are denoted as scroungers and considered fraudulent [Hall and O’Shea 2013]. The Conservatives call for fairness in their approach to reduce payments from the welfare state further increased the potential for this divide in society as they played one side’s resentments against the other side’s duty in their rhetoric [Hall and O’Shea 2013].

The one principle I take from this further reading is the development of my own philosophy that motivates and influences me to follow this ambitious drive to develop an idea and see it through to a form of completion. I agree with aspects of the philosophies of all the thinkers and writers I have discussed, in that they each highlight a specific and relative element regarding society. I therefore must accept that there is a divide in society, although my further reading allows me to perhaps understand that this *them* and *us* in society is no accident and that since the first society, the rich and powerful continue to benefit, whilst the population suffers beneath them. Nor do I believe that revolution and anarchy in a dispute against society are the answer, for, like Hobbes, I

agree that it could lead to us living in fear of our lives, and that not everyone would be capable of restraint whilst jealousy, envy and greed is so ripe in society. I have been homeless in my life, due to circumstances I could not control. I know what it is like to live in poverty and feel helpless. What I do believe, where I am concerned, is my project could provide opportunity: opportunity to climb out from those bonds of slavery and the confines of society's rules, to avoid the pitfalls of destitution and homelessness, as part of the bigger society. The Howie Smith Project, working as a social enterprise, could provide opportunity for creative development, opportunity for start-up enterprise, for individuals and groups to develop and improve a creative practice, and through the arts, to educate, to inspire and to show their talent.

People do seek power over each other and I agree it is a malaise in our society. People do seek material wealth and grandeur at the expense of others and when pressured it is difficult to respond. Cameron's solution was to galvanise social enterprise in his appeal to unite the citizens as members of The Big Society, and in the next section I discuss the role of social enterprise further, and its place in society.

3.3

THE GROWTH OF SOCIAL ENTERPRISE

In this section, as The Big Society insists social enterprise steps forward, I seek to understand the fundamentals of the social enterprise, what it stands for, and what its role may be.

“A social enterprise ... trades in goods and services, but is set up with the primary purpose of meeting social aims, rather than simply generating profit for shareholders.”

[Brady 2011 p134 citing Peattie and Morley 2008]

“Social enterprises are businesses, and they could orientate themselves more strongly towards the private sector, and those parts of government which deal with it.”

[Brady 2011 p140]

The idea that social development could be sought and achieved through utilising the skills of businesses is not an original concept [Dart 2004]. The origins of social enterprise began philanthropically in the late 1800s, with concerned business owners improving the working conditions at their industrial sites and offering education opportunities to their workforce and their families, demonstrating a desire to improve the cultural aspects of their employees' lives [Shaw 2004]. These principles remain and are emphasised through modern social aims where social enterprises re-invest potential profits to support training and education, create jobs or provide services [Hines 2005]. If we were to

consider the socialistic philosophy of the Guild of Socialists; “what we now call social enterprises or community interest companies are echoes of this nirvana” [Hunter 2011 p13].

Hines [2005] suggests the emergence of social enterprises strengthens periodically when there is strong support for such through the government of the day, and more recently as a pre-requisite for EU funding. In the run up to the 2010 election and within the first suggestions of The Big Society, Cameron put much emphasis on the importance of the role of social enterprise [Brady 2011]. Similarly to New Labour, the Coalition supported social enterprise to take up delivery of public services, promising start-up grants and funding to groups and organisations, supporting them to purchase assets from the public sector, and to develop social enterprise programmes in less affluent neighbourhoods [Brady 2011].

Social enterprise gathered initial support under Thatcher's Conservative reign under the guise of non-profit labelling [Dart 2004] and created some confusion between what is for profit and what is not for profit [Low 2006; Dart 2004]. Some social ventures may rely on little investment, and voluntary action enables them to draw on ethical resources and grant funding available to non-profit structures. Others with a more business-like structure may trade a product, or are able to create income streams from services that naturally create profit that is then structured to be reinvested; where a corporate business would generate wealth for shareholders or owners, the social enterprise would address social concerns, through its sustainability [Haugh 2007]. Investigations into its definition suggest that social enterprise is “hovering around the edges of the non-profit sector... (and) has moved into the mainstream... not without some confusion about

terminology” [Budd 2003 p9]. Due to the diversity of activities pursued by social enterprise, there appears to be no “single definition” [Shaw 2004 p196], though there do appear to be some common characteristics [Shaw 2004; Haugh 2007].

Where Thatcher’s Conservatism promoted individuality over society, Cameron put much emphasis on the role of social enterprise as a replacement for the failure of the state to deliver [Scott 2010], and promised to “work with local authorities to promote the delivery of public services by social enterprises, charities and the voluntary sector” [Evans 2011 p165 quoting Conservative Party 2010]. Cameron saw social enterprise as a means to deliver, that “introduce(s) innovation, diversity and greater responsiveness” [Lambie-Mumford and Jarvis 2012 p252 referencing Cameron 2010], that could be accounted for better and have better economic value [Lambie-Mumford and Jarvis 2012; Chanan and Miller 2011; Haugh 2011]. To aid the development of the third sector it is important to aid the development of social enterprise as an aim to improve the local economy [Chanan and Miller 2011]. It was Cameron’s opinion that the government held a monopoly over the delivery of public services [Smith M. 2010; Lambie-Mumford and Jarvis 2012]; he saw that The Big Society would oppose New Labour’s growing state provision [Smith M. 2010], with social enterprise involved in delivering services [Cameron 2010; Dawson 2012; Stott 2011], toward an increased third sector inclusion [George Osborne 2011; Purkis 2011]. Others are sceptical; as social enterprise moves in to the mainstream it must take care not to be labelled as a product that the politicians can use when thought necessary to be brought out of the box [Budd 2003].

New Labour recognised that there was little known about social enterprise and saw that increased opportunity would allow for the growth to be monitored and their potential

impact understood better [Brady 2011]. According to the Department for Trade and Industry (DTI) [2002], New Labour achieved success by increasing opportunity to deliver public services, introducing opportunity for capacity training and business support and the introduction of new company and legal formats supporting social enterprise, whilst exploring opportunity for reproduction and financial support [Brady 2011]. Local authorities have tried to replicate social action under their control, but it seems that they have been unable to get it quite right, with limited success. However, they are beginning to understand the concept of social enterprise [Hines 2005]. Social enterprise can attribute its growth to a New Labour strategy [Brady 2011; Alcock 2010], with “dynamic and sustainable social enterprise strengthening an inclusive and growing economy” [Brady 2011 p135 quoting DTI 2002]. The creation of the Community Interest Company (CIC) label, as a new format in which social enterprise can be registered, can now be monitored through Companies House alongside the established mainstream industries [Reid and Griffith 2006].

Despite these efforts, by 2009 social enterprise was still generally misunderstood by the general public as well as successful business [Brady 2011] and the “sector was regarded as woolly, small scale, and grant dependent” [Brady 2011 p136 referencing OTS 2009]. The growth and success of social enterprise demands more consideration for their role in The Big Society, but whether they are capable to deliver is questioned, especially without state finance and support [Ashton 2011; Smith M. 2010]. The Social Enterprise Strategy was keen for social enterprises to seek alternate methods to sustain themselves other than relying on grants and funding [Wallace 2005]. During research into developing fledgling social enterprise, Lyon and Ramsden [2006] concluded that currently the support structure for social enterprises was scarce and divided, indicating there were

gaps in their support. Business support was provided through local Business Links (funded by RDAs), who, when approached by social enterprises needing support, were found to know less and not be the business experts that they aspire to be, and in truth did not understand the concept of social enterprise enough [Hines 2005]. Funding through them, where it exists, was difficult to access and did not provide relevant capital to confirm growth [Hines 2005]. Consequently, it had been replaced by loan structures, as social enterprises need to find independent sources of income to support their activities, with banks encouraged by government to specifically target social enterprise in their financial opportunities; low interest rates for social enterprise being one incentive [Budd 2003]. There are many banks and financial institutions that finance social enterprise in their business [Lyon and Ramsden 2006].

“Social enterprise and community organisations have at the heart of their operations a social rather than a profit motive. For this reason, the government states that it wishes to give such organisations better access to the procurement process and an advantage over corporate service providers.”

[Dowling and Harvie 2014 p13]

Research suggests that social enterprise follows a dual purpose in that the social concerns are unequivocally linked to a financial concern, a determination that any investment should create profit and so enable one activity to support the other [Budd 2003]. In reviewing case studies, Harding [2004] makes it very clear that the project she is following has transparent motives to make it obvious it is pursuing financial success and equally supporting social concerns. Budd [2003] also emphasises that the social enterprises studied in the research follow two determinations and expose a double

bottom-line to meet demands of a financial and social nature. There is a need to follow financial motivation to achieve sustainability whilst equally pursuing social concerns [Dart 2004]. This demonstrates that there is a wide consensus that social enterprise can follow a financial attraction and an ethical motivation, and if we were to include concern for environmental issues alongside the double aspect of financial and social concern, a triple bottom-line [Wallace 2003]; this echoes the consideration that “The Big Society must be sustainable in environmental, social and economic terms” [Coote 2011 p90]. Haugh [2007] argues that the main pursuit of social ventures should follow goals that are economic, social and environmental. If there is the idea of multiple bottom lines that the social enterprise adheres to, then why not have a third, fourth or fifth bottom line? [Reid and Griffith 2006].

Where definitions vary, that can relate to the variety of organisations, whether non-profit or charitable, cooperative or voluntary, the discussion on social enterprise remains open [Harding 2004]. With the positioning of social enterprise we are able to appreciate their success; as the level of contribution to social concerns are evaluated they are found acceptable, and the terminology finds popularity and understanding in the community, and from governance [Harding 2004]. Many original non-profit groups have outgrown their initial targets and become self-sufficient and found independence through financial sustainability [Harding 2004]. Research by Allan [2005] suggests that social enterprises should be ethical businesses, so they can be understood by their morals and how they can be marketed, and that they trade, where possible, ethically, and therefore can be compared to the ethics within mainstream business; many mainstream businesses now have a corporate social responsibility programme.

Philanthropy should not be seen as a replacement to fund state-run services where social enterprise can deliver instead of government or council-run programmes [Maclean, Harvey, Gordon 2012]. Equally, the undemocratic structure of the social enterprise and the actions of the philanthropists can act faster or more effectively, without the bureaucratic structure of the authorities and their agencies to adhere to, that slow down or hinder the process [Maclean, Harvey, Gordon 2012]. There is concern that putting too much governance and controlling structure on the formation and management of a social enterprise could take away some of the creativity and limit what the social enterprise could achieve and affect the standards it should maintain [Reid and Griffith 2006].

Non-profit groups prefer to change their formal identity to a social enterprise to benefit from the operational structure it allows, and new organisations are setting up as social enterprise through preference [Low 2006]. There are advantages as social entrepreneurs recognise the gap in the market, whether through personally related concerns, demise in state provision, or merely because no-one has previously noticed [Hines 2005]. Equally, the entrepreneur could be exploiting the opportunity provided by the need to meet those unmet needs in the community [Shaw 2005].

Social enterprise reaches out to the many groups poorly served in the community, “responding to unmet needs, creating new forms of work, promoting local development, defining new goods and services, fostering integration, creating jobs, improving attractiveness of an industry and locality, empowerment and consolidating local assets” [Haugh 2005 p1]. However, it is mentioned that by local action serving the local community, the social enterprise may be restricted by the range in which it can

effectively reach out to help those unmet social needs [Shaw 2005]. Working locally, social enterprises understand the needs of the community; “they're set up specifically to benefit the community... community benefit is the whole raison d'être” [Wallace 2005 p84], and should not be judged as a business and on what finance they can or cannot raise, or if they have revenue from trading goods or services. More importantly, the work that they do, the people they reach, and the issues they face up to is a more preferred measure of success [Wallace 2005].

Chapter

4

THE CREATIVE ECONOMY

Defining creativity is a difficult thing to do and there is no one particular accepted meaning: we each define it differently [Richards 2011]. In chapter four, I seek to understand the definition of the creative economies, beginning with the recognition of the creative industries in the UK, specifically the development of regeneration policy giving cities cultural definition and creative action. I consider the argument against the modernisation of cities that has seen the demise of old buildings, and explore the discussion of gentrification, whilst questioning the effects of a city's development. In exploring this meaning of creativity, I discuss the rise of the digital age as an industry, which has boosted the activities of the creative class, and, in turn, has influenced city authorities to promote creativity and the need to entice this type of creative person to be living and working in their cities as a means to boost their economy. My research into the literature, in particular the writing of Richard Florida, who encourages cities across the world to attract these new phenomena of creative workers, determines why this approach has proven necessary. I investigate the creative class in the UK: who they are, and who they are not, understanding what conditions they seek, and why and how they can be attracted. I purposely focus on how the competitiveness between cities has influenced strategies across the UK and discuss what it takes to become a city - or part of a city - that is being redesigned to target this growing creative economy.

4.1

THE CREATIVE INDUSTRIES IN THE UK

The creative industries are defined as:

“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property... (and include) advertising, architecture, the art and antique market, computer software and services, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, and television and radio.”

[Jayne 2005 p537]

The creative industries in the United Kingdom grew in reputation with New Labour's newly formed Department for Culture, Media and Sport's (DCMS) establishment of the Creative Industries Task Force in 1997 that included several key internationally renowned British creative artists, musicians and performers, and was a step forward compared previous support within the economy. New Labour was attempting to brand itself as a 'cool' government in terms of culture and creativity for the benefit of economic and social activity [Richards 2011]. The Task Force was assigned with implementing government policy in support of the agenda, accessing funding from the European Union to support the development of the creative industries, and in doing so gain a better understanding of the role that creative industries may play in the economy of the country, and so look to identify and develop sustainable worth for future

investment [Jayne 2005]. It was recognised that culture was a fundamental component within the post-industrial economy and linked to the potential capitalist growth of certain cities [Scott 1997]. Facing a loss of the industrial economy, with a determination to implement top-down programmes for regeneration in cities, entrepreneurial local authorities have taken advantage of European funding to determine a growth for culture and support for the creative economy during our urban renaissance [Jayne 2005].

Several examples of culture-led regeneration initiatives in the UK occurred in the 1990s, initially inspired by the designation of Dublin as a European City of Culture and the city's successful application to the European Regional Development Fund (ERDF) to explore the development of its Temple Bar region into a cultural quarter in 1991. This initiative was supported by the neighbourhood's residents; the area already attracted artists and creativity due to its low rents, and government intervention to introduce new policy allowed a variety of involved participants to organise themselves better [McCarthy 2002]. Such a strong cultural designation proved a catalyst for investing in the development of the city [Comunian 2010]. Glasgow was also designated a European City of Culture, having presented itself as a vibrant and exciting cultural city to gain the acknowledgment as such. Though it did little to target unemployment, long-term sustainability, or the development of the industry itself, Glasgow invested heavily into the arts and creativity to raise tourism and boost the image of the city temporarily. [McCarthy 2002]. Liverpool and Manchester have done similarly in the years that followed [O'Connor 2006].

The role of the creative industries had been underestimated, under-profiled, and misconstrued, but the action by New Labour's DCMS, as part of their promotion of

joined-up initiatives, and their rebranding seeking to be in touch with the needs of the population, encouraged independent promotion toward this economic industry [Jayne 2005]. The creative industries had been recognised as the fastest growing of all the economic sectors, mostly created and influenced by a growing mass of small and medium enterprises (SMEs) [Jayne 2005]. The creative industries now had a command position that was seen as vital to the success of the regeneration of urban areas and cities [Jayne 2005].

It was New Labour's RDA, a non-department public body, which was tasked to steer new government policies and develop the strategies to be implemented toward community regeneration, thereby creating new conditions for economic growth [Jayne 2005]. Between 1998 and 2002, New Labour undertook an ambitious programme to convert former industrial buildings to catalytic galleries and cultural attractions [Wetherell 2017]. The RDAs targeted the promotion of urban clusters to meet the UK Government's creative, social and economic policies and strategies [Harvey et al. 2011]. Arts and cultural activities were marketed by competitive cities as a means to promote tourism and create a distinctive image [Grodach 2013]. As well as benefiting cultural tourism and economic consumption, New Labour was keen that their cultural policies promoted inclusion of the creative industries at a local level, encouraging strategies that invested into the creative economies [Gilmore 2012]. However, without taking into consideration local knowledge or the history of a neighbourhood, it is difficult to define a specific policy to improve it [Gilmore 2012].

“Creative economy activity takes place in creative hubs and districts, places where density, diversity, authenticity and connectivity converge to generate

both the raw material and the product of creative activity.”

[Grodach 2013 p13/14]

The development and occurrence of cultural or innovative creative activity had the tendency to attract creative industries to cluster in explicit places within the city [Lazzeretti et al 2012]. The local urban cluster encourages the viability of creative production, but does little to support or create a local network for consumption of such products for the benefit of the local artist to be considered a success [Scott 2006]; there is no tangible validation from authorities that culture and the creative industries have been able to connect at a local level [Jayne 2005]. It is important for local activity to reach out and seek new innovative ideas to stop them becoming stagnant and closed off from the wider influential scene [Harvey et al 2011]. Creating clusters that will be successful “takes time and requires subtle, informed and sustained interventions within a partnership structure” [O'Connor 2006 p3]. For creative clusters to survive, or even prosper, they must rely on “a mixture of institutional support, public/private partnerships and training organisations” [Harvey et al 2011 p532]. The inclusion of an iconic catalyst in the neighbourhood does not necessarily connect with the local arts scene and local artists, though in time small groups on the periphery may be carried along with it [Comunian 2010].

4.2

THE USE OF OLD BUILDINGS

Author and journalist Jane Jacobs, who published *The Death and Life of Great American Cities* in 1961, can be credited for influencing many contemporary thinkers and writers to consider creative planning in their design of the city. She spoke out vehemently against the destruction of the Greenwich Village district of New York City, where old buildings were being knocked down to make way for new buildings, calling for “urban diversity, local uniqueness and community involvement” [Hospers and Van Dalm 2005 p3]. Jacobs [1961] wrote, “cities need old buildings” [p200], arguing that many older buildings, even the neglected ones, offered the potential for lower expense and rents compared to the new builds for which the extensive cost of construction demands a higher rent to ensure financial returns. These high rents limit access to the new creative enterprise or business that may not have such a budget, and are not willing to take the risk unless either subsidised or extremely profitable [Jacobs 1961]. Arguing against the ‘destructive’ mode of regeneration of the city, Jacobs [1961] spoke out for the inclusion of old buildings to provide opportunity for a mixed-use, diverse and start-up enterprise to flourish, stating “new ideas must use old buildings” [Jacobs 1961 p201; Evans 2014]. Alongside Jacobs, Richard Florida [2002] has inspired the cultural development of cities [Wetherell 2017], with him stating:

“Authenticity comes from several aspects of a community - historic buildings, established neighbourhoods, a unique music scene or specific cultural attributes. It comes from the mix - from urban grit alongside renovated buildings, from the commingling of young and old, (and) long-time

neighbourhood characters.”

[Lawton, Murphy, Redmond 2013 p4]

Influenced by Jacobs, Florida was to evoke her promotion of utilising older, under-used buildings that could ideally occupy diverse creative enterprise; studios and workshops [Lawton, Murphy, Redmond 2013]. Florida's theories on cities and the importance of place were strongly associated with Jacobs [Florida 2014]. Jacobs [1961] drew attention to the importance of diversity in a neighbourhood, where, the variety of uses - residential, retail, manufacturing, office and light industrial - all worked closely in support of each other, to the benefit of each other, and were vital to each other's existence; in essence, promoting the need for local, and creative, clusters of varying enterprise. Jacobs realised that a mixed and diverse use of buildings in a neighbourhood, where varying opinion, knowledge, business approach and work-abilities would benefit each other, would also, in turn, attract further creative enterprise to the neighbourhood [Hospers and Van Dalm 2005]. Jacobs was also concerned that raising rents from new builds in an area would create replication of successful business and so decrease diversity, as banks and retail chains took over the high street, threatening the unique attraction of an area, the long-term economy of the area and restricting further creativity [Hospers and Van Dalm 2005].

Influenced by Jane Jacobs, Charles Landry and Franco Bianchini “defined creativity as something more than fantasy and imagination, and placed it somewhere between intelligence and innovation... the concept that acts as a mediator between art & culture and industry and technology” [Sasaki 2004 p3]. Landry and Bianchini [1995] considered a city's needs to develop creative spaces, for creativity will always need a space from

which it can occur. It is necessary for a creative city to offer space at affordable rates, maybe on the fringes of the city where buildings are cheaper or in previously industrial buildings, perhaps near to other cultural influences; “cheap spaces reduce financial risk and therefore encourage experiment” [p30].

Jacobs witnessed first-hand the growth of her neighbourhood in New York, where the development of new ideas and innovative business initially created popularity. However, as the neighbourhood progressed and rents increased, successful enterprise was replicated - the unique and exclusive business that prospered was copied and subsequently the financial need to meet the rising expenses that followed overwhelmed the conditions for diversity, and so the risk-taking entrepreneurial activities need to seek out affordable premises elsewhere. Thus, argued Jacobs, the duplicated street becomes dull and loses its attractiveness and, in time, the businesses suffer [Jacobs 1961]. This concept of cloning the city has expanded over the decades and, as Jacobs predicted, has now become a problem as city centres decline in popularity and demand, where, ironically, cities turn to creativity and diversity to boost their economies.

4.3

GENTRIFICATION AND PROGRESS

The term 'gentrification' was first used in 1964 by sociologist Ruth Glass to describe the influx of a new generation of middle-class, creative-type, arty, professionals moving into a neighbourhood of historically gentrified properties in Islington, London, that since the war had been occupied by a working-class population [Thomson 2014; Cameron and Coaffee 2005]. Sharon Zukin, who has spent a lifetime chronicling the effects of gentrification, described this creative generation as "people with cultural capital: artists, writers, teachers, professors... (who)... appreciate the urban environment in a way that other middle-class people do not: the old houses, the crowded streets, the social diversity, the chance to be Bohemian, and also around the lower class people of all different backgrounds" [Thomson 2014 p2]. Artists may invest sweat and tears to regenerate their neighbourhood, but their very spirit helps to stabilise the area as new business is attracted by their presence [Markusen 2006].

In her book *Loft Living* [1989] Zukin discussed how due to the decline of industry in the late 1960s and the 1970s, city spaces that had previously housed industrial and manufacturing business were being transformed into residential areas; and rather than places of production, they attracted the consumption of cultural activity. The appeal of these large, now empty, industrial spaces to the intellectual middle-class artist seeking to experience the social culture of urban living and a Bohemian lifestyle is the leading driver of the first wave of gentrification [Cameron and Coaffee 2005]. Artists saw the spaces as cheap and affordable, convenient to a social centre and similar creative types, and their way of life was quick to become a trend [Zukin 1989]. To enable the trend,

local authorities in New York in the 1960s and 1970s gradually succumbed to the pressures of neighbourhoods having numerous empty properties and a decline in the economy, and changed regulations to allow unwanted industrial spaces to be converted to in demand residential loft spaces. By doing so, they encouraged property investors to respond to these demands, which in turn began to affect the markets [Zukin 1989]. In what was considered as a second wave of gentrification, Zukin was raising concern for the desire for financial gains from wide-spread private investment in property development, and for the gradual capitalisation of the cultural economy as culture was required to meet an economic value, if only to afford the rising rents [Cameron and Coaffee 2005].

The third wave of gentrification occurs when the approach is an initiated strategy to make money and profit and is widely supported by city authorities who are using state powers to develop huge areas of the urban landscape; this in order to intentionally gentrify the city to attract the next generation of middle-classes who are able to afford these spaces [Cameron and Coaffee 2005]. This is when the artist will be displaced from such spaces, unable to afford the rising rents and costs [Zukin 1989]. Jane Jacobs voiced her concern that the variable independent and unique artistic enterprise is losing access to urban space due to rising rents and costs of real estate [Hospers and Van Dalm 2005]. The strategy of marketing the central city place toward selected creative economies encourages gentrification and the displacement of those that are not so privileged [Grodach 2013]. Zukin [2009] states examples where store owners in New York are forced out by extortionate rents, the added expense having an immediate effect on the local environment, encouraging a repetition of gentrified boutiques to replace them, and noting the displacement of the bohemian population as a modern hipster moves in,

in their place. Both Jacobs and Zukin drew attention toward the necessity “to encourage entrepreneurial mitosis... (and)... supply small spaces, perhaps somewhat dilapidated, at modest rents... those things aren't being built anymore” [Zukin 1989 p28].

The third wave of gentrification, considered an urban renaissance in a city's regeneration, was very much part of public policy and a strategy involving public and private sector investment, in exchange for capital gains and financial rewards [Cameron and Coaffee 2005]. The concept has received much criticism for its neoliberal method of governance that could be considered a means to increase gentrification and uncertainty [Grodach 2013]. This neoliberal approach to the economy - to accumulate wealth at the expense of culture [Cameron and Coaffee 2005] - has seen policy support residential development, along with new forms of production, consumption, cultural stimuli and recreation [Cameron and Coaffee 2005]. Despite the increase of commercial consumption that saw chain stores replace the independent traditional store on the high street that may increase problems of social inequality, the move was generally received with acceptance in the hope for increased economic growth [Zukin 2009].

Current strategies toward economic growth manipulate urban centres. There has been increasing activity toward urban regeneration that continues to create displacement in the towns and cities, as the authorities of different cities seek to compete in encouraging the rising creative industries. Where the effect of gentrification, following such strategic policies by government and local authorities, has been recognised, city planners try to find options that do not generate such inequalities, but it remains to be seen if different models can be practised that do not impact so intensely [Grodach 2013].

4.4

THE CREATIVE CITY

“Historically, creativity has always been the lifeblood of the city ... they have been the places which allow people to live out their ideas, needs, aspirations, dreams, projects, conflicts, memories, anxieties, loves, passions, obsessions and fears.”

[Landry and Bianchini 1995 p11]

“The arts do have an important role in place-making.”

[Glaeser 2011 p66]

Culture has helped to define the character of a city or a place; linking specifically to the place, the individual uniqueness of its culture distinguishes the city from any another [Scott 1997]. Support for the creative industries in the city, to replace the declining post-war industries and therefore increasing opportunity for employment, would be beneficial, improve the image of the place, increase property values, attract tourists, and encourage people to move to the city [O'Connor 2006]. Scott [1997] argues that “in contemporary capitalism, the culture-generating capabilities of cities are being harnessed to productive purposes, creating new kinds of localized competitive advantages” [p335]. With the creative industries being used as a means to affect the renewal of a built environment, with culture filling the previously abandoned industrial spaces, cities and towns and even rural areas can produce a new representation of themselves by their inclusion [Harvey et al 2011]. Promotion for the creative industries occupying the neglected warehouse and factory spaces was considered to have an

influence on the image of the urban area and was also seen to serve as a catalyst in the neighbourhood to influence creative activity [O'Conner 2006].

Those places that prioritised marketing the cultural prospects of the city, and so promoting the image of the city, would not benefit for the long-term or be sustainable with their short-term planning [McCarthy 2002]. The construction of these catalysts, iconic buildings such as galleries or arts centres, have little impression on the neighbourhood's economy and local culture, have little benefit to production in the local arts scene, and tend to market themselves nationally and internationally to improve their image and status [O'Connor 2006], where top-down policies would be a benefit to their economy [Wetherell 2017]. As the process repeats itself in competitive city after competitive city, such catalysts lessen their cultural impact [O'Connor 2006].

The places using culture and the arts in a cluster of creative activity, that in turn is expected to influence gentrification to the area, where the artist is the cause when seen to bring the culture into the neighbourhood, will lose their unique cultural appeal as such spaces become more and more frequent [Kagan and Hahn 2011]. Creative activity in an area may be competitive with the other economies in the city, but for an area to keep this creative activity in its regeneration “depends to a large extent on its quality of place and community characteristics that promote strong social cohesion” [Gertler 2004 p2]. To attract consumption, cities are expected to promote the quality of their place, the historic neighbourhoods, the vibrancy of their artistic culture and diversity of their art scenes [Grodach 2013]. Creativity is the new ‘in’ thing; the trend that policy makers seek to develop for their city [Richards 2011].

There is a rising trend toward encouraging culture and promoting a forward-thinking approach toward the arts [Sasaki 2004]. In achieving a creative city, authorities seek to boost the economy for their city; creating competition with cities across the world to achieve success for the benefit of the wider population, providing opportunity, encouraging innovation, accepting creativity and new ideals, therefore seeking to improve the quality of life for the majority rather than a personal few. Seeking to achieve this dynamic quality of place in terms of the creative city brings both objectives together with a common target for development [Gertler 2004]. City authorities, as elected officials, are held accountable for their actions and are therefore reluctant to act hastily, or too creatively, so legitimise their actions through bureaucracy and are not wanting to be seen to fail [Landry and Bianchini 1995]. Equally, the bureaucratic process is steeped in long-standing rules and regulations that are not easy to break, entwined throughout the administrations. Notably, authorities are unlikely to be forward-thinking or seek alternate methods of approach. Rather than recognising crises before they occur, they react responsively to the problem. These bureaucratic obstacles stunt the growth of creativity in a city, with officers seeking short-term gains in their planning, unwilling to break away from the conformity of their establishment, using insubstantial evidence to support their methods and systems [Landry and Bianchini 1995].

The approach toward the creative city has been challenged by Landry [2008] as he seeks to discuss solutions to social problems in the city through creative means, demanding a need for changes in governance as authorities develop strategies to accommodate the creative industries [Richards 2011]. Artists have been realised to be the “pioneers of urban regeneration” [Richards 2011 p1229] and Landry [2008] acknowledges the UK artist as the regenerator, “kick-starting a gentrification process” [p125], initially

influencing the creative milieu - the artist is known to take advantage of rundown buildings in neglected clusters. Jane Jacobs [1961] considers that “a dense concentration of people is one of the necessary conditions for flourishing city diversity” [p218]. There are infinite potentialities for what can be achieved creatively, with endless possibilities toward social and economic changes linked to the cluster of a dense population in the city [Scott 2006]. The creative “milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers or students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions and as a consequence contributes to economic success” [Landry 2008 p133].

Landry [2008] believes you require the right people with the creative mind-set to create something from innovative thinking and establish the environment required for a creative city. The necessary skills of the creative practitioners work collectively to enable organisations and groups to be formed and realise the value of their creative activity. The creative milieu strengthens as groups interact and collaborate, as each innovative idea influences another and so on, and, as each creative idea becomes reality, the realisations entwine and interact effortlessly. Artists being the first wave to settle in an unwanted, ignored and therefore under-valued neighbourhood has been acknowledged extensively by researchers in the subject of urban renewal; the Bohemian lifestyle it represents appealing to an affluent clientele that attracts investment by property investors quick to make a financial advantage from the increased activity [Gertler 2004]. The presence of creative capital within the historic and cultural institutions advances the cluster of activity [Lazzeretti et al 2012]; the concept of the creative cluster is now well established [O'Connor 2004]. As the creative cluster rises to

a global phenomenon, many cities have seized the advantage to develop their creative economy locally [Scott 2006].

To understand how a city could become a creative city, Landry [2008] emphasises that good leadership is the most important asset a city can have. Leaders that are appreciative of good planning and development have an understanding of what makes their city function effectively, how to support the potential it may produce, manage the resources it offers, and encourage the innovations and ideas it may need. Visionary leaders can engage with the community and inspire, listening to the needs and ideas of the people and reacting positively, seeking long-term solutions and benefits that form the future of the city. City leaders have a difficult job to do, and limited means to do it with; it is difficult for a city to know where best to direct resources and they cannot please everyone with their choices [Glaeser 2012]. As Zukin [1989] points out, these investments target the optimal financial return for the authorities, and in doing so reach a privileged few, compared to the many, yet it is everybody's taxes that are being utilised for investment [Pratt 2011]; “the city ... does not do enough to protect the right of residents, workers and shops - the small scale, the poor, the middle class - to remain in place. It is this social diversity and not just the diversity of buildings and uses that gives the city its soul” [Zukin 2010 p31].

The demands of the city have been changing too. Whilst the central hub adheres to the high-value businesses and city's administrations, with top-grade offices and retail spaces available alongside cultural establishments and attractions, the city radiates outward to the lower-cost spaces serving the support services, where post-industrial buildings now house many of the creative design enterprises linked to the knowledge industries,

creative entrepreneurs exploring new ideas, challenging the elite, gentrifying the areas and forcing the pioneering artist further from the centre. It is here, in this central zone, that a battle is taking place as the rising creative industries seek to gravitate more toward the centre, and the ever-successful businesses in the centre still pulsate their way outward [Landry 2008].

4.5

THE CREATIVE CLASS

As I have discussed, ideas have been changing with the regard to the progression of our cities. As cities target their interest in boosting their economies, they seek to be more competitive to attract the creative class of today. In this section, I explore what this may entail and how such demand has grown in this creative age of technical production. Whilst the creative class desires a bohemian feel in their workplace, dressing down to be more casual and comfortable, they are also passionate about their creative work, working long hours to achieve results if required, and no longer governed by more traditional working methods; they are motivated and guided by their creative mind-set. The creative class “are highly mobile and not bound to any particular place” [Florida 2002 p96]. The creative class are considered an essential feature if cities are to prosper through creativity, and this chapter explores further this concept and what might be being done to attract them.

Richard Florida [2002] presents the creative class as the people who will occupy the creative city: “people with a whole range of personal, social and cultural needs and desires that are least as important to releasing creative productivity as the old economic levers” [Landry 2008 page xxxix]. In promoting the creative class, Florida links the ability to attract the talent within the rising creative economies with the need for diverse, entertaining and social stipulations, to achieve economic prosperity [Landry 2012; Florida 2014]. Cities and towns with a creative atmosphere, though difficult to define, would draw creative young professionals - the creative class - to a specific place [Richards 2011]. Cities bring together young people eager to meet other young people,

attracted to the dense combination of bars and restaurants, places where young people gather to have fun and socialise - equally the city promotes a wide variety of cultural events where like-minded people can share their interests and ideals [Glaeser 2011]. Florida's creative class will be mobilised toward a creative city with specific "liberal values of social and political governance and a particular type (of) cultural consumption space" [Pratt 2011 p4]. The creative class, that Florida refers to, seek to live in the style of the independent and free bohemian, free to move around, seeking to be creative in a time and place that suits them, searching for the right environment to develop their creative ideas [Hospers and Van Dalm 2005; Lawton, Murphy, Redmond 2013].

Florida's creative class have been linked to the theories of sociologist Daniel Bell [Pratt 2008; Florida 2014]. Daniel Bell published *The Cultural Contradictions of Capitalism* [1996], stating that an "adversary culture has come to dominate the cultural order and this is why the hierophants of the culture - the painters, the writers, the filmmakers - now dominate the audience, rather than vice-versa. Indeed, the subscribers to this adversary culture are sufficiently numerous to form a distinct cultural class" [Bell 1996 p40/41]. It is Bell, as Florida quotes, who divulged that wider society increasingly seeks a preference toward the creative class's choice of enjoyable lifestyle, rather than a choice of labour, as wider society still needs financial rewards for their efforts, and the economy has been forced to change to satisfy those demands [Florida 2005]. Bell [1996] recognised the change in society where bohemian values were joining the mainstream, where the alternative culture of the minority overwhelmed an almost non-existent culture of the majority, and how the proponents of the influential culture occupied the established cultural outlets and cultural institutions.

Florida [2002] recognises the core creative at the centre of the artistic milieu as:

“... scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society; nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. Beyond this core group, the Creative Class includes 'creative professionals' who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions and business management.”

[Florida 2002 p69]

Similarly, David Throsby [2004] considers there to be a central concentration of the creative arts industries. Further still, dance, music, theatre, visual arts, literature, crafts, multi-media arts, performance and video arts are at the core of the creative industries from which all others radiate outwards [Sasaki 2004]. According to Florida [2002], it is the core-creative, influenced by the original bohemian lifestyle, that are blurring the definition of the work environment to suit their own style and approach to work, whose creativity will bring economic success to a city. They are moving into the mainstream, infused with bourgeois values that identify their varied statuses and dismiss previous conformities. How we use our time is changing, and there is a new realisation toward when we work and when we do not work. The core-creative works to their own set limitations, making full use of their time creatively, stimulated throughout, whether in work or play. Being creative is a 24-hour event that “cannot be switched on or off at pre-determined times” [p14].

In discussing the role of the artist as a contributor to urban regeneration projects, Landry and Brookes [2006] suggest there is a level of mistrust surrounding the profession of the artist, compared to how other professions, such as an architect or designer, are perceived. The artist is considered to not be capable of delivering to the same standards as these other professions, having to justify their role; and certainly, where examples have been documented, they are paid less and their input was not considered effective. Equally, Landry and Brookes [1999] argue, “because the artist does not come from a background of regulation, validation, standardisation and control, they open situations up in potentially creative ways” [p2].

“The Independents... are anti-establishment, anti-traditionalist and in respects highly individualistic: they prize freedom, autonomy and choice. These values predispose them to pursue self-employment and entrepreneurship in a spirit of self-exploration and self-fulfilment.”

[Leadbeater and Oakley 1999 p15]

Richard Florida's study of the creative class and the environments they prefer to work in expands on the work of Jane Jacobs [Hospers and Van Dalm 2005]. Like Jacobs, Florida agrees about the use of old buildings to stimulate creativity, claiming modern buildings, centres and stadiums are dull and of no interest to the creative class. Equally the creative class do not want a repetitive style to their contemporary spaces, seeking authenticity within an original active urban environment [Hospers and Van Dalm 2005]. Florida considers that “finding ways to help support a new music scene can be just as important as investing in high-tech business and far more effective than building a downtown mall” [Florida 2002 p229; Peck 2005 p742]. Florida makes no reference to the

type of spaces required to support the artists' network he seeks to encourage; along with the catalyst of iconic buildings, (and funding opportunities), artists also need spaces to develop and present their work, smaller spaces where local careers are able to evolve, spaces where creative people can gather and collaborations can occur, creative centres where spaces can be shared, skills can be taught, or performances appreciated [Markusen 2006; Grodach 2013].

Florida [2002] believes that many original values and beliefs of the earlier bohemians inspire today's creative class. He states their ethos was about the experience and appreciation of life's opportunities that came to oppose work ethics of the industrial society. The influence of "the self-styled bohemians of France⁵, in the early to mid-1800s, created an ideology of artistic beauty, alternative values and a distaste for material things" [Florida 2002 p194]. Bohemian values have slowly amassed in strength and recognition and have clashed with the modern values of the "capitalist bourgeoisie [who] were evidently more concerned with amassing wealth than advancing the arts or becoming culturally literate" [Florida 2002 p194], creating tension between their opposed economic values. Florida [2002] brings the conflict into question, quoting David Brookes [2001]: "Bohemians championed the values of the liberated 1960s; the bourgeois were the enterprising yuppies of the 1980s. But now the bohemian and the bourgeois are all mixed up" [Florida 2002 p198]. Critics of this modern blend of values consider that it may in fact only be an extension of capitalist growth, and there is no alternative anymore, and though creativity may be mass-produced, and capitalism now dictates what it is to be cool, artists still work to their ethics [Florida 2002; Lawton, Murphy, Redmond 2013].

⁵ See Appendix J Defining Bohemia.

When we consider the refuge of authentic bohemian towns and the internal community that struggled to deal with gentrification in the New York neighbourhoods in the 1960s and 1970s that Zukin [2009] describes, now that the cityscape is affected by the demands of the creative class and the strategies to facilitate them, the state-authorised programmes of gentrification intentionally displace any original populations in favour of the new class, and redirect priorities away from those that may need it [Pratt 2011].

If we consider the image of the city form that Richard Florida is wanting us to accept, one with “liberal values of social and political governance and a particular type (of) cultural consumption space... not surprisingly, there has been a rush from many cities to put in place these components, and hence compete to be the most creative city” [Pratt 2011 p4]. Florida [2002] confirms this:

“Thus the tone of the creative economy was set. Bohemian values met the Protestant work ethic head-on, and the two did more than survive the collision. They morphed into a new work ethic - the creative ethos - steeped in the cultivation of creativity.”

[Florida 2002 p207]

Richard Florida strongly believes that a city should be diverse to attract the creative class, therefore it must nurture and support the field of creative talent, link with highly innovative technology, and encourage tolerance; be open and welcoming [Florida 2002, 2003, 2005, 2006]. He suggests a good indication of where people may be open to diversity is where there is a sufficient cluster of bohemians, and from his research he correlates several links that suggest where there is a large population of bohemian

activity, distributed amongst them, there will be a pool of talented creatives living and working in an open environment, making use of high-end technology, with the industries that work with such technology encouraged to be situated close by [Florida 2005]. Florida's recommendations ultimately state that if a city is to succeed in boosting its economy, it is most important for it to attract the global creative class and creative entrepreneurs, and if not it will fail [Grodach 2013].

Cities, in general, are too big to be controlled in everything they do by top-down authoritative mechanisms, and there are many fringe areas where creativity occurs that are not supported or do not fit in [Leadbeater 2009]. Unfortunately, these urban strategies are now formalised and more and more follow a routine mechanism; a template for others to follow, invoked by the encouragement of Richard Florida [Peck 2005]. However, what Florida has done well though "is raise consciousness more generally about the elevated importance of creativity as an input throughout the economy" [Gertler 2004 p3]. Artists, in general, appreciate the legitimate attention Florida has brought to their industry [Markusen 2006]. Yet, "top down city planning all too often extinguishes this vernacular, everyday innovation or drives it underground. All too often the places created by these plans sap the spirit, suck out hope and ambition, and draw in apathy and nihilism in their stead" [Leadbeater 2009 p7]. Many consider the clusters should organically develop from within and should not be forced upon from outside, suggesting a more bottom-up approach to the milieu [Richards 2011]. Florida agrees with Jacobs' view of the cycle of life in city neighbourhoods, emphasising "most important is that creative people stay in your city, irrespective in which neighbourhood" [Hospers and Van Dalm 2005 p5]. As well as attracting artists to a city, they can equally be home-grown [Markusen 2006].

As I have discussed, cities can be competitive and ruthless in their pursuit of economic development, a trait comparable to the neoliberal attitude that is supportive of capitalist growth, and this trend toward attracting the high-tech creative industries has stimulated high-level investment across America. The key is the universities and their progress in attracting students to begin a career in such fields. The university is the magnet to attract talented individuals to study and grow; if the local environment is open they will keep living in the area of their studies as they begin their careers or venture into business enterprise and this will increase opportunities and economic growth [Florida 2005]. Students are able to influence the opportunities for growth in the city; their demand for specific work, living and study places within a city create a cultural aspect to the centres they reside and congregate in [Richards 2011].

Florida recognises that where areas are gentrified and attract the creative class, property values may rise - a risk worth taking if only to keep diversity alive [Peck 2005]. When Florida came to revisit his original book *Rise of the Creative Class* [2002], ten years later, he took time to consider the effects of inequality and social division [Florida 2014]. Accordingly, Florida was to realise he was wrong; his original observations of places like London, New York and San Francisco, which he considered would encourage economic growth, had instead led to the displacement of the poorer classes and working population [Wetherell 2017]. Where cities had focused on economic development for the future, converting abandoned warehouse buildings, regenerating former industrial districts and transforming run-down areas, to create open space and artistic cultural environments, to attract the creative class and establish a creative community [Florida 2012], Florida should in fact bear witness to a city in ruins [Wetherell 2017]. Creating the new bohemian districts has instead proved to be nothing more than a quick fix

rather than a long term solution [Lazzeretti et al 2012], and perhaps Florida has “replaced his airy projections of infinite, creativity-fuelled growth with a tone of apocalyptic darkness” [Wetherell 2017, p2]. In contrast, Landry and Bianchini [1995] present the “preconception... that creative people are always rebels... rebels challenge rules and strike out” [p19]. However, perhaps Florida’s creative class are nothing more than a new generation of young rich entrepreneurs continuing to create further displacement in the city and influencing rampant gentrification, introducing further social division and high levels of inequality [Wetherell 2017].

4.6

THE CREATIVE CLASS IN THE UK

Cities are seeking to renew their creative image using the arts and culture within the process of regeneration; cities worldwide are now designated by the hard-brand of culture, and any city brave enough to invest and promote their cultural activities as an attempt to boost their economic success, can join the phenomena [Evans 2003]. Nick Clifton [2008] applied Florida's theories to the creative arts in the United Kingdom to consider whether the creative class has validity and, if so, where the creative class are located, comparing their impact and the outcomes, and how they could be connected. Accordingly, the creative class in the UK account for 37.3% of the national workforce; by comparison, Florida considers that the creative class in the US is in excess of 30% of their employed personnel [Clifton 2008 p70]. The larger of the UK cities have progressed significantly since the early 1990s, since government concern for the regeneration of cities had featured in policy agendas, followed by a substantial investment (since 2000) to improve population growth in the inner cities, employment opportunities and an increase in production. A UK study considered the potential creativity of Britain's largest cities, listing "Manchester, Leicester, London, Nottingham, Bristol, Brighton, Birmingham, Coventry, Cardiff and Edinburgh" as the ten top creative cities of forty cities Florida's theories were applied to [Nathan 2007 p10/11], claiming, "the most successful city-regions are the ones that have a social environment which is open to creativity and diversity of all sorts" [Clifton 2008 p64].

As I have discussed in chapter 2.3, the UK had focused its urban renaissance in developing the post-industrial districts and buildings, and Florida was keen for the

creative class to replace these past industries as society develops too [Mellander, Florida, Rentfrow 2011], with creativity “the key ingredient to economic growth and innovation [Grodach 2013 p5]. Florida recognised that, “we have been through this before; the Industrial Revolution generated new technologies, new industries, and new productive potential alongside gross economic inequalities” [Florida 2012 p2]. In the UK, there has been a change in the industries that drive the modern economies; since the demise in manufacturing, more people now work in the public sector and service industry, whilst jobs related to the high-tech industry and sciences have grown also [Nathan 2007]. With the decline of the old industries we can embrace the emergent shift toward the creative industries [Florida 2012]. City strategies worldwide have seen a major investment into the emergence of the bio-sciences, whilst developing media centres and supporting the knowledge industries has been a priority for northern British cities [Evans 2009].

There are significant links between centres of high-technology and the presence of the creative class in the UK [Clifton 2008], where, as I have mentioned, the RDAs directed cultural funding toward supporting cities under national policy [Evans 2009]. The development of European Cities of Culture influenced a considerable investment into northern British cities via RDAs with access to European Union funding (ERDF) and funding from National Lottery [Evans 2003]. To keep up with the cultural cities in mainland Europe, Britain saw a glut of building in its cities linked to the arts and culture designed to act as a catalyst to further promote culture and tourism; perhaps more than there was a need or demand for. Unfortunately, many such projects ran over budget, as they struggled to maintain themselves, and continually required funding, suggesting they were not sustainable [Evans 2003]. However, this approach by major cities was a little

short-sighted, with spaces left empty after the event, despite targeting maximum economic returns, some renewal strategies had no long-term objective or effect [Evans 2003].

For example, Leadbeater and Oakley's [1999] study of Glasgow showed the designation as a City of Culture had no long-term impact on the city's employment levels, nor has it had any long-term social benefits. What it has allowed is an understanding of the economic situation by the stakeholders involved, who have learned from the experience and are keen to develop their diversity in the creative sectors and invest further in their entrepreneurial activity.

The strategies toward British cities, and the policies set in place, followed specific mechanisms:

“Potential for economic and employment growth in these new areas often relies on a small number of local actors and 'hubs' - a university or specialist art/design college or programme, cultural venues and some retail activity as a basis for visitor economy, and underused industrial buildings for workspace conversion.”

[Evans 2009 p1015]

National and local governance can contribute to the creative milieu, to develop regeneration and the economy, by using the following mechanisms:

“Branding and external promotion to lend a city a new reputation and

change its sense of itself; Leading strategic investment in property development with other partners to redevelop run-down areas as centres for cultural production; Investing in cultural assets - museums, galleries, theatres, opera houses, events - that can help to win a city a reputation as a centre of culture; Licensing culture by allowing bars, cafés and clubs to develop; Providing an infrastructure - particularly of public transport and community safety.”

[Leadbeater and Oakley 1999 p39]

Florida's concept of the creative class brings with it potential inequalities that cannot be accounted for; though such initiatives may bring an increase in the creative workforce, it is questioned whether they bring with them financial success [Clifton 2008]. Florida's perception for the future may have been correct in predicting the role of the creative economies, but not quite in the way he may have perceived [Wetherell 2017]:

“Rather than launching humanity into a new phase of prosperity, the new economy simply holds the different elements of late capitalism together – making it palatable for some but deepening its crises and contradictions for others.”

[Wetherell 2017 p3]

Creative quarter strategies target run-down areas on the periphery of the centre where a cluster of creativity in the local arts scene often occurs. However, the effect of gentrification to the neighbourhood will force these artists out, where property-led regeneration strategies reduce the availability of affordable workspaces for individual

artists and small-scale enterprise, making way for facilities serving larger organisations and institutions [Evans 2003]. When looking at case studies in the UK, Leadbeater and Oakley [1999] state, “cultural entrepreneurs need flexible cheap places where they can work... cheap space is a vital ingredient: that is why young cultural entrepreneurs will often work in run-down areas where more traditional businesses fear to tread” [p34].

Many cities in the UK have taken on the brand and replicated strategies to attract the creative class and the knowledge industries, and though the process may be similar, the conditions differ in each location and so there is a failing to understand their true effect due to the lack of methods to analyse and compare their progress [Evans 2009]. Planning a city's development has required intense education for the authorities and policy-makers, where normal evaluation methods are not adequate [Evans 2009]. Development is controlled by selected urban professions, i.e. architects, planners etc., and is scientific; first a physical project is evaluated for its feasibility, then its management, then a review of its outcome - layers of bureaucracy - yet still the process is not right. Development should include the wider professions in the community related to social needs, or economy specialists, who may help the situation improve [Landry and Brookes 2006]. On many development projects the locals have not been consulted and the regeneration of the neighbourhood has not benefited the local community [Evans 2003].

Strategies aimed to attract the creative class are aimed at institutions and organised groups, rather than creative individuals and entrepreneurial activity [Evans 2009]. The creative entrepreneur helps feed the local economy, offering sustainable jobs whilst trading and collaborating with a wide network of local creativity.

Although there is a recognised link between areas of high-technology and the presence of a skilled creative workforce, there is no evidence that Florida's creative class are attracted to a bohemian environment; one of diversity and tolerance. [Nathan 2007]. Clifton [2008] finds that bohemian culture can be found in areas in the UK with high tolerance and diversity alongside populations of the creative class - but he dismisses Florida's theories around which came first or who attracts who, and suggests that whether bohemian or bourgeois, the creative class are now integrated into the mainstream of society.

British cities are right to consider Florida's theories, for already there are examples of short-term gains from the creative class in the UK. However, cities should avoid renewal programmes that exclusively target the creation of a diverse, open environment, but policy-makers are often quick to take on new concepts from America, rarely comparing the models in Europe that may work better. The approach to grow the economy is consumer-based and the UK does not scale-up to the geography of the United States when it comes to consumption [Nathan 2007]. British towns and cities need to find out what works for them, what their strengths are, and what makes them unique - they are not comparable, either by size or history [Leadbeater and Oakley 1999]. Leadbeater and Oakley [1999] recognise the investment of city leaders in designing the city environment from the top down, but realise that if change is to occur it will be the entrepreneurs of the city that direct it from the bottom up.

Many cities in the UK have sought to improve their image, to be cool, to be diverse, to be tolerant, increasing tourism and shaping their future approach, tying in to the political agenda in the UK, as discussed in chapter two, linked to the increase in

investment in support of a city's regeneration, and as mentioned earlier, reflective of funding streams related to the support of community and creative enterprise. In the UK, Florida's views coincide with other effective circumstances, coupled with the escalation of the internet and the digital age; the birth and growth of a new industry, brought into the fold of an existing one. In the next section, I explore further the specifics of the creative quarter strategy and how the beneficiaries of this new industry, the creative class, may be attracted to these initiatives.

4.7

THE CREATIVE QUARTER STRATEGY

The conception of the creative quarter came about because artists naturally gravitate toward cheap affordable areas of the city to create a cluster of activity; more recently they are a direct inclusion in local policy, with intended cultural and economic benefits being sought for a city's development [Montgomery 2003]. Policies were deliberately introduced in the hope to counteract the abandonment of inner-city environments brought about by the decline of the manufacturing industries in the late 1970s [Montgomery 2003]. Cultural quarters were important though to boost the growth of the economy in the city and regeneration of the urban environment [Kochergina 2017].

Inner-cities began to grow in importance once again as opportunity began to arise, and the city featured in the growth of the new economies; creative professionals took advantage of the built environment and dense infrastructure to seek out affordable spaces to live and work, so encouraging property investment and ultimately gentrification as property gained a new identity - a chance to escape the past and be flexible enough to house the future [Landry 2012]:

“Simultaneously an extensive retrofitting exercise began. Worldwide several hundred old warehouses, breweries; train, bus or fire stations; cement, coal, textile, tobacco or steel factories; old markets or military barracks were transformed into culture or experience centres, incubators and company breeding grounds and as hubs for wider regeneration.”

[Landry 2012 p16]

Successful cultural quarters sought to stimulate production; where new ideas can be experimented with; where new products can be invented; where exciting opportunities can be tested; where creativity can develop and new business can be created. Equally, successful cultural quarters delivered a means to increase cultural consumption through a variety of new public venues, galleries, theatres, museums and event spaces [Montgomery 2004]. Landry [2012] considers that cities should show concern for environmental and social issues to attract talented creatives to their place. Florida [2005] considers the quality of the place as the critical component to attract the creative talent. As cultural quarters promote diversity, culture and creativity in a city they become an important aspect of today's society and can often be distinct in their image and branding [Chen, Peng, Hung 2015]. Branding and place-making following the investment into regeneration of the built environment feature profoundly in cultural quarter strategies as the potential for economic development in these historic neighbourhoods and transformation of former industrial urban environments grows [Evans 2014]. It has been noted that the clustering of creative industries enabled the growth of the economy in the creative sector, and it was questioned as to whether cultural quarters could be sustainable without government support and potentially funding [Montgomery 2003]. Ferris [2002] considers:

“Historic cultural environments are made up of more than bricks and mortar, they are also made up of layer upon layer of human activity. Each generation leaves its mark. Strategies towards places means preserving what is valuable from the past even while adapting to change with new buildings and the creation of new landscapes.”

[Ferris 2002 p2]

Landry [2008] highlights that people are the important asset to the city and in organising the conditions of the city the emotions of the people should be considered. He suggests cities are determined to attract the creative talent and harness the skills required to be competitive and achieve success, but at a cost that is not considerate of the urban environment or sympathetic to the welfare of the people so they can work efficiently, savour the city as they appreciate their surroundings, and so prosper effectively and emotionally. Cities need to respond creatively to their assets, and the definition of such expands beyond the traditional viewpoint of materialistic assets people can identify with, such as transport systems, medical provisions, a college, a shopping mall or an art gallery.

Florida [2005] reminds us his Creative Class require an active “street-level culture - the teeming blend of cafes, galleries, small music venues... where one can be a participant-observer” [p167]. Ferris [2002] emphasises the importance people put on protecting their locality and the historic and multi-cultural sentiment it can represent. Montgomery [2003] identifies three ingredients that are important to establish a successful cultural quarter. The first is cultural activity, both production and consumption, which would require the presence of small or mixed retail units, a daytime and evening economy, independent venues and galleries alongside the mainstream catalysts, a diverse choice of eating and drinking establishments, open spaces, street events, a mix of affordable workspaces, public art, and a vibrant street-life. The second and third elements relate to the area's built environment and the historic context or sense of meaning it portrays. Montgomery [2003] refers to Jane Jacobs [1961] to define the importance of the built form for a city, stating there are “four essential preconditions for urban environments which help promote city diversity: a mixture of primary uses, intensity of the built form,

permeability, and a mixture of building types, ages, sizes and conditions” [p299].

As discussed, the developments of these creative quarters are often centred around a cultural centre as a catalyst for regeneration. This process has been criticised for its formulaic approach, in that a template has been created for cities to follow without allowing time for each development to monitor any success or failure, to be repeated across the country with a version of the creative quarter replicated in most core cities. Florida was to reveal in his book *The Urban Crisis* [2017] the mistake of his encouragement to attract progressive talent in the digital-tech, bio-tech and clean-tech creative industries as part of the creative quarter strategy, as he realises the extent gentrification was to have upon the urban crisis.

“In a little more than a decade, the revitalization of our cities and our urban areas that I had predicted was giving rise to rampant gentrification and unaffordability.”

[Richard Florida 2017 page xvii]

Florida admits that the response to the revitalisation of our cities and urban areas has led to “rapacious capitalists who profit by rebuilding some neighbourhoods and running down others. Global urbanization is being foisted on the world by an unrelenting neoliberal capitalist order” [Florida 2017 p4]. Supporting the argument first proposed by Jacobs, reiterated by Sharon Zukin, and then Charles Landry, Florida finally recognises “gentrification and inequality are the direct outgrowths of the recolonization of the city by the affluent and the advantaged” [Florida 2017 p4]. By comparison, Florida’s [2017] study of creative entrepreneurs suggests financial resources could be better provided to

support entrepreneurship and self-employment where traditional forms of employment are not sufficient and inequality exists. This invasion of large-scale development of the urban neighbourhood would likely obliterate the milieu of a bohemian disposition that may have once populated it [Evans 2014].

Cultural activity thrives in rundown spaces which are necessary to drive economic innovation, but also leads to gentrification, and the formal creative quarter strategy omits to include and support the informal, raw and non-established creativity that cannot afford to work out of an expensively refurbished building in a smart neighbourhood. Areas in cities with a historic heritage, like Liverpool's Ropewalks, and Nottingham's Lace Market (which I discuss in the next chapter) that already attract cultural activity, are popular districts to develop cultural quarters [Evans 2014].

Chapter

5

THE CREATIVE QUARTER IN NOTTINGHAM

Many cities in the UK seek to encourage the creative class, and a creative quarter strategy has popped up in most core cities. Although there is less connectivity to a bohemian culture in the UK, within the argument there is the reminder to keep affordable space for a city's creatives and ensure the validation of bottom-up initiatives that support them.

Compared to the previous strategies in cities in the UK, I consider how Nottingham is perhaps the final city in the UK to introduce the label of creative quarter to its historic Lace Market area. In the next chapter, I discuss Nottingham's evolution as a creative city and examine the literature that denotes the city's history. I then look into the template that Nottingham is to follow and discuss its reasons for doing so, considering how the development of its old lace factories in the 1990s has evolved into the current decade of regeneration and development. I look at the factors behind this progression, along with the effect that strategies have had as the City's authority acts to develop its Growth Plan to encourage enterprise in digital technology, biotech, and clean energy industry.

5.1

NOTTINGHAM'S LACE MARKET

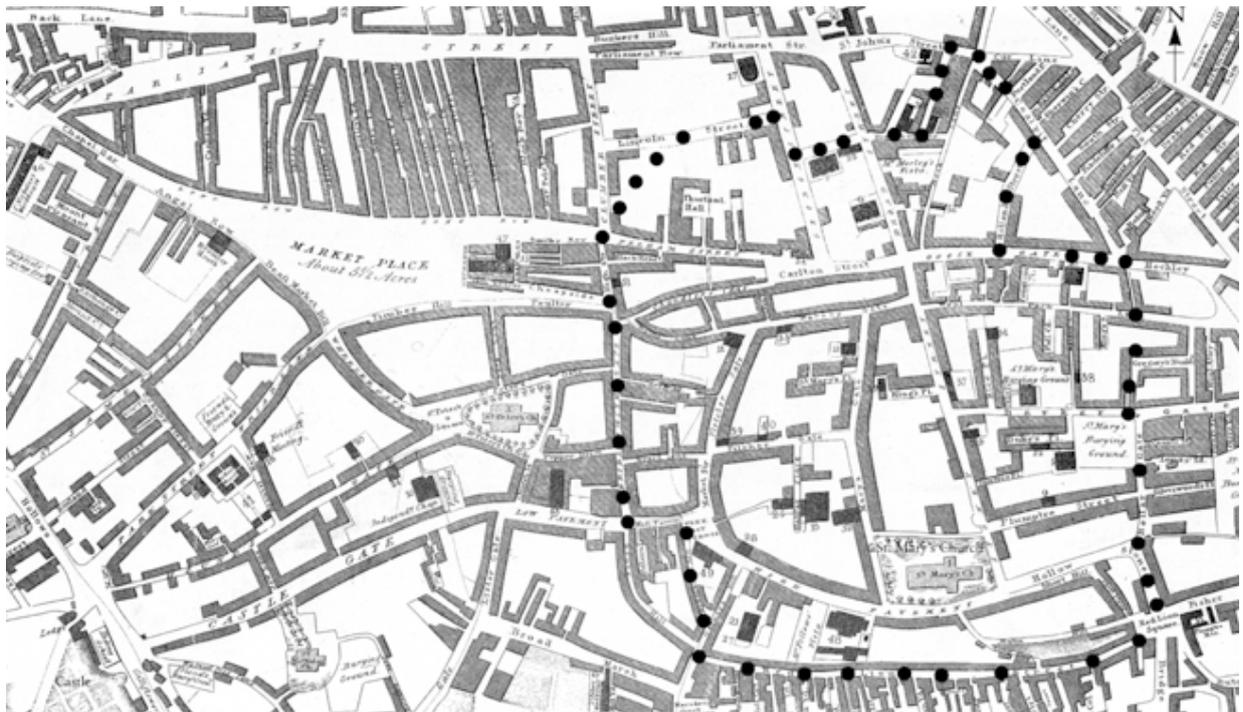
Nottingham has a distant history of Vikings and rebellion. In the early 19th century Nottingham's economy was initially in the manufacturing of hosiery stockings. It is not until the mid-1800s that we can find reference to the marketing of lace, followed by a growth period of half a century or more to recognise the area we call The Lace Market now, a period that saw the rise of lace manufacturing and with it the construction of the many factories and warehouses. In terms of property growth in Nottingham (and The Lace Market), Jesse Boot was to privately influence mass construction in the city. From the late 1800s to mid-1900s, starting from rented rooms in The Lace Market, Jesse Boot was to found Boots (The Chemists), pioneering pharmaceutical research - a forerunner to today's much-supported research into bio-sciences - demolishing much of the city's old housing-stock, run-down properties and sites, building new warehouses, factories, laboratories and offices to support and promote the growth of the company to worldwide status.⁶ Ferris [2002] states:

“The major producers [of lace] vied with each other to build the grandest factories. Often the owners copied the front elevations of stately homes on the frontages of their factories. The factories themselves were show-places of industrial pride... the built environment remains as a reminder of a historical industrial legacy.

[Ferris 2002 p3]

⁶ Boots by Sophie Clapp. The Nottinghamshire Heritage Gateway. www.nottsheritagegateway.org.uk

After the First World War there was a decline in the lace trade that was never to fully recover despite diversifying toward other textile manufacturing. Following the Second World War, lace manufacturing modernised in the 1950s with the use of machinery and the old buildings were no longer suitable. From the mid-1960s the last of the once thriving businesses in The Lace Market vacated; the industrial spaces were in decline and began to stand empty.⁷



Map of Nottingham, showing The Lace Market 1820⁸

Ferris [2002] reminds us of the situation of Nottingham's Lace Market as the lace industry went into decline:

“There was no obvious use for these large buildings. By the nineteen

⁷ A brief history of hosiery and lace making in Nottingham <http://www.williams.gen.nz/hosiery.html>

⁸ <http://www.nottsheritagegateway.org.uk/images/themes/lace/lace-market-1820.gif>

fifties many had fallen into disuse or multi-occupancy. Some had been demolished to provide more space for car parking and city centre relief roads. The area was seen by local planners as a place that could be comprehensively refashioned to support the nearby city centre. During the 1960s the area was generally seen as an eyesore and in terminal decline”.

[Ferris 2002 p3]

Local business owners (rather than the local authorities), wanting to encourage investment into the declining lace industry and access grant funding for the renovation of the historic properties, worked actively together, and in 1969 The Lace Market was recognised as a conservation area, studies being made to find ways to save these historic buildings, their architecture and the distinct streets they bordered.⁹ In 1974, the area was upgraded to a Conservation Area of Outstanding National Importance.¹⁰ This would allow a level of protection to the area, stopping large scale development - NCC was discussing at the time the idea that the old factories and warehouses could be destroyed to make way for a more modern development and improved road links. Following this, The Lace Market was declared an Industrial Improvement Area (IIA) in 1979,¹¹ allowing local businesses to work with the local authorities to apply for grants to convert and regenerate the old buildings and over the next three years over 100 buildings were restored and renovated; interior and exteriors were improved under one of the country's most successful programmes of the time. This was the period of empty places, low rents and affordable spaces that saw the first wave of property investment with artist studios and offices for creative enterprise and business created; the first wave to begin to

⁹ <https://historicengland.org.uk/content/heritage-counts/pub/2017/case-study-spenbeck-developer-pdf/>

¹⁰ http://www.rics.org/site/download_feed.aspx?fileID=8384&fileExtension=PDF

¹¹ http://www.rics.org/site/download_feed.aspx?fileID=8384&fileExtension=PDF

gentrify the area.

This led to the creation of The Lace Market Development Company, in 1988, as an initiative instigated by NCC to bring about the adoption of new controls, direct local authority investment, compulsory purchase and local authority support. The Lace Market Development Company was the first opportunity to merge the governance of regeneration to the area, combining an equal share of private and public sectors, with a committee to represent from both. The Lace Market Development Company, though, was not eligible for new funding strands, and in 1991 it was developed into The Lace Market Heritage Trust so grant monies could be better accessed, with a committee made up from representatives of The Lace Market, people with a defined interest in the future of the area.

This was the start of a major change to The Lace Market. Previously the local council had tried to block the change of use of premises in the area by seeking to remove the permitted development rights over changes of use from Class B2 to Class B1 on 29 properties¹² by applying for an Article 4 Direction¹³ to National Government. This at the time was rejected, allowing the floodgates to open, and during the ten year period 1985 to 1995 approximately 500 new businesses, unrelated to the former lace and textile industries, opened up in regenerated and converted premises in The Lace Market, many related to cultural business attracted to the process of clustering. This led to the 2nd wave of gentrification in the area as property prices increased under the demand. By contrast to previously trying to stand in the way of this process, The Lace Market

¹² http://www.rics.org/site/download_feed.aspx?fileID=8384&fileExtension=PDF

¹³ An Article 4 Direction seeks to maintain the historical features of a building in a conservation area.
<https://www.historicengland.org.uk/article4directions>

Heritage Trust and NCC supported this regeneration initiative, working with landlords and tenants in the application of grants and funding, being forceful on landlords who did not comply and utilising taxpayers' money to look at improving street layouts, pathways and street decoration.

Made up from a consortium of four local media organisations, Broadway Cinema showed its first film in August 1990; the building - a former (and the first) Co-operative Education Centre - opened in 1957 as a regional film theatre, originally converted from a former chapel that had closed three years earlier.¹⁴ Since 1990 it has received over £8 million in grant funding for redevelopment and improvements. In 1995 The Old Shire Hall received a £4 million grant to renovate the building to become the National Museum of Law and the Galleries of Justice, improving tourism to the area. At this stage of regeneration in The Lace Market, the local higher education college, now New College Nottingham (NCN), converted The Adam's Building, the largest former lace factory in the area and a listed building that had stood derelict since closing, into an expansion of the college, utilising a £7¾ million Heritage Lottery Fund and creating space for 3,000 extra students.

In 1997, The Lace Market Initiative Strategy was a policy created by NCC and Nottinghamshire County Council and the newly formed English Partnerships under Labour's Single Regeneration Budget intended to consider future development of the area utilising and combining funding strands from the European Regeneration Development Fund, English Partnerships, Urban Development Grants, NCC,

¹⁴ <http://www.broadway.org.uk/history>

Nottinghamshire County Council, LMDC and National Lottery.¹⁵ The intention of this strategy was to “promote and encourage the continuing development and revitalisation of The Lace Market with particular emphasis on securing new developments and environmental improvements which are of high quality and in keeping with the special character of the area”.¹⁶ This was in essence the third wave of gentrification, or perhaps merely a continuation from the second.

This initiative led to the construction to The National Arena and Ice Stadium situated on the eastern periphery of The Lace Market, opening in 2000 and costing £43 million, and Nottingham Contemporary Gallery (formerly known as the Centre for Contemporary Art Nottingham (CCAN), on the southern tip of the district, which opened in 2009 at the cost of £20 million.

Two other major developments in the area are firstly Confetti, which opened in 1994 as a business enterprise, situated on the northern edge of the proposed creative quarter. “The organisation recognised the rapid growth of the Creative Industry sector and focused on providing a dedicated training facility to teach Creative Technologies.”¹⁷ The site where Confetti stands was formerly a run-down block of buildings. Confetti required private business investment to provide further community benefit within the creative and media arts sector with the addition of the Antenna Hub and Denizen Record Label, and improved links to universities and local colleges through the courses they offer, along with a high range of technology to ensure quality delivery. The second significant development is Bio City, situated on the eastern edge of the proposed creative quarter.

¹⁵ http://www.rics.org/site/download_feed.aspx?fileID=8384&fileExtension=PDF

¹⁶ http://www.rics.org/site/download_feed.aspx?fileID=8384&fileExtension=PDF

¹⁷ <http://www.confetti.uk.com/about/>

Bio City launched in 2003 following a donation of office and laboratory properties in 2001 from BASF, Nottingham Trent University and Nottingham University, regenerated with the collaboration of the East Midland Development Agency (EMDA) and support funding from European Regional Development Funding (ERDF), The Greater Nottingham Partnership and Department for Transport and Industry. “Bio City Nottingham is one of Europe’s largest bioscience incubators”,¹⁸ providing work space for business start-up and university graduates, corporate business and worldwide interests. Near to Bio City is the 2011 development of the Sneinton Market Square and the old Sneinton Leisure Centre. “The transformation of Sneinton Market is part of a scheme called Connecting Eastside, which aims to encourage more visitors to the area, through redeveloping the square and stimulating the wider regeneration of the area... The Connecting Eastside scheme is a £6.8 million project funded by the ERDF, EMDA and Central Government”.¹⁹ It is proposed the new square will be an ideal opportunity for community use, markets, festivals and creative events.

Originally the development of the Eastside of Nottingham had fallen under the auspice of Nottingham Regeneration Limited (NRL). NRL was created, in 1998, as a non-profit private limited company to combine a link between the public and private sectors to “promote physical and economic regeneration in Nottingham”.²⁰ Originally funded by EMDA and NCC, NRL continued as a partnership by NCC and the Homes and Communities Agency. Serving as an intermediary link between city-wide projects initiated by NCC or Nottinghamshire County Council and the private sector, it continued to be responsible for the delivery of the Eastside, Southside and Waterside development programmes.

¹⁸ <http://www.biocity.co.uk/about/about.aspx>

¹⁹ <http://www.nottinghamcity.gov.uk/pressarchive/index.aspx?articleid=13805>

²⁰ <http://www.nottinghamregeneration.ltd.uk/about-nrl>

Despite certain successes, the delivery of many of these projects has been slow to come forward, in particular the regeneration of the avenues of the former Sneinton Market, as part of the original Eastside Project.

The Greater Nottingham Partnership (GNP) was originally created in 1994 in collaboration with NCC and Nottinghamshire County Council, “with the aim of improving partnership working across the Nottingham conurbation and attracting more government regeneration funding”.²¹ In 2002 GNP became a Sub-regional Strategic Partnership charged to deliver “the aims and objectives of the Regional Economic Strategy at a local level through its devolved Single Programme funding allocation... established by EMDA to help coordinate and facilitate the delivery of economic regeneration”,²² in Greater Nottingham. By 2011, as the Development Agencies and the programme they had delivered came to a close with the change of government, GNP “will manage the EMDA single programme investment funds for the unitary City of Nottingham area”.²³

GNP’s main vision states:

“Nottingham will be a leading UK and International City, driving the competitiveness of the East Midlands. The City’s wealth will grow faster than the UK average and more of that wealth will be retained and invested in our communities and businesses.”²⁴

The original notion to convert The Adam’s Building to a city centre annex for the local

²¹ <http://www.gnpartnership.org.uk/about>

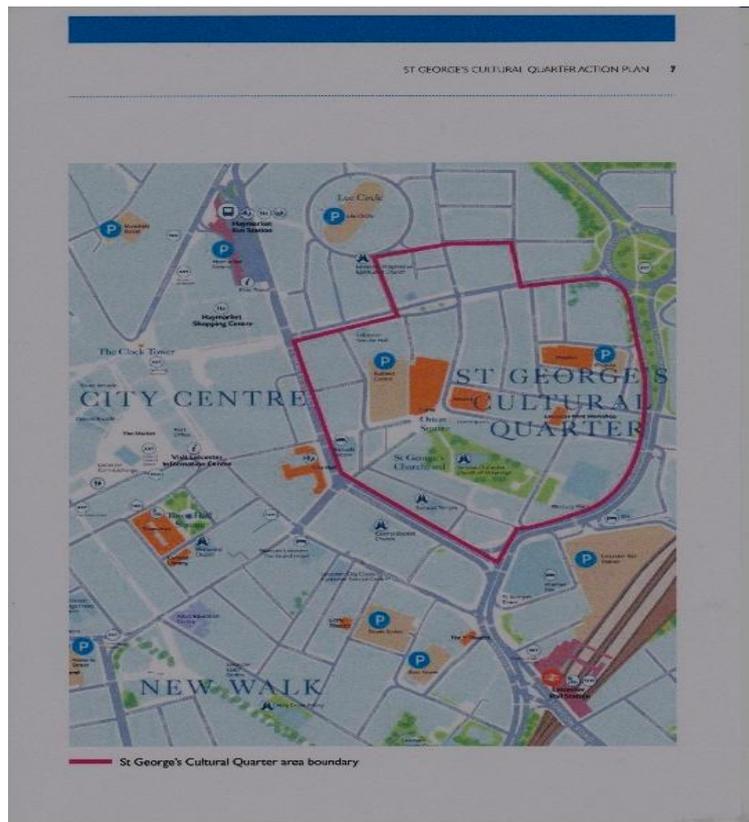
²² <http://www.gnpartnership.org.uk/about>

²³ <http://www.gnpartnership.org.uk/about>

²⁴ <http://www.gnpartnership.org.uk/about>

higher education college brought a footfall of students and supported the local economy, establishing The Lace Market's regeneration of the retail area for small independents and helping to secure Nottingham's reputation as a vibrant city. The initiative has been acknowledged as a successful strategy for regeneration in the UK [Christopherson 2004]. Jim Shorthose [2004] refers to Nottingham's Lace Market as Nottingham's cultural quarter, quoting Rogers [1997, 2001], a "good example of urban regeneration through cultural development" [Shorthose 2004 p1].

Shorthose [2004] puts forward the argument that the growth of Nottingham's Lace Market as a cultural quarter has been organic and mostly came about due to bottom-up activity. He compares it to the top-down strategy implemented in Leicester. Shorthose [2004] refers to the period in the late 1980s in Nottingham that saw many independent creative practices cluster in The Lace Market, hence the vernacular culture could be considered home-grown and not authority-led. Shorthose [2004] develops an argument that suggests The Lace Market grew as a cultural quarter due to the interactions in the Broadway Cinema café bar and terrace, a place where creatives would congregate and discuss, collaborate and progress, and it was these DIY activities that developed The Lace Market's creative environment and, through creative practice, the cultural quarter to the city. By comparison, in Leicester, in the St George's area adjacent to the main centre of the city, the designated cultural activity was mostly from a top-down initiative and a large financial investment "in a new performing arts centre, a new film and media centre, a new contemporary visual arts centre, a new music venue, and production facilities for creative businesses" [Shorthose 2004 p2].



Map of Leicester's Cultural Quarter. Source: Leicester City Council.

What Shorthose [2004] fails to recognise is the involvement of local council in Nottingham to develop The Lace Market area working with stakeholders since the late 1970s to create a suitable environment that creative enterprise would find amenable to their practises, including the development of the Broadway Cinema, that came about due to the partnership investment of both NCC and Nottinghamshire County Council, along with monies from The British Film Industry and Arts Council.²⁵ Once NCC was committed to the idea of preserving The Lace Market, working with potential investors, property developers and entrepreneurs, along with the authority-led public-private partnerships, many of the former lace factories and warehouses had been adapted to increase residency opportunity and provide suitable workspace and opportunity for small

²⁵ <http://www.broadway.org.uk/history>

and medium-size enterprise. Combined with the growth of the creative economies in the 1980s, it was natural for these creative industries to take advantage of the more affordable spaces in The Lace Market, spaces that may have been subject to the first, second or eventually third wave of gentrification, but, by comparison, were still (and perhaps always will be) of a lower grade and therefore cheaper than the modern-built higher grade offices available elsewhere in the city centre.

Shorthose [2004] does recognise the natural gravitas of creatives in The Lace Market toward the Broadway's outdoor terrace as a good place to inter-mingle with like-minded peers and creatives, and equally the attraction of independent creatives to work from Broadway, and in The Lace Market.

However, Shorthose [2004] neglects to acknowledge the extent of top-down initiatives that had occurred prior to his determination to dismiss the element of engineering behind the development of The Lace Market. Following the conversion of the building form and management of the area from 1990, along with the development of a cinema and media centre at Broadway, The Lace Market's cultural growth should be attributed to a combination of authority-led initiatives: the development of NCN College, The Galleries of Justice Museum, the modernisation of St Mary's Church, Bio City, Confetti Studios, The National Arena and Ice Stadium, the improvements to the retail area of Hockley and the relaxation of licensing laws in the city resulting in a cafe culture arising, and finally Nottingham Contemporary in 2009. The engineering of the cultural quarter in the St George's area of Leicester is mild by comparison to the lengthy series of authority-led initiatives spread across The Lace Market area of Nottingham.

Nottingham's approach to becoming a dynamic city in the UK has been enabled by the constant exploration into urban regeneration; to grow from a provincial city to one of the core cities in the UK has not followed any long-term planning. More so, each stage has been reflective on what went before, with successes followed up on, whilst failures have been dropped. Nottingham's evolution as a city was in response to the need for change, and in response to the changes as they were being made, in response to demands, and was met with willingness and a considerable public and private investment by a consortium of vested interest and local stakeholders [Ferris 2002].

In the late 1960s the attitude toward Victorian architecture in cities changed as conservation groups and civic societies successfully argued to save them from demolition, and in Nottingham, NCC had to reconsider its actions in The Lace Market as a conservation strategy to protect the cultural history of their environment transpired [Ferris 2002]. Similar stories of cultural regeneration have been observed in UK cities like Sheffield and Manchester and Dublin [Montgomery 2004]. In Dublin, action was similarly instigated by local groups, potential investors and property developers, which gained support because of government concern for the extent of empty properties and the lack of opportunities in the late 1970s, and was implemented and controlled by local authority in their designation of a cultural quarter with immediate effect [Montgomery 2004].

Nottingham's authorities have been tolerant in their approach, as the progression toward regeneration occurred in stages and followed a progressive timeline, and was never labelled as a 'cultural quarter' strategy. This allowed the definition of The Lace Market as a cultural quarter to be developed from the vernacular, as Shorthose [2004] states,

and with The Lace Market's natural development, through several stages, and through several tiers of gentrification, it perhaps makes it the natural, or at least, obvious choice for NCC to finally designate it as The Creative Quarter in 2012 as part of their Nottingham Growth Plan.

Failure to develop Nottingham's Eastside, Southside and Waterside regeneration projects in the original time announced was perhaps one of NCC's thorns that remained stuck in the memories of the local community, and with determination NCC needed to re-visit each programme to ensure success. The Southside development programme was steadily (albeit slowly) progressing with the renovation of the train station and the infrastructure around it slow in being realised, and the Waterside development programme received a fresh breath of management when BluePrint Limited took over activities after the EMDA was closed by the Coalition Government in 2010. It was the Eastside Development Programme, which included the defunct buildings in the Sneinton Market Avenues, that required a solution. The properties had been allocated to Sneinton Market Developments Limited at the time and the project had never been delivered, with NCC - having released ownership and control of the development - powerless and without the money to refurbish them. David Cameron's Core Cities funding was to provide a potential solution that included buying back the properties and having the ability to apply for ERDF monies for their renovation as part of The Nottingham City Deal and The Nottingham Growth Plan. The Nottingham City Deal outlines NCC's vision for the future of the city and highlights their key strategies for success and economic growth that will see a "structural shift in (the) economy, based upon: health and life sciences, digital content and low carbon that will attract high skilled jobs (and) focus this work through the development of a creative quarter, a growth zone in the city centre for business

support and development”.²⁶ It would seem the time is right, and necessary, for Nottingham, meeting Montgomery's [2003] indication of cultural activity with confidence, to declare its intentions clearly moving forward. The hierarchy of its authority-led strategy, having been influenced by Richard Florida's campaign toward the rise of the Creative Class and toward the attraction of talent working in the knowledge industries and high-tech businesses, was primed for business.

“To prosper Nottingham needs to diversify... we... need to look to the future - identifying new industries with the potential to generate jobs and growth in the years ahead. Three sectors have been highlighted as showing particular promise. Nottingham has become home to a growing concentration of businesses specialising in digital content, life-sciences and clean technology. With the right support and stimulus, these industries can grow, making the city an even greater exporter than it was in the past and re-establishing its global reputation as a place that designs and makes things.”²⁷

Nottingham has had a history of Vikings, rebellion and creativity, and although it may have faltered on occasions, the city authorities sought to encourage its continued path as a creative city, with a creative quarter strategy launched alongside the period of this study and the start of The Howie Smith Project. Nottingham's progressive history has been dictated in more recent years by legislation from government, action by local authorities, and changes to policy that have allowed it to redefine its built environment,

²⁶ The Nottingham City Deal, Nottingham City Council.

²⁷ From the Foreword to The Nottingham Growth Plan 2010 by Sir John Peace, Chair of the Nottingham's Economic Resilience Forum.

structures and buildings over the years. By looking closer at the city, we can recognise failures in regeneration, where promised programmes failed to materialise under the RDAs, and vast areas stood neglected in the city for over a decade. Nottingham was included in Cameron's Core Cities Initiative and NCC Leader, Jon Collins, presented Nottingham's Growth Plan [2010] to feature heavily on supporting the development of the creative class, almost taken from Florida's text book. Nottingham is a vibrant city and has a growing grass-roots creative culture, and no doubt The Growth Plan will need to harness the creative rebels the city has for its strategy to be a success. As The Big Society was to develop and eventually fail, and politics was to change dramatically, the creative quarter strategy was also to grow and seek to prosper the city's creative scene in support of the creative class and the regeneration of the city. From my position working alongside this, I can document within my project and my study how this relationship progressed, which I discuss in my ethnographic account of The Howie Smith Project. This with an awareness of the potential pitfalls, gentrification, bureaucracy, privatisation, building works and regulations, and the histories of my subject: urban regeneration and the creative community, as researched through the literature presented in these chapters.

Chapter

6

SUMMARY OF THE AIMS AND OBJECTIVES

In the introduction, I proposed the aims of The Howie Smith Project and the purpose of this study as follows:

- To test the practicalities of regenerating derelict buildings as described within David Cameron's model of the Big Society;
- To explore the potential of recreating the vacant space, on behalf of the creative community;
- Document the process to present the template for community regeneration.

If the aim of this project is to take over the empty property in our towns and cities, as Cameron has suggested, then understanding the process of how this may be achieved is important. I believe that if I am able to authenticate this social method of property development and gain acceptance for this ethical approach, then I will then be able to open up a dialogue to demonstrate the potential to scale-up, replicate and manage such a project for the wider benefit of the community. The aim of The Howie Smith Project is to offer a manifesto on how to establish available affordable space (for creative enterprise) in the city. It is imperative that each step is recorded so we can gain knowledge from how the social enterprise carried out these tasks: the problems faced, the options available, the processes it undertook, and the successes achieved to realise this objective. This thesis is the result of this ethnographic exploration and examines the

practice of achieving this goal.

Having completed the research into the literature of The Big Society and regeneration on behalf of the creative economies, several further objectives fall into place as my understanding of these subjects have been clarified.

Examining the role of local authorities within The Big Society.

This project has been able to have first-hand dealing with the local authority in relation to regeneration of the city, where I took opportunity to understand how the Big Society may have had an influence on the local council and, in terms of my identity as a social enterprise, with private business. Issues have been raised as to the role of the social enterprise in the rhetoric of The Big Society, and in terms of regeneration for the city, it is my concern to establish at local level the role of local government and what place my social enterprise may have in the future of the city.

Examining the importance of the Localism Act.

In dealing with the local authority it is important to discover the guarantees that have been raised through the policies Cameron and The Big Society has attempted to deliver. My research raises new concepts within the Localism Act that present a right to buy, or a right to manage, where services are being offered to social enterprise to deliver instead of the supposed usual processes previously available. If the aim of this project is to regenerate the derelict space, then what this entails in relation to these policies was necessary to discover; what efforts would be involved, and what it might take or cost,

for this approach to succeed.

Examining how the creative sector can resist gentrification.

Equally, if the aim is to make available affordable places accessible to the creative industries, then how will this project stand up to the effects of gentrification, and how exactly will it accomplish the objective to maintain affordable space against such measures, and if possible, in doing so, support the creative core and revive the positive image of Bohemia; either working with, or against, the creative quarter strategy in the city with their own procedures to follow, who in turn have targets to boost the economy and establish the quarter on behalf of the creative class, which in turn will influence further gentrification.

Examining how creative regeneration can boost the local economy.

A further objective of this project was to establish new footfalls to neglected areas in the city, explore the potential of the creative cluster and establish an artistic milieu whilst mindfully helping to boost the local economy in the process. Inadvertently, THSP will consider their approach without any core funding and must therefore balance this creatively, with a minimal expenditure, proving the sustainable nature of this ethical project, and it is for THSP to discuss in the latter half of this thesis how this was approached.

Examining the Howie Smith Project's relationship with creative economy policies in Nottingham and Leicester.

THSP had opportunity to work alongside both Nottingham and Leicester authority's push to develop specific vicinities as per their objectives, following Florida's motivations, but for the wider benefit of the creative city. For this reason, THSP was able to look closer at what it was capable of achieving in Nottingham, maybe even practically comparing it to the potential in the neighbouring city of Leicester, and consider in terms of regeneration what both of the city authority's strategies entail in comparison to my own. In reality THSP has a micro-strategy of its own making, with a similar and corresponding purpose, yet targeted toward independent core-creative activity in the locale, rather than Florida's creative class. Of course, the question will be asked on this journey: will the bourgeois authorities want this aspect of diverse bohemian creativity to emerge (and develop) alongside its own identifiable aims and intentions?

Examining the funding for creative social enterprise.

In contrast to the council's strategies, THSP's aim was not to purposefully seek to receive any initial funding for this project. THSP's purpose is to verify what can be achieved from an alternate bottom-up approach, without an expensive outlay, in an attempt to self-fund and reinvest as a purposeful social enterprise on behalf of the creative community, considering the many considerable moral layers revealed in my research; where the literature discusses the multiple bottom lines a social enterprise may follow. If the social enterprise has generally been misunderstood, perhaps this project, speaking ethnographically from an experiential point of view, can help to reveal

the depths of such a moralistic approach more realistically. In my literature review I raised issue regarding Cameron's view of wasteful expenditures within the previous New Labour policy augmentation and his determination to reduce it. At the same time I discussed where opinion considered the necessary financial need (and therefore support) of social enterprise to develop its services. This project will present an alternative that is a not a waste on the public purse and bestows a financial self-supporting reality that is sensible, mindful and prudent.

The next chapter will present the methodology that has been pursued to achieve these simple aims and objectives. As The Howie Smith Project examines the opposition to the top-down tactics my research exposes, it reveals bottom-up processes based on a series of personal ideals. This next chapter explains the pragmatic methods I followed to accomplish these intentions, and communicates the motivations that inspire these ambitions as an auto-ethnographical practice-led project, revealing an empirical enthusiasm that is the driving force for The Howie Smith Project.

Chapter

7

METHODOLOGY

In this chapter, I define The Howie Smith Project as a practice-led project. Where the idea of practice-led research has been more accepted in academic research through the inclusion of the study of the arts and creative arts in universities in recent years, and at PhD level has been seen to produce modern insights, new knowledge and a wider perspective, accomplishing a measure of credibility toward research practices and an acceptance in academic methods and values [McNamara 2012], I discuss the methods of approach and practicalities I have followed along with the specifics of several purposeful case studies of The Howie Smith Project as a practice-led project.

The Howie Smith Project is a social enterprise specifically formed to manage a variety of regeneration projects in Nottingham, Leicester and Southwell on behalf of the creative community, set up to achieve the aims and objectives of this study. Each property development is a case study for my research that enabled me to reach an understanding of the relevant problems, immerse myself in the community, from which position I can interact accordingly to reach a solution. I describe an outline of each case study in the final section of this chapter.

As I come to explore the practical aspect of my case studies, the empirical research methods I followed are generally qualitative by nature, philosophical, and tell a story of my experiences in creating The Howie Smith Project. My narrative is that of the outsider,

looking in, allowing for a personal discussion and chance to express my views, where participation is essential [Duncan 2004]. Ethnography tends to capture cultural experiences, to formulate an understanding from the patterns, emotions and events that occur, allowing me to conclude the how, where, when, what, and why of my project and my research, so they have meaning and can engage a wider audience, influence a social change [Ellis et al 2011].

More so, as I come to identify with the project through personal experience, my narrative is of myself and therefore self-observational [Anderson 2006], my methods are more precisely autoethnographical. By definition: graphy - descriptive/application, ethno - culture/experience, auto - personal/self [Wall 2008; Ngunjiri 2010; Wall 2006; Holt 2003; Ellis et al 2011]. Autoethnography is where the committed researcher is the insider, capable of passionately examining their study world from within [Duncan 2004]. Bringing together ethnography and autoethnography, I can tell more within the narrative of a story [Anderson 2006; Duncan 2004], where I am not just discussing a random opinion, but through observation and participation, I can gather information more characteristic of ethnographic studies, where equally I can report from the multitude of interactions required and add my personal experience, with me fully immersed in the autoethnographic self-reflection, constantly exploring the core of my practice [Duncan 2004]. Both of these aspects are discussed in this chapter.

Equally in this chapter, I outline further methods I have chosen to include in this study; ethnography can have a tendency to involve the use of quantitative data [Hammersley 2006], and, for example, I illustrate the selective use of graphs and tables in this thesis as quantitative methods I have collected and present, yet explain why I have decided

not to include interviews, despite their initial consideration for this study.

7.1

THE HOWIE SMITH PROJECT AS A PRACTICE-LED STUDY

The research behind this thesis has been practically-led. Under the creative business model of a social enterprise I have undertaken the practical regeneration of a series of buildings; case studies to support my research and document the experience. The purpose is to firstly provide much-needed affordable space in the city's regeneration, and equally preserve affordable space in the city in response to the potential of displacement from gentrification, as discussed in my literature review and identified in the aims of this project. Secondly, I aim to understand the requirements needed to develop a diversity of properties, each providing usable space for a different type of creative pursuit, and I practically present the problems I faced, the issues that arose, and the solutions I had to find, in the latter half of this thesis.

The case studies are a vehicle for observation and experiment; a philosophical, ethical and practical experience. It allows the research to be empirical rather than logical, which I believe to hold more relevance with regard to the organic nature of the project.

It is over the last 30 years that practice-led research has established a foothold in academia, with the study of the arts, and design, as a viable research practice [Mäkelä 2011]. Communicating the essence of a creative practice can bring illuminating knowledge to research that was previously not perceived by the academic establishment, and challenges the traditional methods on what can be learnt or contributed [Arnold 2012]. With the emergence of practice-led research, it has been realised that theory can originate from the critique of practice and equally practice can

develop and educate from the same possibility of theory [McNamara 2012; Bolt 2006]. In this study the knowledge is based and established on the materialistic practice and ways of thinking for where information can be created through artistic practices; thinking helps us to develop the ideas, leading to us being able to articulate the process through theoretical language [Bolt 2006].

As the artist/researcher I followed a conscious open-path from the practice to obtain the knowledge I seek, exploring the making of the art, entwining my role as a researcher and the role as a practising artist and social entrepreneur. Both are important to achieve a solution to the problem and to attaining the results that are required, generating questions in the process [Nimkulrat 2007]. It is important that I have blended the research with the practice, been critical as the process developed, gaining an understanding from the experience, rather than allow the practice to have become the stronger element of the study and new knowledge not to be achieved from the practice [McNamara 2012]. Artists use developing technology and original processes, developing unique ways in the production of their art, utilising the creative imagination to make full advantage [Benford et al 2013]. It is the documentation of this practice and recording the process of production that, in its written form, that permits my practical research to become theory. How we interpret this theoretical structure allows us to reach an understanding, and therefore acquire knowledge from the practice [Bolt 2006].

Creating this product is the result of the practice-led activity; the product that has been developed from my idea and that has undergone a thought process toward its production. Having an understanding of this process is a consequence that leads to obtaining the knowledge of the practice from our interpretation of it [Mäkelä 2007].

There is an obvious correlation between theory and the results of this practice-led approach to the research [Benford et al 2013]. Due to the diversity that the arts can bring to the discipline, the acceptance of an artistic practice to the research can complement the theoretical requirements of this academic study, for when both are considered, they have often become entwined [Mäkelä 2011].

This creative practice does not just relate to the arts but is suggestive of modern ideas and finding new directions to consider older methods steeped in custom, suggest new ways of thinking, new ways to interpret traditional ideals, and develop feasible conditions to contribute to the culture and so transform what should be expected from the practice-led approach [Arnold 2012].

“It is true that a PhD must consist of... an original piece of research, a new and substantial contribution to knowledge... (and)... insights that lead to the candidate being expert in that aspect of their field.”

[Arnold 2012 p21]

It is not possible to develop new ideas in advance; by definition *new* requires time to develop from an idea into a product, and the creative process that must follow on from an idea can be a cause of frustration, where as the practitioner I can become obsessed in reaching a distinct level of understanding as creation emerges from the idea and the process [Bolt 2006], equally it will take time to develop. My production of the artefact is the main focus as the designer and the key aspect of this study [Mäkelä 2007]. A good practice-led research study should not be defensive or dismissive of time-honoured methods, on a basis that they are predictable by comparison, but, instead, take time to

consider that the creative work of other researchers, from similar fields, was the work of traditional thinkers who, at the time, may have been innovative and forward thinking themselves [McNamara 2012]. Though this practice-led research model is well suited to the arts and the social science degrees of study, but there is no single model that can be adhered to; as the creative practitioner I must have my own methods of approach I wish to follow, alone if need be [Arnold 2012].

7.2

QUALITATIVE RESEARCH - ETHNOGRAPHY AND AUTOETHNOGRAPHY

The combination of aspects of ethnography with the personal autobiographic narrative culminates as autoethnography [Pace 2012], a post-modern inspired approach to consider social concerns and a level of consciousness [Ellis 2011]. The ethnographic participator observes the development of the situation and requires their autobiographic storytelling to be evocative, engage and entice its readers into each scene, in essence I show by telling, analysing my experience, keeping a relative distance from the aesthetic, and yet review the events, to select and relay specific recollections in hindsight [Ellis 2011].

Ethnography must primarily involve the researcher's use of participatory observation [Hammersley 2006]. The use of observation techniques by the participant can be considered distinctive and humanistic, where the researcher can oppose a scientific methodology in favour of interpreting this individual unique approach [Atkinson and Hammersley 1998]. Ethnography is a long-term process and a traditional in-depth inquiry, that can involve the investigation of one particular case study [Atkinson and Hammersley 1998], with a "strong emphasis on exploring the nature of a particular social phenomena" [Atkinson and Hammersley 1998 p248]. The use of ethnography allows the researcher to study these social interactions and observe perceptive behaviours of specific groups and relative organisations within the community [Reeves et al 2008], whether the researcher is known to those being observed in relation to the point of study [Atkinson and Hammersley 1998]. By seeking to understand these perceived actions, this ethnographic research and observation of social behaviours, as a

consequence of exploring and questioning, becomes experimental by natural participation, and as participants we are capable of surveying objectively from outside the boundaries of the activity that is being observed; ethnography therefore allows opportunity to make sense of these normal aspects we may otherwise take for granted [Hammersley and Atkinson 1983].

Ethnography is a method to document a specific cultural aspect of a practice by obtaining a perspective from within, and therefore attempt to provide a holistic viewpoint and the nature of their actions through detailed observation practice [Reeves et al 2008]. Where the ethnography practice and participant observation may in fact take many years of fieldwork [Hammersly 2006], this intense period of scrutiny allows the researcher to immerse themselves in the practice (which I certainly did), enabling a greater level of understanding and an insight in to the social activity that can often go unobserved by casual investigation [Reeves et al 2008].

In particular, autoethnography brings together the personal experience with the cultural experience whilst placing myself into a specific social environment [Holt 2003]. By following an autoethnographic approach, I was aware that my personal experience would serve as the primary source of information [Patton 2015]. Indulging in oneself as the source of information may be narcissistic, or lack credibility [Wall 2006], but I think that what I relate to, others will find relatable, and therefore the attraction of applying autoethnography to my studies is that the experiences I appreciate will be appreciated (and accepted) by others, and with that connection can therefore be trusted.

This post-modern trend toward combining research with personal life, seems to defy the

acceptance between science and art, with traditional social scientists guarded against being subjective in their analysis, where the researcher, centred and connected to the research personally and therefore self-indulgent, is criticised and not thought as credible methodology to the scientific community [Ngunjiri 2010]. However, the first-person narrative, although it may be narcissist or indulgent in its portrayal of personal feelings, truth and honesty, be it in the form of a story or a poem, promotes an ethical and beneficial practice for autoethnographers to reveal the reality behind their personal experiences and cultures [Méndez 2013]. Although autoethnographical methodologies question the canonical, traditional conventions of study and research, the method of inquiry raises awareness, promotes a voice for the people, and could be considered therapeutic [Ellis et al 2011]. Autoethnography has been known to cover a variety of personal and sensitive issues, study identity, ethics, emotions such as loss and empathy, expose vulnerability, explore multiple perspectives where there are multiple outcomes [Ngunjiri 2010], but these multiple narratives produce increasing ways to reach out to wider audiences, introduce new relations, new ethics, expand meaning and morality, consider personal emotions, choice and subjectivity, and understand people and culture through a wider perspective than that of the canonical, objective, predetermined opinion [Ellis et al 2011].

“Autoethnography is a qualitative, transformative research method because it changes time, requires vulnerability, fosters empathy, embodies creativity and innovation, eliminates boundaries, honors subjectivity, and provides therapeutic benefits.”

[Custer 2014 p1]

From my reading, I was aware that being committed to my project would take time and push my resources; affecting me personally at times, where I could feel isolated and alone, overwhelmed with the information I am collecting [Creswell 2007]. On a practical note, for my project to be sustained, it must eventually provide a living wage, and for this to be achieved I must make good use of my time and balance theoretical research with the necessary practical tasks relating to the field research and my case studies; prioritise where required [Anderson 2006]. Based on the theory that all action creates some form of consequence, by taking action against the problem I have identified, probing for solutions to the problems I experience, will hopefully instigate change within the individuals I interact with [Berg 2004]. With regard to the role when taking action as the researcher, Berg [2004] states:

“The approach a researcher takes when conducting action research... must be more holistic, encompassing a broad combination of technological, social, economic, and political aspects of relationships and interactions between the researcher and stakeholders in the project.”

[Berg 2004 p202]

If ethnography is the study of the culture, and the people within the culture, as the need for study evolved and I became more involved, participation was required, and, as the researcher, I could no longer observe with a detached perspective. A connected researcher's deeper, multi-layered involvement reveals a personal cultural experience which emerges as autoethnography; an autobiography with a more creative narrative, varied in the forms it is presented with the necessary critique, but able to reflect my perspective as an insider, often written in the first person and personally influenced,

with the focus on the myself as the researcher [Patton 2015].

“We conduct qualitative research when we want to write in a literary, flexible style that conveys stories, theatre, or poems, without the restrictions of formal academic structures of writing.”

[Creswell 2007 p40]

Autoethnography questions whether the observer can be objective through their study and not lend themselves to be subjective because of their connection to the subject, though if I am aware of this then there can be a determination to be objective so as to follow the rules of research [Wall 2008]. In qualitative research since the early 1900s studies originally had a tendency for objectivity in their field studies, but over the years researchers have been more experimental as they participate in the empirical research they are undertaking [Holt 2003]. To abandon reasoning and objectivity and rely solely on subjective documentation as the post-modern autoethnographer I must take opportunity to discover fresh knowledge unique to the case studies, and though writing in the first-person narrative where I seem to abandon traditional scientific beliefs, this approach has influenced the outcome of this study and inspired myself, as the researcher, with a new source of freedom that extends social understanding in the pursuit of social knowledge [Wall 2006]. Autoethnography may have struggled to be acceptable and published by mainstream scholars [Holt 2003], and may threaten scientific methods or not adhere to logical approaches, or conflict in the world of academia, but it is necessary, for me, that autoethnography does communicate in a language that is easy to understand and relatable [Wall 2008]. Therefore, good autoethnography can not be ignored; my personal narrative should not offend scholars

expecting the traditional investigations, where these post-modern realities contribute with aesthetic qualities, metaphors, elaborate phrases and dramatised experience, it should gain new roads toward acceptance and support, and contribute significantly, despite the dominant restraints [Holt 2003].

Though “fieldwork is the central activity of the qualitative inquiry” [Patton 2015 p55], and “because of the researcher's use of self, the voice of the insider being more true than that of the outsider” [Wall 2006 p155], to avoid traditional methods of objectivity and reliance on neutrality, the data included may come from alternate sources - it is therefore not just about myself, and where necessary, other material will be included. [Ngunjiri 2010; Duncan 2004; Wall 2006]. Autoethnography may reject traditional academic social science values toward research and study, but use of this form of social inquiry has been encouraged and it is slowly growing as a post-modern approach to document and analyse personal experiences productively. Where my use of the first-person voice in my narrative I considered essential to the debate, the empirical, insider perspective reveals an evocative personal experience, reaches out and provides evidence that promotes autoethnography from the margins of social studies as a new process of inquiry, and epistemology [Anderson 2006].

One advantage of utilising qualitative research is that it allows for the gathering of information from a grassroots perspective, observed intimately within the local environment, where the information collected relates to the experience of what has been seen, what was heard, and ultimately understood. There does not appear to be a one-size-fits-all definition to identify the varying aspects of the inquiry, and therefore there is no common way for me to approach this qualitative research [Creswell 2007].

Although the use of active research may be undetermined, and rely on the situations or conditions of the moment, participation in such does allow for hindsight, thought and discussion as the investigation was able to be reflected upon. This collaborative approach can help to solve the issues at stake or result in specific action needing to be taken to influence social change for the positive [Berg 2004]. The autoethnographer connects with these personal concerns and to private insider information, I could reflect on my thoughts and reflexive feelings to expand my knowledge base of the subject of study, and analyse what was happening [Anderson 2006]. By combining the theory of the academic research and knowledge obtained from the literature with the practical situations and issues relating to the practical experience, as the researcher I can be empowered and ultimately liberated, and as a result the action I have taken can lead to change [Berg 2004].

The legitimate qualitative researcher who participates in the action, who interprets the significance of such actions, so renders a voice that shapes the study in question, may consider themselves free from restraint to focus on the results, but must also be pragmatic and consider other realities alongside their practice and may have to consider quantitative studies alongside the qualitative inquiry [Creswell 2007]. Collecting multiple streams of quantitative data is considered essential to the ethnography research process [Hammersley 2006]. Structured forms of data collection and the analysis of quantitative data are often used in methods of ethnography research [Atkinson and Hammersley 1998], and in the next section I discuss the quantitative methods I considered for use in this study.

7.3

Quantitative Data V Grounded Theory

As I have indicated, ethnographers often need to include structured data analysis within their ethnographic study, and methods of collecting quantitative data can be beneficial [Atkinson and Hammersley 1998], and data collection from multiple sources are a key aspect of ethnography [Hammersley 2006]. In this study there are minor aspects of quantitative research in my findings when: comparing statistics, considering financial successes (or failures) in specific case studies, visitors to projects or project users, listing benefits of each project. Use of quantitative analysis helps in “identifying patterns and themes... determining substantive significance and reporting findings” [Patton 2015 p653]. Compared to the intuitive qualities of qualitative research, analysing related statistics requires certain methods to be followed and rules to be adhered to [Patton 2015]. On behalf of The Howie Smith Project, as a small business, and a social enterprise with limited resources, we analysed the annual accounts from each case study, so that they could be documented and compared and in the latter half of this thesis, when describing the case studies this information is presented in the form of graphs and tables to strengthen the discussion and provide evidence to support aspects of the qualitative research. Noblit [2018] recognises that where ethnography struggles, the idea that quantitative research can help to assess the investigation of ideas and examine the factual reality of the information being presented. Where ethnographic studies can be constrained by the limitations due to the lack of scientific evidence [Urrieta 2018], combining aspects of qualitative study with quantitative methods can produce an indication of patterns with each case study that can be interpreted to provide a new synthesis of knowledge [Price and Burton 2018].

By comparison, this study involves the use of grounded theory to understand the autoethnographic experience of the project and so provides unique categories for study, rather than preconceived concepts, therefore giving voice to the researcher as this investigation develops its own data for interpretation [Price and Burton 2018]. The development of the practical case studies of The Howie Smith Project follows the process of grounded theory, which was first suggested in the late 1960s by Thomas Glaser and James Strauss in *The Discovery of Grounded Theory* [1967]. As a researcher, grounded theory considers the embryonic theory as the research itself develops; in principle there is not a preconceived idea of the theory at the outset which the researcher is attempting to prove, rather, the theories emerge as the practical study and field research evolves and the researcher is able to analyse the information collected via the field work and so reach a conclusion, or theory, based on their findings from the experience [Pace 2012]. The use of autoethnography in developing grounded theory allowed me to develop ideas and focus on specific themes as they developed and as ideas matured, through documentation, record-keeping, and note-taking, I was able to react accordingly, make progressive assumptions, and let theories emerge. As the practice developed, further theories could be acquired from the first, and so on, so that during this period of study conclusions and understanding could be gained from the situations I encountered [Duncan 2004].

Grounded theory supports the reality of such a project so that it is relevant to the moment and the situation. It relates to what I, as the researcher, am thinking and what actions I may follow to respond to each situation accordingly and therefore as I establish an understanding of the subjective experience from the analysis of my story it suggests I can determine a solution that may be transferred to similar social situations in the

future [Pace 2012]. As we are all actors in society, understanding the natural environment around us, evaluating the contribution I make from such a project, its aesthetic qualities, the impact it has, the reality I discuss, and the merits it produces, I can reflect upon subjective practices that explore similar cultures, so a truthful reality behind the circumstances of the narrative can be interpreted and morally accounted for [Méndez 2013]. This ethnographic approach has a “strong emphasis on exploring the nature of a particular social phenomenon, rather than setting out to test hypotheses about it ... (and) ... a tendency to work primarily with ‘unstructured data’ -that is, data that have not been coded at the point of data collection as a closed set of analytical categories ... (where) ... analysis of data ... involves (an) explicit interpretation of the meanings” [Reeves et al 2008 p512]. Therefore it must be noted, that though grounded theory may suggest a method of study that may test the alternatives within the ethnographic model, it must not be implied (within The Howie Smith Project) that this theory of approach and analysis of the quantitative data, (though it may have developed in recognition and acceptance into the mainstream), and the evidence presented in this thesis, should be considered as conclusive [Hammersley and Atkinson 1983].

7.4

INTERVIEWS AND INFORMATION

Ethnographic research often involves detailed interviews and the collection of quantitative data from interviews, the gathering of in-depth information and photographic evidence [Reeves et al 2008]. Some examples of interviews were practised during this study, but the information gathered had no beneficial relevance to be included, or it strayed from the considered route of study proving a distraction, bringing in irrelevant or too much information to have direct benefit to the ethnographic study, as my research has suggested. In the end, as Reeves et al [2008] suggests, where an opinion or specific information was required it was more constructive to ask direct questions of the person through the written form, usually email, or to gather information informally, in passing conversation.

Hammersley and Atkinson [1998] indicate that the use of interviews should not be relied on as a means to distract from the traditional long-term observational study this ethnographic practise proposed. Hammersley [2006] suggests that some qualitative research practises can rely heavily on interviews for information, and therefore questions whether use of such techniques should be considered as ethnographic - even open-ended interview techniques which can be more discursive and less focused. Reliance on information from a secondary source should not be accepted as truth if the ethnographer has not observed it, or experienced it, for themselves, and informants cannot acceptably provide genuine evidence from interviews [Hammersley 2006]. Preferably information can be gathered during observation, when informal discussion and conversation can probe for relevant knowledge as part of a natural process [Reeves

et al 2008].

As part of this study several view points and opinions were considered through interview techniques and direct open-ended questions were developed to be presented to/held with local practitioners, or artists and artist groups, creative entrepreneurs of members of the local councils, landlords and developers, and people in authority; people who were directly involved in The Howie Smith Project, or were part of the creative scene in Nottingham and Leicester.

Interestingly, several interview styles were practised with individual members of the city authorities in both Nottingham and Leicester, as a means to test my interview techniques. Beyond my own experimental approach to discover new news relating to regeneration strategies, what I noticed was a repetitive use and implementation of nudge techniques²⁸; designed to encourage us to make specific decisions and steered towards us selecting choices that are supposedly in our best interest [Thaler and Sunstein 2008]. With nudge techniques it is hard to determine the truth when discussing such strategies with members of the local authority; local councillors with political aspirations, well aware of the effect of the implied mantra. The interview becomes pointless if it lacks honesty and true reportage or any reflective insight. If all people interviewed are only interested in promoting their own agenda, then it would be a wasteful task to pursue this route for the benefit of honesty within this study, and, as I have pointed it, I am perhaps better suited to explore the autoethnographic approach I have presented so far.

²⁸ Nudge tactics are now widely used as a behavioural technique in societal governance and are known to persuade social changes through subtle influence of our subconscious thought [Pedwell 2017]. When used in the regulation of policy they could be considered paternalistic, or controlling, reducing the ability for free-will decision making [White 2017].

As I have discussed, applying autoethnography to The Howie Smith Project, despite the difficulty of the challenge, allows me to voice an intimate opinion of my personal experience, to combine an assortment of personal emotional memories and feelings from what I have seen and experienced. It explores the narratives from my interpretation of the experiment and encourages me to evaluate my actions, and, linked with the knowledge acquired from my literature review, provide a basis from which to determine a beneficial social understanding, and it would not suffice to be dependent on objective, canonical methods of inquiry [Wall 2008].

Where I can be objective is to supply information to the fact. On this basis, through the presentation of this experience I present photographic evidence that allows me to show these case studies in context and bring the reader to understand what I am describing. Equally, I present maps of the locality, again to provide context and a level of understanding for the city area these practical projects are based in, providing additional knowledge where deemed suitable to further inform the reader.

7.5

THE CASE STUDIES FOR THE HOWIE SMITH PROJECT

The Howie Smith Project was a purposefully organised social enterprise, set up and managed explicitly to regenerate derelict buildings in line with the aims of this study, establish affordable space for creative enterprise and in doing so, provide data and information for the practice-led research of this study. The following table is a list of the case studies, their locations and their uses I created during my studies, as part of The Howie Smith Project:

Nottingham. Station Street. Station Street Studios.	Three buildings with small retail units, studios, workshops, rehearsal rooms, dance studio, music studios, office.
Nottingham. The Lace Market. The Corner.	Multi-use performance/rehearsal space, offices, studios, retail and workshops.
Nottingham. Smithy Row. City Gallery / Five Leaves Bookshop.	Community art gallery and café. Independent bookshop.
Nottingham. Hockley. Nottingham Writers' Studio.	Performance/rehearsal space, workshops, offices, members' hub.
Nottingham. Hockley. City Arts.	Performance space, workshops, training, education, office, studios.
Nottingham. Smithy Row. Desk-space and Cryptology.	Monthly desk hire for start-up and creative enterprise. Escapes rooms.

Nottingham. St Ann's. The Beacon.	Community space.
Leicester. Humberstone Gate. Sixty- eight.	Gallery and performance space. Independent music college. Small independent studio and office space.
Nottingham Canal Quarter. (Co-Director The House Project) Richmond House.	Community youth training in performance, events, arts education and free-school activities.
Southwell. Burgage Stables and Garden.	Studio spaces, community arts facilities, outdoor performance and events space.
Nottingham. Broad Street. The Terrace.	Three Grade 2 listed derelict shop units and three upper floors.
Nottingham. St Ann's.	Volunteer Co-Director Hungerhill Trading Ltd. Trading arm for The Renewal Trust, managing three properties.

Firstly, to succeed, I needed to understand how the structure of The Howie Smith Project business model fits in the current society having researched the history, beliefs and ethics, following its purpose and aims and, as a social enterprise, understanding the benefits it brings and the issues I may face because of it. I see this as important to understand where the social enterprise may stand, alone, as a sustainable business model, or perhaps assisted, as a social enterprise in need of funding, where funding may not be available.

All spaces need people. Based on the theory, “ethnographic inquiry takes as its central and guiding assumption that any group of people interacting together for a period of time will evolve a culture” [Patton 2015 p100], ethnographic research will allow for direct observation of how this demographic of culture was created, comparing progression through interaction and adding to the overall context from an insiders perspective of community, combining an understanding of how and why people come together with the knowledge of the benefits this may bring, and an informal approach to represent the culture of this group.

Secondly, as an example of bottom-up, grassroots qualitative research for the community, my research achieves a human perspective of the issues, understands the behaviour and beliefs, local opinion, and emotions relating to the issues and to the relationship, which are tangible factors that allow documentation of the research to be flexible, spontaneous, adaptive, open-ended, responsive, detailed and potentially reflect an understanding of these issues through engagement. Ethnography is personal and requires long-term commitment in the field, which this project is and has. It is also multi-factorial, and over time has proved to be inductive, influenced by participants, and potentially holistic.

Thirdly, I question the practical act of regeneration in a city's progression as I seek to understand what problems arise from dealing with the rules of society, with the authorities in charge, with landlords, with privatised utility companies and services, with the buildings themselves and the state of decay I find them in, meeting the costs of refurbishment and the requirements of the sub-tenants, even the issue of initially finding the tenants. The choice of building has never been an obvious one, for, in this

situation, there is often limited choice where I target long-term derelict spaces that nobody wants; I will always take what I can, and what is being offered. It has proved occasionally difficult to negotiate with a landlord and not all spaces are available for discussion. This element brings a random, unpredictable influence to the project often requiring an equally random response and an opportunity to include and study something unique. From conception to occupation, each case study is documented and recorded through observation and experience, and from the findings a dialogue is created. Observation and fieldwork is the vital component of this qualitative research and, accordingly, the contribution qualitative research can bring to the inquiry can highlight the definition of the study, put it into context, allow us to understand how things work and why certain aspects matter, capture the elements that pertain to a real-life experience and what the consequence of the action may be, and how the patterns within the study can be compared [Patton 2015].

Throughout this practice-led study, the reflections and observations are autoethnographic-based, where personal, autobiographical, experience connects to the wider cultural, social and political meanings through my textual research studies. An ethnographic approach to my research explores the direct cultural phenomena of my subject and allows me to observe society from the point of view of the study, but the autoethnographic element of my observations reflect the many levels to be considered by connecting my personal thoughts and opinions to the cultural aspect of the study.

This is my story...

Chapter

8

THE HOWIE SMITH PROJECT

FOREWORD

I have discussed in my research, the effects of displacement in urban renewal [Zukin 1989] and how necessary it is to retain old buildings [Jacobs 1961], to provide space for creativity [Landry 2008], support the core creatives [Florida2002], and secure a long-term investment into grassroots arts activities in the community. Influenced by the concept of The Big Society, I am inspired by the ideal of social justice, education in the arts, and to provide opportunity for creative development. As an empirical study now it is time for me to put some personal perspective on this matter and explain the experience I bring to the practical pursuit of these ideals, and I feel it necessary to briefly clarify how I might be suited to take on this role.

Prior to this study, I had been involved in a multiple of regeneration projects that began for me in 1994 with the creation of the Tivoli Beer Restaurant, a commercial bar and restaurant I developed in Nottingham, which occurred after a 10-year career being a bar manager in the city. I grew up in Nottingham and consider it to be my home town. After that, following a five-year period of further education in the creative arts and photography, as a graduated artist in pursuit of exhibition and workspace opportunities, I was a volunteer and member of The Art Organisation (TAO) - a non-profit company by guarantee and a group of dedicated artists who showed concern for the regeneration of disused properties and the introduction of the arts to the community and I was involved

in numerous projects, in Kent, London, Liverpool, Leicester and Nottingham. As a 10-year project, TAO in Liverpool was to develop a portfolio of nearly 30 meanwhile-use buildings in the Ropewalks district and establish a creative cluster independent of an authoritative strategy [Landry 2008]; shop units, warehouses, an abandoned pub, a nightclub, and a house were made usable by the creative community. TAO in Nottingham rented 21 Station Street to open a community gallery and tea bar, with artist studios. Then gain access (as temporary spaces) to the neighbouring buildings: 3-9 Station Street, a former Police Head Quarters; 11-13 Station Street, a former nightclub; and 17-19 Station Street, formerly a hotel. TAO in Leicester opened a community gallery in a meanwhile-use building in Humberstone Gate that was originally a large public bar and venue.

In 2010 TAO ceased as a company, and with that TAO relinquished the reins of each active project, where each city project was to continue as its own independent CIC²⁹, which allowed them to be managed accordingly. My volunteer role was also to cease and with it the responsibility, which allowed me to consider this study and the independent project I have proposed.

The experience I had obtained up to this stage enabled me to confidently approach the practical side of this study, where my understanding toward the regeneration of a building is extensive, and my consideration toward alternate methods valuable, where I had explored developing the community space with non-existent budgets and zero funding for over a decade, making full-use of recycling and waste products. It is during this period that I was able to fulfil my understanding for the necessity of affordable

²⁹ See Appendix 1 Types of Companies.

space for creativity which would want me to explore this potential so I may be able to research such an ideal.

In 2011, as I was making my application to University of Birmingham to begin this course of research, the idea of The Howie Smith Project moved closer to becoming a reality. The three temporary TAO buildings on Station Street, Nottingham - the former hotel building 17-19, the nightclub 11-13, and the upper floors of the old police station - were relinquished from TAO in Nottingham's portfolio by the new CIC directors, and offered back to me by the owners, who knew the advantages of granting a meanwhile-use for the properties whilst their proposed long-term development was still undecided. TAO Nottingham's new CIC directors did not want to invest in the properties in their current state; in the years that I had managed them through TAO, I had seen that the vandalised rooms of the former hotel were emptied and left to dry, and all water leaks throughout were stopped. In the nightclub, only the ground floor had been cleared, and the upper floors of the police station required the fire system to be updated to be compatible with the development of the ground floor to Tesco. The work involved was thought too extensive for the skills of the new Nottingham CIC team, who chose to focus their business efforts on developing 21 Station Street independently.

The Howie Smith Project (THSP) began with a series of ideas; the idea that a portfolio of buildings could be obtained by a social enterprise for the purpose of retaining affordable rental spaces as a city progresses; the idea that THSP could target long-term neglected property the purpose of restoring these derelict spaces; the idea they could then be made available for creative enterprise. The idea that as part of Cameron's Big Society, in 2011, THSP would develop a portfolio that considered an alternate approach to

regeneration and support an important aspect of the creative industries, help cultivate creativity, give it space to grow, prosper and bloom. When the idea became a reality, with the occupation of the first properties, and the first incomes were secured, the project would gather its momentum and develop for the duration of this study, alongside the aims of this PhD research, with the opportunity to document the process, and progress, as case studies toward these goals as a sustained social business model.

The main premise of this thesis is to discuss and provide evidence in support of the aims and objectives of this study. These are as follows:

- To test the practicalities of regenerating derelict buildings as described within David Cameron's model of the Big Society;
- To explore the potential of recreating the vacant space, on behalf of the creative community;
- Document the process to present the template for community regeneration.

In the following chapter I outline the first stage of practicalities where I describe the empirical experiences that occurred, as examples within this practise-led study, where I discuss the formation of the social enterprise, the legalities of securing a building, the responsibilities the project will create, the ethical methods I thought necessary to follow, and the necessary measures to ensure the projects success, which would create the template I wish to present from the phases of my ethnography I illustrate; steps I thought important to include to set this project in motion.

As per the purpose of this autoethnographic study, further chapters document this

continued process, as I go on to define the specifics of my study toward creating the affordable space on behalf of the creative community; where I explain my attempts to resist gentrification by establishing regenerated spaces and the efforts I followed; where it was possible to promote the economic benefits of these projects in line with the project's aims. When I initiated this project I originally contemplated how an individual building may be regenerated on behalf of the community, as per The Big Society. In the end THSP regenerated a portfolio of eleven buildings and spaces, and in chapter 10, I explain the individual processes I followed in relation to the relevant experiences for each one.

Equally, where my objectives state I will examine authority-led strategies toward regeneration, in chapter 11, I explain the ethnographic evidence concerning specific regeneration initiatives implemented by the council in Nottingham relating to the south-side of the city, the details of their creative quarter strategy in the Lace Market area, and my findings relating to a previous strategy originally implemented by the local council, on behalf of a regeneration charity in a region of the city. I consider my aims further as I describe the efforts THSP went to, to understand the specifics of the Localism Act, in terms of a persistent approach to the council to contemplate the right to buy, or the right to manage, problem buildings within their portfolio I thought THSP were capable of assisting with in their improvements, maintenance or upkeep. Finally, by comparison, I consider the cultural quarter agenda in Leicester and discuss how the THSP was able to work with the authorities there and in doing so, understand better their role, and approach to regeneration.

The final chapter explores different funding opportunities for community regeneration

projects, as per the last aim of this study, as I seek to understand what funds may be available since the launch of The Big Society.

To allow the reader of this thesis to put some context on the period of involvement for this project, on the following page I present a timeline of this personal history (since that first development) of these former TAO endeavours and the significant THSP model that followed, within this study, which I discuss in detail in the following pages, and compare it to relevant authority-led regeneration projects within Nottingham, that relate to my research into regeneration, to allow the framework of this project to be appreciated and understood.

As a project alone, with three semi-derelict properties and no money, the ideas developed form. To achieve this it was necessary for me to register my social enterprise company, open a bank account, take out a new public liability insurance policy to cover future activities in each premise, and set up a website. Once I received confirmation that my PhD study had been accepted, I was ready to begin.

TIMELINE OF EVENTS 1994 - 2017

Projects

Personal History.

The Tivoli Beer Restaurant, Nottingham.

Clarendon College, Nottingham.
A'level Art/Design, Art History and English Literature.

Cumbria College Art and Design, Carlisle.
BA (hons) Creative Arts.

The Art Organisation.
TAO Leytonstone, London.
The Bluehouse Darkroom, Kent.
Herne Bay, Broadstairs,
Whitstable.
TAO Liverpool.
TAO Nottingham.
21 Station Street, Nottingham.
17-19, 11-13, 3-9 Station Street, Nottingham
Leicester DMU MA Photography
TAO Liverpool Biennial
TAO Leicester

The Art Organisation ends.

The Howle Smith Project

Station Street Studios.

The City Gallery.
Nottingham Town Team.
Our Rebel Writer's (outdoor art).
The Corner.
Nottingham Creative Legends (outdoor art)
AEDA and Leicester Community Artspace.
Let the Beacon Shine!
The Five Leaves Bookshop.
The Nottingham Writer's Studio.
City Arts, Nottingham.
Deskspace.

The Echo Factory, Leicester.
Creative Spaces, Leicester.
Richmond House. The House Project.

The Burgage Gardens Workshops, Southwell.
The Terrace, Broad Street.

YEAR

Date

- 1994
-
- 1996
-
- 1998
-
- 2000
- 2001
- 2002
- 2003
- 2004
-
- 2006
-
- 2008
-
- 2010

PHD Research, University of Birmingham.

- 2011
- 2012
- 2013
- 2014
- 2015
- 2016
- 2017

Nottingham's Regeneration.

Nottingham Canalside Development.

New Labour's Single Regeneration Budget—
Regional Development Agencies
Cornerhouse Development.
£16.5 restoration Adam's Building com-
pleted.
Trinity Square Development.

Jon Collins elected Leader NCC
Bio City Nottingham

NET Tram system stage 1 completed
Community Interest Companies begin.

£6m development Broadway Cinema

£20m construction New Contemporary

The Big Society 2010

Nottingham City Council take occupancy in
Station Street.

Portas Bid.
Nottingham's Core City Deal.
Nottingham Growth Plan launched.
Creative Quarter strategy launched.

£60m Refurbishment Nottingham Train
Station completed.
Sneinton Market £6m improvements be-
gin.
Net Tram System stage 2 completed
NTU purchase Confetti and £9m develop-
ment begins.
£1.4m Station St. streetscape completed.
£7.7m Space 2 development opens.
£30m Bio City Discovery building opens.
Broadmarsh development begins.

Illustration: Timeline of Events 1994-2017

Chapter

9

THE HOWIE SMITH PROJECT

INTRODUCTION - INITIATING THE PROJECT

Within this section I account for the practical requirements I had to endure to ensure this project and deal with the levels of bureaucracy that were involved. My research had suggested that there would be formalities within the establishment that may mean new rules and regulations need to be adhered to and a system of governance to obey [Alcock 2010].

Through my academic research, I was aware of the varying opinions toward The Big Society and toward the development of society. Researching the socialist Emile Durkheim led me to further study his peers, and following their influences, I discuss how I developed a social enterprise that has worked within my own ethics and boundaries. This contrasts the greed of the neoliberal approach [Blond 2010], and perhaps follows traditional liberalism where minimal dominance opposes the bourgeoisie.

I knew that business rates would be an expense the project could ill-afford, especially at start-up; business rates were being blamed for the decline in the high street and this cost was affecting small business, with the rules for business rates being questioned. In this chapter I explain the process I followed to deal with this charge.

As this thesis is meant to discuss the empirics relating to the process of start-up, to

achieve the aims and objectives of the project, I reflect on the necessary requirements that relate to the start-up costs of any fledgling enterprise, and describe the practical processes I followed with first identifying the property and secondly, dealing with the legalities of reaching an agreement with property owners. Where I had identified excessive expenditures in regeneration by New Labour [Stott 2011], I discuss examples of how THSP attempted to save costs toward clearing waste from each project, and where savings can be made as a social enterprise when considering recycling and alternate methods toward construction.

I have clearly defined how Thatcher's conservative government had introduced privatisation [Jones and Evans 2008], and (what were) public-owned services are now managed by private companies, and as my research revealed, neoliberalism is having a damning effect on society and our culture [Smith 2011]. Rather than rely on government involvement, in each of these individual projects THSP would need to deal with the faceless organisation of the utility companies, as Thatcher hoped for [Corbett and Walker 2013], and I discuss many examples where this communication was difficult and how I dealt with the related problems.

Finally, where I have examined how top-down regeneration projects have considered replicating community projects that had a tendency to fail or happen too quickly [McCabe 2010; Knox 2011; Hines 2005], taking this into consideration, as this project increased in momentum and the potential for scaling up the project became a reality, I discuss the efforts I had to take to meet the extra demands I sought to meet. The Big Society had supposedly increased opportunities for delivery of services [Corbett and Walker 2014], and if THSP was to utilise these initiatives and scale-up, I describe the

processes this involved and what occurred.

9.1

NON-PROFIT V PROFIT

My research shows that in the UK, our understanding of the non-profit and not-for-profit organisations continues to be a bit vague [Budd 2003; Shaw 2004]. I do not agree with the business enterprises that are in control of their own finances and that label themselves as non-profit, but in fact, by the nature of business, are designed to make a profit [Brady 2011]. Although they may state that they reinvest any profits back into the enterprise, it is potentially after taking a comfortable wage, if profits allow. Most businesses need to do this; there are not many that can start-up without personal investment, that then need to be re-invested into, continually, to ensure future profitability [Brady 2011].

A company with share capital shares the profits of the company to the shareholders. Currently, where the business has a social concern it should be registered as a social enterprise and be registered as a private company limited by guarantee (LBG), which does not allow for shareholders, with no need to mention non-profit labels. As an LBG, there should be a need to state their social purpose and/or ethical management [Hines 2005], making a statement in their constitution, listing in their Articles of Association what social intent they wish to do with the profits of the company.

For The Art Organisation, we funded our own lifestyles independently, we subsidised the payment of the public liability policy on each of the buildings, and paid the annual return fee with Companies House, and the cost of web-presence, from our own pockets, ensuring we did not require or seek an income or trade. By doing this, we felt justified

in it having a not-for-profit / non-profit label.

Nor do I agree with those independent, small groups or individuals, that label themselves non-profit in order to only seek funding to support their enterprise and, in doing so seek to fund their lifestyle by including a substantial wage. I believe these organisations should be specifically CICs and, like a charity, they are at least managed by a board of people to control their finances. As an organised group they would have to annually report on their progress [Reid and Griffith 2006]. Where there is a crossover, there is potential for confusion [Low 2006; Dart 2004].

When it came to register The Howie Smith Project in 2010, I chose to place it within the social enterprise context suitable to its objectives. I thought my business enterprise had social concerns and should state exactly that. Yes, I would invest into my enterprise, and in return I would take an acceptable wage should it be possible. I would seek to make a profit, excluding it from being a not-for-profit business, but I would not seek to personally gain from that profit but rather reinvest or seek assets that support the social enterprise further. I took advice on this when registering THSP Limited, working with David Saunders, who at the time was a manager for Nottingham Community Volunteer Service (NCVS), who helped provide the sentence structure based on the information I supplied him regarding my intentions of THSP. David helped me to complete the form to ensure it had been done correctly, to both of our ethical satisfactions, before it was submitted. NCVS still offer this service in their activities to support new volunteer organisations.

The Howie Smith Project Limited states in its Articles of Association: the objects ... are

to carry on activities which are for a socially beneficial purpose and in particular (without limitation) to obtain use of empty and disused property, developing space for creative and artistic pursuit, providing opportunity for community use, exhibitions, events, workshops and education in arts related practices. The company is established for a social enterprise, and not established or conducted for private gain: any profits or assets are not distributed as dividends, but are used principally for social enterprise purposes to support the objects of the company.

After ten years working with partners, and in communities, I wanted to see what could be achieved working under my own supervision and ambitions, and therefore registered myself as the sole Director for THSP Limited; a social entrepreneur responsible alone for what the project could achieve. Though THSP meets the criteria for a social enterprise, I prefer the suggestion of an ethical business [Allan 2005].

Social entrepreneurs explore the diverse depths of social concerns determined to improve situations, lending their concept of creative and ethical business to support the wider issue when they can. Shaw [2004] looks into existing research into studies of the social entrepreneur and recognises that they are defined by their “energy, zeal, commitment, determination, persistence... and focus” [p195], and goes on to state that they are “characterised by a responsiveness to the environment and an intuitive ability to anticipate” [p195]. It is also important to consider that social entrepreneurs have a good local network to whom they can communicate, with avenues and links that can assist them in their venture, which they use to their best advantage [Shaw 2004; Chell 2007].

The social entrepreneur will be ingenious [RSA 2011], seeking alternate methods to achieve success [Chell 2007], putting passion before finance and reinvesting for the future [Haugh 2000], ensuring their aims are met and their targets adhered to, driving others, supporting many [Chell 2007]. The skills of the social entrepreneur show imagination and foresight [Blackburn and Curran 1993], and if I am to consider myself a responsible social entrepreneur through THSP, I would need to collate the many experiences and skills I have acquired that have brought me to this point in time, acknowledge how and why they can be put to use, and document them as I put them to good use moving forward. I have had to solve many problems relating to projects and work in the past, and, moving forward, it is the skill of problem-solving that I think will serve me best, as I venture on with the challenge.

9.2

BUSINESS RATES EXEMPTION FOR THSP

Moving forward, to avoid excessive start-up costs, THSP would require business rates relief. As a non-profit group, when the rules had allowed, TAO had attained 100% discretionary rates relief with all the authorities it had dealt with for all of the empty properties it occupied. If the vision were to succeed, THSP may acquire several, if not many, empty properties across the city of Nottingham, and compared to the authority's strategy, be able to support many core creatives [Evans 2014].

I made a short film, available on YouTube, documenting the, then, empty properties across the centre of Nottingham. Accompanied by the music of Nottingham band Stoned Soul Picnic, the 10-minute video states, "imagine making use of empty spaces in the city for community art... from Station Street to Derby Road, across the centre to Hockley and The Lace Market, linking the tourist attractions... empty buildings that could be creative spaces and galleries".



The Nottingham Art Trail

<https://www.youtube.com/watch?v=UrEguxmdYZQ>

So NCC could consider how best to direct their resources [Glaeser 2012], it was with this

artistic proposal I approached the leader of NCC, Jon Collins, and discussed with him my idea. I discussed the development of TAO and the potential future for THSP, as the relationship between local council and government control was changing still [Smith M. 2010]. The government were keen to ensure all empty properties were to be charged full business rates in an attempt to encourage, or force the hand of, landlords into regenerating their empty properties. Considering the aims of this study is to understand the role of local council, in 2012, NCC were granting an automatic 50% discount to new applications for discretionary rates relief from social enterprise. I argued that their automatic process was not discretionary and each application should be considered on its own merits, and it should be possible to achieve 100% relief if the project may require it. Jon Collins invited me to debate my reasoning for 100% relief within a letter submitted with my application, and the case was discussed by a newly-formed committee which included a Councillor, the Head of Business Rates, and a representative from their Finance Department. In 2013 they agreed, moving forward, all properties within THSP would be granted 100% rates relief for initially the first three years. I believe NCC still make decisions on applications by committee and the discretionary process is no longer automatic. As THSP obtained a new property for its portfolio, I informed Ian Mitchell as Head of Rates Department for NCC. Annually I got a Business Rates Bill confirming the relief was granted for each project. After three years I listed the buildings THSP were active in, and the tenants in each space, sending it in a letter to Ian Mitchell and Jon Collins, requesting further support, and annually the relief continued.

At the end of the project, in 2018, Ian Mitchell left his post working for NCC, and THSP's account was investigated, questioning the authority of the action in granting relief on

behalf of the tenants, particularly the business models, with NCC threatening to rescind the support for the years it had been granted, wanting to retroactively bill the tenants.

For the final decision on this action, see Addendum 1.³⁰

There had been a similar approach to Leicester City Council (LCC) for the property I was to manage in Humberstone Gate, however in this case the responsibility for the ground floor was to fall upon the tenant and THSP was only responsible for the third and fourth floors. Luckily this part of the building received its own billing, having been separated by the National Valuation Office (VOA). LCC produced an application form for discretionary rates relief, available for download on their website, and annually I filled this out declaring THSP's interest in the upper floors of the property, sending it to the business rates department (by post). Over the years I never heard back from them, they never acknowledged they had received it, nor did they admit to relief being granted, but I carried on regardless. It did not become an issue until years later when the ground floor became available again and the deal was to change.

For further details on this matter, see Addendum 2.³¹

³⁰ See Appendix B. Addendum 1.

³¹ See Appendix C. Addendum 2.

9.3

IDENTIFYING PROPERTIES

One of the advantages I have had in establishing this project was having grown up in Nottingham, and having a network from various stages in my life when required [Shaw 2004; Chell 2007]. Having been successful as a bar manager in the mid-1980s onwards, during a time when Nottingham city was growing economically due to the government's relaxed approach to regeneration [Swyngedouw, Moulaert, Rodriguez 2002], as a young lad, I saw where property owners associated with local councillors as they worked together to develop the city. When I returned to the city many years later to create TAO in Station Street and then THSP across the city, this old school were now all aged and retired, and the business relations between private investors and the council that had led to the earlier developments in Nottingham, as I reported in chapter 5.1, was in the professional hands of the next generation. The previous types of relationships between councillors and business owners, I thought, were all but a thing of the past, where they belonged.

I would like to think I had achieved a good reputation from my time managing bars in the city, and many previous associates remembered me, which served as an advantage when I came to seek owners of empty properties across the city. I had decided, as part of the ethical practice of my project, to target long-term derelict properties that were not available for rent on the open-market; buildings that were not being advertised by estate agents who I preferred not to involve in my transactions. Firstly, as a social enterprise, I did not want to be a competitor on the market [Coote 2011], and participate in those neoliberal competitive markets [Thompson 2005], and instead I

decided to identify properties that were either waiting long-term development, or those landlords did not know what to do with during the decline in the high street. Secondly, I did not want to be a competitor to the potential renter of available properties [Gertler 2004]; most premises that were being advertised were ready to go and could be easily established as a new business with minimal effort or investment - one purpose of this project was to regenerate the worst of the worst as an example of what could be achieved from a social and ethical perspective. Thirdly, I did not want to pay an unnecessary commission to estate agents for transacting a deal with a potential owner of a property; someone I probably knew, and someone I could easily negotiate with without the interference of an estate agent whose only concern would be how much money they could make for completing the deal. Where long-term neglected buildings in the city (of which in 2010 there were still a few) were not advertised by estate agents, I was unlikely to ruffle any feathers if I was to seek out such properties for use within my project.

I had already made contact with the owners of the properties in Station Street, which were to be the first of the buildings I was to regenerate. This same owner owned the Long Row retail unit, and the premises in Leicester. The Corner in Stoney Street was owned by a well-known business man (and his sons) who I soon identified when asking around, and I had known of back in the 1980s (and he had known of me). This family also owned the Desk-space unit. One property owner tends to know the other and, on this basis, it is a small city. I asked previous tenants of the properties in Hockley to identify the owners. I used the Land Registry service to identify the owners of The Terrace, and knew of the family when I discovered who owned them. I had tried to ask the Head of Business Rates in NCC but (thankfully) he refused to tell me due to data protection. It

should be noted, this knowledge is readily available in the council and no doubt passed around departments when necessary. Certainly information (data) was passed on to the Creative Quarter Company when they were set up as a private company (but controlled by the board of directors and the council, so it was meant to be okay!); I will discuss this later. Southwell was owned by someone I worked with in the city, who came to me to ask me to be involved because he knew of my project. Obviously Richmond House was owned by NCC and this happened due to my continual persistence to Jon Collins to support me. I looked at other properties on behalf of the council, and various other private owners, mainly because of my determination to question the Localism Act [2011], as per the aims of the project, and bring to attention my 'right to buy' or my 'right to manage', which again I shall discuss later in more detail.

As THSP established itself in the city, I gained a reputation for dealing ethically with derelict buildings which helped me to identify potential sites in the city, offer advice to other groups wanting to regenerate properties on their own behalf, and advise where possible how this may be achieved. I was also called upon by NCC to give an opinion on certain situations, and also approached by tenants of problem buildings who needed help with property maintenance and development.

9.4

THE LEGAL STUFF

When TAO first occupied buildings, we learnt to read and understand the content of the legal documents for ourselves and we signed leases without any legal representation, aware of the commitment we were making. As TAO developed and we began to sub-let the spaces we created our own agreement for our tenants, which was ultimately no better than a verbal agreement based on morality, understanding and honesty. THSP started in a similar fashion but over the years it has developed various templates of agreements with property owners and sub-tenants. I shook hands on the agreement for The Corner. THSP adapted a template of The Law Society's lease, for the agreement with the owner of the NWS building. Bildurn produce their leases and licenses, and, equally, the sublease for the sublet in Leicester. We employed a solicitor to deal with the sublet of the Hockley building to City Arts due to the complication of the hierarchy of landlords in the chain, which I thought became over-complicated, but thankfully, although it took a long time, I could leave them to it and then pay the expensive bill at the end, glad not be involved.

In the later years of the project, my accountant obtained paid access to specific templates for leases and licenses available on professional websites, and several have been adapted for sublets in all THSP projects. These legal documents are extensive and thorough, and there are a wide variety of templates available to suit most circumstances that are certainly not as costly as employing a solicitor service.

Although I have always adhered to the terms of these agreements, many tenants have

ignored them; vacating abruptly, non-payment of rents, not returning a space clean and ready for use by the next tenants. Over the years, THSP is owed debts to the value of thousands of pounds accumulated by tenants defaulting on these agreements. To date, I have never chased up on these debts through any legal process. The legal process of debt recovery through the courts cost hundreds of pounds and is time consuming, and I have never been prepared to sit down and begin the process to find out. Hiring a solicitor is costly too, and I have wondered if overall it is worth the expense, with the multitude of relatively small debts and the number of tenants who have defaulted, compared to the time and cost that the process would take.

Solicitors serve the wealthy. They charge a lot of money for their service, too much for the minimal wage earners, charities and social enterprise with limited budgets. The hourly charges often exceed what an average person can earn in a day. When it comes to securing an agreement between a landlord and a tenant they are there to ensure fairness. Templates are now freely available to ensure the same agreement can be reached, relying on transparency and honesty, with fairness to be agreed equally between both parties on their commitment. If changes need to happen, due to unforeseen circumstances, communication is vital and the honesty must continue. Fair solutions can always be reached.

The government have produced legal lease templates for the meanwhile-use of buildings, available for community use, available through the internet.

<https://www.gov.uk/government/publications/meanwhile-use-lease-and-guidance>

9.5

RECYCLING AND WASTE

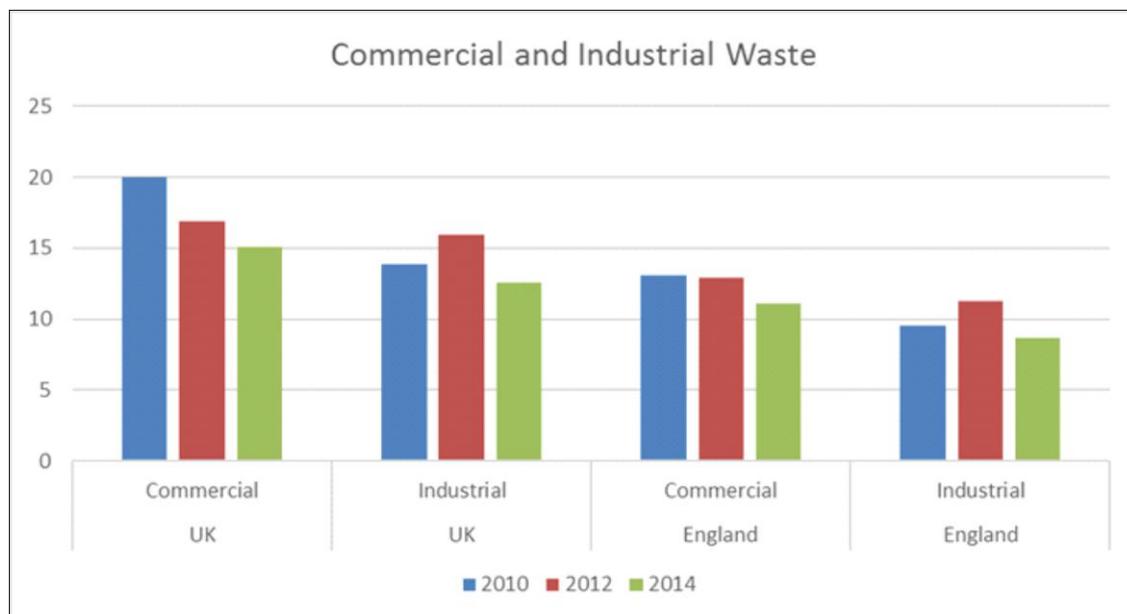
Along with the bureaucracy, THSP sought alternate ways [Ashton 2011] to save start-up costs to clean up and convert a disused building on the high street [Landry and Bianchini 1995]. After all, being creative in my methods is what this study is all about and the trend authorities wish to consider [Richards 2011].



Image: Small Kid artwork on a Wastecycle skip. Photo©RHS.

Any removal of rubbish requires a commercial waste container - usually in the form of a skip - and I have seen costs for these nearly double in the last 20 years. To try to avoid this cost at start-up, twice, in Leicester and Nottingham, I have bartered skips for free from Wastecycle - a major recycling company in Nottingham - in exchange for organising a graffiti artist to decorate them achieving some publicity for the waste company (and

artist) involved. In the early days at Station Street for THSP I persuaded a sympathetic Wards Recycling, another major waste company in the city, to offer a discount because of my social enterprise status, and the fact that I would need so many skips.



Graph showing quantities of waste in UK.³²

At one time, full skips went straight to land-fill and costs were needed to be met toward the service of depositing waste. Over the last ten years bigger companies have started to pull apart the contents of a skip and explore their worth, filtering the unwanted contents for recycling purposes where financial returns can be achieved - one person's rubbish is another person's gold. Brick, timber, metal, cardboard and some plastics are recyclable and have financial value. As an alternative, I have worked with Job Done, an independent professional waste removal company based in Leicester. They separate your rubbish before they dispose of it and identify any materials of worth. They load and take away the volume of waste a skip would hold, at the same cost as a skip, with labour

³² https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/746642/UK_Statistics_on_Waste_statistical_notice_October_2018_FINAL.pdf

included, and are extremely efficient in their service.

Recycling paint is very useful to the environment. There can often be stashes of paint available in the community that can be used to save on start-up costs. I had old contacts with a Nottingham-based commercial paint contractor, who had a garage unit full of unwanted opened tins - contractors cannot sell-on paints and often have part-tins left from big jobs, in a selection of colours and finishes to choose from, at my disposal for the projects in Station Street. Networks such as these are important as they can reduce costs, reduce waste and can prove helpful at times. It is important to ring around, and, as the saying goes, it never hurts to ask. It is costly to dispose of unwanted paint and if wholesalers can sell unwanted tins cheaply or donate it to a good cause, it can be helpful to them. Both Leyland Paints and Dulux Paints often had tins of wrongly mixed paints that they would donate to support community projects, if you asked. Nowadays you must fill out an application form with their head offices to apply, such is the demand.

When it comes to refurbishing an empty building, the ethical approach to recycling can save a lot of money, although it can often result in more time being needed to achieve your results. Saving on the purchase of new materials is good for the environment and equally reducing waste saves on extensive landfill and again saves money in disposal of the unwanted materials. Large-scale regeneration budgets can be excessive and wasteful [Dawson 2012], where many such projects over-stock their materials to ensure they have enough, subsequently over-charging with unrealistic spending to ensure the project is met, and subsequently wasting what they do not use. Many raw materials are difficult to recycle, such as paint and plasterboard, and toxic when disposed of. Be

careful where you budget on materials, be concerned, think ethically, and purchase wisely, recycle where you can.

9.6

DEALING WITH UTILITIES

Opening up long-term derelict buildings can be problematic when it comes to dealing with utility companies; the faceless authority of the supply companies has presented many problems within each of the case studies for THSP. For a variety of reasons, issues have been raised resulting with having to deal with the bureaucracy of the gas, electric, water and phone suppliers.

I discussed the continued neoliberal development of privatisation (since Thatcher) and the independent responsibilities she sought to achieve [Corbett and Walker 2013] that related to it. In this section I discuss how this attitude now relates to the customer.

When TAO originally opened the community art-space in Leicester, there had been a specific meter in place to provide a continual supply which was charged for accordingly.³³ Despite requests the supplier refused to remove it, despite it no longer being required. The charges that surmounted from it being in place were too excessive for the project to be sustained for the long term beyond TAO's involvement and eventually the new CIC were forced to close the project and abandon the building in 2012 when the electricity supply was cut off. When Bildurn approached me about THSP re-occupying the space, I insisted that Bildurn negotiate for the power to be restored and be responsible for the supply moving forward, and in doing so, they eventually arranged for the meter to finally be removed. Somehow though the new suppliers (EDF) wrongly got hold of my name and personally sent me bills for the account, although

³³ See Appendix 6 Types of Electric Meters.

Bildurn were paying it. For years the suppliers attempted to charge twice for the account and it took years for them to eventually admit their administration fault and remove their attempts to charge me. At times they were threatening in their approach.

In the old hotel building in Station Street, THSP only made use of the existing electricity supply. The gas had been cut off over ten years previously, although the disconnected meter remained on the wall of the basement that was still accruing a standing charge with British Gas who was the building's last supplier. For a decade, even though the gas meter was disconnected and not in use, a bill was accumulating. The moment that THSP took over the occupation, British Gas chose to transfer the back-dated account to THSP, without any communication to verify the date that our occupation began, and then proceeded to try to recover the debt they believed was outstanding. It took hours of time over the years to rectify the erroneous bill and to ensure that threats on the building would cease. We sent photographs of the abandoned meter, to no avail, and eventually took the meter off the wall and requested that it be collected, leaving it outside the building for them to pick up. It went away, and their action ceased.

I found out several years later that the same thing had happened to the NWS: in similar form, the gas supply to the building had been disconnected but the meter had not been removed, which should have been the responsibility of the owner -NWS only rented part of the building, not all of it. After several years, British Gas deemed NWS responsible for the outstanding debt without anyone's knowledge, which resulted in court action and the NWS being ordered to pay the outstanding amount.

Again, with Richmond House, although no gas is used in the property, because it still has an active meter, a monthly charge is payable. It had been decided to leave the gas supply active, if unused, because there is a possibility that the building may require a gas supply in the future and reconnection fees are so extensive that the charge is the lesser of two evils for the time being.

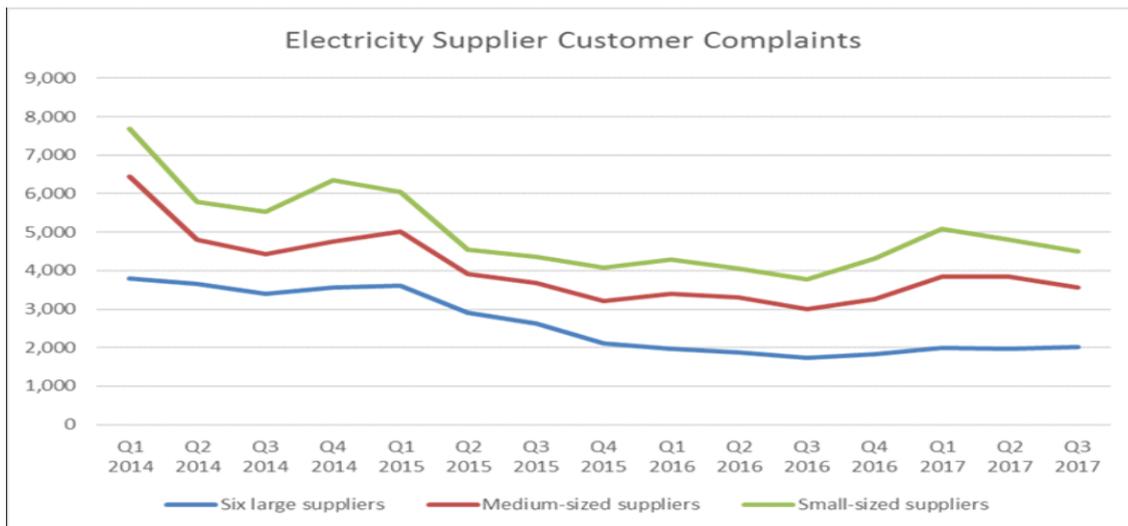


Chart showing number of complaints toward electricity suppliers.³⁴

In a similar fashion, when we obtained Richmond House from NCC, they informed the supplier of their new tenant, after the building had stood empty for many years. We transferred the electricity account to our choice of supplier but were unaware that there were an additional two electricity accounts for two defunct meters that had been replaced but not removed. Although both had been disconnected when they had been upgraded, they were still generating a bill on the supplier’s system for a standing charge for the period the building stood empty, which was transferred to us when we took over occupancy. Unable to get the supplier to listen to common sense, we were forced to

³⁴ <https://www.ofgem.gov.uk/consumers/energy-supplier-comparison-data/compare-supplier-performance-complaints>

take the dispute to the ombudsman, who chose to rule against us. However we removed the meters ourselves, and as such, when someone from the supply company came to verify their existence following the ruling, they could no longer do so, so the charge was dismissed due to a lack of evidence. This farce took almost a year to resolve.

When THSP took over The Corner, 8 Stoney Street, the most important demand was to reconnect the electricity supply. Despite reservations, I contacted the reconnection team at E.ON with an open mind, armed with the requisite meter number. Upon the first attempt it seemed that my hesitations may not have been justified as the process was clearly explained to me and I was assured that it would take a few days, as the property was identified on the system along with the meter that I had given the details for. I confirmed my rental agreement however I was then required to produce a stamped certificate from a qualified electrician that ensured the safety of the wiring and equipment that was to be re-energised. This was my responsibility, and therefore my cost. The qualified electrician I contacted was willing to do the work, but they would need an electricity supply to make the tests required. There in lay the quandary: no power, no certificate - no certificate, no power. I went back to E.ON, this time speaking to the department manager to explain the quandary and proposed a solution: the electrician would isolate the buildings original wiring from the meter, and fit a new consumer box, to which E.ON would re-energise the supply, and in doing so, the electrician could produce the certificate. We would then build our new electrics system from the new consumer box. E.ON agreed to this, and E.ON sent their engineers to the property. The first engineer did not have the right parts, so another came, who condemned the mains fuse box, despite fitting the fuses. Two days later a third engineer came to the property to change the condemned unit, allowing our electrician to run the

earth, test the system and produce the certificate. Our electrician charged £150.00 for this service, including parts, and we now had a new foundation from which to build up our new electrics. The process, as I had originally suspected, was not that simple, but we got there in the end.

It isn't only energy supplies that can cause problems with old buildings, the water supply and drainage can be an issue and it is worth knowing where responsibility for it lies.³⁵

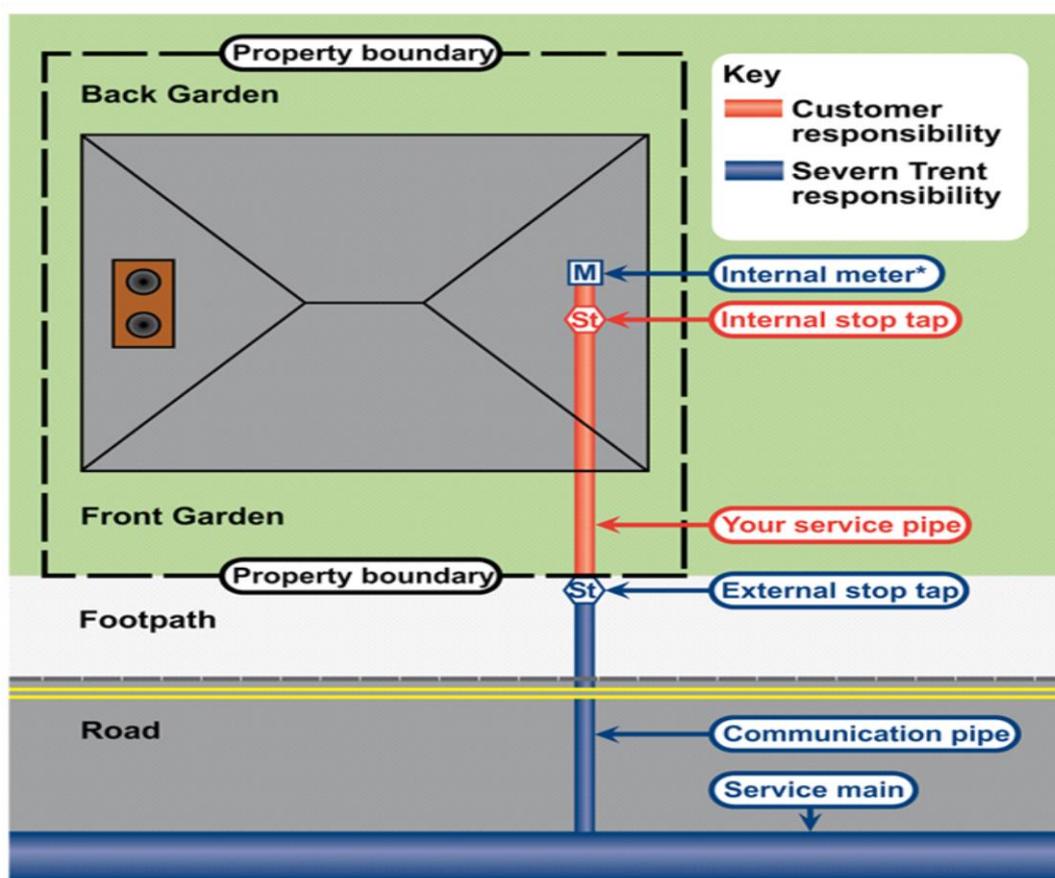


Diagram showing responsibility of drainage to a property.³⁶

The City Arts building in Hockley had lain empty for a long time, and it didn't take long

³⁵ See Appendix 7 Water pipe responsibilities.

³⁶ <https://www.stwater.co.uk/my-supply/pipes-and-drains/responsibility-and-ownership/water-pipe-responsibility/>

for us to discover that there was a drain blockage when we started making use of the toilets and sinks again. Initially, we tried to use rods to clear the drainage pipe from the inside, but this led us to suspect the blockage was outside the building and therefore should not be THSP's responsibility, although definitely our problem. Contacting Severn Trent Water (STW) led to a series of engineers visiting the property to evaluate the situation, a process that took time, slowed down the progress on the building, and involved continual chasing and perseverance.

STW spent more time (several months) attempting to prove it was not their responsibility with camera exploration, dye-tracing, digging up the street, re-plotting the routes of the main drains, until, after several minor attempts to release the blockage, they agreed for the existing drainage system to be forcibly flushed, and STW eventually cleared the problem; although STW's administration were not immediately committed to their liability, their teams on the ground, following instructions, were most helpful and determined.

Dealing with telephone and broadband connections generally involve British Telecom (BT), and whoever the service supplier, BT Openreach has the monopoly for maintenance of a line to an office premise or building. THSP offered a Wi-Fi connection to spaces with multiple tenants, but some businesses chose to arrange their own connection for a better service. In The Corner there were multiple phone-line connections due to the fact the property had once been a post-office and an exchange. Over the years, we had several changes of tenancies and it always amazed me that with each visit, no record had been made of existing lines and connections and BT Openreach continually took time tracing back connections to re-apply new ones, each time, and each visit, requiring

someone to attend and give them access.

Following my experiences dealing with the utility companies, there is no conclusion I could safely reach to enable this experience to be easier, nor can I provide a simple solution in how to deal with them. They appear as faceless organisations with no one person taking responsibility for their actions, where, when problems occur, it can take repetitive phone calls, repeating details to the next person who happens to answer your call, again and again. Nobody cares! My only advice in taking over a derelict building is to contact suppliers immediately, make them aware of your requirements and prepare to persevere until a solution is reached. Once up and running, I found the service is mostly reliable - it is just reaching this point, when problems have occurred, that on occasions they can surmount. They can never be ignored, it is difficult to reason with them, and they are forever in control.

9.7

UPSCALING THE THSP MODEL

Over the years, I have worked with many creative people to regenerate and improve properties. TAO was a members group, with volunteers - mostly artists - supporting the projects we enabled. Most of them had self-interest in each project. Members learnt to barter and skill-swap and were generous with their help and knowledge. TAO's project in Nottingham had a small proportion of volunteers willing to assist, but equally, as a non-profit group, we explored alternate methods of labour to regenerate spaces, linking with the national Probation Service and offering work experience in construction and building to offenders. This relationship was to end when, nationally, when the Probation Service were required (by government) to re-evaluate the type of work offenders were to undertake on behalf of the community [Macmillan 2013].

THSP identified volunteer opportunities for the long-term unemployed, in association with a government initiative I had acknowledged in my research [Coote 2011]. There were several private companies in Nottingham charged with providing training opportunities and work experience via charities, social enterprise, non-profit groups and community associations. THSP linked with one such company, Ingeus, in Nottingham. THSP were obliged to supervise and train the volunteers through the programme, and this required me to contract a professional builder to oversee the training.

At the start of the project, I sought out the employment of Mick, the original foreman who I had worked with on the build of The Tivoli Beer Restaurant in 1994, and who, nearly twenty years later, was now well-established as a builder, very experienced and

extremely skilled at his trade.

The programmes for each volunteer ran for six weeks at a time, and over the first year we trained several dozen different participants in skills relating to the renovation of the buildings in Station Street; brickwork, joinery, plastering, painting. When we moved onto the project at The Corner, Mick employed who he thought to be the best of the volunteers, Danny, to work with him as a long-term assistant and trainee, alongside a further half a dozen new volunteers from the programme, who were again supervised by Mick. From this second group, Mick offered Richard and Trevor to work with him as general labourers on THSP projects.

Under the national scheme³⁷, volunteers were offered the choice of their work programme, but not many of the available choices involved construction and maintenance, yet, I was told, many of the volunteers sought work in this field due to previous experience; most opportunities were with charity shops and community groups and not suitable for many of the candidates that came forward to work with THSP. Many of the volunteers we worked with were seeking a more physical experience, suitable to their abilities and interests, from the association. As mentioned, though, not all volunteer work is suited to all volunteers. In the City Gallery, we offered leisurely volunteer work invigilating the spaces or helping in the cafe, which suited some people seeking volunteer work - not everyone is a painter and decorator.

In line with my research, THSP sought to expand cautiously [Knox 2011], and with the next series of buildings in the portfolio, in an attempt to prove an alternative method of

³⁷ See Appendix 5 Types of Training Programmes

approach [Ashton 2011], a small team had been recruited from the volunteers, offering further experience, training, a wage for the work they undertook, support and advice. Danny and Richard still work with Mick. At the end of this study, Danny is fully trained, skilled and self-employed. He has learnt to drive, bought a car, bought his own tools, took out his own insurance policy to work, and is seeking his own small building contracts, alongside gaining further experience working with Mick. Having the support, skills and knowledge of a builder with Mick's calibre of experience has been vital to the success of THSP and the developments we have worked on together. Mick had an extensive network of hard-working, professional building sub-contractors; plasterers, joiners, plumbers and electricians, who have worked in THSP projects, where required, charging accordingly.

In my research I discussed how volunteer groups and social enterprise might be required to take on a role [Cameron 2010; Dawson 2012; Stott 2011], and whether they may be capable [Ashton 2011; Smith M. 2010]. Many of the volunteers who came through the Ingeus programme resented the government initiative and worked in fear of losing their benefits. Some were generally lazy [Hall and O'Shea 2013]. Some did not turn up, and very few could be relied upon. In terms of training programmes, the operational budgets go to middle-management organisations to implement government policies to support long-term unemployment, but it is the charities and the social enterprise that are responsive [Lambie-Mumford and Jarvis 2012] with hands-on training and motivation, as THSP proved, without any financial support to deliver and provide opportunity.

If this project is capable of being scaled-up or replicated it is this documentation and record of the methods of approach that will be vital for this to be a possibility [Brookes,

Lumley and Paterson 2010]. As was expected, this project took many years to develop [Knox 2011], however where my research suggests such projects would require funding and grant support to scale-up [Stott and Longhurst 2011], the specifics, as per the objectives of this study, meant THSP was to establish a sustained project in terms of finance and management.

9.8

CONCLUDING REMARKS

In each project, as a landlord, I learnt that different tenants required, or expected, differential levels of service and facilities to be provided throughout their tenancies. When renting a whole building to an organisation, THSP never got involved with the activity of the user. At this level the question of responsibility relates more to the maintenance of the facility, with THSP having funded the initial refurbishment of the space on behalf of the tenant and profits are marginal, to recover costs, not to maintain further. By comparison, most empty properties are rented on the open market under fully-repairing lease agreements, where the tenant must now shoulder this responsibility, and cost, to refurbish and maintain it.

Durkheim considered individuals would only seek to prosper themselves rather than consider any social concern [Dawson 2012]. Providing a multi-use building or site attracted the diversity of user, where some tenants were content to refurbish their rooms and facilities to match their needs, whilst THSP provided the infrastructure to aid their progress; electrics, heating, kitchens, communal toilets, hot water etc. If you were to consider, by contrast, the Sneinton Avenues development organised by NCC provided the bare shell of a unit, which required fully fitting by professionals contracted by the tenants, meeting the building control requirements set by the landlord, at the cost to the tenant. Under their private management, The CQ Co. was to introduce a variable service charge to cover the costs of their service and support management of the site. The introduction of a variable service charge was discussed within the management of the properties in Hungerhill Trading Ltd, on behalf of the Renewal Trust as a means to

cover service costs and increase profits. Where THSP offers cheap rents and no extra charges in exchange for tenants caring for the communal spaces themselves, THSP was to maintain the spaces in terms of repair and improvements. It does question to what extent a landlord must be responsible beyond health and safety, to provide for their tenants, and what is expected, compared to what profits can be made. I wanted to avoid the societal division that seems so apparent in these circumstances [Morrison 2006].

Some tenants of THSP expected multi-use sites and buildings to be promoted, marketing the activities and creative business of the tenant, though I would argue that should be the responsibility of the tenant themselves. Rousseau considered human nature would seek to take advantage rather than consider any caring support [Morrison 2006], but THSP had a social concern, and so promoted each project through social media, and local news outlets where possible, producing and distributing flyers or postcards, erecting signs, if only to attract the array of talent to the project who make use of the space, to promote their own activities and help them to succeed.

When it comes to promoting the activities of a multi-use site or building, this aspect can perhaps be compared to the small shopping mall or cluster of activity. In Nottingham, when local developer Bildurn regenerated their Cobden Chambers in the creative quarter, the CQ Co. was to promote the venture if only to promote their brand and ensure their strategy. The Nottingham Business Improvement District (BID) attempts to promote independence sporadically - and not necessarily successfully - within the city. As a social enterprise it seeks to promote itself as useful and helpful [Budd 2003], but of course all businesses (who pay rates) must contribute financially to the BID, with an

additional charge on their business rates from authorities to cover the costs of managing the organisation. It is not voluntary, and is not proven to socially benefit the businesses that pay, especially as urban centres continue to decline in popularity.

The best solution I could find in dealing with utilities (particularly the supply of electricity), was to move away from dealing with the faceless organisation of the big six companies. When NCC created and promoted Robin Hood Energy, as a social enterprise, supplying on behalf of the Council, promising to reinvest into their service and in doing so, reduce tariffs. Though I am dubious of their non-profit statement (for reasons I have mentioned and will explain further), when I came to communicate with them I found they provided direct communication (they answered the phone in less than 30 seconds - rather than over 30 minutes when trying to contact EON), they had a dedicated business supply officer, who was friendly, helpful and went out of her way to get it right, taking responsibility for her actions. Compared to all my experiences in dealing with the bigger organisation, regardless of tariffs, this service is priceless.

On another note, a disappointing (and difficult) aspect of THSP is dealing with tenants who cannot afford to pay. I have learnt that many of the core artists struggle to support themselves through their creativity, and subsequently struggle to afford their minimal rent for a space. Many have had to leave spaces whilst still owing money. Several intentionally do not pay and owe money to this day, preferring to ignore the debt and avoid payment. If an artist has no money, then what is there to claim; are they worth chasing through the court system? I am no philistine [Blond 2010], and I struggle to be the strict (and greedy) business landlord, where profit is the ruling nature of a capitalist venture [Swyngedouw, Moulaert, Rodriguez 2002]. Of course, it is impossible to

generalise on all accounts, but there have certainly been examples of the ruthlessness of both tenants and landlords within THSP, where it is hard to trust either, although I always do, sometimes to be proven wrong. I have endeavoured to be honest and reliable, helping wherever possible to meet these needs regardless of costs, and without giving priority to profit as an ethical business and social enterprise [Dowling and Harvie 2014].

Generally though, to end on a more positive note, the tenants paid their rents, and because of this, the social aspect of the project was to prosper [Coote 2011; Haugh 2007]. I never felt the need to pressure individuals if they were struggling, and abhorred the idea of threatening them when they did struggle, having a relaxed approach to enable discussion, and the hope of finding a solution. The monies THSP raised were reinvested into the continued maintenance and improvements to each property and, as it accumulated, the instigation of the next project, and so on [Dart 2004]. To understand the depth of each project, in the following chapter, I describe in detail the aspects of each case study as I explain how THSP achieved the provision of affordable space on behalf of the creative community.

Chapter

10

THE HOWIE SMITH PROJECT

DEVELOPING SPACES FOR THE CREATIVE COMMUNITY

I have mentioned as my aims for the project that I was concerned with establishing affordable spaces to enable the core of the creative community [Sasaki 2004], and how I wished to explore this possibility within the objectives of the study. I identified the core active group within this creative community [Florida 2002], and in establishing the case studies I took a particular interest in supporting the displaced artist [Thomson 2014] and the creative Bohemian [Hospers and Van Dalm 2005; Lawton, Murphy, Redmond 2013] as the practice became a reality.

Where I set out to purposefully regenerate the derelict building on the corner of the high street, in this reality, as the project gained momentum, I was able to practically create eleven regeneration projects as case studies for this study, which I have listed as follows:

- **Nottingham. Station Street. Station Street Studios.**
- **Nottingham. The Lace Market. The Corner.**
- **Nottingham. Smithy Row. City Gallery / Five Leaves Bookshop.**
- **Nottingham. Hockley. Nottingham Writers' Studio.**
- **Nottingham. Hockley. City Arts.**

- **Nottingham. Smithy Row. Desk-space and Cryptology**
- **Nottingham. St Ann's. The Beacon.**
- **Leicester. Humberstone Gate. Sixty- eight Humberstone Gate.**
- **Nottingham. Canal Street. Richmond House. (The House Project Ltd).**
- **Southwell. Burgage Stables and Garden.**
- **Nottingham. Broad Street. The Terrace.**

A purpose of this study was to present a template for community regeneration, so in this chapter I take opportunity to detail my approach toward the creation of these listed projects; the intensive work that was involved in regenerating each property; the realism of what is necessary to turn these unwanted spaces into usable studios and workspaces for the creative community; highlighting what can be achieved in old buildings that are considered important for creative enterprise [Jacobs 1961; Florida 2002]. I show the costs for each project, where relevant, and the profits, where a profit was made, in the form of a graph. My research suggested there would be a diversity of artistry in the community [Jacobs 1961; Landry 2008] that would be seeking use of such affordable space [Hospers and Van Dalm 2005] and I discuss the type of home-grown [Markusen 2006] core creatives [Bell 1996; Throsby 2004] that were able to make use of these spaces. On some projects I specifically consider where funding opportunities may exist as per the aims of this study, and in turn, where my project may assist a boost in the economy. Equally, in consideration of these goals, I examine where I have to involve the local council in terms of progressing the project and in doing so, I examine what their role is in relation to my objectives.

10.1

STATION STREET STUDIOS 2011-2016

With occupying any empty building, it is important that revenue be achieved as soon as is possible. This can be used to meet any pending costs immediately. Cheap space has a value to someone with an idea and an ambition [Landry and Bianchini 1995], and important uses can be found for old buildings [Hospers and Van Dalm 2005]. In the former hotel on Station Street, I had valuable ground floor space over three rooms originally gutted when TAO set up a free shop, the place was rustic in its appeal, but still in need of proper refurbishment and decoration. In one room, a cracked ceiling beam needed replacing and had been held in position and supported by a steel-prop. The old nightclub had a large, open, ground floor space, and a large studio space on the first floor, with several rooms in the basement that were usable. The other valuable commodity I had was time. I had a five-year agreement on the spaces and was in no hurry to turn profit, comfortable that a minimal investment would be returned over time.

With this in mind, I offered a free-rent period for each space to interested parties wishing to develop a business in the project in the ground floor spaces available, with an agreement that the new tenant invested their capital into the development of their space and the creation of their business in exchange. With the spaces on each upper floor cleared of the debris in preparation to open studio spaces, the rooms required painting clean, to be provided unfurnished. The original electrics were tested, apparently saved from vandalism, bar a few smashed sockets that were replaced, and deemed safe to use.



Image: The former Granby Hotel, when TAO had a free shop in the ground floor.

Photo©RHS

Over the years, in the former hotel at 17-19 Station Street, the ground floor housed a barbershop and a nail and beauty boutique, a small shop selling spiritual products, an arts and crafts shop, a tattoo parlour, a glass-artist, my traditional darkroom, a small gallery and a (free) bookshop. The upstairs rooms hosted a photography studio and studio spaces for six painters, and were home to several entrepreneurial independent enterprises involved in the arts, including film-makers, an animator, musicians, artists, crafters and milliners. The basement was a wood-workshop and a studio space for several creative practitioners. This reveals the depth and diversity of the arts that can be supported [Florida 2002], and shows support for the extensiveness of home-grown

artists and creative groups eager for space in which they can develop their practice [Markusen 2006].

The old nightclub, 11-13 Station Street, was home to several musicians and a rehearsal space for many bands. A young modern dance troupe practised on the ground floor. So did the Nottingham Viking Re-enactment Group, and a cabaret group. We held an organised party event once, though on many occasions the place was a collaborative hangout for musicians in the city, ideal in a forgotten part of the city, ignored at night, having been built as a nightclub that muted most of the sound generated. Spaces for musicians are hard to locate in a busy city, as sound travels, and in a muffled state it can be considered annoying to neighbours. To curate spaces so they connect is an important aspect of filling buildings with tenants. Situated in the centre of the three properties, 11-13 was all about noise, where studio users could practice without disturbing any neighbours. This highlights how the important use of old buildings, as first mentioned by Jane Jacobs [1961], where collaboration is encouraged, leads to creative outcomes.

The upper floors of the old nightclub were never used and remained vandalised and in a poor state of repair throughout the project, the damage to them too great to be worth the trouble, even for me. Overall it took 16 8-yard waste containers to clear the rubbish from the site over the period, costing over £3,500. To clear the top floors of the nightclub would cost more still, and it was unlikely would generate the return to balance this expense. On top of this, access to the upper floors was via old narrow stairs, where safety in removing the waste was an issue, and the travel distance was too far to easily remove cumbersome debris. There was water damage from a leaky roof. Pigeons had got

into the top floor and roosted for over decade, to add to the mess. We stopped their access mending leaks in the roof to prevent further damage, and closed off the upper floors for safety. There were severe leaks on the large flat roof of the nightclub space that required re-felting at a cost that was shared with the landlord. These continually caused us problems, needing constant attention.



Image: The Old Nightclub, painted purple, with new laminate floor. Photo©RHS

The first-floor music studio was cleared by the tenant in exchange for a free-rent period, with help from the Vikings, where he set up a rehearsal and practise room. The ground floor had originally been cleared by students, painted white for an exhibition space. We painted it purple, because the purple paint was free, improved the lighting, making use of recycled light fittings, and laid a new laminate floor throughout the

space. Along with having to re-felt the flat roof of 11-13, we retiled a big hole in the roof of 3-9 under instruction from the landlord. 11-13 was rewired as the original electrics were deemed unsafe. In 17-19, we rebuilt the broken exterior exit stairways to ensure fire safety was considered before the upper floors were used, and a temporary fire alarm was put in place in 17-19 and 11-13 to serve the years we were in occupancy. Many times, we had portable scaffold up the side of a building to remove encroaching weeds and growth. We redecorated every time we had a vacant space, laid flooring in spaces, replaced toilets that were broken, fitted carpets, and hung artwork in corridors, continually improving the buildings over time, but they were never to be perfect, and it would take extensive remodelling and expense to be modernised. The buildings needed occasional maintenance and regular improvements to ensure health and safety standards were kept and the needs of the tenants adhered to.



Image: Station Street in 2016. Photo©RHS

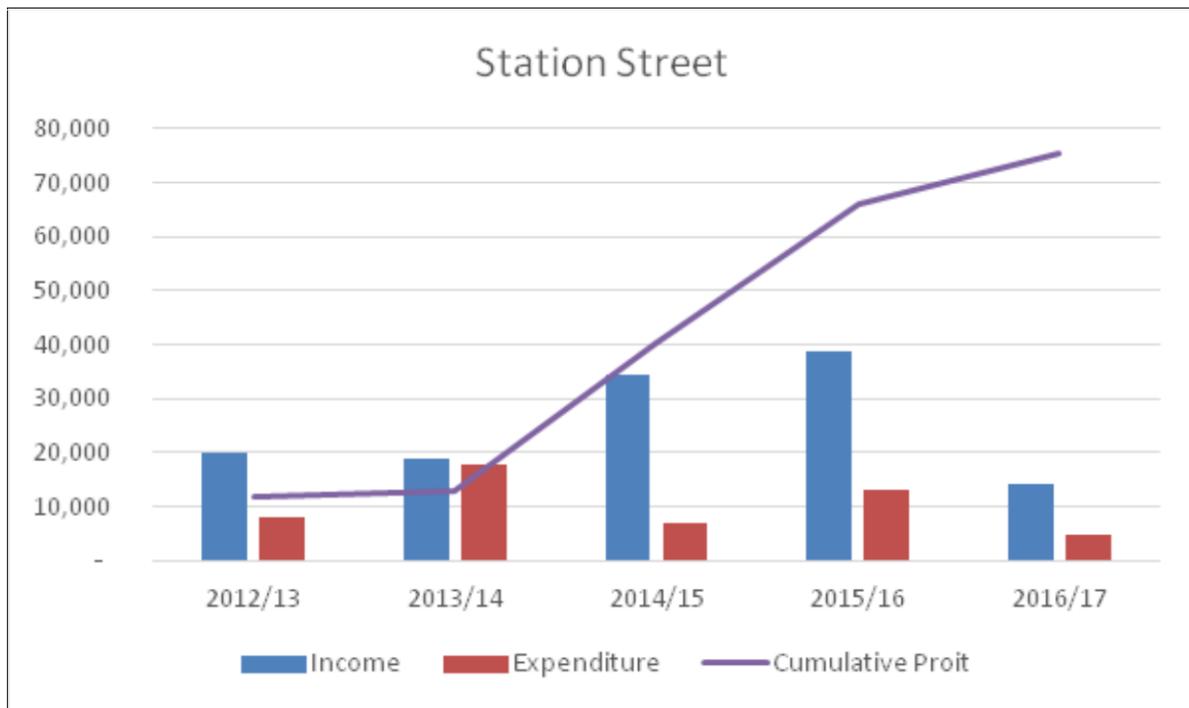
In the original police station, 3-9 Station Street, I worked with the owner to upgrade the fire system so the fire alarm was linked to the activities on the ground floor, which Tesco occupied. THSP offered workshop space to several artists, musicians, painters, a friend who constructs portable, landscaped Scalextric sets as a growing business, an animator and set designer, a seamstress and fashion designer, a photographer, a better space where the Vikings sharpened their swords and developed their skills, and provided a

couple of rooms where bands rehearsed.

Blond [2010] discussed how small businesses struggled to get a foothold into their field of practice, and the buildings in Station Street were to show the extent of diverse enterprises needing assistance as creative industries. When it comes to spaces, artists favour a Bohemian-style [Florida 2002]. According to Florida [2002], cheap, affordable, clean spaces for the core creatives are vital for a city to be vibrant and so attract The Creative Class. These Bohemian clusters of artistic practices are vital to The Creative City [Landry 2008].

Creating spaces dedicated to the production of the arts, the buildings provided affordable studios for monthly rent and hire, with minimal bureaucracy, amongst a creative community of like-minded practitioners [Zukin 1989]. For THSP, once the relevant building works had been afforded, with costs offset against the incoming rents, the project was provided with an income that, as a profit was turned, could be reinvested into further projects.

The graph (below) shows the turnover of income compared with the expenses of the project, showing the annual profit each year, and accumulative profit. The income provided via Station Street Studios was the starting block for what was to develop under The Howie Smith Project and was to be the foundation for its success, an example of what could be achieved, and how it can be achieved when starting with nothing but a rundown empty space. Equally, following the first year of investment into the buildings, with incomes secure, THSP started to pay an agreed monthly rent to the owner for use of the properties.



Station Street accounts 2012-2017. Source: THSP

After five years of THSP use, two of the buildings on Station Street will be demolished and a new building rebuilt as part of a large scheme to modernise the area. The former police HQ is more robust and as such will be refurbished and remain. As I have mentioned, the proposed development has been promoted to include grade A offices that will attract a new level of business entrepreneurship. Overall, Bildurn’s plan is to build over 50,000 feet² over five floors, including a roof garden and basement parking, taking two years to complete the construction. Rents will reflect the cost of development, and it will be interesting to see what type of business will be attracted to them [Evans 2003]. New retail units on the ground floor will attract bigger-paying tenants, now the surrounding area has been improved at last, and indicates the final wave of gentrification [Cameron and Coaffee 2005], where the artists (and small business) are no longer able to afford the costs, an issue that has not changed since

being first brought to our attention nearly 60 years ago [Jacobs 1961], where the artist is displaced [Grodach 2013] to the wider periphery [Landry 2008] of the community.



Illustration: Bildurn's proposal for the buildings in Station Street. Source: Bildurn.

10.2

THE CITY GALLERY 2012-2014

In early 2012, THSP discussed with Bildurn the matter of a vacant shop unit, which they owned, situated up a small alleyway close to the Market Square in the city. The 40m² self-contained shop had been a sex shop when it closed down and was decorated as such - a lot of pink as I recall - and was proving very difficult to rent with the image it had. I agreed with Bildurn a rent-free period of nine months to see what I could achieve to create a sustainable high street business from the space, even though it was slightly out of sight, hidden from the main flow of people.



Image: City Gallery Alley. Photo©RHS.

It only took a few months to redesign the space and eliminate the presence of the former sex shop. Most of the internal panelling of the pink room could be flipped round to discover a pristine white surface on the other side. The front glass window was covered with a pink vinyl to hide the previous shop's contents, and when it was peeled back and scraped off to let in the light, it revealed the perfect white gallery space. There was a disabled toilet, and we fitted in a small kitchenette, brought in some furniture and seating I had in storage, and set up some shelving. Everything was recycled. The building had a heating system, a fire alarm, a security alarm, working lights and updated electrics, and overall the unit did not cost much to get ready.



Image: Outside The City Gallery in 2012. Photo©RHS.

Reaching out to my network in the city [Shaw 2004; Chell 2007], brought together a few volunteers willing to be involved, and I bartered some labour-time with some of my skilled tenants in Station Street in exchange for free rent. I then reached out to find possible exhibitors in the city willing to show their wares and organised a schedule of exhibitions to open the space and promote the potential³⁸. I had an extensive network of local artists [Shaw 2004] from managing the gallery at 21 Station Street for TAO in Nottingham.



Image: The City Gallery opening exhibition in 2012. Photo©RHS.

To promote the new city centre community gallery we had 8,000 flyers distributed across the city, created relevant social media pages and linked with the NCC website events pages. We sold teas and coffee, and home-made cakes brought in by volunteers.

³⁸ See Appendix F Details of exhibitions.

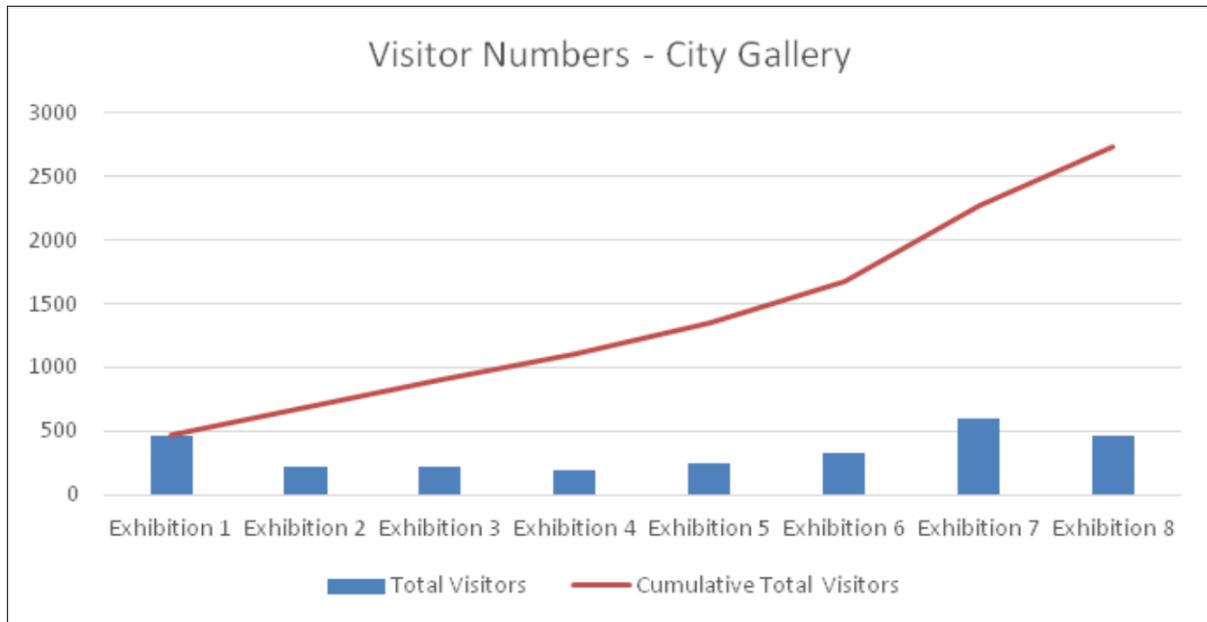
We had a small arts and crafts shop in Station Street at the time, selling craft wares by local craft practitioners that did not get much footfall. They agreed for us to move the shop up to the gallery, in preparation for the next exhibition, to sit alongside the artwork on display, with us constructing display units to house it all. We also built shelving to display leaflets and promote events by the wider artistic community, with information on events in the city by independent artists and artist groups, including live music and theatre. We had a dozen artists selling their crafts, each paying £3 per week for the service. From artwork and craft items sold, the artist would donate 20% to the gallery. I wanted to document the results of this project. My research suggested that in terms of regeneration documentation was not always adequate [Evans 2009], so with The City Gallery we counted all visitors in that introduction period to establish the footfall we achieved (see chart below).

Exhibition	Total Visitors	Days Open	Cumulative Total Visitors	Average visitors
Exhibition 1	470	30	470	15.6
Exhibition 2	222	10	692	22.2
Exhibition 3	218	15	910	14.5
Exhibition 4	191	10	1101	19.1
Exhibition 5	247	15	1348	16.4
Exhibition 6	322	15	1670	21.4
Exhibition 7	597	21	2267	28.4
Exhibition 8	469	10	2736	46.9

Chart showing visitor numbers at The City Gallery. Source: THSP

Over six months, The City Gallery had profited from its activities by £1020.00 (mostly from selling alcohol), with one month left until the rent-free period ended when a rent was due to be paid, the equivalent to £500 per month. At this point a decision was needed to be made as to the project's future. It did not seem apparent that in its

current state as a community gallery the project would profit enough to afford the pending rental costs for the unit. With this fact assured, it would have to close or seek some funding to explore the potential further; Mary Portas³⁹, inadvertently, helped



support that decision and provide a temporary solution.

Graph showing visitor numbers at The City Gallery. Source:THSP

Having discussed the option with select advisers of my Town Team, it was agreed that moving forward, the second £5,000 funding received from the Portas Bid⁴⁰ would be paid toward a subsidised annual rent for the gallery unit. Bildurn would also further support this project. By comparison, this was a very low and affordable rent for a city centre premise. With a one-year tenancy in place and paid for, and time allowed to explore its potential further, THSP invested a small amount into the space to improve the facility. Landry and Brookes [2006] suggest there should be an extent of professional input in

³⁹ See Appendix D The Portas Bid and Appendix 4 The Portas Review.

⁴⁰ See Appendix D The Portas Bid

planning these regeneration projects. By comparison to where the local community are not normally involved [Evans 2003], in this circumstance the approach was the exact opposite. We got on with it.



Image: New seating outside The City Gallery 2012. Photo©RHS.

With the neighbouring owner's permission, we arranged for the alleyway outside the City Gallery to be decorated with local artists' work. We cleaned up and built bin stores to hide the unsightly bins, put out plants, chairs and tables, and improved the approach and welcome to the gallery. The kitchen facilities were improved in September, licensing the preparation space with local authorities and investing into the potential to allow baking and cooking on site, seeking to improve the refreshments and light bites on offer at the gallery. The gallery wall was offered out to rent on weekly and fortnightly basis and a new schedule of exhibitions began to formulate. A short-term sub-let agreement

on the upgraded kitchen space was made available based on percentages to be paid toward a rent and a home-baked menu was created by Suzanne, the first tenant, promoting Sooz Bakery, to open in The City Gallery in October 2012.



Image: The City Gallery. An exhibition by White Dolemite, 2013. Photo©RHS.

THSP improved the signs to the gallery and cafe on the busy thoroughfare that promoted the fact we were down the alleyway. However, footfall was hard to maintain: alleyways are hard to draw people in to, and this was not helped by our neighbour being a bookmaker, which was not a supportive attraction. With a target to meet of £100 per week to pay toward rent, in the first month Suzanne donated £46.04 based on 10% of her first month's takings, which was not very encouraging. Although the rent for the space was covered via the funding, if a project is to be sustainable then targets are necessary. The donations from Sooz Bakery did not improve over the first three months.

To lessen the burden, we agreed a kitchen-share with a third-party creative baking business. In January 2013, Angelina's Bake-O'Clock had obtained some selected contracts to bake and deliver a variety of wholesale cakes to outlets across the city. By baking in the evening and night, she could make use of the kitchen facilities whilst the gallery was closed and the cost towards the rent could be divided between two parties. It transpired that sharing a space between chefs is not that easy to manage and Suzanne decided to quit very soon after, blaming the unwanted intrusion. I offered the daytime vacancy to Angelina, and with a partner she devised a new and improved daily menu that offered more than cakes and coffees. Rather than work on percentages we agreed a stepped rent from £200 per month to £600 per month. Although people attended, it was clear the operation would not succeed: agreed payments were not forthcoming and, for whatever reasons, Bake O'Clock closed after only six months, at the end of July 2013, and £1,400 in arrears of the target.

With three months left before the year-long tenancy agreement was fulfilled, I offered a third chef/cook to make use of the facilities, Dena's Pop-Up Kitchen, to promote a pop-up café for the duration and to work with me to monitor the potential. In each of the three culinary attempts it became obvious that with each chef, a small-scale following immediately helped to booster activity, but support from fans and friends is a false indication that should not be relied upon. It was difficult to seek out a consistent market when situated off the beaten track in a city when the high street is already in decline. There are classic restraints with promoting a business positioned out of sight, up an alleyway, and despite a good social network [Shaw 2004; Chell 2007] where people are an essential asset [Landry 2008], friends and associates cannot be expected to support the business alone; it relies on a better passing trade and a good location. Although we

did not have rent or rates to pay, we could not make a profit that could support a living wage for those taking part.



Image: A spoken word event at The City Gallery 2013. Photo©RHS.

The gallery wall attracted exhibitors throughout the year, though the charges were minimal and therefore affordable. However, toward the end of the year, interest waned, and further bookings were minimal. In a community, there are a limited number of artists with artwork that is ready to exhibit. Sales of artwork were minimal throughout the year, and no artist profited financially from the experience. Sales of arts and crafts were minimal too - there is little demand for unique crafted goods, with a lot of competition in the gift market. Where we were selling arts and crafts, several artists withdrew their craftwork, preferring to seek alternate avenues for sales, without the

luxury of multiple stocks to expand. Quite often, the production is accomplished with love and passion, not necessarily for financial returns, though the hope for success and the demand for their creativity is always there. At this level, the wish for consumption [Montgomery 2004] does not necessarily match the ability of production.

It is hard to understand what it must take to succeed when overheads are high and absorb the profit, and it does question if such community-based projects are sustainable without continued funding [Montgomery 2003]. The competition for lunchtime dining is phenomenal in a large city. In all our attempts, the food we served was healthy and nutritious - maybe not the cake - and all attempts were made to promote this option. Prices had been kept affordable to the customer, but people do not have bottomless wallets that allow a lavish lifestyle to include dining out daily for their lunch or dinner, especially during a recession. Nottingham is popular with independent coffee bars, sandwich bars and food takeaways, and it equally has its fair share of repetitive national and international chains to compete in the catering milieu. Where THSP may have failed with an activity aimed to support creative production and boost local consumption and the economy [Scott 2006], THSP was able to continue testing the market and connect at a local level [Jayne 2005]. The alleyway needed a more bespoke retail business, something unique that would attract an ensured audience and produce a more guarantee-able turnover; a business that can compete in the market. THSP was not finished yet and I was determined for this space to succeed.

10.3

FROM CITY GALLERY TO INDEPENDENT BOOKSHOP 2014



Image: The Bookshop in 2014. Photo©RHS.

In 2014, Nottingham had not had an independent bookshop for some thirteen years. Ross Bradshaw, the manager of the former Mushroom Bookshop that had been situated in Heathcoat Street, Hockley, was interested in starting up in retail again as a way of expanding upon his publisher's business. As the gallery neared the end of its tenancy, we began discussions for him to utilise the unit in Smithy Row, with THSP keen to allow small business to get a foothold [Blond 2010].

Allowing the Five Leaves Bookshop to open in the space proved popular with the

Nottingham literary public. Ross launched the first independent bookshop in Nottingham for thirteen years with great local publicity in October 2014, and the business continues its tenancy agreement as of 2019. Rent via THSP is low, in agreement with the owner, and THSP's involvement supports minimum maintenance. With this saving, the business affords a full-time staff.

The service at Five Leaves Bookshop is personal and friendly, and the bookshop specialises in several niche areas of literature. There is a growing network and literary presence in the population of the City and County, and the bookshop has gathered a lot of support due to this. Ross regularly holds literary and book events at the bookshop as well as in the community, and has built a strong network of customers over the years it has become established [Shaw 2004; Chell 2007].

Reflecting the importance of supporting small start-up independent business, as discussed in my research chapters, in 2018 Five Leaves Bookshop was voted the Independent Bookshop of the Year at The British Book Awards, winning £5,000 in the process and the accolade of being the best in its field. The prize money was used to refit the shop to make more room for books and the service was subsequently improved. The bookshop has continued to meet rent payments throughout, realise profit and grow as a business.

10.4

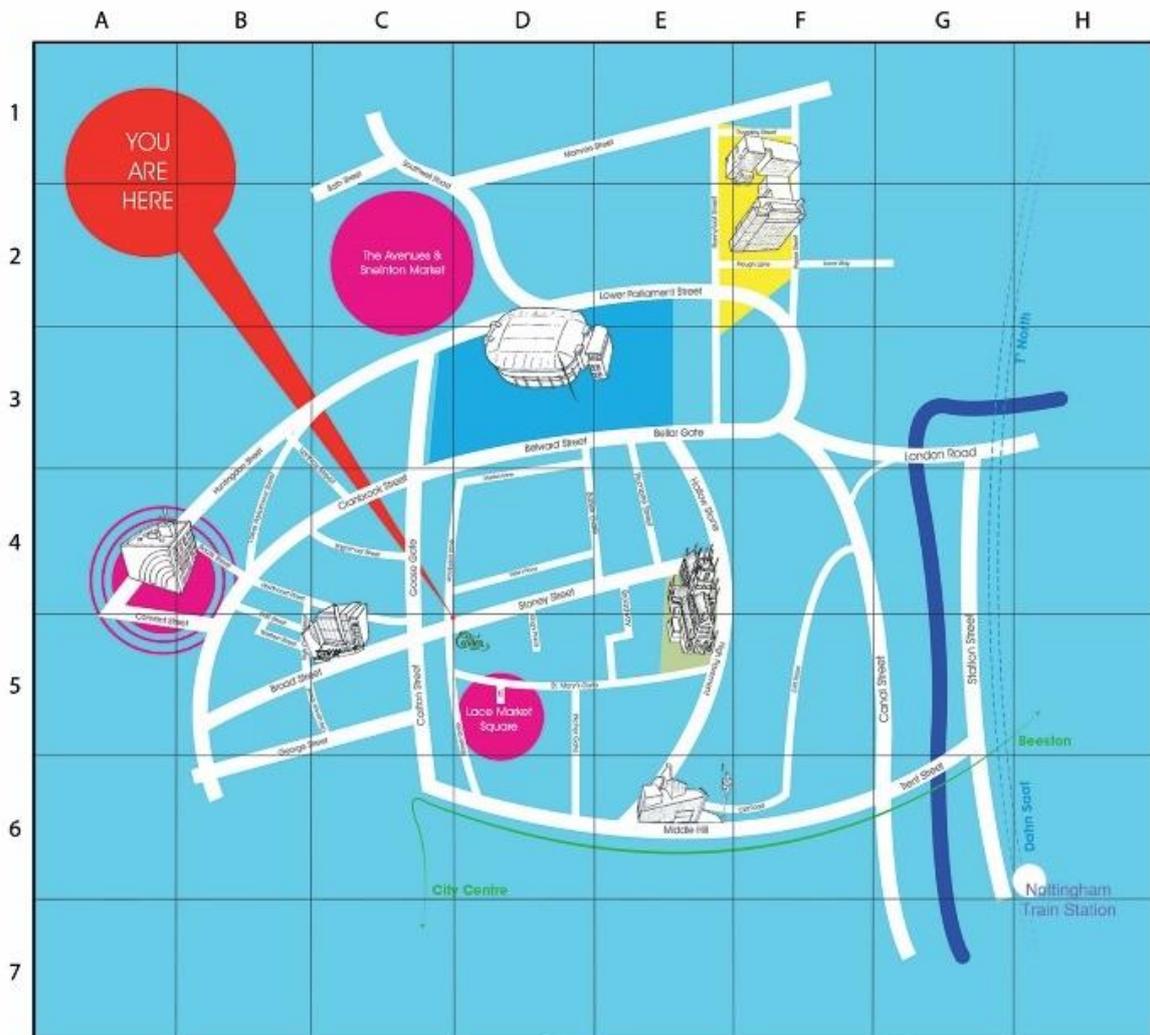
THE CORNER 2012-2017

In 2012, six months following the acquisition of the City Gallery, I tracked down the owner of a derelict building on a corner of The Lace Market where it meets the thoroughfare of Hockley, an independent historic shopping area adjacent to the city centre. 8 Stoney Street had originally been a city post office; I remember visiting it as a young child, and I remember it being closed and boarded back in the mid-late nineties, when I went to Art College along the street. In the early 2000s, when I visited the city, I recall a local artist group occupying the space for a short time.



Image: The boarded building at 8 Stoney Street in 2011. Photo©RHS.

The current owners purchased the property and acquired planning permission to turn the vacant three-storey property into a five-storey property and build living accommodation, private apartments on the upper floors, leaving the ground floor as an open space with the potential for retail. The business model for conversion of a business property to a residential one is not a cheap one for the immediate returns it offers, especially in the current financial climate.

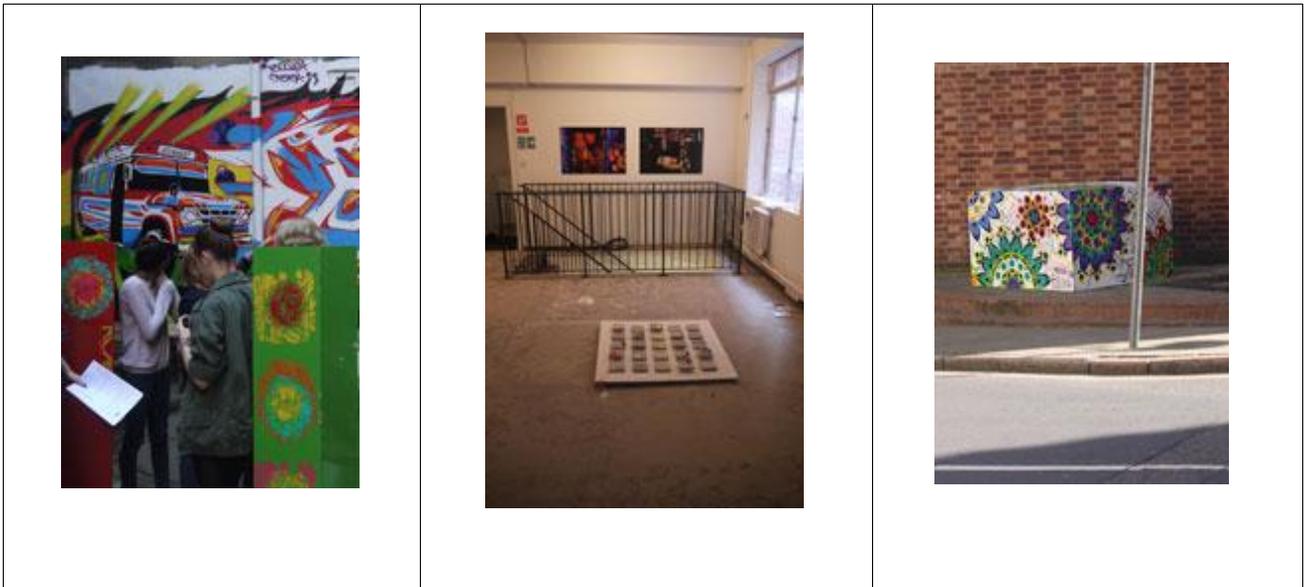


THSP's Creative Quarter Map showing The Corner. Designed by Hawk and Mouse.

As I have discussed in earlier chapters, The Lace Market is full of converted warehouse

buildings from its history of lace manufacturing [Ferris 2002], offering cheaper space [Landry and Bianchini 1995]. Many of them are now rentable residential accommodation, and many of these with vacancies, so the market is competitive [Wetherell 2017]. A new build in amongst this market would not necessarily be able to compete. Recognising this, with the planning permission in place and with three years to consider their options, the owners had waited before commencing work. Therefore, it was agreed with the owners for The Howie Smith Project to occupy the building for a minimum of one year, with the potential of more, depending on circumstances - the economy being a deciding factor - with an agreed notice period of six months to vacate. This agreement would mean that the owners would not have to pay rates for an empty building and gave them the satisfaction of knowing that any investment into the property would benefit them further.

As I have discussed, Jacobs [1961], Zukin [1989], Landry [2008], and Florida [2002], have all argued the importance of making use of vacant spaces and that old buildings can support a diversity of creativity [Wetherell 2017], and The Corner was to prove another example to support this argument. The building was boarded when THSP obtained occupancy, and it was nice to remove the boarding and let the light stream into the rooms once more to allow the creativity to begin. The internal damage was minimal: the first two floors were empty except for some rubbish, although the whole space required a fresh coat of paint. Where such projects may have required planning and time to develop [O'Connor 2006], rather than relying on iconic catalysts to lead the way [Comunian 2010] The Corner was the creative catalyst that was needed, and THSP was quick to organise.



Images: WEYA at The Corner. Photo©RHS.

We initially opened the space as a temporary gallery with the volunteer help of the WEYA⁴¹ community in Nottingham, working alongside my team; the space was quickly cleaned and decorated to be suitable for the exhibition. Before the space could hold temporary events, we were visited by the local Fire Officer, the Environmental Health Department and Noise Pollution teams from NCC (highlighting their bureaucratic role) and the Licensing Department of the Police. The single glazing was criticised for its potential noise pollution after midnight, and the ground floor was restricted to 110 persons with 60-100 people on the first floor, though we would have to improve the number of toilets to accommodate further events⁴². As a community gallery we were not required to provide extensive toilet facilities to visitors, as people came and left, but as

⁴¹ In September 2012 WEYA, the World Event Young Artists, was held in Nottingham, and The Corner was one selected venue for the city-wide event. The WEYA event was organised by Nottingham Trent University, The Arts Council, and the Nottingham Creative Community, inviting 1,000 artists from 100 nations for 10 days to exhibit in one city: Nottingham.

⁴² These decisions are normally determined by a Buildings Control officer (who could be independent), but because of the fear that we might hold parties in the venue (because of a past history at the site) NCC decided to interfere and enforce an appearance and their ruling.

a courtesy, and for the comfort of invigilating staff, we restored the one existing toilet.

With a clean, empty shell left once the WEYA exhibition had ended, we were able to begin partitioning of the floors to create smaller usable spaces on the first and second floors. Over the years this has changed to suit a variety of tenants, each time improving the infrastructure, e.g. carpeting the corridors and at various stages updating the electrics to meet requirements. Tenants have laid flooring in their spaces and have designed and furnished their rooms to suit their own tastes and business. Importantly, since 2012, there has been a diversity of creative business and start-up enterprise occupying the two floors of the buildings [Lawton, Murphy, Redmond 2013]. Of the small business we helped to establish [Blond 2010], occupants included an arts group, a Spanish-teaching group, a language teacher, several pole dancers teaching their skills, a dance group, a photographer, an event organiser, music promoters and a record label, a Nottingham-centric cultural magazine, a live-scribe design company, a fashion clothing designer, the offices for a comedy club, several designers and website designers. We launched a desk-space project in one of the rooms, offering eight desks that were immediately taken up by single independent entrepreneurs and creative enterprises such as website design, an online cultural magazine, and several PhD students. Most of the businesses, when moving on, moved to larger premises, whilst several business models failed and could not afford the rent. Rents charged were on average about £10 per square foot per annum, compared to a market rent that locally, at a minimum, has been double that and upwards. The ground floor was divided into a small work/shop space that held, for three years, a retail comic shop and then a computer repair shop. The comic shop had taken up the affordable opportunity, downsizing from a shop unit on Heathcoat Street (where, coincidentally, Mushroom Bookshop had once been) because of

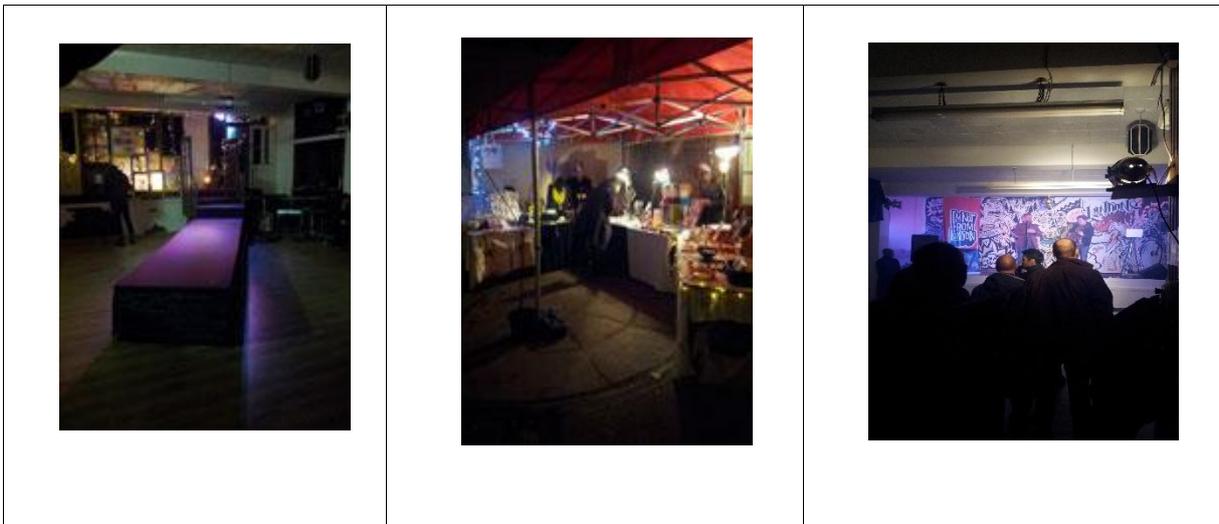
increasing rents and extensive rates. When they moved on from The Corner, having restored its finances to a point where it could expand once again, it moved to a larger and more prominent unit in the city and expanded its operations to include a popular gaming store and vegan cafe alongside the comic shop.



Image: The Corner, now open, in 2015. Photo©RHS.

In the larger ground floor space, we built a stage and promoted it as an events space, a performance space and a rehearsal space, and over the years it was used by most of the small theatre and comedy groups in the city for both rehearsal and performance. A multitude of gigs were held there by various Nottingham promoters. We developed a small pop-up bar at events, serving local ales from local breweries. There has been a fashion show, a photographic art exhibition, several student degree shows and a street art event. We have hosted birthday parties, and when the Creative Quarter strategy was

launching in The Lace Market, we hosted several community meetings. Local bands have made music videos in the premises and, for five years, the space has featured as a key venue in the creative community scene of the city. The space is quirky as a venue, has an alternative image, promotes independence and is a reminder of the Bohemian [Florida 2002].



Images: Events at The Corner. Photo©RHS.

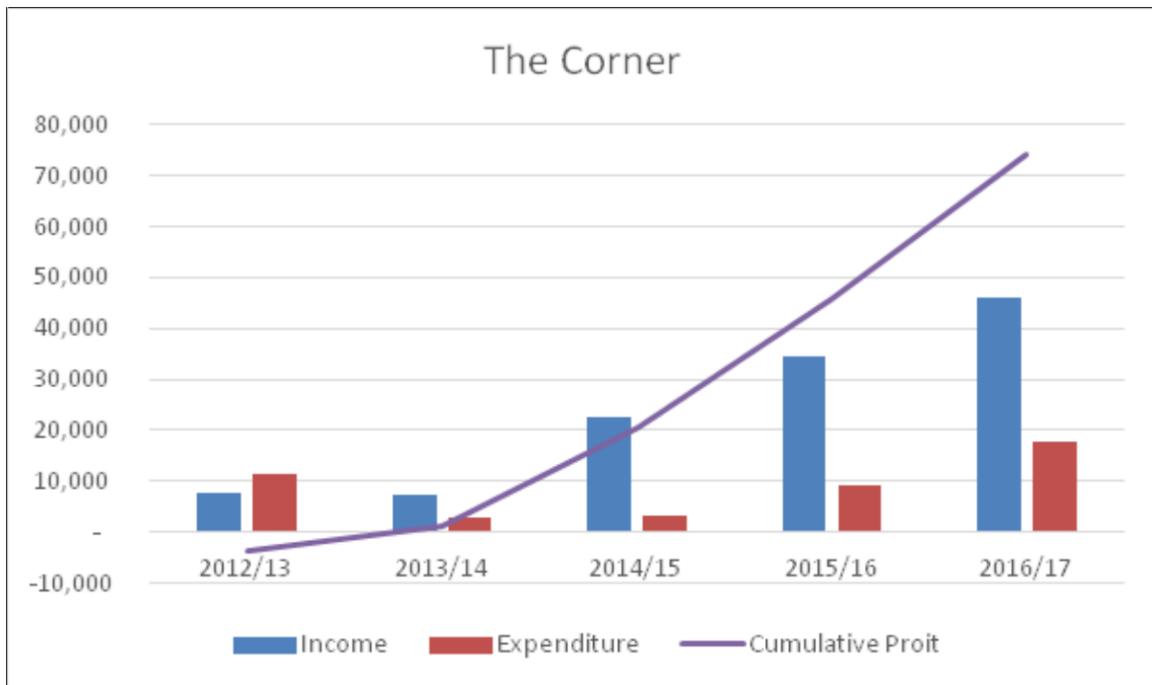
Over the five years that THSP stayed in residence, THSP had continued to re-invest in the property. Toilets were replaced and kitchens fitted on both upper floors, hot water included. Electric meters were updated over three stages and, following the final phase all rooms were independently metered, allowing for fairness to how tenants are charged for their individual usage, rather than having to share a bill and rely on honesty.

In the final year, I worked with the owner on a longer-term solution to the ground floor of the building. For the short term, managing the space for temporary events provided a venue for the creative community, and the many groups that used it proved there was the need in a community, but they did not provide a large enough market rent to the

space for the benefit of the landlord. We explored the possibility of turning it into a retail unit, or potentially two retail units. With a £30,000 investment, splitting the ground floor into two 500m² units (approx) could bring a return of £30,000 in the first year. A larger investment of up to £100,000 could turn the ground floor into a bar/restaurant, which, if successful, could double its money in the first year. The owner was initially keen to explore the latter, willing to make the larger investment. This would allow the creative businesses on the upper floors to remain and for the project to move from the short-term to a sustained long-term. Plans were drawn up (by THSP) that offered individual kitchen facilities for a varied independent street food concept, requiring a full alcohol license and providing a schedule of live entertainment. NCC granted THSP planning permission for a change of use to the ground floor, based on the submitted plans. However, before we could apply for the alcohol license the process was interrupted when a prominent estate agent in the city, keen to market the building at a market rent and confident a tenant would be found who would be willing to invest into the conversion to a bar/restaurant themselves, approached the owner and without further discussion THSP was informed the building was to be marketed. With our agreement terminated with only a two-month notice period, we were discussing vacating the building; so much for the handshake.

Alongside The Corner's progress in development, The Lace Market and Hockley (within the CQ strategy) have undergone changes. I was aware of the expected displacement in the area [Zukin 1989] and due to the demand for space, never mind the neoliberal attitude of estate agents who influence and encourage the unregulated rising rents in capturing the market, in Nottingham I have noted particular estate agents who have taken advantage of the strategy and deliberately raised rent prices on behalf of the

landlord (which increases their fee charges, and their profits), without any form of regulation.



Graph: THSP Accounts at The Corner from 2012-2017. Source:THSP

I was able to negotiate a five-year use of the top floor going forward with the building's new tenants. The new tenant will take over the ground and first floors for development to create a pizza restaurant and bar, Oscar and Rosie's. This will allow the businesses on the top floor to stay located in the building at an affordable cost for the longer term. To vacate the building, I was required to remove much of the infrastructure to two floors, removing a lot of what had taken five years to install: plug sockets, lampshades, electric meters, a water heater, and doors with locks, carpet and flooring. Some was sent for recycling or taken as waste, some will be reused to further improve the standards of the top floor and most went to storage to be reused in a future project.

When I learnt of this development, my concern was with the tenants, and I looked

around the city to seek alternatives, with fewer choices available. My research had suggested that when it came to creating the creative cluster it does little to support the local network [Scott 2006], but in this study the complete opposite happened. The largest creative business, LeftLion, Nottingham's cultural magazine for over ten years, had grown to be a monthly publication and now employed several staff, apprentices and trainees, amounting to a dozen people or more. They occupied the majority of the first floor and would be the most displaced by the change to the building. LeftLion is a popular magazine in the city, but their business model does not support great profits and as such it benefited substantially from the affordable rent and flexible terms at The Corner. In response to my question, 'What were the benefits of working with THSP?' Jared Wilson, Creative Director of LeftLion, stated the following:

“Working with The Howie Smith Project gave us a platform to grow our business. My business partner Al and I were both leaving well-paid jobs behind to take a gamble to work full-time on our own creative endeavour - which had been a hobby for a decade. We needed a space to work from, but also to keep our overheads low. By renting us space at The Corner on Stoney Street, Rob enabled that and over the next few years we grew our business there by increasing the amount of office space as our staff base increased. In the years we were based at The Corner our staff numbers increased from two to twelve. We also got to share a space with other like-minded creative businesses, which led to some interesting collaborations. Rob's project offered really good value space and the kind of flexibility that creative businesses like us needed to flourish.”

Jared's statement strengthens the argument for clusters of creatives [Lazzeretti et al 2012], and supports the research regarding the benefits of such multi-use spaces, where creatives can collaborate and unite their approach to creativity [Harvey et al 2011]. Artists gain strength when they work together [Landry 2008] and this was certainly the intentions of the THSP project at The Corner: to explore and support the potential for growth within creative enterprise in The Lace Market alongside the creative quarter strategy.

10.5

EXPANDING DESKSPACE TO SMITHY ROW 2014-2017



Image: Smithy Row, Deskspace, situated in a former bank. Photo©RHS.

To support start-up enterprise [Blond 2010], THSP had launched a desk-space room in The Corner and there had been an immediate take-up on rentable desks at £50 per month. This was in contrast to the previous year when Bildurn had promoted a hot-desk opportunity in The Lace Market that had gathered no interest, having advertised desks for £125 per month.

There had been nationwide press promoting the growth in popularity of hot-desks and co-working spaces⁴³. By comparison, in London, hot-desk start-up and entrepreneurial

⁴³ <https://www.telegraph.co.uk/finance/4493463/Mind-how-you-move-that-chair-its-hot-Hot-desking-is-a-growing-trend-bringing-a-new-culture-writes-Violet-Johnstone.html>

enterprises pay more than £400 per month for access to a desk in the recent conversions targeting this rise in demand⁴⁴.

The owners of The Corner also owned the former Midland Bank in Smithy Row, opposite the Market Square and Council House, in the city centre. The ground floor was occupied, but the upper two floors of the grade II listed building had stood vacant since it was a bank. The property was adjacent to the alleyway that now housed The Five Leaves Bookshop.



Aerial image showing Long Row east (formerly Smithy Row), adjacent to Council House in Nottingham. Source: Google Maps.

⁴⁴ <http://sohoworks.com/shoreditch/>

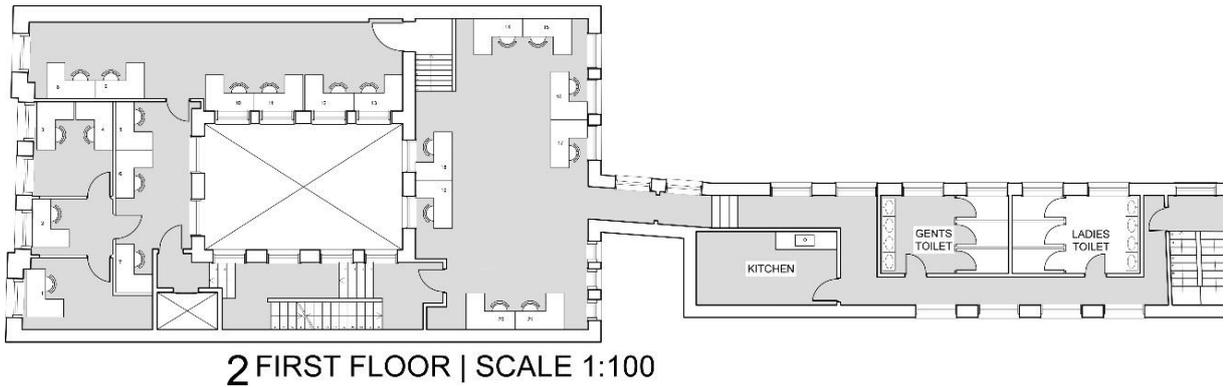
In 2014, as part of the deal with the owners to remain at The Corner, THSP invested the profits from The Corner to expand and develop the desk-space project to the first floor of the building in Smithy Row. THSP refurbished the neglected spaces, updating the electrics, the emergency lighting, and the fire alarm and door-entry systems. We rebuilt existing partitioning, re-hung doors, re-plastered and decorated the interior, repaired toilets, plumbed in hot water to a small kitchenette, fitted carpets, and acquired (free) second-hand desks to furnish it throughout, then marketed desks to hire for £60 per month, inclusive of electric and Wi-Fi, expanding on the project originally birthed at The Corner.



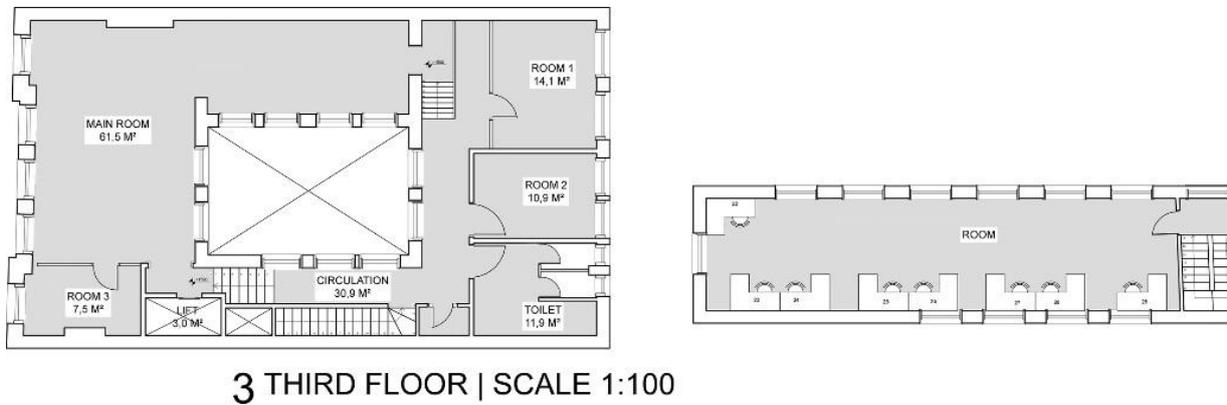
Image: The newly refurbished Deskspace. Photo©RHS.

We had 21 desks available on the first floor, and for two years the project had an average 80% take-up over the period. Rents went to the owners, with THSP acting as (free) agents for their availability, with the potential of £15,000 per annum being raised in rents from one floor alone. Overall, THSP invested £18,000 into the project from the

profits raised through The Corner.



First-floor plans, Deskspace. Source©THSP.



Second-floor plans rented to independent business. Source©THSP

The vacant spaces on the upper floors of the building were rented, with THSP's role as an agent helping to support fledgling enterprise get a foothold [Blond 2010]; THSP worked with the tenants to achieve their requirements for the spaces, but, again, the rents went direct to the owners; such is capitalism [Geddes 2006]. One space was rented to a clothing alteration business paying £6,000 per annum for the upper floor to the rear of the building, and the other was Cryptology, an escape room enterprise, paying £9,000 per annum for the top floor to the front of the building. Overall, the project had the potential of raising £30,000 per annum for the owners.

After two years, uptake on the desk-spaces dwindled. Alternate desk-hire opportunities had opened in the creative quarter and competition had thinned out the demand. The building in Smithy Row was a listed building, and the original decoration works THSP had undertaken began to deteriorate due to damp and exterior water damage, following the neglect of the building over the years it had stood empty. At the beginning of 2017, as winter began to take a hold and as the desk-spaces became unoccupied, it was necessary for the project to be closed due to the need for serious repairs to the roof that would be carried out in the spring. Following these repairs and moving forward, due to the growing popularity of escape rooms Cryptology initially planned to expand their choices of escape rooms and occupy the empty spaces on the first floor, keeping the project full for the forthcoming future. However, in the end they chose to vacate and rent their own building; an affordable property I had identified for them that was ideal for their expansion. The Smithy Row project had ended.

Beyond the objectives of my project and the need to support small business [Blond 2010], increase experimentation and reduce risk [Landry and Bianchini 1995], I did the desk-space project for two other main reasons. The first reason was to (ethically) give the owner some payback for allowing THSP to utilise The Corner [Budd 2003]. The second was to prove what possibilities could be achieved financially with minimum investment to occupy the spaces. Originally, the owner proposed converting the upper floors into three apartments, with costs in excess of £300,000 being discussed for this conversion. THSP's model, by comparison, required far less investment, and bureaucracy, and was quicker to turn around, yet it provided an equal financial return: compared to three apartments being rented for an average £750 per month - a total of £27,000 per annum - renting desks had the potential of raising £30,000 per annum.

However, perhaps on a downside, renting individual desks required constant promotion and marketing, and, for long-term sustainability, may have been more successful with someone more committed to this management role to ensure profits were kept at a maximum. If the building could have been let as multi-use office spaces, available to individual businesses, the owners could have generated an equal income that would have required less attention once let. Where city centre developers are increasingly providing residential accommodation - in Nottingham, targeting mostly students - and the council encouraging this, more attention could be given to provide business opportunities in these vacant spaces above retail spaces, such as this one.

10.6

HOCKLEY, NOTTINGHAM 2014-2015



Aerial image showing buildings in Hockley. Source: Google Maps.

Although the name Hockley in Nottingham is colloquially used to describe the independent shopping district in the streets adjacent to The Lace Market, Hockley is a small street on the fringe of the creative quarter and the city and an ideal target to focus THSP's activity [Leadbeater 2009]. In 2014, the small street held a half-dozen buildings on one side that included three restaurants in three of the ground floor units and a dance studio occupying the top floors above two of them. The corner plot is a demolished site, which at the time had been awaiting renewal for many years. In 2014,

the other three units were empty, and there was minimal daytime activity on the street. The empty Sneinton Market units, for which renovation was about to begin, are across the street in the opposite direction from the city centre.

Landry [2008] reminds us of the importance of the creative milieu, and Florida [2002] discusses the benefits of the creative cluster. Leadbeater [2009] highlights the extent of Bohemian activity to be found on the fringe and, as I have discussed, in relation to the creative industries, it is necessary to support diversity and a city's Bohemia, equally supporting bottom-up local initiatives. To explore the potential diverse use of old buildings and explore the mixed-use amongst the different styles of high street properties, creating creative spaces for creativity, THSP was to consider further development to attract activity in Hockley [Markusen 2006] in order to increase the creative milieu and so create a cluster of activity.

The same company who had taken possession of the Sneinton Market properties in the failed Eastside regeneration proposal of the mid-1990s [Duncan and Thomas 2000] owned the middle of the three empty properties and ignored any approach I made to them. The corner property, a former pram shop, was owned by a local businessman identified to me by a former agent, and the third was owned by a charitable trust, which had a local agent that I learnt about through the previous tenant who had moved across the road. It seemed a courageous ideal to consider THSP being involved in regenerating two available properties in the street and providing a milieu of activity in solving to the vacancy problem in Hockley.

10.7

THE NOTTINGHAM WRITERS' STUDIO 2014-2019

The Nottingham Writers' Studio (NWS) is a members group who were originally situated in an office on the third floor of a converted factory building in The Lace Market. They were unhappy with both the space and the attitude of their landlord and had received two years funding to support their progressive activities, with £12,000 per annum to dedicate toward a new space.

The former pram shop on Hockley was a ground floor and basement unit - the upper floors had been converted to residential flats - and had originally been marketed for rent of £20,000 per annum. It had received no interest through marketing and, having stood empty for a decade it was in a bad state of repair. The original agent put me in touch with the owner, who was paying full rates for the vacant spaces, and discussed with him a potential deal that would see THSP invest into his property and bring it into line for NWS' needs.

I made a five-year agreement with the landlord: I would rent the property for the first two years for £3,000 per annum, with the ability to sub-let the property. The sub-let to NWS would be £12,000 per annum for two years, allowing for a balance that could be invested into the property; the final three years of the agreement would see the rent increase to £15,000 per annum, to be paid direct to the landlord by the tenants.



Image: The Nottingham Writers' Studio 2014. Photo©RHS.

It had been agreed that the owner would invest into the fire alarm and fire system so it would operate in-line, linked with the upper floors of the premises, to ensure fire safety throughout the property. THSP's work entailed re-glazing some of the broken windows, including a curved window on the corner. Specialist glass for this would have been very costly, so we compromised by using 10mm Perspex bent into the curve. My team built partition walls into the ground floor space to create small study rooms, a meeting room and a studio space, all for NWS to sub-let. The design for the space included a ramp into the basement to permit disabled access, allowing us to fit toilets and a kitchen into the basement as well as an open-plan performance and event space. Wooden floors on the ground floor were stained and varnished, and the original basement floor tiles were enamel-painted. The two floors were rewired and electric heating was situated throughout. The spaces were decorated, with carpets fitted where necessary. We had problems with flooding in the basement on several occasions before we found a solution.

This meant that the basement had to be redecorated to compensate for the damage caused, as the retaining damp walls began to dry out from the warmth of renewed activity. THSP arranged the exterior decoration, commissioning local Graf-artist Small Kid to design the signage.



Graph showing THSP Accounts for NWS. Source: THSP

The project received a £5,000 vacant-shop grant from NCC⁴⁵ and overall THSP was to renovate the building and open within four months, delivering the project with the funds available though without this additional funding it would have gone over budget despite all effort, where unexpected problems occurred, jobs took longer and expected costs increased (slightly) [Jessop 2002].

To generate an income to balance some of their expected expenditure, NWS sub-let the purpose-built study rooms to writers and the office/studio space helping to support the

⁴⁵ See Appendix D The Portas Bid.

longevity of the project [Wallace 2005]. They also raised income by hiring the basement out for literary-based events, workshops and performances.



Images: The Writers' Studio following refurbishment. Photo©RHS.

THSP had originally negotiated the agreement for NWS with their then chairman, James Walker, who said about the potential for the building:

“One of the key areas of our recently successful Arts Council bid was to become a community of writers and I can’t think of a better way to do that than to move into a glass-fronted street level building where writers can drop in at any point. There’s a lot of work that needs to be done but I’m confident we will create one of the most attractive and ambient performance spaces in Nottingham.

The building has an incredible basement with distressed bricks, and once a few candles and mismatched tables are put in it will resemble a 1930s Parisian jazz club. That’s what we’re hoping. I think it will help build useful collaborations with other organisations in the arts sector as we have space to build offices. This also means that for the first time in our history we are

on the path to becoming a sustainable business. That means freedom and freedom is very good for the imagination, and the imagination is what enables writers to craft beautiful words.”⁴⁶

With this vision achieved, the project was to progress over five years and reach James' initial expectations. However, once established, the structure of the group changed when James resigned his post, and when the original lease period was nearing an end, the new chairperson believed that the time it took to manage the property would detract from her role and that she would rather spend the time supporting creative writers in the city. In my research I discussed the problem when community groups scale-up to take on property to support their activities and subsequently get too distracted from their original social purpose because of the full-time commitment required to manage their spaces [Knox 2011].

With regards to the benefits THSP brought to the potential of NWS project, I refer to the words of James Walker:

“A word about Rob. He’s the kind of person The Writers’ Studio need to be working with because he has that rare trait: a social conscience. He specialises in taking over disused buildings and converting them into usable spaces for creative practitioners at affordable prices. I can’t express how important it is to be working with someone with similar ethics and whose primary motivation is community rather than profit. We both want to see derelict spaces in Nottingham vanish and I’m proud that the Board has

⁴⁶ <http://jameskwalker.co.uk/blog/2014/01/24/howie-smith-project-meets-the-nottingham-writers-studio/>

agreed to become one of the first businesses to invest in a community that is on the cusp of change.”⁴⁷

⁴⁷ <http://jameskwalker.co.uk/blog/2014/01/24/howie-smith-project-meets-the-nottingham-writers-studio/>

10.8

CITY ARTS NOTTINGHAM 2014-PRESENT

Based on the periphery of the city for over 30 years, City Arts were an established and important component to the urban regeneration initiative [Tallon 2010] in NG7 during the New Deal for Communities funding in the late 1990s [Duncan and Thomas 2000].

“Beginning life as the Nottingham Community Arts and Craft Centre in 1977, City Arts ... became popular with anarchists and socialists who used it to print t-shirts and banners for rallies.”⁴⁸

Working with artists from the community, the small team that now manage its affairs provide education programmes in the arts for disadvantaged groups across the city, though, due to its location, the majority of its clients and programme users had been situated in NG7 [Stott and Longhurst 2011]. Relocating such organisers to a central postcode in the city is a tactical move for the creative business; it creates contact to the wider community, reaching more people. Accessing new avenues increases the potential for continued success and the milieu offers opportunities for progress and expansion [Scott 2006]. The relocation to a central position in Hockley would add to the small cluster of daytime activity, alongside members of the NWS that would increase the daily footfall [Lazzeretti et al 2012].

⁴⁸ <https://www.leftlion.co.uk/read/2017/november/city-arts-40th-birthday/>



Image: City Arts during refurbishment, having opened up the back windows. Photo©RHS.

As a charity, the relocation proposal was dealt with through its Board of Directors. Having initially discussed the potential of the move with its Chief Executive and her team, the benefits had been identified, but the process toward agreement needed to be followed. City Arts' current lease was due for renewal, so if the project was to go ahead there was a strict timetable that would have to be met.



Images: City Arts refurbishment. Photo©RHS.

The building in Hockley was owned by The Nottingham High School but had been leased to a charitable trust (based in Kent) on a 99-year lease, with twelve years left to run. Local agents, NG Property, acted on behalf of the Trust and THSP would sign a sublease granted by a leaseholder. THSP agreed a 12-year lease for the building, with a review after five years. THSP agreed to pay £12,000 per annum for the first five years of the lease, with the first 18 months free; City Arts agreed to pay £14,000 per annum to THSP. City Arts was also required to contribute to the building insurance. THSP were allowed access to the empty property in August 2014, on an initial Tenancy at Will⁴⁹. We had two months to deliver an accessible space, allowing City Arts to terminate their current tenancy and relocate at the end of September 2014. I also applied for (and received) £5,000 from the NCC Vacant Shop's Grant⁵⁰.

The previous tenant had abandoned the property when they left, who had been responsible for removing all the previous fixture and fittings that they had left in place, which put pressure on THSP to clear the property and meet the deadline. Once we had cleared the spaces then it would be necessary to restore the wooden floor on the ground floor for activities, build two sets of toilets, including the disabled toilet, construct a small kitchenette to support events, fit in a storage space, and clear access to the yard that had been closed off for a decade and as such had become overgrown. The basement was to be used for storage.

⁴⁹ See Appendix 2 Types of Tenancies.

⁵⁰ See Appendix D The Portas Bid.



Image: City Arts refurbishment. Photo©RHS.

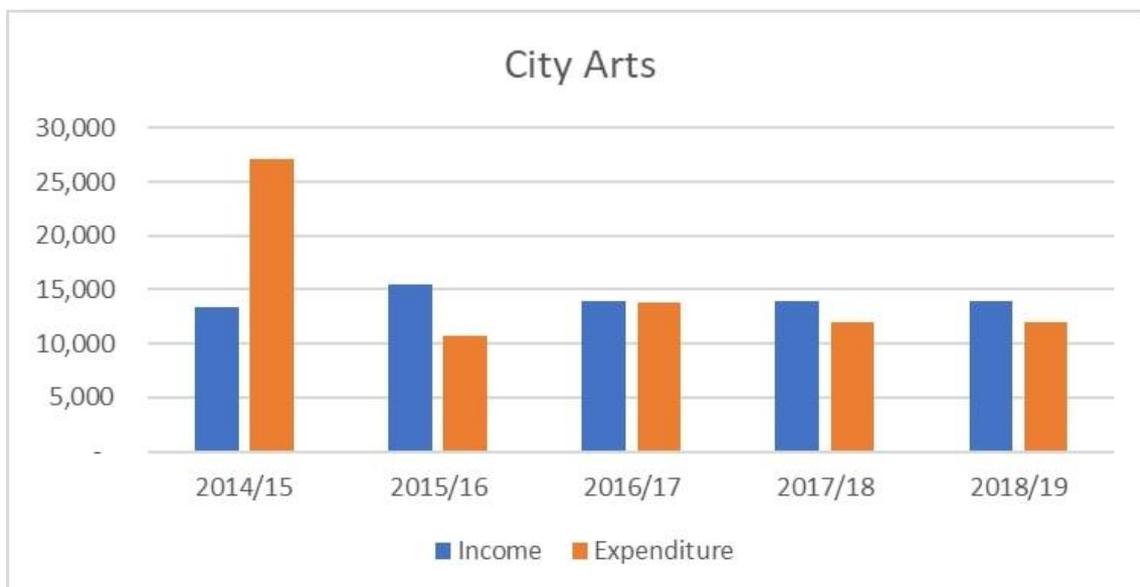
On the first floor a main office for the team, an office for the CEO and another small office were fitted, and utilising the spaces as previously laid out a staff kitchen and toilet were refitted. We divided the top floor of the building to include three incubator studios, available to hire to create an additional income [Wallace 2005], and created a second large open space for further workshops and another toilet. Problems were revealed with the original boiler, which needed a substantial overhaul to bring online. We had to fit new plumbing to the ground floor. The fire alarm required upgrading, with additional smoke alarms necessary, especially to the ground floor when we decided to remove the false ceiling and open up the height of the room further; a move that improved the space but caused additional work to clean up and to wire in new ceiling spotlights. We decorated throughout, repainted the front exterior and fitted a new City Arts sign, restoring, rewiring, and making use of the existing backlit framework. We fitted secondary Perspex glazing to the window frames of the upper floors as a way to

insulate the single pane glazing of the existing building.



Image: City Arts Opening, with the City Arts team. Photo©RHS.

We met the first deadline of the end of September, which allowed City Arts to move into its new offices and have storage space prepared to enable them to vacate their previous offices. The next deadline was December 2014, when City Arts needed to open officially and continue its programmes of education in the arts. Timing is vital when moving premises, and despite minor hiccups (I mentioned the blockage to the drains), the building opened on time. Overall, the project went over budget to deliver, including costs that THSP have incurred for further maintenance since the building opened. These costs have mostly comprised of repairing leaks because of the original drains on the building, plugging leaks in the roof and replacing the original guttering. The basement has flooded several times, requiring the fitting of a sump pump and refreshing the exterior seals to the building, until we discovered the fault came from the drainage of the building next door.



Graph showing THSP Accounts for City Arts. Source:THSP

THSP will break even eventually and go on to make a small profit on the arrangement over the 12-year lease. City Arts has since invested in and improved the facilities further; for example, they fitted new electric shutters to improve security and ease of opening them. City Arts successfully applied for £40,000 funding to construct a landscaped garden and workspace in the rear yard; although we had initially cleared the yard to create an empty space, the further improvements will enhance the outdoor space as a workspace as well as bring a bit of greening to the city.

Madeline Holmes, CEO of City Arts, says this:

“In late 2014 when, through the Howie-Smith Project, we were able to take on a building of our own in the city centre’s creative district of Hockley. Rob worked with us to acquire a longer-term lease and brought his team in to turn the empty, unloved building into four floors of creative space for

City Arts and the communities of Nottingham. From here we run creative workshops, host events, support artists and groups to develop skills and projects, and offer the wider public welcoming and accessible community arts spaces, including a small inner-city garden. The move to the Hockley building has been transformative for City Arts. It has raised our profile and status within the city; enabled us to offer a much wider programme to many more people, and given us the means to develop new income streams by hosting events. In 2017, the building was the focal point for City Arts' year-long 40th anniversary celebrations and our programme helped us make a successful case for increased grant funding from Arts Council England - a crucial development for us in these challenging times. We are hugely grateful to Rob and his team for helping make the move to Hockley a game-changer for City Arts.”

I have discussed how social enterprise and charitable organisations may be reliant on funding to be sustainable and survive in a competitive market [Ashton 2011; Smith M. 2010], where the well-established groups succeed over smaller, less experienced groups [Mulgan 2010; McCall 2011]. City Arts has been a community charitable group that has been reliant on funding for their 40-year life accessing various grants available. It has consistently provided an essential service in arts education [Shaw 2005] and in support of disadvantaged groups in the community throughout this period [Brady 2011], with the hope to continue from this new base in Hockley for many years to come. Their whole being is to support the community [Wallace 2005].

City Arts are no longer the artistic rebels in support of a local cause, and celebrating its

40th anniversary in 2017, current Chairman, Tim Challans, is confident for the future, stating:

“I am very confident, due to our track record, that we will survive and we will move on,” he says. “We have been a constantly changing organisation, but as long as the funding is there and as long as people care enough, there will be a future.”⁵¹

⁵¹ <https://www.leftlion.co.uk/read/2017/november/city-arts-40th-birthday/>

10.9

68 HUMBERSTONE GATE 2014-PRESENT



Image: 68 Humberstone Gate 2014. Photo©RHS

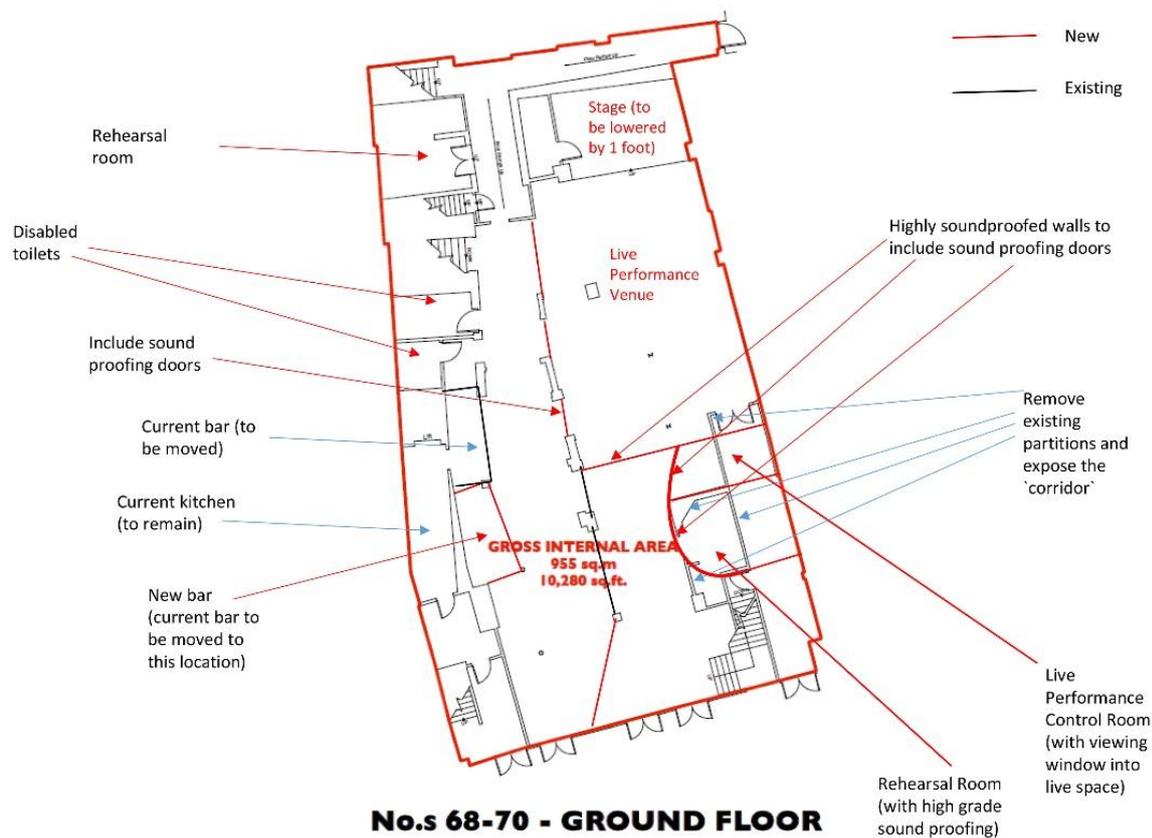
The project in Leicester had started again in 2014, with THSP agreeing with the owners, Bildurn, to explore new options for the space following the closure of TAO in Leicester.

THSP initially explored the potential of a community gallery working with local art groups with no financial success. I was then introduced to the owner of the British Centre for Music Education (BCME), Ajay, in late 2014. BCME offered training and education programmes in music technology and were in their early stages of a model that should attract economic growth - a model I had seen successful in Nottingham in the form of Confetti that could serve Leicester as a creative catalyst [O'Conner 2006] in a similar way. They were operating on a small scale, situated on the second floor of an

office block in the cultural quarter. I discussed with him the possibility of moving to 68 Humberstone Gate and costed with him the estimate for conversion to create a performance space, several sound-proofed rehearsal rooms, disabled toilets, classrooms, offices and a bar cafe area. It included improving the fire alarms, electrics, lighting, emergency lighting, plumbing, kitchen and bar area. The college would utilise the ground floor, first floor and basement of the building, leaving THSP to make available and manage the eight offices and studios to the rear of the property. Improving the facilities for BCME would enable them to scale-up and increase the courses on offer, expanding from college qualifications up to degree status with affiliation from a university.

Ajay and I discussed the idea with Peter Chandler, Manager of the LCB Depot for LCC, who has since become LCC's Head of the Economic Regeneration Department. We recognised the short-term gain of such a regeneration project for the cultural quarter [Landry and Bianchini 1995]. LCC were seeking ways to encourage economic growth [Grodach 2013] and find ways to involve local landlords in furthering their progress [Sasaki 2004], with LCC offering a grant fund, to match any investment from our side, toward the project. Based on THSP's costing to deliver the project, I agreed with Bildurn to invest £34,000 into the building, with Ajay promising to invest up to £40,000. LCC matched this with a grant offer of £74,000. THSP, as a social enterprise, would be recipients of the grant and would manage the total budget of £148,000 to deliver the project.

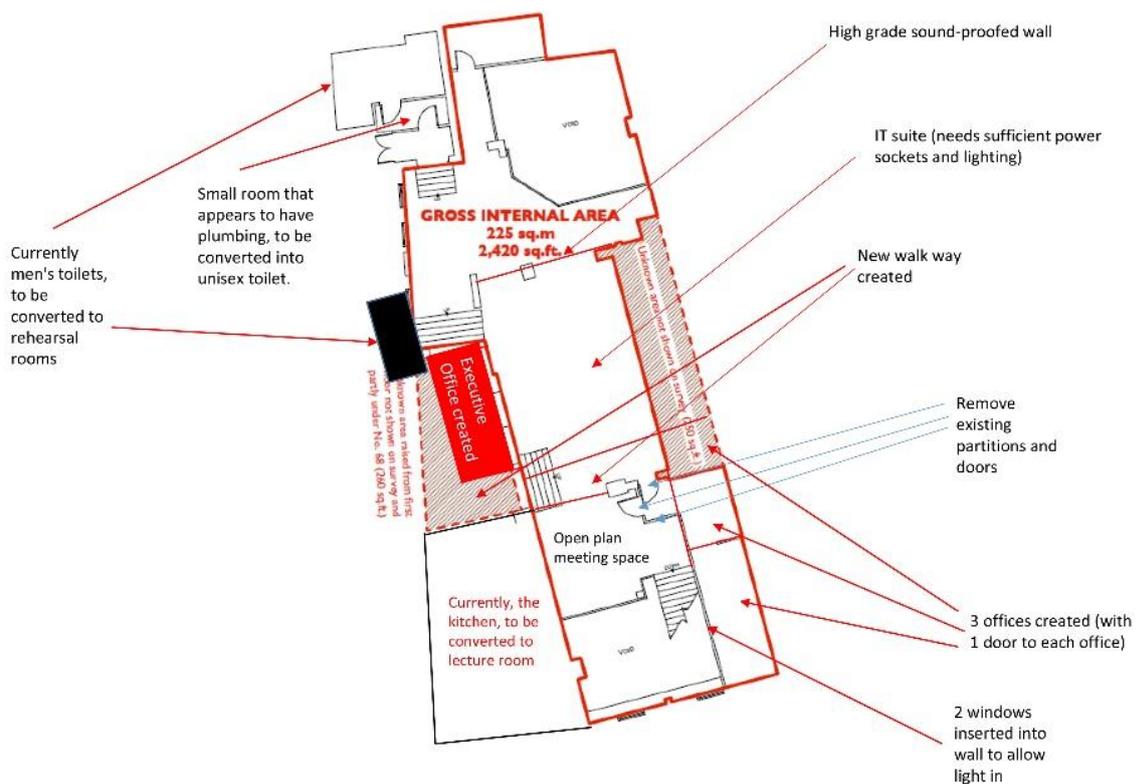
In 2015, work began to restore the basement, ground floor and first floor to create The Echo Factory. The refurbishment had a tight budget, and it would prove difficult to deliver all that would be required within it. I project managed the rebuild, with my team commuting daily from Nottingham.



Proposed ground floor Plans Humbersone Gate. Source©THSP

For the purpose of this PhD, wishing to prove Cameron’s point that top-down property development tended to waste public money [Chanan and Miller 2011; Ashton 2011] with extensive budgets unnecessarily being paid to specialist companies, THSP explored ways that we could deliver that would compete with the specialists' extensive costs. For example, rather than buy ready-made sound-proofed panels from a specialist company at an extortionate price for their expertise, I researched the method of construction for

a sound-proof room, bought the materials at wholesale, and commissioned my team to build the spaces. For example, to provide the required ventilation system to the music studios we were quoted £22,000 by a specialist company. Instead we purchased the parts for a ventilation system from a small-scale trader who provided equipment for indoor-growing of plants, and my team constructed an equivalent system for approximately £5,000. To clarify, without having the benefit of a small team of builders who were willing to explore alternative methods that I had suggested, and were skilled and capable enough to explore the application, the delivery of this project may not have been realistic.



No. 70 - FIRST FLOOR

First Floor Plan Humberstone Gate. Source©THSP

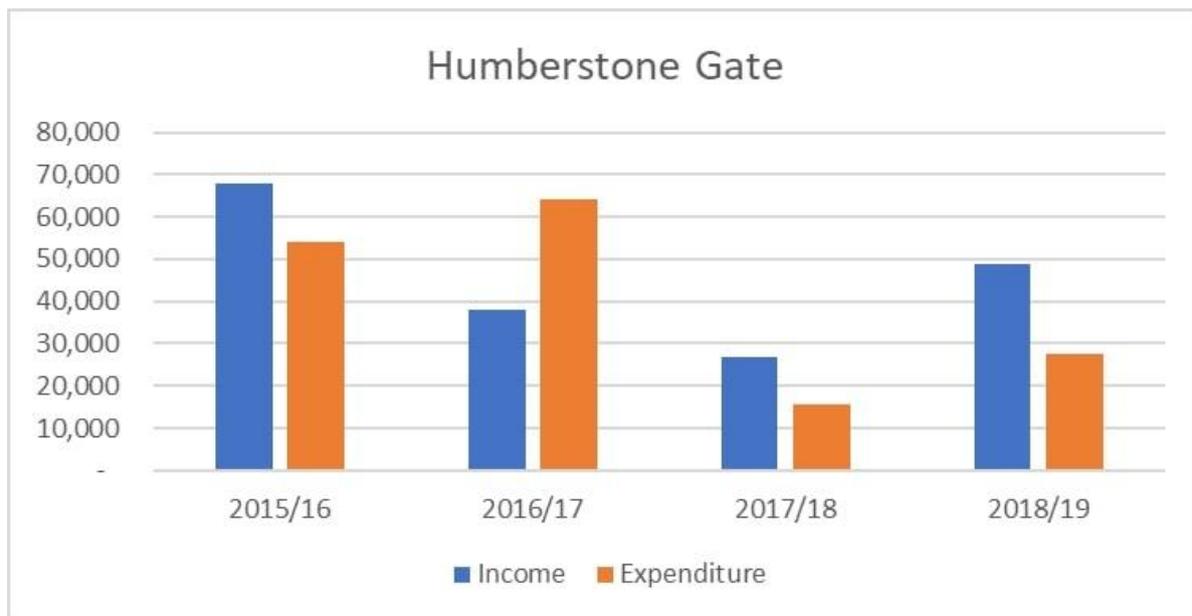
We removed the existing goods lift, utilising the void to install a new pneumatic lift; we shopped around for the best price and eventually worked with a company based in Leicestershire, with the total cost coming to £13,000. The Internet provides a lot of opportunity to compare prices. We purchased sound-proof rubber matting by the roll, and bought rubber flooring wholesale. I negotiated well to get soundproofed doors delivered at the best price possible, and my team hung them like they would any door; carpets were bought, and fitted, locally and by the roll; furniture was designed and built from recycled pallets; paint was bulk bought to take advantage of sale prices at the suppliers.



Image: The Echo Factory opened in 2015. Photo©RHS.

The Echo Factory managed and paid for the supply and fitting of the electrics, IT network, and sound cabling, etc., working with a local company to deliver, paying excessively for specialism in design and fitting. Having two teams on site, each with

their own agenda, created friction at times and there was an additional lag to the completion times when my team were forced to come off site for a few months whilst the electricians did their work. I can perhaps understand why regeneration projects, completed by sub-contractors, take so long, if they need to work individually and one after the other. This project took longer than we initially thought, but ultimately we were ready before the deadline.



Graph showing THSP Accounts for Humberstone Gate. Source:THSP

In the end, the project was delivered for approximately £169,000, which included the refurbishment of the studio spaces, with THSP having to invest the deficit of £21,000. Ajay would be required to spend more than he had proposed, to meet his technical requirements and purchase equipment specific to the needs of a music college. In our agreement, THSP leased the building from Bildurn and sublet the three floors to BCME, who re-branded the facility as The Echo Factory. For my investment, THSP will profit £500 per month from the sublet with the potential to receive an extra £2,000 per month should THSP rent the eight small studio spaces and offices independently.

The small studios proved difficult to rent and stood empty for a while, possibly due to my lack of a network in Leicester [Shaw 2004; Chell 2007], and with no long-term objective [Evans 2003], maybe there was not the demand from the creative class in Leicester [Clifton 2008] with the council already providing the necessary creative spaces required. I had to turn down several music producers seeking space because of the possible noise interference with the college. Eventually, THSP rented the top floor to an organisation, Dear Albert, who provide a support programme to ex-addicts and drug-users, but the remaining spaces stood vacant for the first year. LCC and the new manager of the LCB Depot offered support to promote the availability of spaces, but nothing was forthcoming. The spaces were clean, carpeted, with heaters, but unfurnished, and were cheaper than other options in the city. Prices needed to include VAT that adds to the expense for the unregistered small enterprise, which is unfortunate. The first floor stood empty for a year until eventually I rented the back two rooms and lobby to a creative artist and Dear Albert expanded their activities to take up the front two first-floor spaces. This delay affected cash flow, causing a disruption to the continued progression of THSP while it took time to recoup these finances, and it acts to highlight the risk for property management when spaces are difficult to occupy.

Note: At the end of this study, the Echo Factory went into administration, after four years in the ground floor space. Thankfully Dear Albert were able to expand into the vacated spaces (and the project continues) with them taking advantage of the reformed venue and expand their activities comfortably. This does mean I will need to start again with the now vacant upper floors.

10.10

RICHMOND HOUSE 2015-PRESENT



Image: Richmond House. Photo©RHS.

I met with Council Leader Jon Collins, Richard Cox (NCC Property) and Paul Seddon (Planning) to discuss a proposal for Richmond House, a property NCC owned. My research reveals where authorities seek to sell off assets [Knox 2011] when these assets become a liability [Stott and Longhurst 2011]. NCC could not afford their proposed cost of refurbishment, nor did they want to demolish the iconic building, but they could not visualise how to include Richmond House in the proposed developments for the Broadmarsh area and the Broadmarsh Shopping Centre. I proposed that THSP rent the building for a reasonable period, allowing for a significant rent-free period followed by a reasonable rental rate. To rationalize this, THSP would be supportive of the arts, where fortunately NCC (Jon and Paul) recognised the benefits of this [Sasaki 2004], and were encouraging of my project. On a scale of building size and state of the building after

years of neglect, Richmond House has not been my worst experience by far, but it was the largest. NCC had produced a building survey and a schedule of works, so it was obvious what would be required of THSP moving forward. I agreed the building was iconic and unique to the city; if this agreement was to extend the meanwhile-use of a building and become a long-term project, it would be worth an extra investment.

This was opportunity to carefully scale-up the project [Knox 2011], as this would require a larger investment than the smaller refurbishment projects previously achieved, but would promise a long-term return. The working model of THSP did not have the financial means to support the costs of this project alone, and for this project to be possible I had to consider identifying business partners and investments [Brookes, Lumley and Paterson 2010].

The Stone Soup Project is a Nottingham-based social enterprise that unites the contributions of the few for the benefit of the many. Its founder, Chris Manze, and I have been friends for many years and I have long been an admirer of his portfolio of work, especially the educational and support aspect of it, but equally for his ability and concern toward regenerating and developing a diversity of older spaces and buildings; Chris' skills, support and contribution toward completing the works would be of great benefit on many levels. The Stone Soup Project had bought, and rebuilt, a derelict Grade II listed property on High Pavement, located on the edge of the creative quarter and The Lace Market. This building became The Stone Soup Academy, a free school providing education schedules to disadvantaged young people who are unable to get along in the mainstream system. The Stone Soup Academy has a curriculum that strongly incorporates education in the arts. Chris and I had considered working together on a

couple of buildings over the years, and I believed that Richmond House could prove to be a worthy extension to The Stone Soup Academy, and his interest in the building might be worthy of our united approach. We agreed to partner as The House Project Limited, a limited company with equal shares owned by us, as Directors of The Stone Soup Project and The Howie Smith Project.



Illustration: Richmond House (in white). Source©THSP

The House Project Limited agreed a 10-year lease from NCC for Richmond House. The first five years would be rent free, with a break clause at five years. Years six to ten would cost £18,000 per annum. We were also liable to pay the insurance for the building at approximately £1,200 annually. As mentioned, we were granted £50,000 from NCC (a third of the pay-off) toward the regeneration of the building but were required to complete the schedule of works prescribed by NCC. The larger expenses included: the removal of existing asbestos that has been identified in NCC's report; completely re-roofing the flat roof due to extensive leaking; a complete rewiring of the property, and

Overall, the building would cost under £200,000 to regenerate, with £50,000 to be reimbursed through the NCC grant. It took us a year to complete the first stage of work and secure tenants on four-year tenancy agreements that would take us up to the break-clause with NCC. With our vicinity on the fringe, our negotiations and our method of approach, we offered (by comparison) large, cheap spaces available to rent [Landry and Bianchini 1995], and because of this attraction we had rented the upper three floors of the building to The Stone Soup Academy and the ground floor and the basement to The Television Workshop. The Television Workshop (as a charity) teaches acting skills to young people through workshops and put on productions in the community. Previously based in a damp basement of a building in The Lace Market, The Television Workshop has been successful for over 30 years, renowned for kick-starting the careers of many young actors. They were seeking to step into the limelight and take a more prominent position in the ground floor of the high street, and Richmond House would prove to be the ideal prospect. On top of the work we were doing to make the spaces ready, The Television Workshop ran a successful crowd-funding campaign to raise £14,000 to improve facilities in their space. These improvements included a disabled toilet in the ground floor space, partitioning in the basement to create an office and storage space, and improvements to the entrance access, decoration and lighting.

The final task toward complete refurbishment was the decorating of the exterior of the building. Chris had submitted an application to list the building as a grade II listed property with Historic England. This would ensure the building could never be demolished, as first planned, or altered to affect the current state of the iconic property and may help to secure our tenancy for longer. Everything we had done prior to this was fine, but when we came to decorate the exterior, with the building listed, we

had to agree everything we were to do with NCC Planning Department, Heritage, and Conservation. We had to test the paint, so we painted with the required type of paint, and we had to agree to NCC's choice of colours. The exterior has a pre-1920s Egyptian, Art-Deco design with sculpted architraves, pilasters, and friezes. We also needed permission from NCC Traffic Management to proceed⁵².



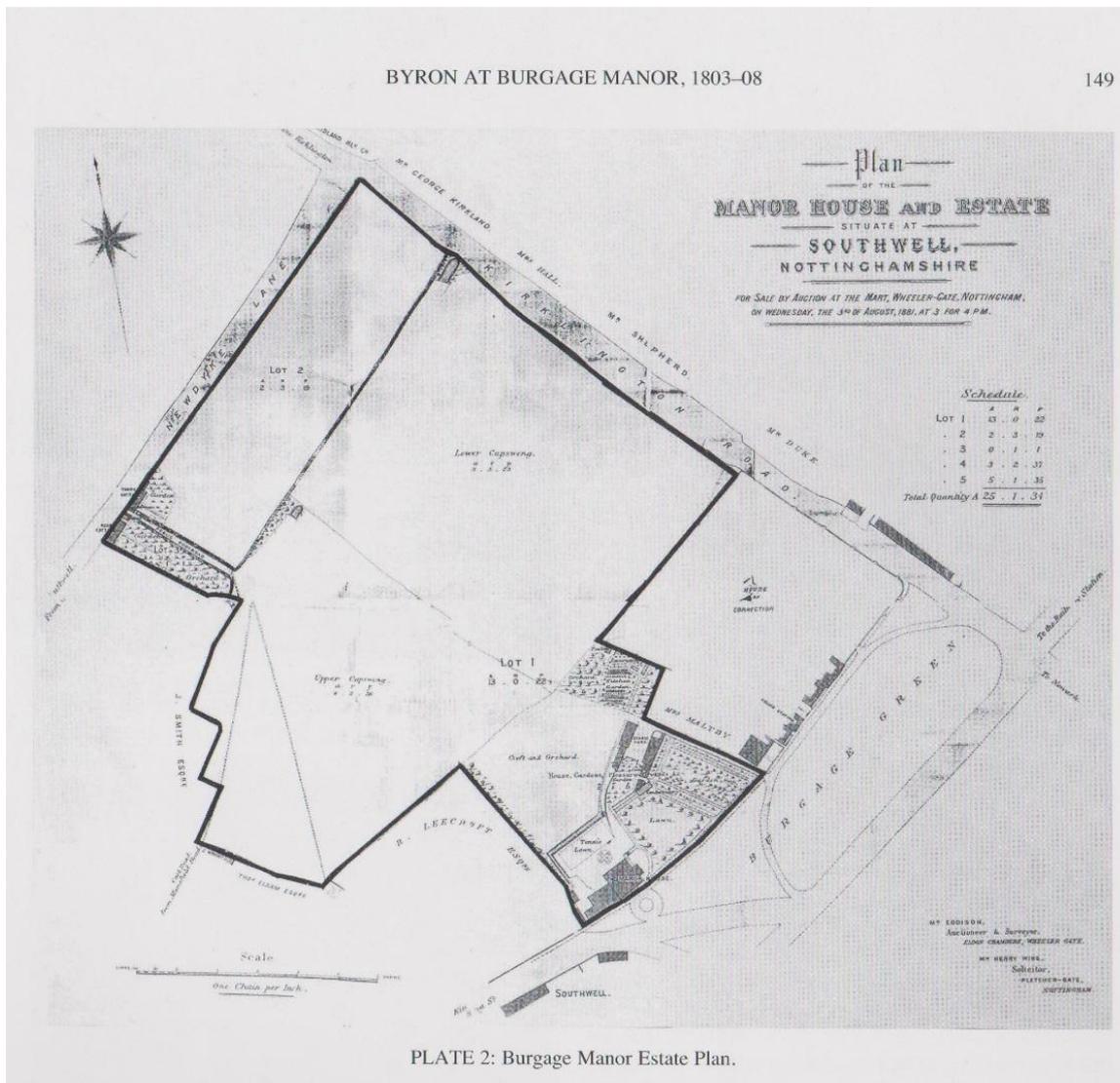
Image: Work in progress, Richmond House 2016. Photo©RHS.

Beyond the original works-schedule, provided by NCC, we added air conditioning and heat units to the ground floor and top floor open-plan spaces. We also agreed to put a central heating system through the divided spaces on the first and second floors to further maintain the building and improve the facilities for the tenants, and so sought an agreement with NCC to ensure the original break-clause would not be generated following this added investment.

⁵² See Appendix G Dealing with the Authorities to decorate Richmond House.

With the building fully let we would expect to get a return for the investment after three years, proving the possibilities available when given the opportunity to scale-up our activities. The purpose of The House Project Limited is to reinvest profits to generate long-term assets to support the aims of both of the social enterprises, and further support creativity.

BURGAGE STABLES AND GARDEN 2017-PRESENT



Historic map of the site in Southwell. Provided by Geoffrey Bond OBE.

The Burgage Stables and Garden is a heritage site in the rural town of Southwell, Nottinghamshire. The buildings and land were the former stables and gardens to the Burgage Manor, a former childhood home of Lord Byron, and current home to Geoffrey Bond OBE. The stables and land were sold separately from the Manor House and its gardens several generations previously, and the current owners are descendants of the

original family who purchased them. Until 2007, the senior member of the family had rented the units as workshops and workspaces, but since his death they had remained empty and had fallen into decline.



Images: The Burgage Stables courtyard in 2017. Photo©RHS.

I was friends with the family's son, and he approached THSP with an offer for me to consider working with him to recover the site, restoring it for use once again. With the site being neglected for so long there had been fly-tipping on the site, and there was a fear of the site being illegally occupied.



Images: Burgage Gardens. Photo©RHS.

We agreed for THSP to take over management and security of the empty spaces and invest in them, to regenerate them for creative use in the local community. The roofs of the units needed repair, as did the guttering. Windows and doors needed fixing. Electrics needed upgrading and I wanted to fit wireless smoke alarms, a temporary fire alarm and CCTV. The former stables were damp and in need of airing and drying before decorating. There was a lot of overgrowth of weeds and brambles that were causing damage, growing against the buildings, which needed to be cleared and cut back to allow the buildings to breathe.



Aerial view of Southwell. Source: Google Maps.

I made the point I would research funding opportunities as per THSP's objectives for this study, and for six months, whilst clearing the land first, THSP researched funding opportunity for this project from the Heritage Lottery Fund (which I discuss in chapter 12.2).

We believed the work involved to bring the buildings into use and provide the basic workspace would not be as expensive as our initial observations. We could spend millions of pounds to reinstate original features of the former stables, or spend thousands of pounds to make the spaces workable. We thought an application would take too much time and the site would remain empty for too long - THSP had initially agreed a five-year agreement to explore the potential, and the application process is lengthy and intricate. I preferred to get on with it.



Images: Spaces toward the end of the project. Photo©RHS.

Over the first year we had to deal with immediate problems such as repairing leaks, securing the site, clearing the rubbish and keeping the brambles at bay. I had volunteer help on the land from the Vikings (from Station Street), which proved helpful, but in the end I contracted a local JCB hire firm to clear everything and bury the undergrowth for us to grass seed and restore. In the spring of our second year we started work on the former stables in earnest and in May we secured the first tenant, which provided an income stream that enabled THSP to increase the pace of work and provide a second

space that was rented in the summer. By the autumn the workspaces were finished, the darkroom and arts facilities in place and ready to open for THSP to promote the available spaces by October 2018.

THSP spent approximately £18,000 on the project, with the potential to raise over £2,000 per month from renting space and facilities. Expenses would be recovered approximately half way through the project, when, it had been agreed, future profits would be split with the family for the duration of the project.



Graph showing THSP Accounts for Southwell. Source:THSP

Southwell is situated about 12 miles from Nottingham, and though I knew it well from my younger adult years, I did not have a network in the rural town [Shaw 2004; Chell 2007]. However, the site was well known in the local vicinity, and I thought to raise awareness of the work of THSP to the site, word would spread quickly in a smaller semi-rural town. To overcome the problem of a regular commute, there was an opportunity to live on site that was part of the arrangement, so I renovated the small two-bed flat

available for my use, situated above two of the former stable units. Living on site during the renovations allowed me to slowly include myself in the community and get to know about regular events and festivities, the open studios groups and the local creative community.



Illustration: Southwell promotional postcard. Source©THSP

To promote the available spaces I designed postcards for distribution in the local town and vicinity, and contacted the local newspapers asking them to feature our project. Given the aims of this study were to consider the role of the local authorities, Southwell was governed by a Liberal Democrat parish council, who I found easily approachable compared to the big city authority, friendly and wanting to help, though limited in what they could do. They advertised the project in their monthly publications (for free) and helped spread the word. THSP had little dealing with the authority of the borough

either; when I contacted their Leader suggesting they visit, they showed no interest, so generally we were left alone to progress. By the spring of 2019, the units were full, offering workshop and creative spaces, artist studios and retail opportunities.

10.12

THE TERRACE, BROAD STREET 2018/2019



Image: 24/26/28 Broad Street. Photo©RHS

Broad Street is a popular street in the heart of the creative quarter in Nottingham. It is where the Broadway cinema is situated, and is home to several independent cafes, bars and restaurants and a few independent retail units. In the evenings the street is closed to traffic and becomes busy with people. At the far end of the street, away from the main activity, is a terrace of three buildings that have stood empty and neglected for many years. I had enquired around as to who owned them to no avail, and eventually I applied to the Land Registry to obtain the owner's details. At the start of this study, when I emailed the owners to enquire about their use, I received no reply. I emailed each year with the same lack of response, until the final year when the owner responded and agreed to meet to discuss the properties.

The buildings are grade II listed, empty, and had been reasonably looked after over the years. There were no leaks, or pigeon waste, but there was some damp, and generally the spaces were in need of full attention, with no infrastructure, plumbing or electrics; windows and doors needed replacing, and fire alarms and smoke detectors needed fitting. Structurally, there was the need of joinery work and repairs to the brickwork, all within the capabilities of my team. I proposed that I could project manage the rebuild of the buildings and create 13 affordable studios and offices for creative use on the upper floors (support for the long-term [Blond 2010]), which had previously been registered for residential use and would require a change of use with the authorities. I presented options for the ground floor to include a mixed retail, cafe, bar and restaurant concept. I proposed that THSP could manage the buildings' conversion and the occupancy of the spaces in-line with my project. I asked if the owner would consider investing in his buildings and fund the regeneration project in exchange for 50% of the profits in renting spaces on the upper floors, managed by THSP, and a partnership in the ground floor business.

This is the last project and case study for THSP as part of this study and it will culminate with all my experience being required to achieve a result. Again, as per the aims of this study, I would be able to examine the necessity of the local authority as the project required dealing with NCC with regards to planning and change of use for the buildings, seeking, once again, a multi-use flexible combination⁵³ including retail, office, licensed bar and restaurant, catering-use, performance and workshops, which I agreed with Paul Seddon. THSP also had to deal with the conservation and heritage departments of NCC with regard to renovations relating to grade II listed properties.

⁵³ See Appendix 8 Uses of Buildings.

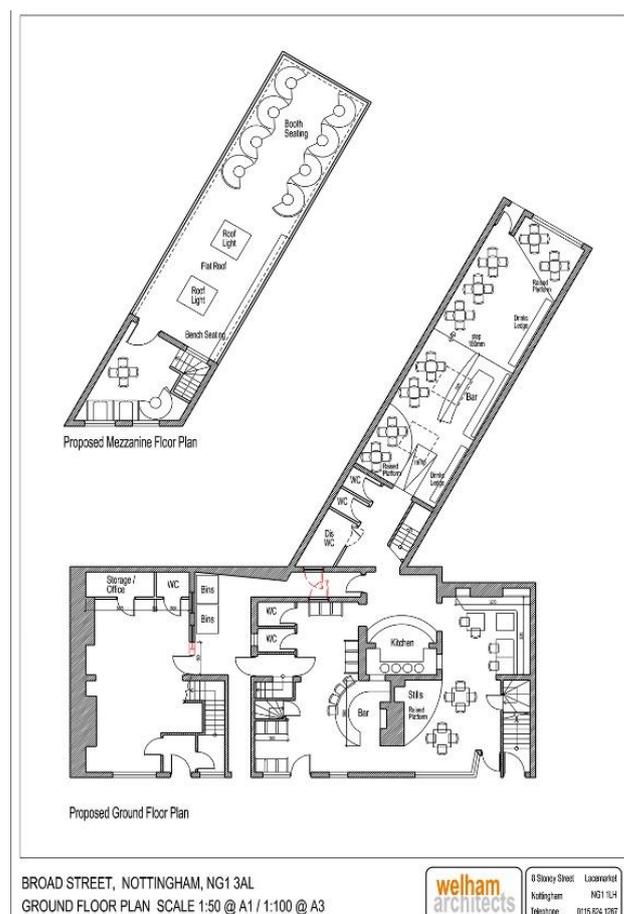
As part of my objectives to understand funding opportunities, the project was eligible for Heritage Action Zone (HAZ) funding managed by the Heritage department (which I discuss in detail in chapter 12), with regards to works to the front elevations of the buildings. When we come to work on the front of the building we will need to erect a scaffold and possibly obstruct the passageway with permission from NCC, dealing with NCC Traffic Management and Highways once again.



Illustration: Proposed front elevation for Broad Street project. Source©THSP

I followed a professional approach to regenerate these properties, dealing with the proper networks accordingly [Thompson 2005]. I had a building report done on the properties, which required calculations to improve the structure of the old properties, and worked with Welham Architects - who are based in The Corner - and then the owner,

to devise plans for the building from the existing state for the proposed studios and offices on the upper floors and a mixed-use development on the ground floor spaces combining a retail grocers, fruit and vegetable shop and delicatessen, a bar, a gin-still, a kitchen and restaurant, a coffee bar and dessert shop, and a function room and event/performance space, with toilets and disabled toilet, and a garden terrace roof space.



First design plan and proposal for ground floor. Source©THSP

THSP had consulted with an independent building control company regarding the plans, who were confident we had met all the necessary requirements, and I had priced the regeneration project to the satisfaction of the owner. It is expected to cost under £200,000 to refurbish the buildings, with the potential of generating £30,000 per annum

from the upper floors. To fulfil the concept of the ground floor will require further partners to help manage the activities, with an available equal share in the business (yet to be arranged).

Subsequently THSP needed to work with the owner to obtain an alcohol license for the premises. Nottingham Police were supposedly reluctant to grant new licenses in the city, but the creative quarter initiative was encouraging of it [Leadbeater and Oakley 1999]; the premises were small and the concept THSP presented was unique and untested, and therefore had value [Swyngedouw, Moulaert, Rodriguez 2002]. Having ensured everything was in place and prior to submitting for planning permission, an application to sell alcohol was made and received positively and a full license was obtained, with off-sales to be available from the shop. This made the application for planning permission that followed a mere formality, having already discussed the project extensively with NCC prior, as I have discussed. NCC was keen for the buildings to be brought back to life and as my research suggests it is best for the authority to encourage the market rather than stunt it [Thorsen and Lie 2007].

CONCLUSION TO THE CASE STUDIES

When I first started this research study, I was responding to David Cameron's cry for The Big Society to consider taking over the derelict property on the corner of the high street to create the community space or support the creative use, which I thought a difficult task, although not impossible, but one that I was willing to try. Over the period of this study, since 2011, I have succeeded in regenerating 11 properties (or sites) as The Howie Smith Project, determining a need for affordable space for creative enterprise [Jayne 2005], the diversity of the arts, education and training, start-up and small business growth, artistic development and a platform for performance and opportunity. As a social enterprise, my response has explored the potential of these previously long-term derelict buildings and developed an alternative approach to regeneration in the urban environment in Nottingham, Leicester and Southwell.

In these ethnographical chapters of this thesis I have outlined each project, describing THSP's approach and experiences, the hands-on methods I followed, the benefit of local knowledge and the personal policies I followed for the successes and failures that occurred [Gilmore 2012]. As I conclude these case studies, I take the opportunity to understand what I have learnt from each project from the evidence I have provided. In conclusion, the organic development of THSP relied on a consistent cash flow, good fortune with the buildings that were available, and the relevant demand relating to the potential creative users seeking space within each project.

Station Street Studios were an asset to the creative community and through

collaborations the creative arts scene in the city benefited [Jacobs 1961]. Many artists benefited from the affordable studios and spaces, and, alongside the original TAO building next door, it was a perfect example of a grass-roots artist-led regeneration project being allowed to develop - this creative cluster of activity served as a catalyst, with a welcomed footfall of creative people within a once-vacated area of the city beginning the re-population of a neighbourhood [Landry 2008]. Although we improved the aesthetics of the neighbourhood in the interim; opening up a boarded-up terrace of buildings, the density of raw creative activity providing a short-term solution in their usable state [Grodach 2013], the Bohemian nature of the project was never going to provide a long-term financial solution.

The project in Station Street and its surrounding streets, proved to be a classic example of the first wave of gentrification to an area [Cameron and Coaffee 2005]. The artist starts the process, bringing a new footfall to the once-forgotten neighbourhood [Kagan and Hahn 2011], encouraging the renovation of existing properties that, ultimately, leads to rents rising and the unique creativity of the artist being displaced [Zukin 1989; Jacobs 1961]. The artist plays their part in first attracting new business, having shown the potential for the area, but then has to vacate to accommodate the corporate companies and formats of retail businesses [Markusen 2006]. In the five years that THSP continued their activities in Station Street the area improved significantly, with several levels of gentrification occurring, with various inputs of investment, until what was potentially the third wave of gentrification [Cameron and Coaffee 2005]. Finally, when THSP were asked to vacate, when my meanwhile-lease agreement ended, the artists were displaced [Zukin 1989].



The pedestrian-friendly Station Street at the end of the project. Photo©RHS

The advantage of opening the community gallery was that it was a relevantly modern building that needed minimal expenditure to support a small cluster of creative activity [Scott 2006], allowing for exploration of the market and the local arts scene [Harvey et al 2011]. With the help of a small amount of funding and the support of the building owner, having time to experiment allowed us to recognise what could and would not work, and gave us time to adjust and change directions periodically to try to improve the outcome [O'Connor 2006], with us eventually recognising the need for the space to be more of a destination venue due to location and difficulty in attracting a footfall. The gallery project questions whether a community gallery is possible in times of rising rents and excessive business rates, without long-term investment and continual financial support [Harvey et al 2011]. The City Gallery proved what the community art-space and local arts scene could achieve if it is encouraged and motivated [Comunian 2010], but this method does not promote long-term stability and future growth despite the entwined cafe element, mostly due to location, changes in shopping habits, and mass-competition of cafes in the city. This project would not have been possible without the volunteers that assisted. Buying individual art pieces and crafts at a local level is not a trend, and it is hard for the local artist to afford to be an artist. The pop-up gallery

space, community gallery, arts fairs and events provide an authentic platform [Lawton, Murphy, Redmond 2013]; however, though sometimes well-attended and often relying on the artist's network to succeed, they do not provide a secure income for the artist against the necessary expense required to exhibit, and are not sustainable without some form of support funding. The cafe element initially promotes well to the network of friends [Shaw 2004], but with an increasing competitive market of this sort over-consuming city centres, promoting The City Gallery to the wider population beyond these intimate networks was difficult without access to wider promotion channels.

Converting the City Gallery site to the Five Leaves Bookshop created a unique venture [Hospers and Van Dalm 2005], an award winning destination venue that has proved to be sustainable, supported the local literary scene, has regular literary events and provides an array of diverse literature to an interested community. The subsidised rent is affordable for a city centre site and they have made the alleyway their own, a welcome oasis that is considered necessary in a central location [Landry and Bianchini 1995].

The Corner was a wonderful example of what can be independently achieved, away from the repetitive cloning of the city [Jacobs 1961], to create long-term sustainment when time can be allowed, along with what can be achieved within the creative community. Once an income is received into a building, each re-investment increases the capital and, if allowed time to grow, the property can be developed to reach its full potential with the capital it has created itself, rather than requiring a lump investment at the start. Quite often when an initial investment is required that does not meet the repayment terms from letting the spaces built, a deficit occurs and projects fail [Jacobs 1961].

It was a shame, in the end, The Corner fell foul of the greed of neoliberal business and the unregulated free market as estate agents took advantage of the hard work THSP had put in [Thorsen and Lie 2007]. The building's owner succumbed to the short-term pound notes on offer and new business now seeks to exploit the steps the artist's community initiated [Markusen 2006]. Unfortunately, the THSP model could not afford to invest into the long-term development of The Corner (without a loan), nor could it afford risking the increase in market rent to do so and, therefore, could no longer determine the longevity of the project.

It is important that THSP supports its tenants in the development of their creative enterprise and demonstrates an ethical business model in pursuit of my ideals. Giving my time and energy to look after people I like, as family, is worthwhile, as is supporting their future creativity [Rousseau 1762]. Throughout this project I have dedicated free time to help those who enquire for space to develop their ideas, as well as support the many creatives that work within the community.

These projects help people live out their ideas [Landry and Bianchini 1995], where the arts play a role in place-making [Glaeser 2011], where the spaces fit the needs of the proposed tenants that were delivered within tight budgets, and allowed for expansion to community organisations. If we consider Hockley, on a small scale, THSP got to effectuate a small cluster of activity in an ignored street [Landry 2008]. Neither project would have been possible to fulfil without the seed-funding from THSP on behalf of the tenants, which highlights the necessity of this if such models are to be competitive in the high street [Scott 1997]. Equally, the rents they paid are below potential market rents, which helped.

NWS benefited from being situated in a prominent position and they saw their members increase three-fold in the first year. When so many members of the creative community get to benefit from a project, being philanthropic has a feel-good factor. Utilising my profits to invest and support a prominent literary-related project in the city strengthened the awareness and promotion of literature and literary performance; it gave the city some soul [Zukin 2010]. A combination of confident members of the network [Landry 2008] between the NWS and Five Leaves Bookshop, in collaboration with the historic Bromley House Library and Nottingham Trent University, made a successful bid to UNESCO for Nottingham to become a UNESCO City of Literature, which was awarded in 2015.

The project in Humberstone Gate, Leicester, was deemed to attract creative talent and so boost the economy [Landry 2012; Florida 2014], and was only financially possible within the strict model of THSP, as the local council would fail to achieve this expectation [Pratt 2011]. Together with the investment by the owner of the building, the proposed tenant and the supporting grant from LCC, supplemented by THSP, THSP was to ensure the project's completion. Eventually the project in Leicester will proffer a return on the initial THSP investment, but without the grant and investment from the owner, the cost would have taken so much longer to be returned. It also raises questions about the security of such an investment from a property owner, but it raises the potential for the long-term when a larger investment eventually maximises profits.

The regeneration of Richmond House would not have been possible without financial investment (from partners), as the THSP model had not raised enough capital at the time. However, Richmond House should prove to be an example of realistic regeneration

possibilities, proving the creative methods of THSP [Landry and Brookes 1999], having delivered the project to match NCC requirements for far less than NCC's proposed financial projections, saving over £1million, which surely throws into question their existing policies and procedures. As an element of the anti-establishment, THSP and The Stone Soup Project may have been given this opportunity because of their significant contribution to independent and alternate regeneration in Nottingham [Leadbeater and Oakley 1999], with a proven track record to support this, but there was also an element of trust [Landry and Brookes 2006].

The projects in Southwell and at Broad Street present a different model, working in conjunction with landlords, who benefit from the THSP model; to achieve a cost-effective approach [Swyngedouw, Moulaert, Rodriguez 2002], with less of a risk to THSP without demanding rents cutting into the budget for investment, and both THSP and the property owner benefiting from the deal. With a determined five years to develop the project, restoration of the site took time and organically developed over the first two years [Richards 2011], allowing for three years to benefit the artistic community, although little chance for it to progress beyond a meanwhile-use as future proposals suggest otherwise.

Negotiating the Broad Street buildings has allowed THSP to achieve long-term availability of authentic studio space for the benefit of creative [Hospers and Van Dalm 2005]. Meeting a landlord willing to consider THSP's approach, knowing that at the end everyone involved can benefit, can only serve to highlight the considerations that must take place for such projects to ensure affordable space remains within a city's progressive regeneration and ultimate gentrification [Zukin 1989].

It terms of individual developments the projects have been independently successful, and through this chapter I have attempted to detail the approach THSP has had toward achieving this. Overall, the achievements THSP has attained have been noted by members of the council, particularly in the dealings I have had with the local authority and individuals in particular departments. In the next chapter I discuss where THSP sought opportunity to further this relationship, and as part of the aims of this study I discuss the role of the council in terms of regeneration as I explore the strategies they have implemented to further their goals. As part of the objectives of this study, I also examine the possibilities that THSP pursued in relation to the portfolio of problem buildings owned by the council, and discuss in the next chapter the dealings I had in relation to these.

Chapter

11

THE HOWIE SMITH PROJECT

EXAMINING AUTHORITY-LED REGENERATION

As per the aims of this study, in this chapter I attempt to understand the role of the council in Nottingham (and by comparison in Leicester). Firstly I look at the relevant regeneration attempts in the south-side of Nottingham, where Station Street studios were created as a case study for this research, and how their initiatives may boost the local economy, taking into account the effect of gentrification. Secondly, I look closely at the creative quarter strategy in The Lace Market which began after I had launched the project at The Corner as a case study and consider THSP's relationship with this policy and how the policy benefited the community. Thirdly, I consider THSP's potential involvement with the Localism Act [2011] as I examine my experience as volunteer co-director for Hungerhill Trading Ltd, a trading arm for The Renewal Trust, and the intricacies of their social business. I then discuss the attempts I made (on behalf of my social enterprise) to work with the authorities in regenerating properties from their portfolio, especially the buildings I knew them to be struggling to maintain, manage or (where empty) identify a use for, particularly in line with The Big Society and the supposed 'right to buy'. Finally, I compare this to my encounter with the authorities and the cultural quarter strategy in Leicester.

11.1

SOUTHSIDE REGENERATION 1990s-PRESENT

When I left the city in 1998 to study at the Cumbria College of Art and Design, the buildings in Station Street I was later to occupy had been empty, remaining vacant and unwanted for over a decade, throughout NCC's original proposed Southside Regeneration scheme. I was aware of the lack of progression with NCC's proposal for city regeneration projects [Platt 2010], which highlighted the potential failure of top-down authority-led programmes in regeneration [Wyler 2011].

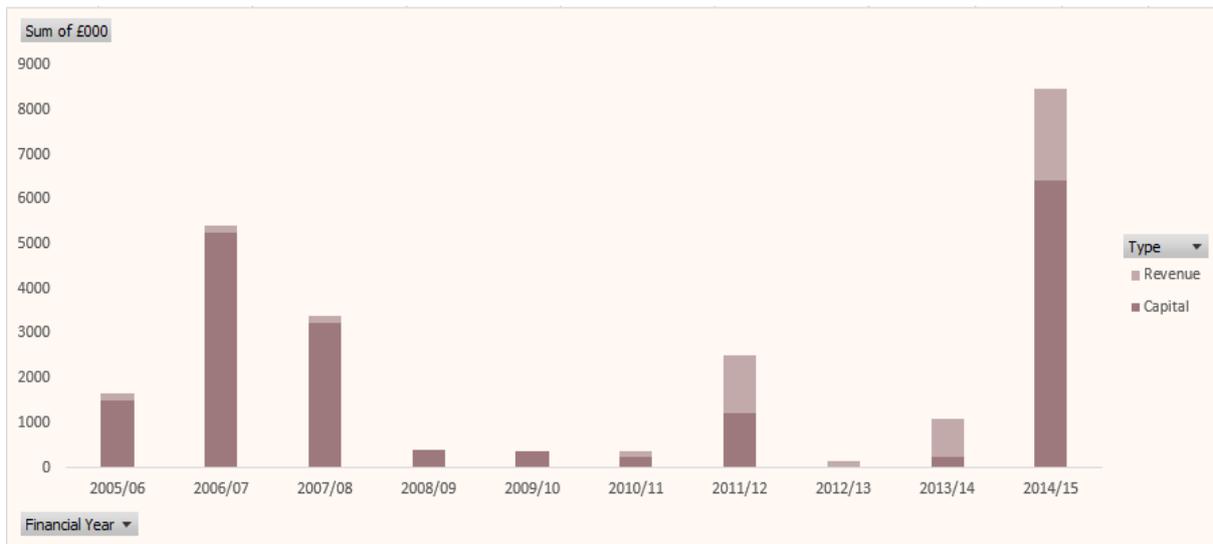
At the end of the 1990s, money was allegedly available through New Labour's Single Regeneration Budget [Smith M. 2010], and this initiative was to be managed through Nottingham Regeneration Limited (NRL) and the newly appointed RDAs [Duncan and Thomas 2000], with applications to European funding and the involvement of potential stakeholders [Kiljn 2008]. Capital One had invested in a state-of-the-art operations centre in Station Street, Nottingham, between 1998 and 2002, during a period of nationwide competitiveness [Jones and Evans 2008], when cities - and the high street - were in battles to attract corporate businesses and equally investing in capital projects of construction during the urban renaissance to entice them [Kiljn 2008]. At the proposed centre of the Southside Development proposal, Capital One were considered to be a major catch with the potential to improve the local economy and employment opportunities with their presence in the city, encouraging NCC to support this catalyst and also invest in the construction of Loxley House on Station Street to ensure this success.

When I returned to Nottingham eight years later in 2006, the development agencies were to prove to be toward the end of their regeneration reign [Wiles 2011], the urban renaissance was waning and these buildings on Station Street were still boarded-over and had fallen into a state worse than derelict. The Southside Development was still awaiting fulfilment, which was no doubt an embarrassment for NCC, but with the LEPS now managing funds [Brady 2011] it was still an ambitious target for infrastructure renewal and improvement by the authorities.

The owner of the three buildings was in no apparent hurry to develop the spaces without the support of the local authorities to improve the infrastructure of the surrounding neighbourhood with their own programme, and as such he was more than willing to continue their meanwhile-use and offer them to THSP on a peppercorn rent and a Tenancy at Will.⁵⁴ For any stakeholder in the area I could understand a hesitancy to invest in a run-down area without the infrastructural support of the local authority to improve the neighbourhood first. For over a decade (before my occupation), Station Street was a truly neglected street in the city, despite its vicinity to the transport hubs for the city and the authority's vision for it.

Following the embarrassment of the failure of the Southside Development, in July 2003 Jon Collins took the position as the Leader of NCC and, with his new management in place, they began a revitalised initiative toward the failed regeneration in the city. The graph that follows shows the extent of ERDF funding that NCC was to apply for and invest into the city during the 10-year period until 2016, and highlights the high-cost of urban development programmes [Swyngedouw, Moulaert, Rodriguez 2002].

⁵⁴ See Appendix 2 Types of Tenancies.



Graph showing Nottingham City Council EU Funding.⁵⁵

This can be compared to the overall breakdown of funding received from the European Union toward city-wide regeneration projects.⁵⁶

Station Street is situated south of the main city centre, the Broadmarsh shopping centre and bus station, and the canal. The following picture shows an aerial view of the direct area, with the canal to the north and the three THSP buildings on Station Street in the centre, with the new tram-works to the right. The tram system had been built across the city during my time away from Nottingham, with the southern terminal to connect phase 1 constructed in Station Street and opened in 2004. With THSP resident in Station Street from 2011, I was well placed to experience first-hand further improvements in the area, as the transformation of the train station was to begin in 2011, lasting until 2014, at a cost of £60 million and in 2012, work started on the extended tram stop to connect phase 2 that included restoring the original train bridge over the road (pictured below) which was completed in 2015.

⁵⁵ <https://www.whatdotheyknow.com/request/317412/response/801534/attach/html/4/7453%20EU%20Funding.xlsx.html>

⁵⁶ See Appendix 3 Nottingham City Council EU funding.

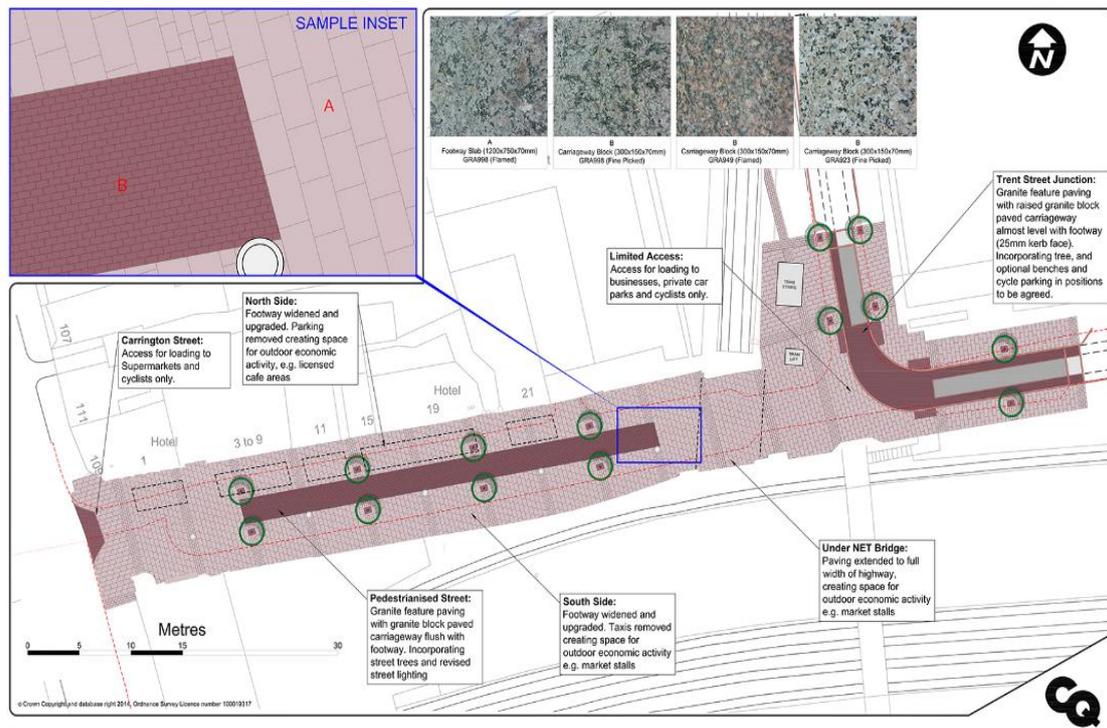


Aerial image showing Station Street. Source: Google Maps.

The first TAO project in 21 Station Street in 2008 was the first wave of artists and the catalyst that brought a footfall back to the top end of the street [Zukin 1989; Thomson 2014; Markusen 2006]. In 2009, Tesco were the first indication of potential gentrification in the area, displacing TAO's occupation from the ground floor of 3-9 [Cameron and Coaffee 2005]. In 2011, the second wave of increased footfall began, as THSP started the development of the former hotel and nightclub, and NCC took occupancy of Loxley House, acquiring it from Capital One (who had cut back on staffing and reduced their activities in the building), transferring and centralising most of the NCC's activities to Station Street [Cameron and Coaffee 2005].

Work to pedestrianise the street environment in front of THSP's row of properties on Station Street finally began in 2012 (see design image below), which cost nearly £1.4 million and took nearly four years, and throughout our occupancy we lived and worked amongst a building site.

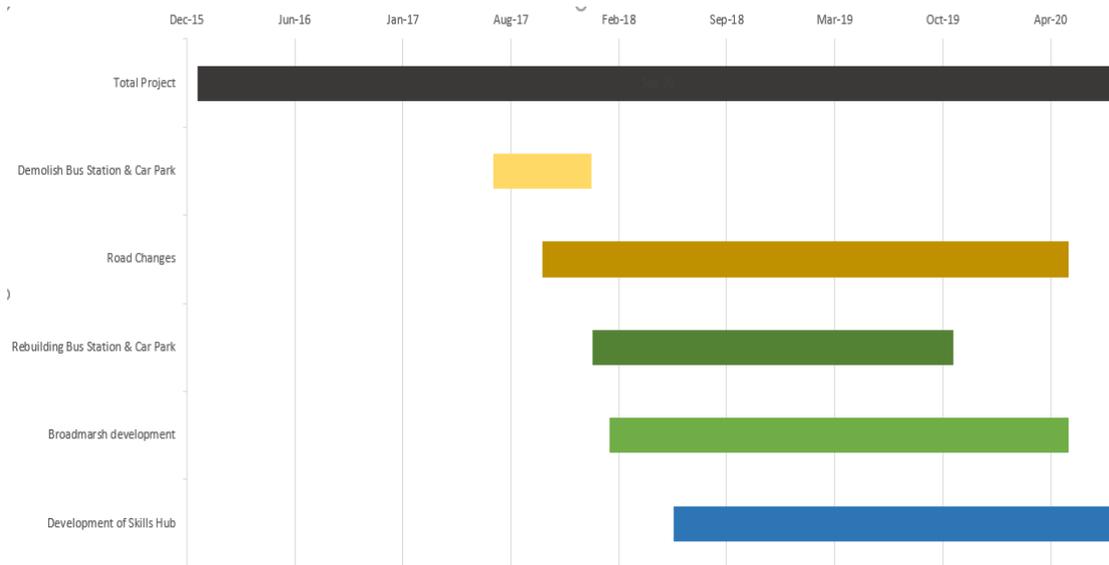
ERDF/Creative Quarter: Station Street



<p>Title: ENGAGEMENT PLAN</p> <p>Scale: 1:250 @ A1, 1:500 @ A3</p> <p>Drawn: BB</p> <p>Drawing No: HD18056/</p>	<p>KEY:</p> <ul style="list-style-type: none"> --- Existing Kerbline — Proposed Kerbline ■ Proposed Granite Slab Paved Footway ■ Proposed Granite Block paved Carriageway 	<p>NOTE: All paving surfaces suitable for vehicular loading</p> <ul style="list-style-type: none"> Proposed Street Tree Area available for outdoor economic activity (e.g. cafe areas) Proposed Street Lighting 	
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NCC map of Station Street pedestrianised design. Source: Nottingham City Council.

Following the arrival of Tesco, displacement increased as private-owned retail properties in the area have gradually been developed. Over the period of time THSP was resident, the neighbourhood witnessed the arrival of other national chains such as Sainsbury's, Subway, Starbucks, and Superdrug, amongst others. Vacant units were filled, mostly by coffee shops and food outlets, and demand initially improved [Hospers and Van Dalm 2005]. Every improvement scheme invites a burst of energy, which then wanes, and over the years other shop units have become empty, the smaller independents struggling with rising rent prices that follow the first wave. As the last of the original retail businesses moved away, there has been a trend toward converting the retail units to small craft ale bars as the urban landscape changes [Grodach 2013].



Timeline chart for Broadmarsh developments.⁵⁷

In 2018/19, further structural street developments are promised, including a £1.4 million heritage scheme to replace the shop frontages on Carrington Street. The southern gateway to the city is being re-developed to include a pedestrian-friendly approach to Broadmarsh Centre from the train station, by re-directing traffic on Canal Street, and a new bus station, a modernised car park (the old one has been demolished) and a £150 million investment scheme into Broadmarsh Shopping Centre by NCC, intu and their partners, to include a new cinema complex and improved shopping facilities. In a move that may create a division in the city [Dawson 2012], there will be new retail spaces built on Collin Street (owned by the council), with new public spaces and a proposed pedestrian-friendly through-fare to the refurbished Nottingham Castle. NCC has also invested in a new skills hub for the two city colleges to merge and occupy,

⁵⁷ <https://www.nottinghamcity.gov.uk/transport-parking-and-streets/broadmarsh/broadmarsh-regeneration-what-are-the-plans/>

serving 20,000 students.⁵⁸ These developments, which collectively represent a £250m investment in the city, are expected to boost the local economy [Cameron and Coaffee 2005] by over £1.1 billion per decade, create nearly 3,000 jobs for local people, and attract an extra three million people a year to the city, bringing with them an estimated £25m increase in spending.

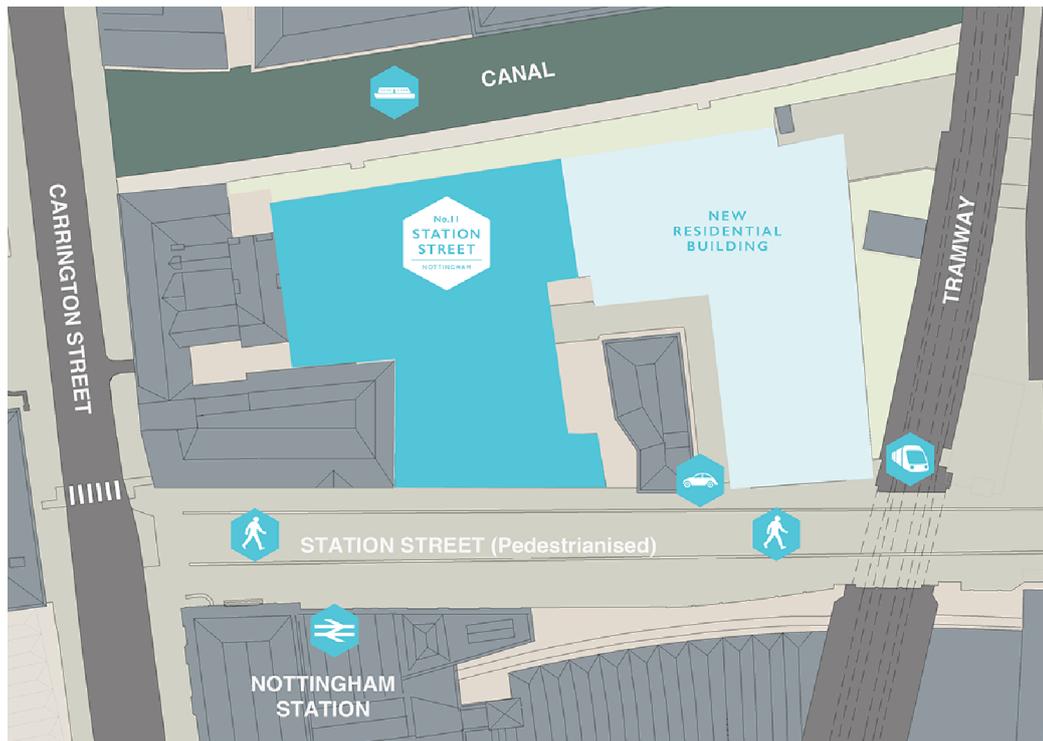


Illustration: Proposal for Station Street site. Source: Bildurn.

Following the demand for retail spaces as the infrastructure of the area was developed by the authorities, and the subsequent interest by national retail, progressive independent business, coffee shops and supermarkets, Bildurn recognised the necessity for investment into their own properties, and after nearly twenty years, agreed to work with partners to develop and modernise the substantial footprint of land they owned

⁵⁸ <https://www.nottinghamcity.gov.uk/transport-parking-and-streets/broadmarsh/broadmarsh-regeneration-what-are-the-plans/>

next to the station [Grodach 2013; Cameron and Coaffee 2005]. The new investment promises to construct grade A offices, off-street parking and electric car-charging, use of renewable energy and a green space on the roof.

At the point of the end of this study, final plans were being agreed with NCC, but Bildurn has begun work to demolish their properties (and the adjacent Job Centre building) and build new spaces (see plans above). Of course, with this action, rents will be higher, but the buildings will be new and appropriate to the modernised environment, therefore the type of occupants will no doubt be different too [Zukin 2009].

11.2

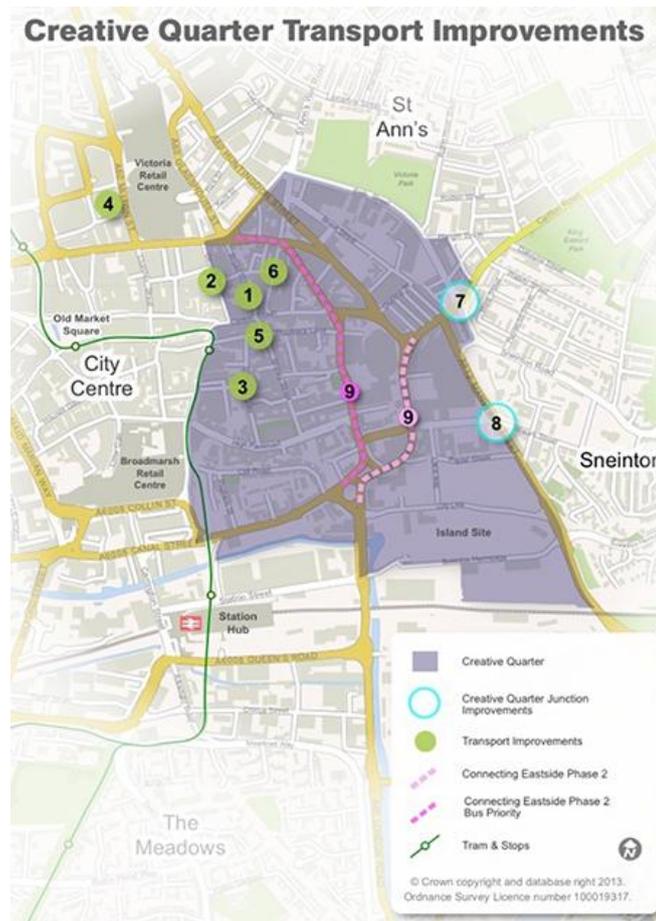
THE CREATIVE QUARTER STRATEGY 2012-PRESENT

In a similar fashion to Cameron's *we are in this together* speech for The Big Society [2009], Leader of NCC Jon Collins suggested unity [Coote 2011; Wilson 2011; McCall 2011] as he launched the strategy for the Creative Quarter in Nottingham stating:

“The success of the Creative Quarter is down to the many people and organisations, not just the Creative Quarter Company. While they are stewards of the vision and the framework, everybody needs to do their bit to achieve the vision.”

[CQ Toolkit 2014]

NCC announced their creative quarter strategy for The Lace Market and Hockley area toward the end of 2012, not long after THSP opened The Corner. The influx of funding from The Core City Deal with Government, to support the growth of the creative and knowledge industries [Florida 2002], saw NCC invest into the infrastructure of the area in two phases of public realm improvements [Landry 2012]. Overall, £5.81 million was to be invested in the public realm [CQ Report 2013-16]. Upgrading the road layouts and the pedestrianisation of certain lanes, avenues and gateways in and about The Lace Market was an improvement that was welcomed by the local community; the streets and lanes are more inviting, safer, cleaner and consequently busier, with fewer cars. Improving the pedestrian-friendly streets of the local environment has led to an increase of outside European-style café and bar seating, and an initial increase in events and street festivals [Harvey et al 2011; O'Conner 2006].



Map showing the street improvements in the Creative Quarter. Source: Nottingham City Council.

Ferris [2002] indicated how people protect their locality, and the announcement of the Creative Quarter initiative immediately stirred up interest from the creative and retail businesses in the area. Early community meetings at The Corner raised the issue of potential funding streams, support to improve the retail opportunities, fears for gentrification and a rise in rents. In terms of large-scale regeneration [Montgomery 2003], it was hoped that the avenues of the former fruit and vegetable wholesale market would finally be redeveloped. The Creative Quarter Company (CQ Co.) was formed as a private limited company by guarantee, managed by a board of Directors, with representation from NCC (and the business community) as an authority-led

private/public (ALPPS) incorporation tasked to oversee the operation and appoint a Chief Executive of Operations. Although this was an independent private limited company, it was tasked with undertaking instruction from the authorities via the active board [Dowling and Harvie 2014]. This process took time, and information regarding its strategy was initially scarce, creating cynicism from the start amongst local creatives [Landry 2008]. Despite the regeneration of the area in the first phase of gentrification in the mid-1990s [Ferris 2002], The Lace Market still had many creative businesses situated in the former lace factories and warehouses [Shorthose 2004], which were still competitive in their affordability compared to prime locations in the city, and as Shorthose [2004] indicated, many local practitioners already considered that The Lace Market and Hockley was Nottingham's Creative Quarter. Upon its launch, Nick McDonald (NCC Councillor and portfolio holder for growth and jobs, and a member of the CQ board) agreed, saying:

“Nottingham has had a creative quarter for a long time... The Lace Market... Hockley and Sneinton have similarly always been areas of intense cultural and community activity. The creative quarter project... builds on the... history of the area, it sets out to address its decline, and it seeks to build on its modern strengths - the 21st century design and manufacturing sectors; creative industries, software design, filmmaking, music production, bio-science, medi-science, and clean technologies. Very simply, Nottingham's Creative Quarter will buzz with excitement and vibrancy, and it will be a place where entrepreneurship, innovation, art, culture, diversification of ideas, and the advancement of technology can come together in a way that is unique.”

According to the Creative Quarter Nottingham's Creative Toolkit for 2014 - 23, the vision was for the Creative Quarter to be, "the place to be for creative business and great city living". The priority sectors The CQ Co. are supporting, to achieve this vision, are the life sciences, the creative industries, new technology, independent retail and leisure and social enterprise. The aim is to support "enterprise and innovation, develop a highly skilled and diverse workforce, and shape a dynamic place". The creative quarter strategy supports Nottingham's Growth Plan; the knowledge and digital enterprises, bioscience and clean-tech industries are the future businesses NCC were keen to invest in and encourage. The strategy feels like it has been taken from the pages of Richard Florida's *Rise of the Creative Class* [2002], where The CQ Co. are inviting a new generation of the creative class to invest in Nottingham and the Creative Quarter as a future base for their creative enterprise, encouraging digital technology, the life sciences and clean technology.

As previously discussed, Florida [2002] had indicated the need for street-level culture, open to the participant observer, and equally, Landry [2008] focused on the importance of the creative milieu. Social growth promotes economic growth [Mulgan 2010], and since their launch in December 2012, The CQ Co. has made a lot happen. The CQ Co. sought to strengthen its brand by enabling some small-scale creative activity [Harvey et al 2011]. There was a short season of street entertainment organised, support for the street art festival, commissions for a temporary public art programme, and a project to encourage urban-greening funded were all in an attempt to prove cultural importance [Chen, Peng, Hung 2015]. The CQ Co. took over the management of the streetscape (from NCC), controlling the allocation of temporary event notices, street closures for events and busking opportunities for local performers, in an attempt to encourage the

vibrancy and creativity required in a creative quarter strategy [Montgomery 2003], but restricting independent activity. Certain creative events were encouraged with small pockets of funding. Some established annual music events and festivals in the area were supported with small grants. Small commissions were given to selected artists, website designers, promoters and PR companies to aid the branding of the Creative Quarter as the CQ [McCarthy 2002]. A CQ loan was made available for businesses wishing to move to or expand in the CQ area, which in reality was a promotion for a bank's services organised by NCC [Lyon and Ramsden 2006]. From 2013 to 2016, The Creative Quarter Loan fund has granted £828,500 to 35 businesses [CQ Report 2013-16]. The availability of an ERDF technology grant was promoted by The CQ Co. as the CQ Connect scheme, to enable the installation of high-speed broadband (a national initiative through British Telecom and BT Open Reach) and the purchase of technical equipment, and over three years 58 businesses were supported to access this super-fast fibre service [CQ Report 2013-16]. The CQ Co. supported a city-wide apprenticeship scheme to encourage apprentice opportunities in the CQ area. According to the CQ Report, from 2013-2016 811 jobs were created in the CQ, with 93 internships and 83 apprenticeships. The CQ Co. offered sponsorship money and cultivated a partnership with Nottingham Means Business⁵⁹ to take over the delivery of the annual Creative Class Awards. The CQ Co. promoted the successful creative events and activities which they had supported, as well "as a range of meet-ups, networking events and business support events" [CQ Report 2013-16], and the success of a one-off pop-up Christmas shop involving 45 businesses served to promote tourism [Wetherell 2017]. In three years, £4.2 million was spent supporting activities and events in the CQ area, with 49 special events bringing 125,000 visitors to the CQ [CQ Report 2013-16].

⁵⁹ Nottingham Partners (previously Nottingham Means Business) is part of Marketing NG, the place-marketing organisation championing Nottingham and Nottinghamshire on the national and international stage.



Image: Sneinton Market Avenues and plaza. Photo©RHS.

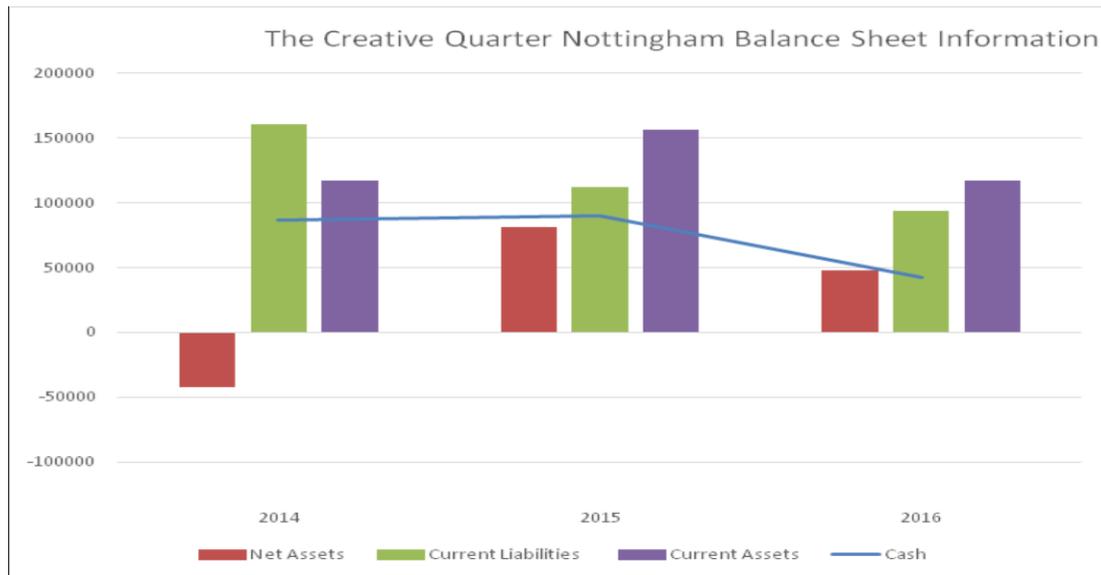
To bring together a sense of social cohesion [Gertler 2004], in 2014 The CQ Co. announced work to begin on the development of the former Sneinton Market Avenues and The Factory in Dakeyne Street, Sneinton, with £6 million being secured through ERDF and NCC, the site having been re-purchased by NCC following The City Deal in 2012, then given to The CQ Co. to manage (without any formal procurement procedure). In 2012, Nottingham Regeneration Limited had been commissioned by the CQ Co. to produce a baseline property study for the Creative Quarter, to assess the situation regarding empty properties, usages and ownership and enable them to investigate the quality of place [Grodach 2013]. The CQ Co. was then to promote selective independent regeneration projects by owners and tenants of properties in the area as creative spaces and independent retail developed, with several independent restaurants and bars to appear [Leadbeater and Oakley 1999]; in particular the National Videogame Arcade opened, and Rough Trade located to the area. Bio City was to expand their bio science facilities with support of the creative quarter initiative [Evans 2009].

The NCC vacant shops grant enabled retail businesses in the area - and across the city - to improve their shop frontages and, in-line with national changes, a creative quarter small business rates relief programme had been introduced to support small business. In the CQ Report 2013-16, The CQ Co. stated its impact had meant 26 vacant shops were brought back into use and 7978m² of new creative workspace had been developed, and there had been a 14% rise in number of businesses moving into the area since 2012.

Branding was important [Evans 2014] and, personally, it felt like The CQ Co. fired bullets in all directions, eager to hit as many targets to define which could be beneficially incorporated into their brand, and so promote the success of the strategy [Landry and Bianchini 1995]. The CQ Co. claimed that 850 businesses were supported over three years, with no mention of how, and £1.8 million was invested into business development and support programmes [CQ Report 2013-16]. With access to NCC's database, The CQ Co. had a means of introduction and a network to all the creative business across the city. Over three years The CQ Co. monopolised these links to "provide a one-stop source of news and information to businesses and entrepreneurs via the website and social media, with 10,300 Twitter followers, 5,474 likes on Facebook, and 2,000 registered for e-news" [CQ Report 2013-16].

The strategy in Nottingham was comparable to the mechanisms of the creative quarter strategy as presented by Montgomery [2003]; The Lace Market has the characteristics of place; activity, built form and meaning considered essential for a successful cultural quarter ticking the boxes toward economic, cultural and social activity; a relationship between the built form of buildings and spaces, and a sense of historical and cultural meaning toward the place. The strategy follows the mechanisms for a creative milieu, as

suggested by Landry [2008], Leadbeater and Oakley [1999] and Florida [2002]. The Creative Quarter equally ticks the boxes of Montgomery’s [2003] indicators of cultural activity and matches the cultural urban requirements, necessary conditions and success factors of the cultural quarter. Where some elements may have initially been absent in Nottingham, The CQ Co. was quick to fill in the gaps to ensure the mechanism guidelines were met.



Graph: Creative Quarter balance sheet information.⁶⁰

In the Creative Quarter, Creative City, Report, 2013-2016, after three years in the life of Nottingham’s Creative Quarter, The CQ Co. made the claim that “10% of Creative England’s top 50 companies are in the Creative Quarter area.” It stated:

“Conceived as an ‘incubator without walls’ to power the new Nottingham economy, The Creative Quarter initiative has, in just three years, led the transformation of The Creative Quarter area and become a catalyst for the

⁶⁰ <https://companycheck.co.uk/company/08336489/CREATIVE-QUARTER-NOTTINGHAM-LIMITED/financials>

city's economic recovery and growth. Creating jobs. Supporting and sustaining business. Cultivating and celebrating talent. Nurturing thriving priority sectors. Encouraging inward investment. Inspiring creativity, innovation, culture and entrepreneurship.”

The CQ project was certainly a catalyst for a burst of extra energy in the creative community [Landry and Bianchini 1995]. Equally, in terms of regeneration, property values were stagnant in 2012; bargains were out there at all levels of property development, and the motivation of the creative quarter strategy inspired an inward investment toward upgrading vacant premises similar to the push in the mid-90s.

Beyond the regeneration of Sneinton Market and Dakeyne Street - which was in reality NCC doing the regenerating with ERDF monies and The CQ Co. managing the letting of the units upon completion - none of the major refurbishments in the area had any direct connection to The CQ Co. For example, the Cobden Chambers regeneration project⁶¹ was owned and developed by Bildurn, who were well aware of the benefits from creating spaces for the creative industries and had been exploring the potential for Cobden Chambers for years. The CQ Co. offered CQ loans to prospective tenants in the various spaces at Cobden Chambers, which gave it relevance and allowed it to apply its brand to the project, ticking a box toward success and taking advantage of the creative enterprise [Richards 2011]. Equally, it marketed available spaces through its website and social media, for the benefit of the landlord who it had supported to ensure that success.

⁶¹ <http://www.cobdenchambers.co.uk/>

NCC relaxed its approach to planning policies to allow further innovative developments and encourage the dense cluster [Scott 2006], which was reminiscent of their approach in the mid-90s (as I reported in chapter 6.1), working with local developers and creative business to achieve success. The development in the CQ that enticed Rough Trade to locate in Nottingham also incorporated two licensed premises. The developer of this project, Carlton Trading Limited, took advantage of the declining retail businesses and the area's vacant properties by acquiring several other licensed premises in the area [Gertler 2004]. Prominent independent restaurants and bars then filled these spaces following Carlton Trading Limited's investment into their refurbishments [Leadbeater and Oakley 1999]. Several other independent bar owners purchased former retail properties and developed more, new, licensed premises in the area, and (like other strategies in the UK) over the period there has been a general shift from daytime activities to an increase of the evening and night-time economy of restaurants and bars [Montgomery 2003, 2004, McCarthy 2005, 2006]. Since the initiative began property values have increased and displacement has occurred as gentrification has set in; original businesses at the start of this study have been forced to vacate as rents have increased. New businesses have replaced them.

To enforce proof of their success [Landry and Bianchini 1995], The CQ Co. applied for, and subsequently won, the (prestigious) European Enterprise Promotion award for Improving the Business Environment in November 2015, with The European Commission jury stating:

“The Creative Quarter project showed imaginative policy changes and use of policy instruments working with grassroots and practical initiatives to

support the energy and drive of entrepreneurs. It also evidenced vision, strategic use of European funds for sustainable development and a people-focused creative approach to urban innovation.”

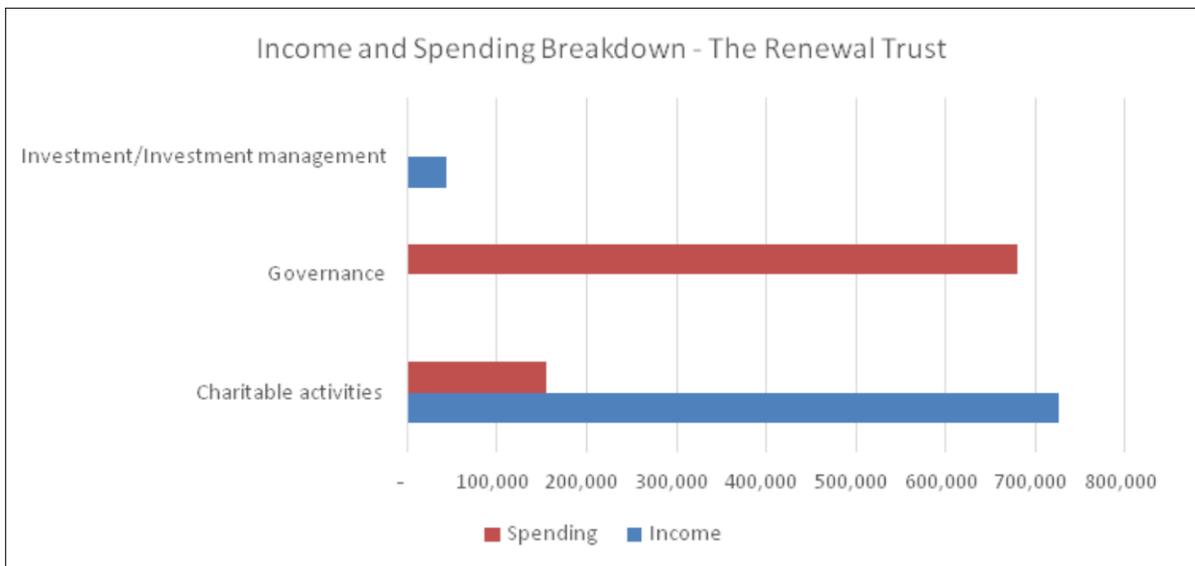
Florida [2005] stated the importance for such strategies to work with universities, for they are the magnet to attract future creative talent. After three years, when the initial NCC funding ended, Nottingham Trent University (NTU) partnered with the NCC to provide further funding. This transferred the original data from NCC, along with data collected in the three-year period, to the university, and led to a new CEO and increased graduate support for NTU students within the creative industries in the Creative Quarter; people being the important asset [Landry 2012].

Moving forward, The CQ Co. lets property on behalf of NCC, promotes events at the sites it manages and other selected events in the CQ area through their extensive social network [Blond 2010], manage small pockets of LEPS funding, and appear to do little to interact further with the wider creative community beyond this remit, having found their niche.

11.3

HUNGERHILL TRADING LIMITED 2015-PRESENT

As I discussed in chapter 6.1, NCC has a history of forming private managed companies (ALPPS) to manage their assets and initiatives. One such organisation is The Renewal Trust, a regeneration charity serving local communities in St Ann's, Sneinton and Mapperley, that was incorporated (by NCC) in 1997. In 2015, I was invited by Jon Collins to serve alongside him as a co-director of Hungerhill Trading Limited, a trading company supporting The Renewal Trust. As a responsible leader [Glaeser 2012], and Councillor of the St Ann's Ward, Jon Collins is on the board of the charity, as well as Director for Hungerhill Trading Ltd and (also) Hungerhill Developments Limited, a company with shares that Companies House states provide landscape services and relates to the ownership and management of the (historic) community allotments in St Ann's [Brady 2011].



Graph: The Renewal Trust Balance sheet information.⁶²

⁶² <https://companycheck.co.uk/company/03345194/THE-RENEWAL-TRUST/financials>

The chart (above) shows how important every penny is to the charity. The majority of The Renewal Trust's outgoings are unfortunately spent on the minority [Venogupal 2015]; staffing, management and governance, developing community projects and programmes on behalf of the community [Evans 2003], with little left over to invest beyond their remit [Brookes, Lumley and Paterson 2010].

Hungerhill Trading is a limited company with shares, registered with Companies House in England and Wales. The limited company was formed in 1999 as a subsidiary of The Renewal Trust. £100,000,000 shares (at £1 each) were originally allocated, of which The Renewal Trust currently owns 50,001; however, when the Hungerhill Trading was formed The Articles of Association state that one share at £1 was owned by The Renewal Trust. Hungerhill Trading accounts show the change occurred between 2011 and 2012. Supposedly (I was told) the additional 50,000 shares were obtained to capitalise an inter-company debt that had built up at the time. Hungerhill Trading Ltd promoted itself as a non-profit company, presumably because it had been designated to donate its profits annually to the charity, no doubt in the form of dividends. I found there to be some confusion with this [Budd 2003]. It probably looked good for it to be labelled as such (originally), as it manages a portfolio of buildings on behalf of The Renewal Trust, but when formed (according to the Articles of Association) it was established “to carry on business as a general commercial company” to support the objectives of the charity. When it was formed, if it identified as a non-profit organisation, it may have benefited by having access to alternative funding streams. Maybe NCC took advantage of the confusion at the time [Brady 2011]; years later, nobody knows, or seems to care.

Hungerhill Trading Limited manages three properties, with an aim to profit on their

management and then donate the profits to the charity [Budd 2003]. The Renewal Trust also manages two other buildings themselves. By maintaining the properties, it ensures affordable space is available in the area, supporting small business, charitable organisations, creative enterprise, and non-profit groups in the community [Grodach 2013]. To relinquish their responsibility of the assets [Knox 2011], NCC had agreed long-term leases with peppercorn rents for the properties, and the sale of one property to Hungerhill Trading Limited.

In 2015, Hungerhill Trading Limited had been making a loss which needed resolving [Harding 2004]. There was some discrepancy with the staffing expenditures between Hungerhill Trading Limited and The Renewal Trust being misdirected, and responsibilities were not defined in terms of outgoing costs toward property management within the portfolio (see chart below).

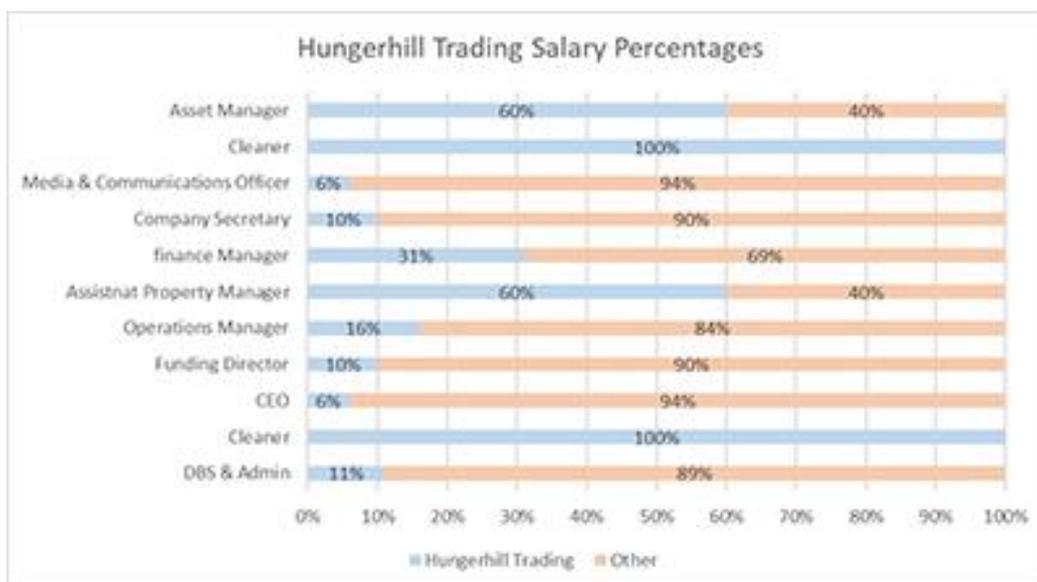
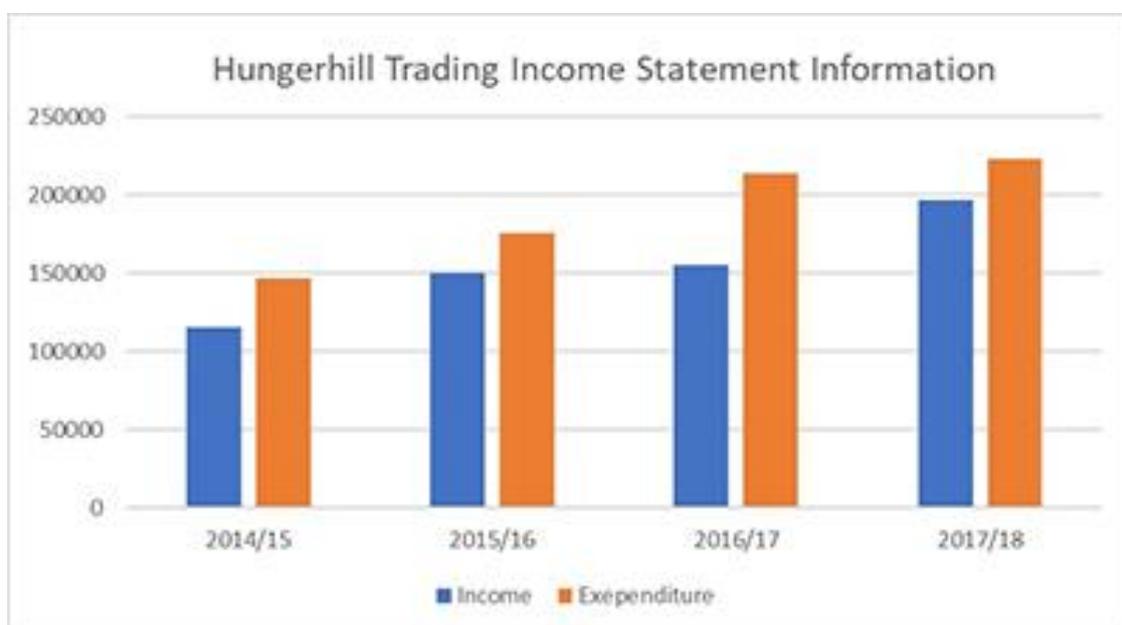


Chart showing percentage of staffing costs between Company and Charity. Source:

Hungerhill Trading.

The costs toward maintenance were too high [Knox 2011]. Maintenance of older, problematic buildings is ongoing, where it is necessary to replace infrastructure over time and invest wisely [Pratt 2011]. There were spaces available and occupancy was below targets, which was improved. Because rents were low, income streams are restricted. Rent fees include the use of electricity and heating, and the cost of the utilities account for nearly a third of the budget annually, which ultimately accounts for the profit that could support the charity [Dart 2004], and should really be the responsibility of the tenant to pay according to use.



Graph: Hungerhill Trading Ltd Accounts. Source: Hungerhill Trading Ltd.

There was also some question toward free rental space being offset against incomes and potential profits, donated for use to the charity in lieu of financial donations. Despite several years of my enquiring, I could never get a straight answer as to how this had been devised and how it was being calculated and split, and whether it was the right way to approach charitable support.

The board of Directors for Hungerhill Trading meet quarterly, with the management team (made up of the Asset manager, the Trusts CEO and the Trusts Secretary) making the decisions on what is best way to progress the company for the benefit of the community [Wallace 2005] and reporting to the board accordingly. I found most proposals from the board for change were ignored by the CEO and they carried on regardless, despite running at a loss, with the staff following the CEO's instruction at all time.

Compare this model to the THSP model and consider the extent of staffing to manage three assets on behalf of the Renewal Trust, where a percentage of unnecessary staff roles are included in the expenditure of Hungerhill Trading, benefitting the charity with an 'in kind' financial donation. This model was no doubt created by NCC and reflects the dated approach toward management structure that our councils still adhere to. Both organisations seem to exist by merely covering the cost of expenditure and staffing, without further consideration of the bigger social concern that could be achieved. By comparison, if we consider the necessity for sustainment [Harding 2004], the THSP model has a considerably smaller expenditure toward staffing yet manages a larger portfolio of properties.

Hungerhill Trading has a debt to the Renewal Trust of £150,000 in the form of an inter-company debt that the Renewal Trust was seeking to be repaid (though at a minimum in order to not negatively impact on Hungerhill Trading).

Hungerhill Trading has a charge filed at Companies House, described as a legal mortgage, in relation to 'amounts owing by the Renewal Trust to EMDA (who are now

closed) under the terms of a funding agreement dated 3rd December 2010 made between EMDA and the Renewal Trust'. The mortgage in question relates to a purchase agreement between NCC and Hungerhill Trading for one of the buildings in its portfolio. With EMDA now closed, I could not find out who this debt is now owed to.

With this level of responsibility, as a director, I question what responsibilities might fall back onto me in my volunteer role. From my understanding, if this were a company by guarantee, my liabilities would be guaranteed for the limit I set them (normally £1). As a company by shares, a solicitor informed me:

“As a company (Hungerhill Trading), the members of the company (the Renewal Trust) have a limit on their liability of the amount of their paid-up share capital. The member can lose this and no more if the company becomes insolvent.

Directors of the company have protection from creditors of the company whilst the company trades solvently. If the company starts to trade insolvently - not being able to pay debts as and when they fall due or disposes of assets of the company at an undervalue knowing that the company was insolvent, then the directors may be held personally liable in insolvency proceedings.”

On this advice, The Renewal Trust confirm as “the only member, the liability of the Trust is limited to the extent of the paid-up share capital i.e. £50,001”.

Whilst Hungerhill Trading continues to trade profitably, we were fine as directors, but of

course, problems only ever occur when debt occurs, and then the question arises why we, as volunteers supporting social good, should perhaps be held responsible because of the structure of the company [Haugh 2000]. I was not made aware of these issues when I was invited to join the board, and originally thought (in self-ignorance) this was merely a non-profit organisation, whereas my research suggests people are blissfully woolly in its conception [Brady 2011] and nobody is taking any notice or monitoring their activity [Reid and Griffith 2006]. Certainly, with myself (and my co-Directors) responsible for any debt and the company only just avoiding insolvency year after year, and never quite obtaining the profits it could and should (to donate to the charity), I chose to resign my position at the end of this study. I could not trust a management team (that were in position through default to the association with the charity) to ensure the company was run efficiently, when I felt they were unwilling to listen to advice from their board and chose to work within their formatted approach.

11.4

BUILDINGS OWNED BY NOTTINGHAM CITY COUNCIL

With the practical project gaining momentum and providing recognisable solutions [Hines 2005], THSP had opportunity to discuss several problem buildings with Planning and Property departments at NCC and Jon Collins as my relationship with them improved. With reference to the Localism Act [2011], my aim was to enquire of my rights to buy, or my rights to manage, or my rights in general, with regard to THSP as a social enterprise showing concern for regeneration in the city and the provision of affordable space for creative enterprise [Evans 2011; Jung, Harrow and Phillips 2013].



Image: The empty Avenues in Sneinton. Photo©RHS.

When NCC re-acquired the former Avenues of the Sneinton Market, the proposed future development included the original Avenues A, B, and C only. I was approached by NCC to consider developing Avenues D and E, which were not included in the application to ERDF. I went to considerable trouble to cost the renovation project hoping for some

trusted involvement [Dowling and Harvie 2014], but submitting a proposal proved to be a wasted exercise that came to no conclusion - Avenues D and E stood derelict for several years after my efforts.

Where my research suggested THSP might be invited to invest into the properties on behalf of the council [Jung, Harrow and Phillips 2013], Avenues D and E were eventually sold in 2017 to Carlton Trading Limited, a local private investor, to develop. From the council's perspective ensuring the sale of the derelict spaces that surround the Avenues to an established local developer serves to complete the remaining derelict spaces in the area and finally revitalise the old market into a creative milieu.



Illustration: Proposed development of Avenues D and E by Carlton Trading Ltd. Source:

The Business Desk.

The former library on Carlton Road, St Ann's was owned by NCC and has stood empty since its closure as a library following earlier cut-backs in provision [Stott and Longhurst 2011]. The building was a little dated, in need of new electrics and a heating system, a

fire alarm, complete decoration and minimal repair where roof leaks and water damage has occurred. Of the two rooms that served as the library space, one still had the empty book racking and shelving filling the space over two floors, with a purposefully-constructed metal/timber mezzanine floor holding it all together, free standing within the structure of the original building.



Image: The old library built 1901. Photo©RHS.

Again, THSP was not trusted with any rights to buy, or rights to manage [Dowling and Harvie 2014], but I was offered the building on a five-year lease from NCC, with a rent-free period and a minimal rent payable from the third year. NCC had completed a schedule of works that I would need to adhere to. Before an agreement could be finalised I would need to propose its use, with Councillor Jon Collins having the final say before we could move forward (though when I asked him about this later, he denied it). With more input into decision making [Thorsen and Lie 2007], THSP could have moved

quickly on this project [Maclean, Harvey, Gordon 2012].

I explored several models to support creative enterprise [Blond 2010] that could have worked in the spaces, including a community workshop space, dividing the spaces to create smaller units, and ideas to support music and music production. The first idea would not generate the income to match the expenditure, and the latter would be too costly. I explored the idea of the community theatre space, but I was not sure a footfall could be enticed out of the city to make it work. My favourite and perhaps the best business model to fit the space was a proposed wrestling centre, teaching young people the skill of wrestling, but I was told Councillor Jon Collins did not want this, though I guess someone was making decisions in his name. In the end I turned down the opportunity, so NCC put it to the open market, which was their preference [Knox 2011], and I have since been told the site had been sold to Carlton Trading Limited, with NCC insisting it be converted to residential units.

There is a vacant shop unit on Southwell Road that has been boarded for over two decades. It is owned by NCC and is part of a complex of buildings that includes the city's bus depot, situated across from the Sneinton Market Avenues. Where cities should respond creatively to their assets [Landry 2008], for decades it has been discussed that the whole site should be developed and is earmarked as a future site for a convention centre as part of NCC's 20-year vision of regeneration in the city.



Image: 12 Southwell Road - boarded. Photo©RHS.

The vacant shop requires approximately £10,000 expenditure to open it as a retail shop, perhaps a bit more should it be a bar or café. It is situated on the far side of the Creative Quarter. I have been attempting to negotiate acquiring this building from NCC throughout this study and am frustrated by the double standards that seem to be applied to their own properties. The authorities put pressure on private landlords if a property is left abandoned for too long, threatening owners with fines and compulsory purchase; residential property is charged 150% council tax if left unoccupied for too long and business rates are charged on empty sites and property. Over the years, I visited the property on numerous occasions and cannot understand why NCC has not let me, or even another interested party, make use of it. I was sent the Heads of Terms for a lease, and so priced the proposed works and produced a schedule for the benefit of NCC; but have since been ignored continually when I tried to confirm the deal. Where THSP is capable of acting quickly and independently [McCabe 2012], the property department are hesitant to make the offer final, and no conclusion has been reached to date.



Image: Hanson House, owned by intu. Photo©RHS.

THSP was introduced to intu through the NCC Head of Property Department. It is noteworthy that three people have held this position during the period of this study. In the purchase of the Broadmarsh Centre from Westfield Group, as partners of NCC, intu had acquired Hanson House, a derelict five-storey building opposite the entrance to Broadmarsh from Collin Street and on the proposed pedestrian route from the train station into the city. intu had estimated the development of the building to cost £650,000 and therefore considered it a liability [Stott and Longhurst 2011].

I proposed to intu the possibility of taking it on a 10-year lease, with me willing to invest in the building, despite its state [Knox 2011], under the assumption that use of this old

building [Jacobs 1961; Florida 2002; Landry 2008] would be suitable as a central hub [Grodach 2013] to host small-scale creative enterprise and business development, with a prominent ground-floor retail space. intu requested a lot of proof from THSP to determine our capability of refurbishing its building - plans, schedules, costs - more information than should be necessary. The process proved a waste of time and energy; communication was slow, with decisions being made at board level. With THSP wanting to support social growth [Mulgan 2010], even Councillor Jon Collins wrote to them on my behalf, supporting THSP's meanwhile-use for the building and providing a reference for our ability to succeed. intu own both Broadmarsh and Victoria shopping centres in Nottingham, and also several long-term derelict buildings on the periphery of both centres. There seems to be no apparent move to do anything with any of them. intu seem to be in control of the situation, ignorant of NCC policies; taking advantage of their position of power [Thompson 2005]. Broadmarsh has seriously declined during this economic struggle. Further investment into their portfolio of empty derelict stock is not their priority. Our social model would be of benefit to intu if they would be willing to negotiate [Dowling and Harvie 2014], but intu lack incentive, may not be concerned with the negative effects that an empty property has on the area, and there seem too many hurdles and barriers of communication to overcome. Where NCC may threaten and pressure one owner of long-term derelict buildings in the city, they do nothing to another, in this case intu, who they are in partnership with at Broadmarsh. It is obvious gentrification will increase in the area [Florida 2017], and to establish affordable spaces [Zukin 1989] would be beneficial. intu have since been granted business rates relief on the empty property and they have renewed the window boarding on the ground floor with no plans for it at the end of this study.

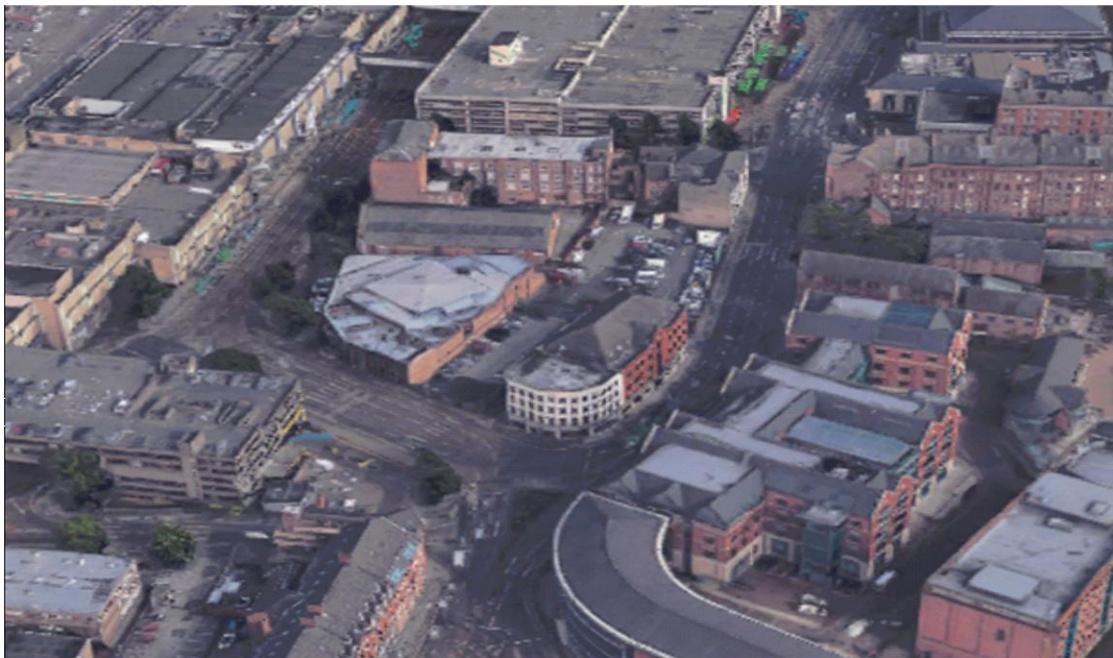


Illustration: Richmond House (centre), and Hanson House (both in white), the Broadmarsh Centre and Canal Quarter. Source©THSP

Richmond House was the building that saw NCC join in with my project, and in doing so, perhaps gave it some legitimacy. I had been pestering Councillor Jon Collins to support my PhD study, building up his trust to give THSP access to an NCC-owned property [Stott and Longhurst 2011], particularly one that was struggling to become something. A building in NCC's portfolio that was deemed a write-off; a building that within the opinion of the property department would prove too costly to regenerate for the potential return it could get. Normally such a building is sold on [Knox 2011], but there were specific reasons that NCC wanted to retain this property.

Richmond House is situated on Canal Street and was originally an NCC property, leased long-term to the Westfield Group, who were at the time a majority partner alongside NCC in the ownership of the Broadmarsh Shopping Centre, which is situated nearby. The

Westfield Group sold its share of the shopping centre to intu in 2015 along with its surrounding assets, including the tenancy of Richmond House, leaving NCC needing to seek an alternative [Ashton 2011]. However intu did not wish to extend the Broadmarsh Centre as far as Canal Street where Richmond House stands on the periphery of. Originally it had been proposed that the building would be demolished, instead, to end the long-term agreement, intu agreed to pay a £150,000 to NCC to end the tenancy early.



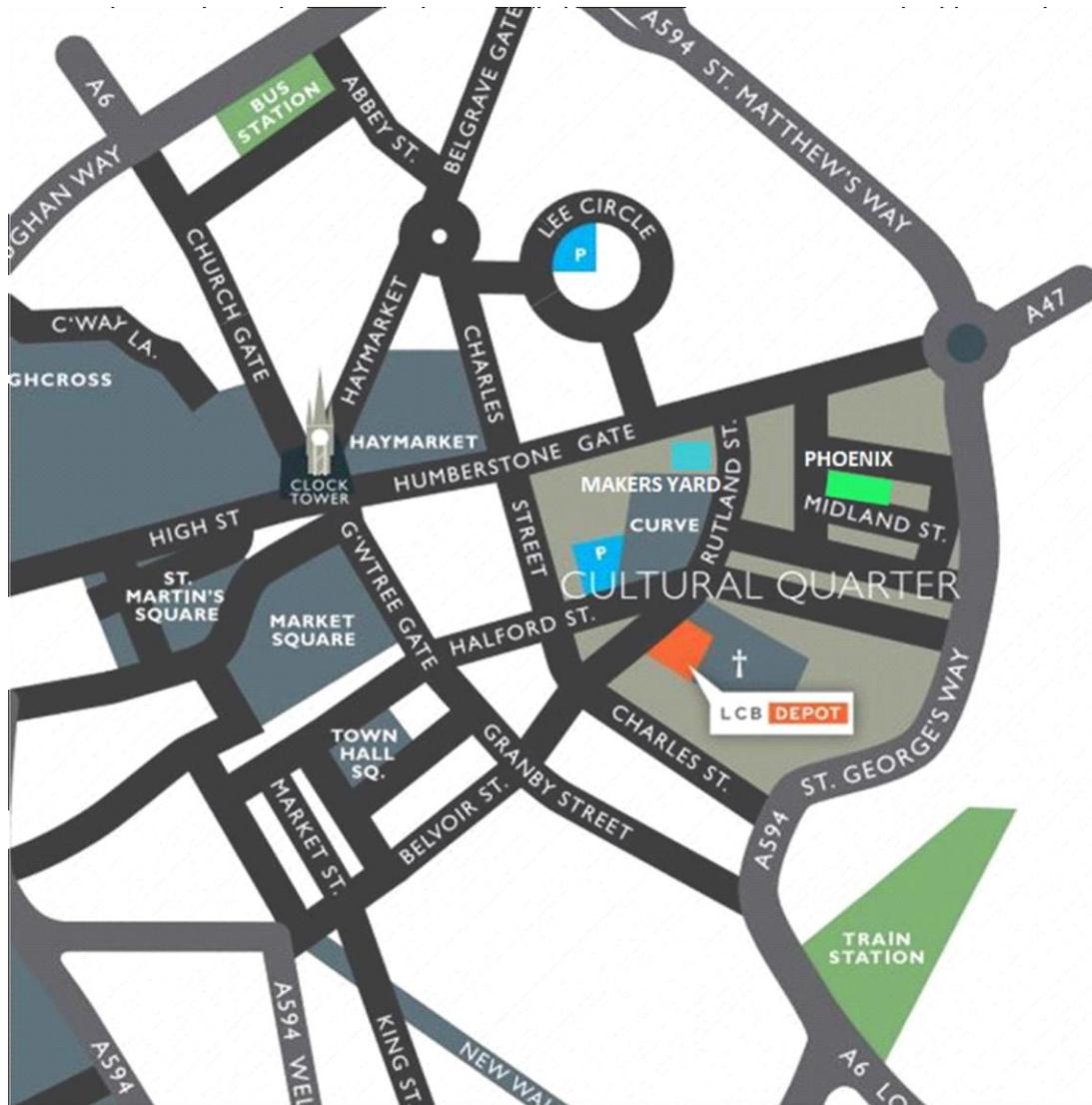
Aerial view of Richmond House on Canal Street. Source: Google Maps.

As a gesture, NCC offered to give us £50,000 of this compensation fee to utilise towards the refurbishment of the property. NCC costed the extent of repairs at over £1.2million, with the value of the property estimated at £750,000, and therefore sought to seek an alternate solution to bring it back online [Ashton 2011]. Authorities are required to justify the expenditure toward the work they have done on a property, therefore they offer opportunity for private business to apply for the contract, so they tender to

registered large-scale construction companies who have proved competent to deliver the work. I discussed in my research [Knox 2011] how the public spend can be excessive in terms of regeneration, and this situation illustrates the quandary - where property values do not meet the cost required to deliver the refurbishment. With the decline in the high street, rental demands need to be excessive to balance the cost of regenerating these older properties and bring them online to today's standards, while property values remain stagnant, which again does not encourage an excessive spend. Companies quote public authorities to cover these unidentified risks in regeneration, and therefore tenders for the work are costly and, potentially, not comparable to the actual required spend; generated as a profit for the private company, working for public money. NCC will no doubt act thriftily and select the best offer from what is available, but evidently this is not necessarily the most cost-efficient way to deliver a project. This is where The Howie Smith Project has been designed to fit in, and finally THSP (with partners) had opportunity to prove their methods.

The final buildings THSP were offered to look at on behalf of NCC were the upper floors of three shop units on Derby Road, toward Canning Circus, with the entrance on Wollaton Street. The properties housed the Canning Circus Creative Hub and had been a cheap home to creative artists for many years. The buildings were in need of renovation and have been a problem [Knox 2011], with NCC costing the renovation project excessively at £850,000 and deciding to seek ERDF funding to support this. Seeking an alternative option [Ashton 2011], THSP were tentatively offered a 25-year lease on the properties and were initially put forward as potential partners in the funding application. As the conditions of the grant became more apparent, it was clear any investment would be difficult to recover within this period, with limitations in place that

LEICESTER'S CULTURAL QUARTER 2014-PRESENT



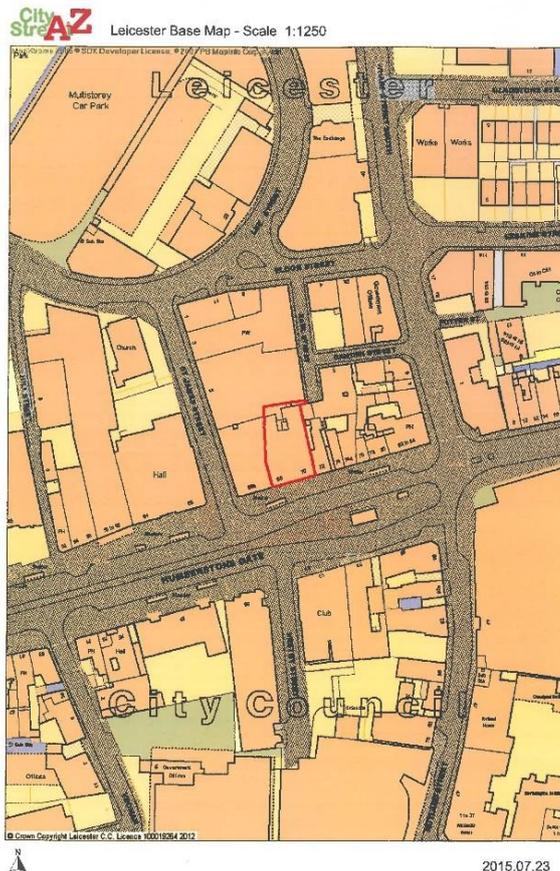
Leicester Cultural Quarter Map.⁶³

As reported by Shorthose (2014), the strategy and the formation of the cultural quarter in Leicester has been a top-down initiative led by the local authority. In 2015, to finalise their top-down contribution, Leicester City Council (LCC) opened The Maker's Yard, an additional space for the traditional artist, to complement their previous strategic

⁶³ <http://www.lcbdepot.co.uk/contact-us>

projects, the LCB Depot (office spaces for the creative class, a cafe, gallery and event space), the launch of The Curve (a performance theatre), and The Phoenix Arts Centre (and cinema), in the area. Over the years, several bars and restaurants have opened in the cultural quarter and creative businesses have moved to the area, independently regenerating property to provide further accommodation within the neighbourhood. Notable examples are the Leicester Print Studio, who relocated specifically to be in the area, and The Graff Shop, an independent retailer selling materials to Leicester's local graffiti scene, who have helped to orchestrate an annual graffiti festival across the CQ in conjunction with LCC. Many properties that have continued to remain vacant in the St George's district, of which there are still a few, are privately owned and the authorities are now dependent on these owners should they wish their initiative to improve further.

As part of a devolution package [Wilson 2011; Evans 2011; Jung, Harrow and Phillips 2013], Leicester had voted for and got a Mayor, and the new Mayor was keen to promote the cultural aspect of the city [Lambie-Mumford and Jarvis 2012]. In 2014, in Humberstone Gate, LCC converted the pedestrianised square and fountain in the street outside Bildurn's property, improving the environment, changing the road layout and the bus stops, and attempting to change the reputation for the area. It was hoped the street works would influence and improve the image of the area to reflect the proposed entrance to the cultural quarter. With THSP improving (and opening) the building in Humberstone Gate, our community action would help fill the gap to achieve this [Wood and Brown 2012].



Location plan of Humberstone Gate showing road layout. Source: Bildurn.

Where I have set out to identify potential funding sources, THSP was to receive the grant from the Economic Department of LCC, to assist economic growth in the cultural quarter, which (as I have discussed in chapter 10.11) our proposed project was thought would help to accomplish, and was considered good value for the money [Chanan and Miller 2011]. Despite a relaxed approach [Swyngedouw, Moulaert, Rodriguez 2002] in bureaucracy regarding the application process, to receive the grant for Humberstone Gate from LCC, THSP needed to produce three quotes for all materials and labour used in the project and justify the overall spend in the project. THSP needed to submit receipts of payment to both Bildurn and LCC, and therefore THSP was required to make all payments upfront and then claim the balances back appropriately. The grant did not

cover VAT and as such THSP voluntarily registered the property with HMRC, allowing us to claim back any VAT. Again (as per the aims of this study), recognising the necessary role of the council in Leicester, BCME, under the brand of The Echo Factory, would have to apply for planning permission and change of use⁶⁴ to a D1 class and an education facility, and I sat with Ajay to complete the application, which was granted.

In dealing with the authorities in Leicester THSP was able to prove its worth from the portfolio of work already achieved in Nottingham. Rather than being considered the Bohemian rebels [Landry and Bianchini 1995], THSP were received as a professional alternative and therefore accepted willingly, and by meeting their requirements and delivering the project successfully, as proposed, an economic liberalism was found [Harvey 2005] that benefited both the city and the community. Equally, we did not compete for the role. Notably, as a social enterprise, our role fits under the rules of the Localism Act 2011.

⁶⁴ See Appendix 8 Uses of a building.

11.6

CONCLUSION TO THE ROLE OF THE AUTHORITIES

Councils ensure that the many rules in place and levels of bureaucracy are adhered to, with processes and policies in place to ensure their systems are followed. Cameron considered the state had too much power [Stott 2011] and therefore it may be argued that councils are modern-day gangsters, charging exclusively for their permission [Thorsen and Lie 2007; Harvey 2005]. Certainly from my experience, the fees and charges I have incurred are perhaps excessive for the service I received. Thatcher originally reduced the power of local government [Ball and Maginn 2005], maybe for good reason. We agree law and order must be retained [Hobbes 1685; Morrison 2006]; however, it is all relative, and I am sure these costs can be justified [Jessop 2002]. We are unable to argue against authority [Dawson 2012].

The projects that I have opened in the city have mostly had a temporary, meanwhile-use; therefore I did not change the use of the existing buildings, working within the confines that were available. In my opinion, the bureaucracy of planning permission and uses, controlled by councils, is a means to affect the chess board and control the play within the current environment, deciding what happens where and who benefits, when instead control should be in the hands of the population [Knox 2011]. Their process is out of date. Cities continue to change. What worked in one place at one time may not happen again. Alternate approaches should be encouraged and explored. What is important is that health and safety remains the primary concern in any development and building control should ensure safety standards are met. Maybe we should consider that when a building remains vacant for a long period of time, it has no use and is restricted

in its appeal by the bureaucratic control placed on its original use; where it once fitted to a previous design for the neighbourhood, now prospects are different and the environment has changed. When we came to discuss the possibility of occupying Richmond House (and Broad St) where a change of use was required, following a discussion with the NCC Head of Planning, Paul Seddon, regarding the options, I sought to have assigned a flexible, multiple-use for the premises moving forward, that would not restrict us should occupants change, or the use changes.

In terms of regeneration in the city, dealing with the council is inevitable, and THSP has interacted with NCC at all levels and with many departments. I have been very lucky to have developed a mutual relationship and understanding [Stott and Longhurst 2011] with the Leader of NCC that has enabled me to be signposted from the top down to deal directly with Heads of the relevant departments, that has allowed communication to be easier and, I would like to think, made progress simpler. I discussed how important a good leader is [Landry 2008], and with regards to Councillor Jon Collins, I believe, in relation to progressive regeneration in the city, Jon is such a leader. I have found Jon willing to listen to ideas from outside the box, where current systems were bureaucratic and dis-enabling [Swyngedouw, Moulaert, Rodriguez 2002], and have admiration that he was willing to trust me as an artist and a social business person [Landry and Brookes 2006] and accept the rebel in me [Landry and Bianchini 1995] as not being obtrusive. Jon had nearly two decades of experience, benefitting from being involved in regeneration since the period of John Major's Conservative City Challenge Programme [Jupp 2000] before taking on the role of Leader, and was well-placed for managing the portfolio for regeneration across the city. By comparison, when Jon Collins resigned his position in 2019, the new Leader also took the portfolio and responsibility of strategic regeneration

for the city, but had previously worked as a teacher prior to becoming a councillor, with no experience relating to the role and importance for regeneration.

NCC has been responsible for creating many quango-esque style authority-led private/public sector (ALPPS) companies, managed by committees formed by the council offering seats to invited community members [Ball and Maginn 2005], most of whom, in my opinion, were invited because they were notably supportive of the council and their methods, and so unlikely to be rebellious [Landry and Bianchini 1995]. In some cases, I thought their involvement (by association) was a means to progress their own enterprise, achieve some false sense of importance, allow them to express power in their role of decision making, or was merely narcissistic and therefore self-serving [Rousseau 1762; Dawson 2012].

In 1999, when NCC formed The Renewal Trust, less was known about the role of private non-profit companies and how they sit in society. As local authorities were introduced to privatisation to support social concerns in the community, with the creation of such companies on their behalf with few existing examples to base themselves upon, they set the precedence for confusion that continues to exist, shrouded in bureaucracy, across cities throughout the UK [Low 2006; Dart 2004]. I question their management structures, in their current form; I would question Hungerhill Trading's validity, and its necessity within the umbrella of The Renewal Trust. Where there is an obvious cross-over in roles within both companies, where costs toward continued maintenance (e.g. staffing) and expenditures (e.g. insurance) could be better managed within one organisation rather than two, where each building could be managed within its own budget and maintained accordingly. Where there are no obvious benefits to its presence and with the potential

liabilities it could ensue, should the role of Hungerhill Trading Limited be reconsidered?

A similar approach was followed to support the CQ Co. who now manage the Sneinton Avenues units, and during this study, under The Big Society, I have witnessed more charities and social enterprises be formed by NCC to replace and take over community functions of local government [Harle 2011], as governance networks increase [Kiljn 2008], organisations are designed to stand alone, where funding cuts from government have forced these changes to how services are delivered [Corbett and Walker 2014]; for example, the Creative Quarter Company; Nottingham BID; Parks and Gardens; Robin Hood Energy; Heritage Buildings at Risk; and the annual Young Creative Awards, originally sponsored by NCC, is now its own independent charity (and there are many more). The CQ Co. is a competitive business and eventually proved to be a private company in direct competition with myself [Venugopal 2015] as it grew to manage spaces for rent, and has an advantage by association over many other local creative enterprises in the market [Jones and Evans 2008], in that its early activities have muscled out the opposition and any resistance to their progress.

Councils are in a difficult situation as they seek to find ways to provide services [Harle 2011], where NCC have preferred to sell-off assets rather than commit to the cost of refurbishment [Knox 2011], whilst council budgets have been continually cut by the government and services must be prioritised. Cameron [2010] is right though, the process of procurement is over costly [Dawson 2012], THSP has proven the scheduled work can be done for less with careful management, working direct with smaller sub-contract building professionals, and, in the case of THSP, creating a reliable team of builders, joiners, electricians and plumbers who can deliver without the cost of middle

management and a hierarchy who skim off the top of prospective regeneration schemes, which questions the approach authorities are forced to follow in their policies.

Being philanthropic has the benefit of a feel good factor and can provide a short-term fix [Maclean, Harvey, Gordon 2012], and can equally help to boost local economy [Wallace 2005] if tactically applied.⁶⁵ Developing old buildings is not beneficial in the short-term, where grant funding is required to support the deficit. NCC has a wealth of properties in their portfolio. They struggle to seek solutions outside of the tried and tested formulas [Swyngedouw, Moulaert, Rodriguez 2002], and as they orchestrate future large-scale developments within the city, they struggle to find a solution for these problem buildings; they need to find new ways to approach these issues [Wyler 2011; Ashton 2011].

Leicester's Cultural Quarter initiative may have originally been delivered from a top-down perspective [Shorthose 2004], but it is now reliant of bottom-up grassroots projects, such as THSP, to fill the gaps in the area. By comparison, both cities recognised the need to implement change and introduce culture to these historic environments of the city [Ferris 2002], though I found Leicester's council-run strategy lacked the support structure to promote the area, where perhaps Nottingham's CQ Co. has been more proficient in providing this. Both initiatives were driven by the need to boost economic growth [Jessop 2002], but neither strategy truly redistributed any wealth or power [Blond 2010], as The Big Society may have suggested would happen, nor did their policies seem to go beyond the neoliberal approach that serves the minorities

⁶⁵ See Appendix G Being Philanthropic.

[Venugopal 2015] rather than the wider community the authority-led strategy should have served.

At the start of this study, NCC dedicated its Growth Plan to supporting the rise of the creative class and focused its direction, and funding, to attract progressive talent in the digital-tech, bio-tech and clean-tech creative industries, following the ideals suggested by Richard Florida [2002] and his promotion of the creative class and their requirements, with no consideration to the creative core and the diversity of arts within the creative city [Landry 2008]. In the final chapter that follows, I explore what funding opportunities may be available through the avenues of the authorities' control, as I examine what potential there is for the community-led regeneration project in support of the creative artist in the wake of The Big Society.

Chapter

12

THE HOWIE SMITH PROJECT

EXPLORING FUNDING OPPORTUNITIES

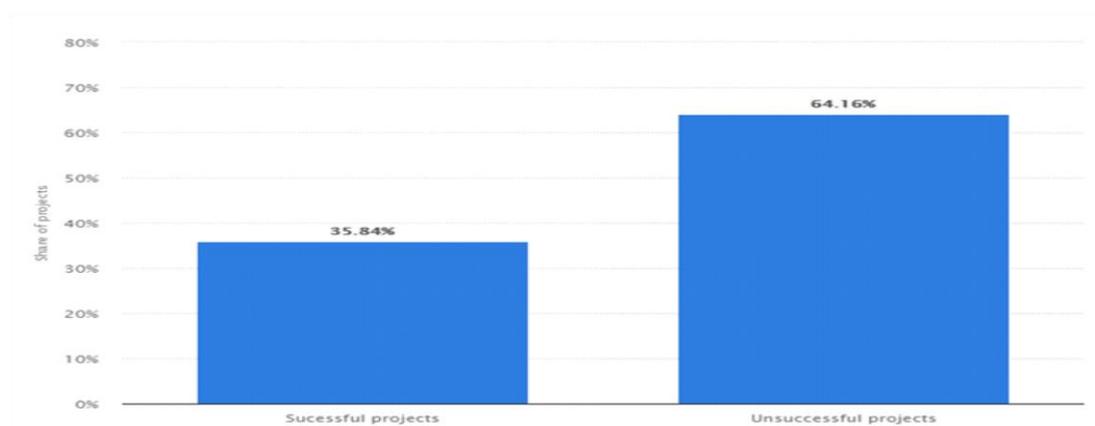
As per the aims of this study, this chapter specifically explores potential funding streams for social enterprise and community-led regeneration. My research considers social enterprise in The Big Society seems unlikely to be funded [Brady 2011], what with established cut-backs in the field of funding [Stott 2011; Wylter 2011; McCall 2011; Knox 2011], there was more priority given to loans from banks [Lyon and Ramsden 2006] rather than grants from authorities. The CQ Co. promoted a low-interest loan on behalf of a specific bank, negotiated by the council, and offered drabs of money to local groups and organisations to entice extra activity for a short while, creating the false vibrant environment thought necessary and inviting, as per established mechanisms. However, money to finance real community involvement was non-apparent - with the suggestions of it laughable. The city council were keeping hold of any money they had for their own interests rather than considering how it may prosper community activity [Chanan and Miller 2011] and offering it to The Big Society. Saying that, even the city council suffered during the period of this study as funding from government was further reduced [Evans 2011] and services were forced to be disbanded, with the council creating their own social enterprises and new charity formats [Corbett and Walker 2013] to enable local services, that had originally been within their remit, to continue to be delivered; future enterprises will be very different, indeed [Ashton 2011].

12.1

FUNDING OPPORTUNITIES THROUGH CROWDFUNDING

In the latter projects, where THSP had been offered grant funding from the both Leicester and Nottingham councils, the process was relatively simple, compared to how I perceive those funding options normally need to be applied for. I did not need to justify the project in advance, nor fill out an extensive application form to explain myself in detail [Landry and Bianchini 1995]. THSP also received small amounts of funding through The Town Team Initiative, but again, as I have discussed, it was not expected and no specific applications were required. THSP merely filled out forms for the Vacant Shop Grant offered by NCC and with both I was guided through the process by NCC staff.

Where there is now proving to be a lack of community grant funding, I have mentioned the Kickstarter project that The Television Workshop put together, one of the more popular crowdfunding opportunities.



Graph: Kickstarter Projects Success Rate.⁶⁶

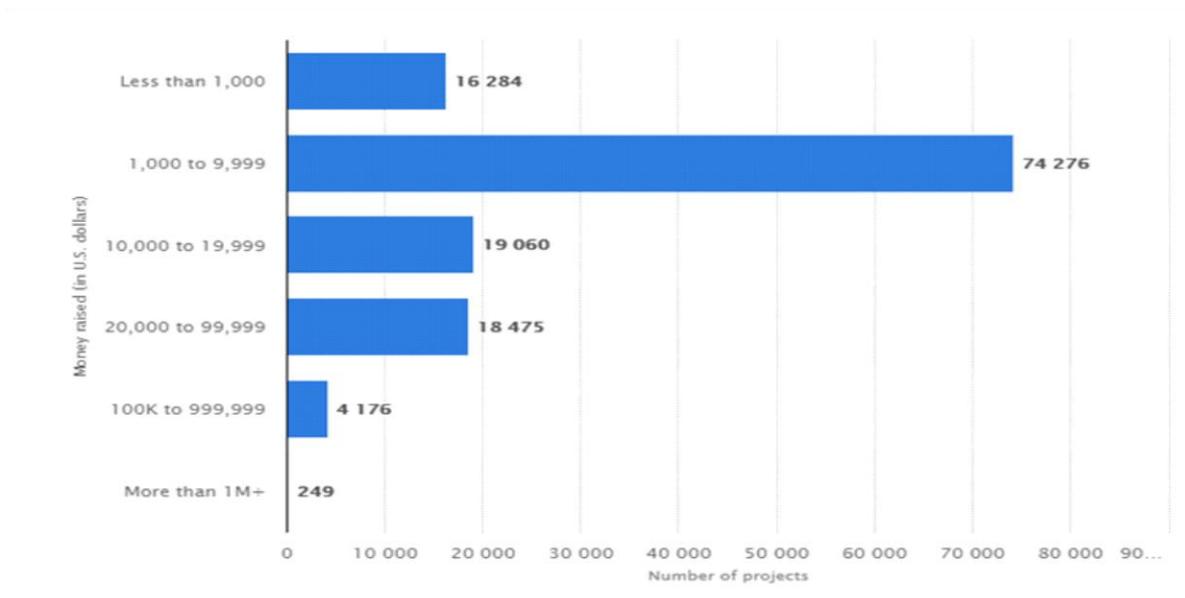
⁶⁶ <https://www.statista.com/statistics/235405/kickstarter-project-funding-success-rate/>

Crowdfunding allows for ideas to happen by having a large amount of people pledging small amounts, with rewards or a share of the business typically being offered in exchange for them supporting the project. It has become accepted for small creative enterprise to generate funds this way rather than rely on banks and paying interest rates on loans, which have become more difficult to approach since the recession. However, not all crowdfunding is successful and, accordingly, Kickstarter.com report a higher percentage that are not successful.

To explore the process, I considered crowdfunding for a project when I was approached in June 2013 to look at the then derelict Beacon Pub on Bluebell Hill Road, St Ann's, Nottingham. The Beacon had been empty for approximately six to eight years and had fell foul to vandalism, but although most of the windows were broken, there was minimal interior damage, with no connected electrics or water. A Nottingham-based property consultant privately purchased it from Trust Inns⁶⁷. I estimated the cost of simple repairs to be approximately £6,000, which would mainly cover the cost of new glass to replace the many broken window panes and their fittings.

THSP, working in partnership with local group St Ann's Projects, agreed to launch a Kickstarter fundraiser, *Let the Beacon Shine!*, seeking £6,300. This amount fell into the category for the most successful projects - below £10K (see chart below) - where nearly 75% of those seeking support achieved their target goal.

⁶⁷ Trust Inns are a private limited company with shares, who own approximately 500 bars and pubs in the country.



Graph: Kickstarter Projects Success.⁶⁸

In my literature review, I discuss the extent of community support and volunteers that help at grass-root levels throughout the country [Wyler 2011]. At The Beacon, the neighbourhood turned out to welcome the project and to assist [Stott and Longhurst 2011]. In consultation with the community [Wallace 2005], we were able to ascertain the desire to open a self-sustaining flexible place to share, learn, teach, swap skills, fix, make and create; a place to meet, to eat, to grow, to be part of the community; a place where collaborative art is part of the everyday experience; a safe space where people of all ages, young and old, can come together. There had been suggestions of classes, workshops, craft fairs, exhibitions, live events, car boot sales and allotment markets, feasts, and even a skateboard park, for the building and site.

⁶⁸ <https://www.statista.com/statistics/235405/kickstarter-project-funding-success-rate/>



Illustration: Let The Beacon Shine! Source©THSP

We launched Twitter and Facebook pages for the Beacon project, and as we launched the Kickstarter *Let The Beacon Shine!* we were invited to talk to the local media - the Nottingham Post, BBC News and BBC Radio Nottingham - with positive effect. For my part in the campaign, I did three Radio Nottingham interviews, a Kemet FM chat with Jackie P. on the Breakfast Show, and two hour-long discussions on Live and Lace, a programme on Nottingham's digital Trent Sound. The Nottingham Post wrote about it and Twitter brought a lot of attention, but although the talk was good the campaign failed and we only managed to raise £525 toward the £6,300 total. In hindsight, the timing of the crowdfunding project might have been a problem; we were reaching out to the poorer population of the community [Haugh 2005], with people less likely to have disposable income so close to Christmas.

As to the terms of the Kickstarter, the fact that we did not reach or exceed our target

meant we got nothing. What we did get though, was a donation of nine clear Perspex panels to replace the broken window-panes (which we fitted at THSP's expense as a consolation). The project also won a £100 prize, awarded through the Town Teams Association⁶⁹ for the most impressive growth of a Twitter account from all the national Town Teams across the UK. The latter was due to the expertise of my friend Mark who helped me create the account, with whom I shared the prize.



Image: The former Beacon Pub. Photo©RHS.

Unfortunately, on 31 January 2014, I received confirmation from the owner, who had submitted a planning application with the authorities, that if it should be granted on 18 February 2014, work would commence at the start of March. Our license, and access to the building was revoked, the project was cut short before the Beacon was allowed to shine. This perhaps denotes the fickle nature of capitalism [Thompson 2005]. Whilst it was useful to him, the owner had been fully supportive of the community involvement,

⁶⁹ See Appendix D The Portas Bid.

until in infringed on his business plan and the potential to prosper financially. Maybe it was good that the fundraiser failed, as it saved the community from getting their hopes up, and us from having to return all the Kickstarter contributions.

12.2

HERITAGE LOTTERY FUNDING

There are a number of iconic listed buildings in The Lace Market and across the city, and several have remained empty for the long term, in various states of repair, some well-maintained. THSP looked at the idea of several of these, gaining access to some where owners could be identified. NCC feel there is an issue of privately-owned buildings at risk with neglected listed properties in The Lace Market and across the city. The People's Hall on Heathcoat Street is one such space, where THSP had been allowed to look round the empty property and propose to the owner a meanwhile use for the neglected space. THSP's proposal was refused in favour of the owner being offered financial support from NCC via Heritage Lottery Funding (HLF) for the property's refurbishment.

The national Heritage Enterprise fund provides grants to social enterprises from £100,000 to £5million, stating it is “designed to bridge the funding gap that prevents a historic asset in need of repair from being returned to a beneficial and commercial use ... [because of] ... there being a conservation deficit”.⁷⁰

THSP considered Heritage Lottery Funding for the Southwell project. The application in Southwell proposed to return the former stables to a condition worthy of their heritage, offering space to promote the civic heritage of the town to the community, providing facilities that support the heritage of the arts and the education of some of those forgotten art forms from our historical past by offering a traditional darkroom, screen-printing facilities, a wood workshop, and craft room, promoting conservation and

⁷⁰ <https://www.hlf.org.uk/looking-funding/our-grant-programmes>

environmental workshops, and education programmes for the benefit of the wider community and county. I got to discuss the idea informally with HLF's regional CEO, but it was immediately apparent they were only interested in dealing with proposals through the local authorities at the time, rather than independent applications.



Image: The People's Hall - a listed building. Photo©RHS.

Image: The Old County Hall - a listed building. Photo©RHS.

As the authority adapts to what it recognises it needs to prosper [Rousseau 1762], late in 2018 it was reported that NCC had secured £153,800 toward this objective, agreeing with the owner of the People's Hall and HLF to utilise the revitalised spaces for creative enterprise.⁷¹ Where Cameron recognised The Big Society would work with local authorities to support social enterprise [Evans 2011], once again NCC have formed an ALPPS company to manage this project and the funding. Further it will investigate financial support for other listed buildings considered at risk, on behalf of the private owners, who benefit directly from the work of NCC (which really questions what the role

⁷¹<https://www.heritagefund.org.uk/our-work/peoples-hall-enterprise-hub-nottingham>

of the council should be), and who benefit financially from the future use of the premises once utilised, as the Building Preservation Trust seek to manage the asset.⁷² More recently it was reported NCC had secured a further £1.5million grant funding toward the refurbishment of the building, with a further £1.5million to be secured.⁷³

This is another example where the resources of NCC further benefits privatisation, where another competitor - controlled by the authority - is created in the market, where the rich get richer as public funding is manipulated [Dawson 2012], and the postcode lottery is continually influenced [Morrison 2006]. Admittedly another empty building is brought into use, where further space is made available for creativity, albeit on behalf of the Nottingham Growth Plan.

Whilst NCC are controlling the formation of the social enterprise themselves, on behalf of themselves, they are of course (also) governing the procurement of such contracts [Reid and Griffith 2006] for themselves, with the social enterprise then enabling these services [Dowling and Harvie 2014]; they promote a social concern, yet keep control of the finances [Dart 2004].

There are three types of listed status for buildings in England and Wales:

- Grade I: buildings of exceptional interest.
- Grade II: particularly important buildings of more than special interest.
- Grade III: buildings that are of special interest, warranting every effort to preserve them.

⁷²<https://committee.nottinghamcity.gov.uk/documents/s77650/DD3259%20Nottingham%20Historic%20Buildings%20Trust%20Business%20Case.pdf>

⁷³<https://www.eastmidlandsbusinesslink.co.uk/mag/property/1-5m-grant-to-secure-future-of-the-peoples-hall-in-nottingham/>

The state of repair of a building is not deemed to be a relevant consideration for listing.

Buildings are listed according to the following criteria:

Age and rarity	The older a building is, the more likely it is to be listed. All buildings erected before 1700 that "contain a significant proportion of their original fabric" will be listed. Most buildings built between 1700 and 1840 are listed. After 1840 more selection is exercised and "particularly careful selection" is applied after 1945. Buildings less than 30 years old are rarely listed unless they are of outstanding quality and under threat.
Aesthetic merits i.e. the appearance of a building.	However, buildings that have little visual appeal may be listed on grounds of representing particular aspects of social or economic history.
Selectivity	Where a large number of buildings of a similar type survive, the policy is only to list the most representative or significant examples.
National interest	Significant or distinctive regional buildings; e.g. those that represent a nationally important but localised industry.

Table showing statutory criteria for listing.⁷⁴

In 2017/18, NCC launched their Heritage Action Zone (HAZ), having secured over £500,000 from Historic England, with a total of £1.5million over five years being promised to support the reinstatement of lost architectural features and repair to the frontages of listed buildings situated in the city centre, The Lace Market, and around the old Sneinton Market. The funding is managed by NCC's Conservation team who are

⁷⁴ <https://historicengland.org.uk/listing/what-is-designation/listed-buildings/>

offering up to 75% funding toward:

- Reinstating original historic features that have been lost, such as sliding sash windows and traditional shop-fronts where clear evidence exists to inform the appearance and details,
- Joinery repairs to original doors and windows,
- Masonry repairs, indenting with new bricks, re-pointing in lime mortar,
- Re-introducing cast-iron rainwater goods, iron railings or chimney stacks,
- Roof repairs, re-slating/tiling, lead work, timber dormers and fascias,
- Traditional sign writing.

Information taken from NCC HAZ application forms and guidelines.



Map showing coverage of HAZ in Nottingham. Source: Nottingham City Council.

This funding is available to address the frontage of a listed building in selected areas of the city (it does not include whole buildings themselves) where a deficit will occur when comparing the cost of refurbishment against the potential rent value or sale. Although this fund may help to improve the urban environment of the city in terms of creating a uniform aesthetic or repairing the outward appearance of degrading listed buildings, restoring the value of a property and the heritage of our city, it does require an investment by the owner to match the funding available. Because the fund is managed by NCC and controlled by Historic England, there are the usual requirements of a council to be met in terms of tendering for the contract fairly, under the policies the council follows themselves, and the owner is required to project manage the restoration project and deal with the application to the council. Following these policies may force the owner to spend more money than they may wish to, and pay cost upfront to claim their percentage of funding. Equally the fund does not reach listed properties outside of NCC's allocated areas that will not be eligible for support, suggesting this could lead to a divide in the community under a selective postcode lottery as determined by NCC [Durkheim 1959], allowing selected areas to be improved, whilst others fall further into decline.

12.3

PERSONAL FINANCE

On a private note, it took many years as a committed social entrepreneur for me to benefit personally from the activities of THSP. Initially as a self-employed artist (and a part-time student), I was entitled to a minimum payment of working tax credits that I used to survive for the first few years. As I reinvested income from the project back into each new case study, as a social enterprise and as per the constitution of my registered organisation, I individually received no wage for my role in managing these affairs.

During this study, the journey toward my own Bohemia, where an artist can live and work cheaply, has evolved alongside like-minded souls on their own paths, searching for a similar goal. In The Howie Smith Project I have been tolerant toward the necessities for creative talent and the access artists require to space to meet their creative urges. For myself, I have had to live by my wits to survive, and I have sought to live a Bohemian lifestyle since before this story began. At the start of this study I lived in a caravan on a boat yard, where I obtained and rebuilt the empty shell of a 26ft fibreglass boat, which I restored over a period of years. When it went on the water, I lived on the boat in the marina. At times it was cold and I had minimal comforts, but I was never hungry. I survived on the basics.

Whilst my social enterprise developed, my studies continued and I spent all my time committed to the project, determined to succeed. It was after four years I felt comfortable and financially secure to resign the safety net of working tax credits (which admittedly was not easy for me to do - they were determined to hold on to my

patronage to the very end, despite Cameron's desire to reduce the welfare state [Jessop 2002], and ironically, I had to pay them money back). Eventually when I did, I paid myself as a Director on PAYE (pay as you earn), where I initially set myself up to receive a minimum wage, and over the years that followed gradually increased that to a living wage.

As I mentioned I benefitted from living in the residential accommodation available in the Southwell project for a period. Having opportunity to live legally within a project provides security and warmth, allowed me access to space for my arts equipment and opportunity to further my arts activities alongside a community of like-minded artists working within THSP spaces. Today's artist needs affordable space from which to develop their craft [Landry and Bianchini 1995], a platform from which to shine, but the rules in which to live and work are much tighter now, and having access to the right space can be costly and not necessarily achievable within a tight budget. As the study comes to an end, I am able to support myself through my business enterprise with minimal exterior constraints [Thorsen and Lie 2007], and have escaped the degradation of the social state [Hall and O'Shea 2013], largely, ethically, avoiding a capitalist approach to business [Geddes 2006], still reinvesting into the project to further its aims. I pay my taxes, obey the rules of bourgeois order, and live just beyond the pale of respectable society, avoiding the abyss [London 1906]; my Bohemia.

12.4

CONCLUSION TO FUNDING OPPORTUNITIES

As mentioned, THSP received two grants for projects in Leicester and in Nottingham, both from the relevant city council, without a bureaucratic approach and application [Landry and Bianchini 1995]. Both authorities recognise the role the artist can bring to a run-down area [Kagan and Hahn 2011; Richards 2011; Landry 2008]. Because of this, both enabled private investment to be encouraged [Gertler 2004] and therefore each project was to happen. In both cases, THSP was able to deliver an independent catalyst [Wetherell 2017]; a well-meaning useful contribution to regeneration on a limited budget for the benefit of education in the arts and the wider creative community, and prove to the authorities what could be achieved with careful ethical management [Grodach 2013]. THSP met the standards required by the authorities within the budgets we had available [Chanan and Miller 2011], and we proved by comparison similar state-ran projects spent too much, and most probably wasted money, which questions the validity of such expenditures [Swyngedouw, Moulaert, Rodriguez 2002]. LCC were keen to support regeneration in the cultural quarter, increase economic opportunities [Sasaki 2004] and further improve the cluster of activity in the area [Scott 2006], following their top-down strategy, and equally willing to trust THSP to deliver.

Where the majority of the funding opportunities are in the control and auspice of the authorities, the arrival of crowdfunding - where a community (or individual) can seek independent monies to fund their creativity without having to adhere to the bureaucracy and control of the funding authorities [Thorsen and Lie 2007] - provides opportunity. Considering the reduction of such funding pockets due to the economic crisis, they are a

useful addition [Harvey 2005]. The Beacon revealed the extent of neighbourhood support for community-led projects [Hunter 2011] and would have proved a vital asset for the community to benefit. Many ideas that were suggested for The Beacon did not have financial benefits, therefore requiring investment to support its creation and potential sustainment. However, they did have the community's support and many individuals willing to commit, volunteer and support, emphasising the possibilities that could come from The Big Society [Wood and Brown 2011], should it be allowed to develop, and opportunity could be provided.

The authorities have juggled accessing the relative funding pockets through their position and with the resources available to pursue them, but, with Brexit, access to EU funding will diminish. Maybe though there is hope for future funding as the government realise the necessity to revive the declining high street, and, following Brexit, are having to offer alternate packages. Where Jane Jacobs originally warned us in 1961 of the importance of retaining diversity within our community, new funding streams from government seek to address this hiatus and are encouraging new regeneration projects that include non-retail in the city⁷⁵. Finally it has been recognised that cloning our cities has had a disastrous effect [Jacobs 1961] and authorities are turning to the artist to initiate regeneration of our cities [Zukin 1989, 2009] to encourage the future of our high streets.

If we want to consider how we can best help the artist financially, then consider the conditions in which they live and work. This study continually argues for the need of affordable work space for creatives, but equally in my research there is reference that

⁷⁵ <https://www.gov.uk/government/publications/future-high-streets-fund/future-high-street-fund>

artists seek a Bohemian environment [Florida 2002]. In Bohemia, artists were supportive of each other as they lived and worked in their creative spaces.⁷⁶ Consider the original loft spaces in New York in the 1970s [Zukin 1989] that were so popular, which the bourgeois order sought to transform. Are the controlling factions truly fearful of the rebellious [Landry 2008] bohemian artist?

“On one hand, artists' living habits became a cultural model for the middle class. On the other hand, old factories became a means of expression for a 'post-industrial' civilization. A heightened sense of art and history, space and time, was dramatized by the taste-setting mass media.”

[Sharon Zukin *Loft Living* 1989 p15]

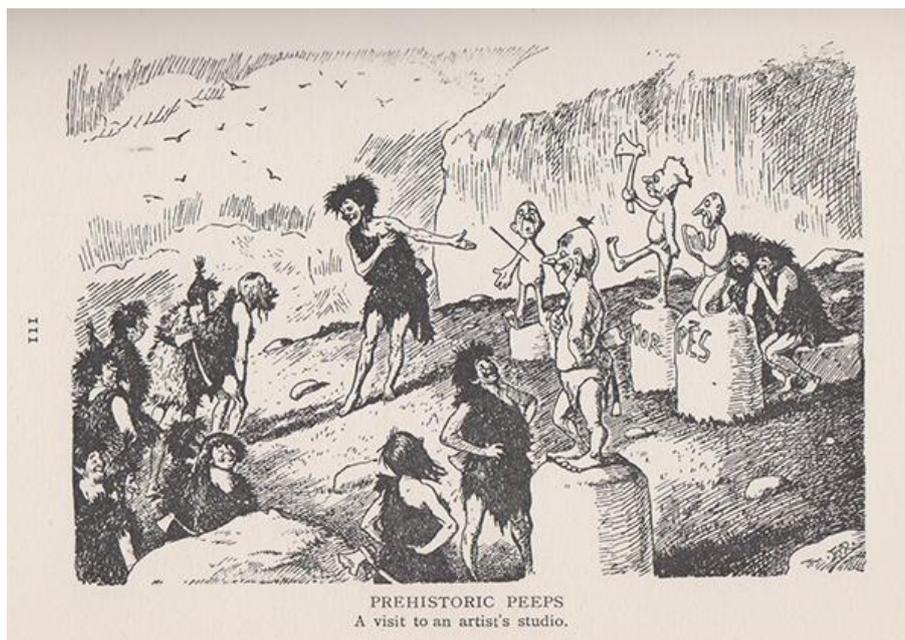


Illustration: Punch, edition 11, In Bohemia 1920.

Or maybe these bourgeois gangsters of a modern time just want our money? What we

⁷⁶ See Appendix J Defining Bohemia.

have now is the control of the authorities, charging business rates for work spaces and council taxes for residential property, where there is little opportunity for a cross over and the type of live/work spaces we used to build [Zukin 1989]. The system is designed for the benefit of financial policy (where local government get to be rewarded) and therefore the rules of live and work spaces will never be relaxed and the current situation will remain [Blond 2010]. If we were to reconsider this neoliberal bourgeoisie rule [Geddes 2006] and the type of spaces we create in the future [Jacobs 1961], then maybe opportunity for creativity could prosper, the economy will truly grow [Venugopal 2015], and a self-supporting Bohemia could be found again.

THE HOWIE SMITH PROJECT

FINAL CONCLUSION

When I started this study I set several aims and objectives to follow, as summarised in Chapter 6, where I wanted to consider specific elements that could be examined in relation to my subject and the initial considerations that were apparent. As the study comes to a close, I now take opportunity to reflect on those aims and present a conclusion to these objectives, and so conclude this study.

- Examining the role of local authorities within The Big Society.

As well as providing important infrastructure required for a modern, competitive city, NCC are directly involved in regeneration projects, such as Broadmarsh, that should revitalise the south of the city centre and improve the transport hubs and first impressions upon arrival to the city. Whilst NCC are instrumental in coordinating regeneration in the city between private developers and national bodies, the developments in and around Broadmarsh include new builds directly owned by NCC, which will lead to a selective postcode lottery [Durkheim 1959], where further support and promotion favour these new sites over existing properties and streets in the city and do not favour the majority [Pratt 2011; Venugopal 2015], where the council benefit financially (in the wake of severe funding cuts), leaving other parts of the city neglected.

If we consider the early 1900s nirvana of Liberal Britain [Hunter 2011], when social-democratic policies and Planning Acts were first introduced by government⁷⁷, it was thought necessary for local government to protect the city environment and in doing so protect green spaces and clean places on behalf of the people. Today the concern of councils is profiting with preference given to this neoliberal approach toward city development [Thompson 2005; Smith 2011], ignorant of the benefits to the general population. This does not reflect any caring nature of a Big Society [Roper and Tatli 2014], or suggest community involvement in decision-making [Tallon 2010; McCall 2011], where governance networks escalate [Kiljn 2008] and self-interest proliferates [Rousseau 1762; Dawson 2012], and it has been this way for a quite a while [Norman 2010; McCabe 2010; Platt 2010; Swyngedouw, Moulaert, Rodriguez 2002].

Councils are not wanting to be seen to fail [Landry and Bianchini 1995], and their actions are accountable almost solely based on economics, with no room for creativity. They should be seeking to benefit everyone with their policies [Zukin 1989]. We know there is a problem on the high street as retailers still struggle in the current financial climate. The repetitive cloning of city centres that saw the expansion of national chains to dominate the high street now fails us [Jacobs 1961], as stores repeatedly close and vacancies increase, where extensive rents and rates, costly parking charges, out-of-town competition and a change in shopping habits are all potential risk factors for new business to replace them.

⁷⁷ "By the Town and Planning Act 1919, town planning becomes compulsory in England after January 1, 1923 in all districts having a population of over 20,000 ... (to ensure) ... firstly ... the supply of adequate open spaces ... (so that) ... when a new building area is to be developed, it is necessary to see that a sufficient breadth of open land is left ... (and) ... secondly ... the realignment and widening of roads ... (and) ... by regrading roads and fixing the height of buildings on roads, so that an adequate amount of sunshine is available."

Close, W.H. (Major M.C.) [c1920] Garden Cities and Town Planning. The Syndicate Publishing Co. Ltd.

- Examining the importance of the Localism Act.

Despite my efforts I could not break down any lines of communication where THSP might have any rights to buy, or rights to manage, as per The Localism Act [2011], and my efforts mostly fell upon ears that were ignorant of these possibilities. The Conservative Party continue to encourage devolution packages on a national and local level as part of the Big Society agenda [David Cameron 2010; Smith M. 2010], as they seek to produce a smaller government and relinquish responsibility in the guise of liberalism [David Cameron 2010; McCabe 2010]. Of course, with the devolution of power there is the reduction in funding, leaving local government to be forced to consider changes in their approach toward providing services [Harle 2011]. Where perhaps it was thought the people (in the form of social enterprise) would be encouraged to take advantage of these policies [Stott and Longhurst 2011], in Nottingham it has proven that it is the local council that have taken advantage, as they have been required and maybe obligated to find ways to follow social change [Wilson 2011], reform public services [Smith. M. 2010] and solve the social problems [Brookes, Lumley and Paterson 2010] in our communities.

Following the project's aim to explore the potential of regenerating derelict buildings on behalf of the community and creative enterprise, THSP has approached a variety of differing style buildings and properties to understand the possibilities within the current design and use of the space. As a social enterprise, The Howie Smith Project has reinvested incomes to create a sustainable alternative model that (generally) does not require grant funding. Although I would argue that seed funding should be made available to support the start of such a venture, THSP has proven the advantages of preserving and maintaining mixed-use buildings against a city's natural gentrification,

securing long-term affordable spaces, detailing the problems that may be faced and the alternate approaches needing to be followed to ensure its success, whilst highlighting the benefits to the creative community. This ethical model could be supported more.

- Examining how the creative sector can resist gentrification.

In Nottingham the council prefer to sell their building assets rather than find ways to rejuvenate or refurbish them, with the costs of large-scale regeneration too great and therefore not considered viable [Jacobs 1961]. In doing this, NCC have had a tendency to sell to the private market, therefore affecting the local economy and changes in the landscape, often making direct decisions (and so ignoring procurement rights) in how and where they want to improve parts of the city, and so controlling the city environment and progress [Dawson 2010]. As we consider this neoliberal influence to the open market (and the economy) [Venugopal 2015], we can perhaps reconsider Thatcher's original reasoning where she sought to diminish local government controlling public assets in favour of privatisation [Ball and Maginn 2005] and where she took the first steps to involve community [Power 2011], that New Labour's Third Way emulated [Duncan and Thomas 2000], and the Big Society has never truly realised. There is no doubt that property values and rent prices increased due to the council creative quarter strategy; businesses were displaced accordingly as the area gentrified.

It is hard for any regeneration project to avoid gentrification of the area [Cameron and Coaffee 2005]. Within every city scheme, where the authorities establish and improve infrastructure [Zukin 2009], private investors are required to partner and deliver on the development, which has to incur great costs (though, as discussed, often with over-

inflated budgets) that require profitable returns, as is the nature of large business, that ensures rent prices are raised [Florida 2017]. Even on a small-scale, as a social business, THSP was required to seek a return for their investment to be sustainable. What THSP was capable of proving was an element of reality, and that with a minimal investment, rental prices could be kept low to meet the affordability of the creative user but, where THSP only had a meanwhile use and for the long-term, with a larger investment, THSP could ensure a greater return and more beneficial profit to reinvest. THSP learnt first-hand that with a portfolio of buildings, which reinvestment develops over a period of years, eventually the project is sustainable if profit margins are kept low, with larger investments enabled greater returns that offer long-term security and increase opportunity to scale up. As a social enterprise, the ethical approach [Cameron and Coaffee 2005] supports the creative user who is ensured affordable space can be made available as a city inevitably gentrifies.

- Examining how creative regeneration can boost the local economy.

The Howie Smith Project has practically provided a modern insight [Mcnamara 2012] into the use of long-term derelict buildings that Jacobs [1961] might be proud of, offering opportunity for diversity within the mixed-use spaces. Within the true rebellious nature of the city of Nottingham, in a modern Rob in the Hood⁷⁸ style, acquiring properties from the rich and giving access to the poorer creative core [Throsby 2004], The Howie Smith Project has retained affordable space for the elevated role of the creative artist [Gertler 2004] and emerging self-employed and creative entrepreneur [Florida 2002], where perhaps the role of the artist has been legitimately recognised [Markesun 2006]. With

⁷⁸ <https://www.leftlion.co.uk/read/2013/june/rob-howie-smith-5995/#.UqMZxbDuN2E>

the increase in digital arts there is a demand for small, affordable spaces for creative development and practices, but equally, there is a need for small scruffy places that painters and sculptors can make a mess in. There is necessity for sound-proofed rehearsal and practice studios for musicians and performers. Writers require a place to write, workshops to be run with practitioners that teach; skill-sharing. Small business need small offices to conduct their affairs and start-ups need access to such within a non-existent budget. Groups need space to gather and opportunity to collaborate [Markusen 2006; Landry 2008; Grodach 2013]. With all this added activity in a neighbourhood, the creative economy [Jayne 2005], naturally increases.

- Examining the Howie Smith Project's relationship with creative economy policies in Nottingham and Leicester.

THSP proved to the authorities in both cities what could be achieved creatively in older (dilapidated) buildings [Jacobs, 1961; Florida 2002; Lawton, Murphy, Redmond 2013]. Accordingly, we seek Bohemia [Florida 2002] and the support from each other. Is there need for management and bureaucratic structure to control the inevitable and suck away the creative spirit? [Leadbeater 2009]. Will Bohemian artists rebel [Landry and Bianchini 1995] if they are free to act independently in appreciation of Bohemia? [Thomson 2014]. Maybe, where future areas of the city are being considered for development, local authorities could reconsider their policies and could include a variety of spaces designed to suit the creative core and their needs [Pratt 2011]. After all, the artist is considered the pioneer [Richards 2011], and as such should be adhered to. Specific spaces on the fringe could be included that can ensure creative activities can be fully appreciated [Leadbeater 2009], similar to the national investment into bio-

tech industries. Arts-facilities could be provided. Production could be encouraged and new avenues for consumption developed. If councils reconsider their approach to spending, and the rules of procurement, then maybe much more can be achieved with the available funding so they do not squander the unnecessary expenditure these strategies endure; for the Bohemian and the bourgeoisie are indeed now part of the mainstream, and could benefit equally [Bell 1996; Florida 2002] if the right investments were made.

- Examining the funding for creative social enterprise.

My experience indicates an increase in social enterprise, where the council's own, purposeful social enterprises have been formed to challenge the provision of support services, indicating the format of social enterprise will be different again [Ashton 2011]. The concept I discussed, that lies behind the fabric of The Big Society, is very much alive and thriving in a struggling Britain [Wyler 2012], and it was particularly noted that the authorities in Nottingham have taken advantage of this vibrant notion [Hunter 2011] as their funding has been reduced.

The Howie Smith Project is not grant dependent [Brady 2011], and succeeded without financial pre-investment or initial funding. As a self-sustained project, THSP was home to many community-led ventures that support welfare, training and education, situations of substance abuse, care, support, mentoring, promotion, development and information sharing, all independently seeking financial support themselves where it may be possible. It is perhaps with irony that the Conservatives abandoned their promotion of The Big Society in 2014, halfway through this study, where my research

suggests the rhetoric was propaganda and the suggestion that *we are all in this together* [Coote 2011; Wilson 2011; McCall 2011] was an attempt toward edification of the country's citizens. True to Conservative ideals, privatisation and the neoliberal attitude continue, and austerity still gnaws away at society. Cameron's insistence for change has led to a further divided Britain [Brookes, Lumley and Paterson 2010], where the Brexit referendum became the focus activity and the mistrust of politics in the country [Warren 1999] has failed to diminish. There is still a need for change.

- To test the practicalities of regenerating derelict buildings as described within David Cameron's model of the Big Society.

I would never admit to this project being easy. As predicted it was fraught with stresses and anxieties [Creswell 2007]; as money was juggled and finances struggled with, problems at all levels were dealt with and never mind the interaction with people, the authorities and the competitors in the community. There were frustrations and annoyances that went against my qi. Studying neoliberal politics is not my favourite pastime, which often raised my disappointment and the social concerns that I have for Society. Rousseau was right, Grotius was right. Aristotle was right. The *malaise* in Society is epidemic, and Durkheim's divide is ubiquitous. Many times I felt alone.

I have hope that this project has proved an ethical alternative when it comes to providing space where opportunity can be realised, and that there is a reality that can fulfil the requirements in regeneration without a wasteful expenditure; that if allowed the chance, we can accept that social enterprise can regenerate derelict space on behalf of the bigger society and the creative community.

Practically THSP got it right; over eleven premises were regenerated with a minimal initial investment, then with continual re-investment over a period of five years. As a social enterprise THSP kept within the ethics of the project, benefitted many members of the creative community and was accepted locally into the mainstream at all levels. Socially, there has been no bigger concentrated achievement of localised urban regeneration targeting long-term derelict spaces; on a scale of things, THSP was the second largest independent developer in the city of Nottingham during this period.

- To explore the potential of recreating the vacant space with the creative community.

THSP got to legitimately regenerate some authentic spaces in the city [Lawton, Murphy, Redmond 2013], and in doing so, reassert a little bit of Bohemia [Bell 1996; Florida 2002] and socially invest in the creative economies of the city. Re-establishing long-term derelict buildings to create vibrant spaces for creativity helped to boost collaboration and diversity within the arts scene of the city - creativity needs old buildings [Jacobs 1961]. As an example, these increased activities contributed significantly to Nottingham becoming a UNESCO City of Literature. This has helped to establish Nottingham as a creative city [Landry 2008], and has strengthened the city as a whole.

Cities need creativity and artistry needs a place where ideas can be realised [Landry and Bianchini 1995]. If we are wanting to boost the creative industries further [Jayne 2005], THSP's model falls within both of our leading political parties approaches toward a more beneficial society [Monbiot 2017]. So to *them* I say let us put politics aside, for if we are, indeed, *all in this together*; please help to provide the platform and give *us*, the

creatives, the space to get on with our creative role for a better society.

- Document the process to present the template for community regeneration.

If we are to contemplate the determined route we are currently taking, we do not need to mull over the implications of rampant gentrification and inequality [Florida 2017; Wetherell 2017] in the UK; we can look at examples in the UK and America, where the effect of displacement is now well documented. Top-down strategies [Tallon 2010] encourage the still prevalent neoliberal privatisation within our cities⁷⁹. Homelessness remains on the increase, people and families are hungry [Caplan 2016], Britain remains broken [Cameron 2010] and society is certainly fragmented [Durkheim 1959; Brookes, Lumley and Paterson 2010; Stott 2011], trust in politics has not improved [Stott and Longhurst 2011], and a true solution is yet to be presented.

As a social enterprise, The Howie Smith Project presents its methods as evidence of the ethnographical experience. To culminate this gathered information THSP now proposes a template; a manifesto⁸⁰ for The Big Society to take part in urban regeneration on behalf of the creative community, and suggests a proven working model that has realised to full effect what can be achieved if opportunity is allowed.

CREATIVE SPACES FOR CREATIVE PEOPLE

⁷⁹ See Appendix I Gentrification in Bohemian San Francisco.

⁸⁰ See Appendix A Manifesto for community regeneration.

Chapter

14

THE HOWIE SMITH PROJECT

FURTHER CONSIDERATIONS

One aspect of the study that could be improved is the understanding into the different types of property available in our towns and cities. THSP varied the buildings that it used, though mostly did not have very much choice and tended to take what was available. During the project THSP had access to two abandoned public bars, a hotel/bar, a nightclub, an original post office, retail units, a showroom, a stable block, and plenty of upstairs spaces in old buildings that were unused office spaces. There are a diversity of spaces and properties available, and with the current decline in the high street, there are more becoming available. Every building has its uses, but not every building can be approached the same as the previous one. There are different considerations to be considered when comparing their style of construction, access (and subsequently escape), intended uses and potential uses, never mind their condition and requirements for regeneration.

The second aspect worthy of improvement is further study into the creative enterprise that might utilise the space. Once again THSP worked with a diverse group of artists, musicians, performers, craft practitioners, arts educators, organisations, community groups and creative enterprise. It is surprising what creativity can be found in the community [Throsby 2004]; hence the reason to study it further. Extended knowledge into the extensivity of the creative industries may allow us to better understand what

types of spaces are required, and therefore adopt more appropriate and successful approaches toward regenerating our towns and cities involving the creative industries in revitalising our declining high street.

The one aspect this project identified when managing a series of properties is, it would seem, the power is with the elite; in this case the utility companies that were privatised under the leadership of Thatcher as the introduction of this neoliberal attitude was to begin. Never mind the transfer of power to the citizens under the guise of The Big Society. This project revealed that when we need a service or a supply, it is firmly controlled within the policies of these privatised, faceless corporations, whose only task is to profiteer, and when it comes to policy we, the citizen, must adhere to their rules or suffer for it. This is where there is a divide. This is where there is control. This is where there is bullying. These private companies now enforce policy to protect their finances and it is for us to succumb to their rule and pay up.

If I was to consider the one aspect of the project that I think should require further research, it would be the role of the council as it serves the public. Personally I found each department difficult to communicate with. If they wanted to ignore you, it was easy to do, and they were never held accountable. I have questioned their approach and it is obvious when it comes to raising money they can be ruthless and determined. They have been put in a difficult position to deliver services within limited budgets, with a legal requirement to do so; they also take their role beyond the required legalities and in doing so create competitors in an open market, with an unlimited resource behind them that gives them an unfair advantage.

I question where individuals have the necessary skills to implement control of specific departments and manage cities, particularly how councillors manage portfolios that are irrelevant to their background or history - though I could say the same for political governance in general. We vote in a party and get a group of unskilled, inexperienced individuals.

Locally (and nationally) they (the politicians) cannot be trusted [Cameron 2010]. Through devolution and severe cutbacks in funding the councils may have been forced to forge an unrealistic narcissistic security, whilst supposedly protecting the needs of our 'broken' communities. Local councils should (supposedly) serve the community, yet can gamble assets to maintain their provision, influence the domain with unregulated control, and perhaps should be held accountable for the many mistakes in society. These gangsters of a modern time are a law supporting their self-interest; should we be watching the watchmen?

Quis custodiet ipsos custodes?



www.howie-smith.org.uk

Appendix A

A MANIFESTO FOR COMMUNITY REGENERATION

If you are a social enterprise and you wish to take on a regeneration project for the benefit of the community, the template for The Howie Smith Project suggests one model that has achieved sustainment as part of this PhD study.

Here are the points you may want to consider to ensure that your project succeeds:

- Create the idea. What is it you want to do?
- Identify your community. Who will your activity benefit, and how?
- Ask yourself, ‘is regenerating a building really what I need to do to achieve my goals?’
- If so, then who, if anyone, can help you with this task? Can a team of like-minded people be organised? If so, then organise yourselves, recognise the roles that need to be allocated, the skills that you have that complement one other, and agree on your purpose and the targets you wish to achieve together. THSP was a sole adventure.

Alone or as a group, register your organisation. There are many formats available for a person or persons to form a company. For a group, a CIC is a private limited company by guarantee, registered at Companies House. Equally, a Charitable Trust could meet your requirements. Maybe you want to remain an unincorporated cooperative. My advice would be to read up on the available choices and agree the best way to move forward. It is not always necessary to employ a solicitor or accountant for this step because the

Internet has all the information required to make this decision.

- You will need a bank account. Some banks offer free banking to community groups and social enterprise. Agree how you will be responsible for the finances and produce an agreed system of efficient, honest communication. Comprehensive financial recordkeeping is essential.
- Create a spreadsheet for your expected costs, ready to start pricing your project.
- Find a building. Consider the location in terms of benefits for the project. Recognise the changing urban landscape and future planning. Look for the bargains on the periphery of a city or town, and consider the state of the property and the need level of repairs required.
- When negotiating the terms of an agreement, think about the benefits to the owner that your occupancy will bring. There are templates for meanwhile use lease agreements supplied by government.
- You may want a solicitor to oversee a tenancy agreement, but read through the document carefully yourself, understanding the commitment you are making and what your responsibilities will be.

Before you commit, having found your building, cost the project. Knowing about building-works helps, find a builder you can trust, a reliable plumber, a competent electrician, work out what is needed to secure the property so that it meets health and

safety requirements, and improve it to meet the needs of your project. Guidelines are available.

- Consider waste; think about recycling, and the costs of repair for labour and materials, design, plans, promotions and marketing, use of the property, permissions and building control regulations.
- Consider the utilities; electricity supply, gas connections, heating costs, fire safety, alarms, security, bins and waste, telephone and internet, property insurance, liability insurance, water supplies. Consider ongoing maintenance. Consider business rates and potential BID charges, and whether you are eligible for relief.
- What is going to fund the start-up of your project? From the moment you sign on the dotted line your project is costing you money. Have your finances in place. Remember, an empty space has a need and is therefore of worth to someone. If you are seeking funding then be prepared, the process takes time.
- Cost into your spreadsheet your potential returns from your investment and forecast the projections until break-even point and determine sustainment levels for the project. The work will take time; such a project is not a quick fix and can be costly, with unexpected delays. It will take time until you might be paid for your activities if that is what you are expecting. All businesses take time to succeed, and can fail. Be prepared for either outcome.

- Talk to the local authorities and get to know your local councillor. Prepare your network of communication, trusted colleagues and associates, volunteers or even potential employees. Get to know your neighbours and inform your community.

If you have got this far, then you are surely ready for commitment. Think about what your get-out clause is for you in relation to your landlord, and equally what is theirs to you, should either of you want to change your minds. The best agreements are those that have been talked through, and agreed, prior to the event. If there are no other pressing matters, go for it and sign.

The project is now enabling debt; be ready. Contact your suppliers immediately; get it out of the way. Don't let costs spiral or ignore your responsibilities, it is harder to backtrack when problems occur. Register your intentions; begin your social concern.

Remember to have fun in your commitment. At times it may be stressful. Be patient.

I delight in seeing a building come back to life after years of neglect, letting light into forgotten places, restoring abandoned spaces, to revitalise, to bring together people, to provide the platform for expression.

Whatever your creative need, recognise the potential and enjoy the experience.

Appendix B: Addendum 1

Business rates in Nottingham continued ...

Following on from chapter 9.2, this addendum 1 concludes the issues regarding business rates exemption for the projects in Nottingham.

When THSP vacated The Corner and the ground floor and first floor were developed further, I approached NCC rates department to discover Ian Mitchell had left - as previously referenced - and I asked Jon Collins who I should discuss the situation with because it would be necessary to change the building's rating with The National Valuation Office (VOA) relevant to the change of use. My enquiry and Ian Mitchell's departure meant that someone else looked at the file and so the investigation began. I produced all documentation to show I had communicated accordingly and declared the project's intention and the uses of the spaces over the years, and relevant documents from NCC accepting the exemptions in response. The outcome has been hard to determine as it was difficult to communicate with the correct person. Eventually, when I asked Jon Collins, he arranged discussions with Ian Roper in the Rates Department, but in between this time NCC had served new accounts for all the current tenants of the project and threatened to back-date bills for the years that they had been resident. In most cases the tenant was entitled to their own exemption under their organisations constitution; City Arts, Writers' Studio, TV Workshop, Stone Soup etc. However, the Five Leaves Bookshop was initially questioned even though it was agreed (verbally), but as yet not confirmed (in writing), they would not be liable for back charges, despite the threat of it, Moving forward they are now exempt as a small business in a small unit, as the rules over the years have changed.

It was agreed for THSP projects that had multiple-users, each in small independent spaces, the premises would continue to be exempt. This all took time when nothing seemed to happen with no bills being produced, which led to a large bill to the restaurant business when it finally appeared that then had to be agreed to be paid in instalments so it could be affordable. Business rates cripple small businesses. NCC has been very good at ignoring communications on these matters. More than a year had passed and Ian Roper had not responded to me to confirm a resolution to the issue. Jon Collins resigned his position as Leader of NCC, and with it the only possibility I might have had to discuss it further and reach a conclusion. Although most of the situations have been discussed, and hopefully agreed, NCC had been non-committal to put anything in writing. However, several years later - three to be precise, it was established that the upper floors of Stoney Street, following the re-evaluation by VOA, had not been established in the name of the company on behalf of THSP. Where initially we hoped to get discretionary rates relief, since the tenancy had begun in 2017 they had been entitled to small business rates relief (as the rules had changed), but the council had failed to register as such. They were quick to charge the restaurant business on the ground floor and first floor since it meant they received a payment, but the question remains, was it ignorance or incompetence that meant registering the upper floors was not fulfilled. We investigated further and discovered the same goes for the upper floors of Richmond House that should have been registered for small business rates relief with the House Project Ltd. When we found out (three years later) we made sure the job was finally completed, and the task was done, so we could move forward confident there could be no come back. We could not trust NCC Rates Dept, who had never been willing to accept their original agreement, and had been nothing but bullies in dealing with the matter.

Appendix C: Addendum 2

Business rates with Leicester City Council continued ...

Following on from chapter 9.2, this addendum 1 concludes the issues regarding business rates exemption for the projects in Leicester.

The result of my approach to Peter Chandler in an attempt to open a dialogue with the Business Rates Department of LCC following The Echo Factory's hasty departure at the end of September 2019 from the Humberstone gate premises, was for The Howie Smith Project to immediately get an invoice for the business rates owed for the forthcoming period. No conversation. Peter had forwarded my email to the Head of Department, but it had been ignored. Bear in mind THSP's original involvement in this project was as a partner of LCC; to act as a third party and manage the funding package from LCC for the initial refurbishment of the building and ultimately to have to invest £21,000 to enable the project to be completed, which with The Echo Factory's demise will now never be recovered, and will be a loss to THSP. Like all irrelevant partnerships, the Capitalist is quick to devolve their involvement when profits are not to be obtained, or in this case, losses are being raised (in my opinion). In reality, with The Echo Factory ending their agreement with renting the premises, THSP's involvement should also cease. This bill for rates should have gone to the owner, with the premises now vacant. Instead my approach to Peter Chandler, offering to keep THSP involved and seek out new tenants for the ground floor space and attempt to discuss this possibility, was interpreted by the Rates Department as responsibility, and THSP was to be charged accordingly (and I would also like to state that within a week of receiving this first invoice - whilst we were still negotiating - a reminder was sent and with it a threat of court action if it was not paid

immediately).

I have always thought that this Department (in both councils I have had dealings with) is very quick to put their stamp on any situation, but very slow to remove it when they are wrong in their actions. With me having confirmed Dear Albert would be moving into the vacant spaces, I rang the Rates Department and spoke to Ian Wilkinson, who was very friendly in response to my approach, offering to look at the situation as I explained it. He asked me to send confirmation of Dear Albert as new tenants, which I did once a new agreement (on January 6th 2020) had been agreed with Bildurn and Dear Albert. Once Ian had received the relevant paperwork my debt was rescinded (to be transferred no doubt to Dear Albert - who should be eligible for 100% discretionary rates relief as a social enterprise). For the few months that it took to agree this THSP received 3 months empty property relief, with a minimum charge being made for a ten day period until Dear Albert's tenancy with THSP was signed, leading to THSP receiving a bill for this, which should have been billed to Bildurn, but as it seemed pointless trying to argue this further with the Rates Department Bildurn paid me and I paid LCC.

During my discussion with Ian Wilkinson, though my focus was with the ground floor premises, I touched on the situation with the 3rd and 4th floors of the building. These had always been billed for separately as evaluated by VOA, and THSP had annually submitted an application for 100% discretionary rates relief which I had always assumed had been accepted - though I had never received any documentation to confirm this, I had equally never received a bill either. With THSP's involvement on this building ceasing, the agreement on these floors should cease also, and if THSP had not been willing to agree a new tenancy agreement with Bildurn then all activity on these floors would have to end,

and Bildurn served notice to this effect. Bildurn were to agree a three month notice period to allow THSP to operate from these spaces to explore the potential for a new period and manage the vacant ground floor spaces in the aftermath of The Echo Factory leaving.

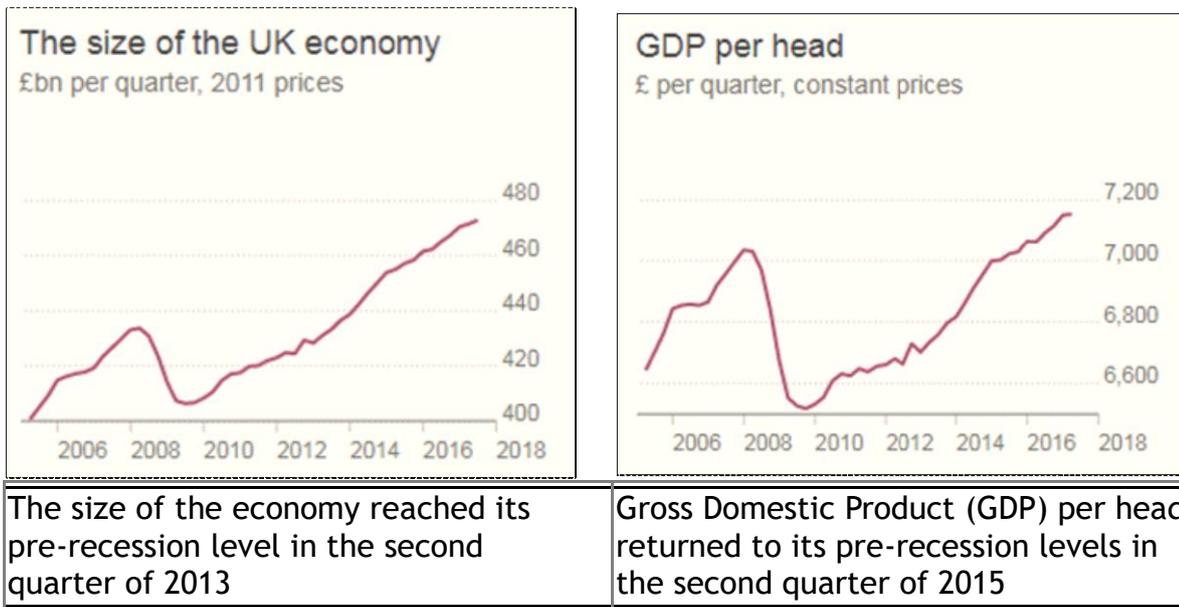
Previously THSP had managed the 3rd and 4th floor as a community space and offices, which Dear Albert had made use of as a member of the project (hence the relationship). With THSP signing a new agreement at the beginning of 2020 and, obviously, with the previous agreement ending, any previous application for rates relief would need to cease also and a new agreement would need to be decided upon with LCC Rates Department. Having taken legal advice on this matter, it was revealed that THSP was eligible for small business rates relief (and had been since the rules changed in 2017), having determined from Ian Wilkinson that the rateable value for the premises was below the threshold (£3,150) and THSP had no other premises that were applying for small business rates relief. When I enquired about this to Ian Wilkinson, I was informed the account for these premises was on hold due to the pending application for discretionary rates relief and a decision was waiting to be made. When I asked him why, after nearly 12 months, a decision could not have been made, I was told that he did not know - end of subject - no further information was proffered. I pointed out to him that this type of application was unnecessary as THSP was in fact entitled to small business rates relief for the period and should have been advised accordingly. Equally, the previous application should now not be relevant as this was a new tenancy agreement on the premises (as from January 6th 2020) and should be treated as such in terms as eligibility for small business rates relief, which I was now requesting. At this point all went quiet, and the initially-friendly Ian Wilkinson stopped responding.

As I have mentioned, Rates Departments do not seem very responsive on having to backtrack on their decisions (from my experience). As a socialist Labour Council, they are very slow to practice locally what they preach nationally. They are quick to take, but almost impossible to get to give, or apologise when wrong - like bullies; a gangster of a modern time, indeed.

Appendix D

NOTTINGHAM TOWN TEAM - THE PORTAS BID

Where I have mentioned the Portas Bid and Nottingham's Town Team in my ethnographic account, this appendix presents context for THSP's association with, and relevance to, the national initiative.



Graphs showing the state of the UK economy 2006 - current, showing the recession crash in 2008.⁸¹

A big issue under discussion since the economic crash in 2008 and the suggestion of The Big Society in 2010 was the decline in the high street. Jacobs [1961] had originally highlighted the problem with business cloning in our town centres. The urban boom [Jones and Evans 2008, Platt 2010], that saw the growth of repetitive retail in cities encouraged, has ended, with many changes in our cities now needing to be made [Wiles

⁸¹ <https://www.ons.gov.uk/economy/grossdomesticproductgdp/articles/the2008recession10yearson/2018-04-30>

2011]. The graphs (above) show the rapid decline in 2008/2009 in the economy and spending. My research revealed Cameron's efforts to connect with the problem [McCall 2011] and suggests his support for change following the recession [Smith M. 2010], and in 2010, Mary Portas, celebrity and business guru, was invited by Cameron's Coalition to make a study of the high street, town and city centres, and report on what can be done to turn around this decline. Mary Portas presented 28 points that she thought would revitalise the flagging city centre as the high street struggled in the recession, highlighting rising rents and rates (including fees from BIDs⁸²), cost of utilities, licensing, authority charges, and reduced public spending, as belts were tightened in case of unemployment and the threat of redundancy. Portas' review "describes her vision for the future to breathe economic and community life back into our high streets and town centres"⁸³, to encourage independent retailers, and improve our town centres.⁸⁴

Taking some of her advice, I thought it a good idea to follow up on this challenge. In 2012 I formed a Town Team, as part of the initiative Mary Portas brought to the high street via the Coalition Government with the support of Channel 4 Television. She heralded a competition between cities to form a Town Team, design a project and apply to feature on her television show, with the winners receiving a £100,000 grant toward their town's project aimed at developing and improving their high street. No other application to register a Town Team was being made, at the time, from any other groups in Nottingham - a process that needed to be completed via NCC. I was the only team in the country that had one member: myself (all the others across the country involved groups of concerned people). On my application I listed a select group of advisors that

⁸² Business Improvement Districts.

⁸³ <https://www.gov.uk/government/publications/the-portas-review-the-future-of-our-high-streets>

⁸⁴ See Appendix 4 The Portas Review.

had agreed to support my Team that included Jon Collins (Leader NCC), Mike Taylor (CEO NRL), John Yarham (Head of Economics Department NCC), Sean Akins (Director at Bildurn) and Chris Manze (Director The Stone Soup Project), along with several artists and practitioners locally involved in the arts. I was not to win one of the 27 main prizes on offer but by compensation received £10,000. 330 Town Teams that applied were to be given this amount. Consulting with some of my team of advisors, it was agreed £5,000 would commission several outdoor art works and £5,000 would be invested into a community art space (The City Gallery) in the project. NCC was to receive £100,000 from the government to put towards regeneration initiatives - given to every city authority that had a Town Team. NCC used this to offer twenty £5,000 grants toward improvements to the exterior frontage of rundown shop units across the city (an application I successfully made twice for two of my later projects); in doing so, support local retail business, respond to the need, and promote the relevance of small-scale improvements and regeneration, as well as improve the city environment and aesthetic. Obviously, at the time, I was not aware of the consolation cash prizes to the Town Teams, and NCC, so this was a bonus to both THSP, NCC and regeneration in the city, so the application proved a worthwhile pursuit and beneficial.

The urban centres continue to be under risk, as the situation in our cities has not improved during this period of research. Not even the retail and marketing expertise of Mary Portas, or the concern of Cameron, has been able to save it. With so much available through the internet and at out-of-town superstores, the pressure on the city (or town) centres' high street has prolonged, and many retail units, even the giants, have proven to be under threat.

Appendix E

OUTDOOR ART 2012-PRESENT

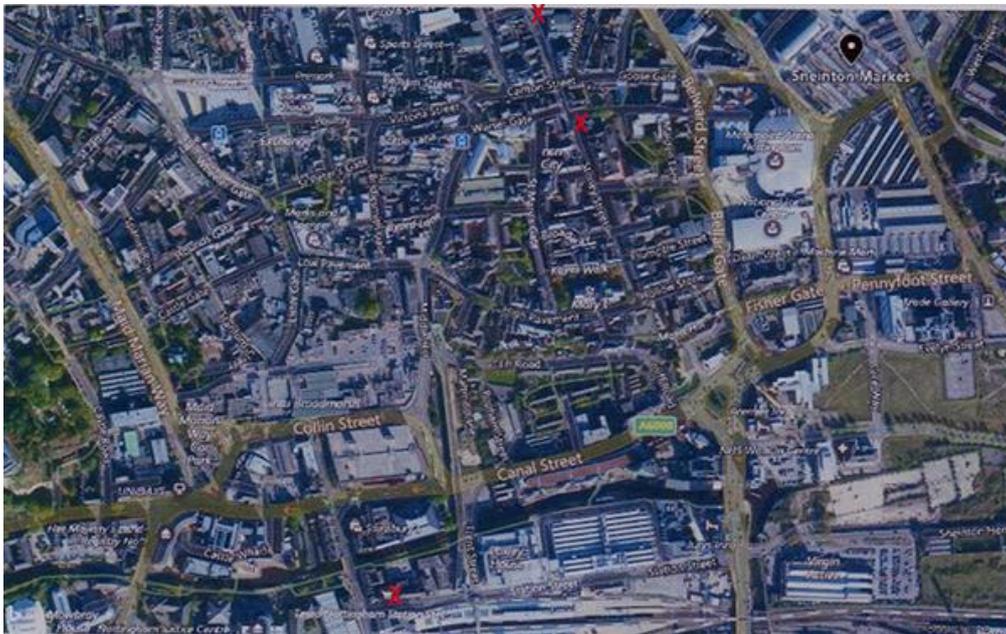
Following the grant donation from the Portas Bid, THSP was to design several site-specific art projects, to consider relevant research information that seemed significant to the role of creative artists (in addition to the physical regeneration of buildings, as per the study); this appendix presents details of these projects.



Image: An example of Station Street Street Art in 2014. Photo©RHS.

In my aims for this project I considered it worth investigating how creative regeneration could help to boost the local economy and I thought exploring the aspect of outdoor and site-specific art was a way to increase footfall to an area. The outside walls of all the creative buildings in Station Street were a large-scale legal haven for street artists and, over the years, the walls provided an ever-changing canvas for graffiti and mural work. Mary Portas suggests Town Teams should make high streets “accessible, attractive and

safe”.⁸⁵ Artwork on the exterior of the buildings in Station Street helped change the image of the place as more and more people were attracted to it - regularly I saw photographs being taken of the ever-changing graffiti artwork, and a constant footfall of people, where once there was none. As access is created, it makes a place safer. McCarthy [2005] discusses how the presence of public art in the creative quarter strategy helps to promote the importance of place and strengthen the identity of the area. Landry [2008] considered it a necessary feature of the creative city.



Map with location of outdoor art projects (marked with X). Source: Google Maps.

With £5,000 available from the Portas Bid, four pieces of outdoor art were commissioned through The Howie Smith Project. Where creative quarter strategies target run-down areas [Evans 2003], I decided to do the same. The first, supported by The Sillitoe Society, was a large-scale banner positioned to cover the decaying fascia on the front of 11-13 Station Street, promoting Nottingham’s Rebel Writers Lord Byron, D.H. Lawrence,

⁸⁵ See Appendix 4 The Portas Review.

and Alan Sillitoe, with stencilled portraits of each author (by artist Nick Humphries) and selected quotes from each author (researched by Society member, Mark Shotter). The second and third were produced in association with creative designers, Hawk and Mouse; the second was to feature 12 interpretations, by 12 Nottingham artists, of Nottingham's famous creative legends, that were to be designed and printed to fit into the frames of the boarded windows of the oldest townhouse (then derelict) on Pilcher Gate in The Lace Market. The third was to be a map of The Lace Market and Hockley (designed by Hawk and Mouse⁸⁶), featuring architectural drawings of iconic buildings in the vicinity (by local sketch artist Andy Stanley), alongside a listing of the creative businesses in the CQ area and where to find them (researched by Justin Turford), this was to be positioned on the wall of the derelict town house. For the fourth, Birmingham artist Philth was to produce a large-scale monochrome hand-painted portrait, with permission, on a privately owned wall at the far end of Broad Street, working with local promoter Nathaniel Wilson, both from the Mimm⁸⁷ collective.



Artwork by Philth on Broad Street. Photo©RHS

⁸⁶ Hawk and Mouse are a design company who were based in The Corner. <http://hawkandmouse.com/>

⁸⁷ <https://www.mimm.co.uk/>

To put these in place required having to deal with the local council, allowing me to consider their role as an aim of this study. Local authorities have an issue with the necessity to plan out such projects in great detail [Evans 2009]. The first issue related to the banner on Station Street, with the NCC Planning Department getting in touch just prior to its fitting to state we may need planning permission. I had informed certain people at NCC of this project, including the leader who was part of my Town Team. I questioned the need for permission, referencing conversations with Jon Collins in planning the project, and the fact that the idea of putting a banner originally came from Mike Taylor, CEO of NRL.



Image: The Rebel Writer's Banner on Station Street. Photo©RHS.

I argued that there were several examples of large banners on selected buildings in the city that had not required planning permission (I checked), the fact it was on private property, that it was not commercial advertising, that it was temporary, never mind the potential safety values the banner would achieve with regard to covering a decaying building. I was determined to stand up against their bureaucracy, and hoped their

approach was not just to seek an opportunity to charge their fees by insisting I apply for permission. The matter was not pursued with me any further; either my argument had been decisive or referring the issue back to Jon Collins resulted in the matter being dropped.

The second interaction with NCC related to the Creative Legends and CQ Map in The Lace Market. Unfortunately, the original townhouse site was sold whilst we were in the final process of production of the artwork, so I approached Jon Collins enquiring of a side exterior wall of an NCC-owned building on the corner of Stoney Street and Woolpack Lane in The Lace Market. After much discussion with the Property Department, NCC agreed THSP could take a license to occupy the outside wall, allowing the artwork to be mounted on it. The agreement cost me £500, for the drawing up of the license agreement (this is more than a solicitor would cost).



Image: CQ Map In The Lace Market on Stoney Street. Photo©RHS.



Image: Nottingham Legends on Stoney Street, with David Keyes playing piano.

Photo©RHS.

We changed the out-of-date CQ Map (businesses changed rapidly) after a few years, replacing it with a banner showing a poem written by Nottingham's Young Poet Laureate, Georgina Wilding, promoting the annual Young Hustlers, funded by The Arts Council for part of the Hockley Hustle music festival, an annual event to raise funds for local charities held in The Lace Market and Hockley venues since 2005.

By contrast, the fourth significant piece of outdoor art that THSP supported, on Broad Street, required no interaction with NCC. THSP built the framework for a boarded canvas on the side of a privately-owned wall (with owner's permission, to avoid spray

paint on the fresh brickwork), arranging for the Mimm Collective to hold an event in the adjacent car-park to mark the occasion and celebrate the production of this unique artwork

The inclusion of diverse artwork benefits the built environment of a city [Montgomery 2003], but it comes at a cost. The artwork naturally deteriorates over time and loses its impact, and it is necessary to consider changing it after a period of time. THSP has a responsibility to ensure the maintenance of these outdoor artworks and will need to find ways to afford this expense as well as support the original intentions of the project. NCC was eventually to sell the building, and at the end of this study I was attempting to find out whom to so I could negotiate updating it.

Public art is site-specific in its nature; graffiti could now be considered trendy, and has been included in regeneration policy and the conception of the urban environment progressively [McCarthy 2006]. Gaining NCC's support for THSP's activities certainly began to affect how NCC approached graffiti in the city (particularly Jon's support and Jon's changing opinion), that has since seen many council-supported sites open up across the city alongside the private ones for independent site-specific artwork to pop-up; this has benefited the economy, social activity and regeneration [McCarthy 2006].

Appendix F

DETAILS OF EXHIBITIONS IN THE CITY GALLERY

This appendix presents further details with regard to the exhibitions THSP was to schedule in The City Gallery.

The City Gallery opened on 16 March 2012, on the eve of Saint Patrick's Day, exhibiting paintings and sculptures by the Irish Diaspora of Nottingham, as part of the annual celebrations in the city and the nearby market square. Alongside this, I was invited to exhibit a series of panoramic views taken in County Mayo. For the open preview night, we invited several dignitaries from Ireland, along with the Lord Mayor of Nottingham and local MP Vernon Coaker, who was at time Shadow State Secretary for Northern Ireland, and we entertained them with live harp music and classical singing, storytelling and Guinness.



Image: The City Gallery opening exhibition 2012. Photo©RHS.

Some of the opening event was documented and filmed and can be seen on YouTube under 'The City Gallery Nottingham' profile.

[Link to The City Gallery, Nottingham, opening night.](#)

<https://www.youtube.com/watch?v=Lu8RZm25CiA>

On the preview evening, 80 persons attended. On Saint Patrick's Day, 120 persons visited throughout the day. The exhibition ran for two weeks, until the end of the month, and during this period 470 persons viewed the artwork. Several pieces of artwork were sold.

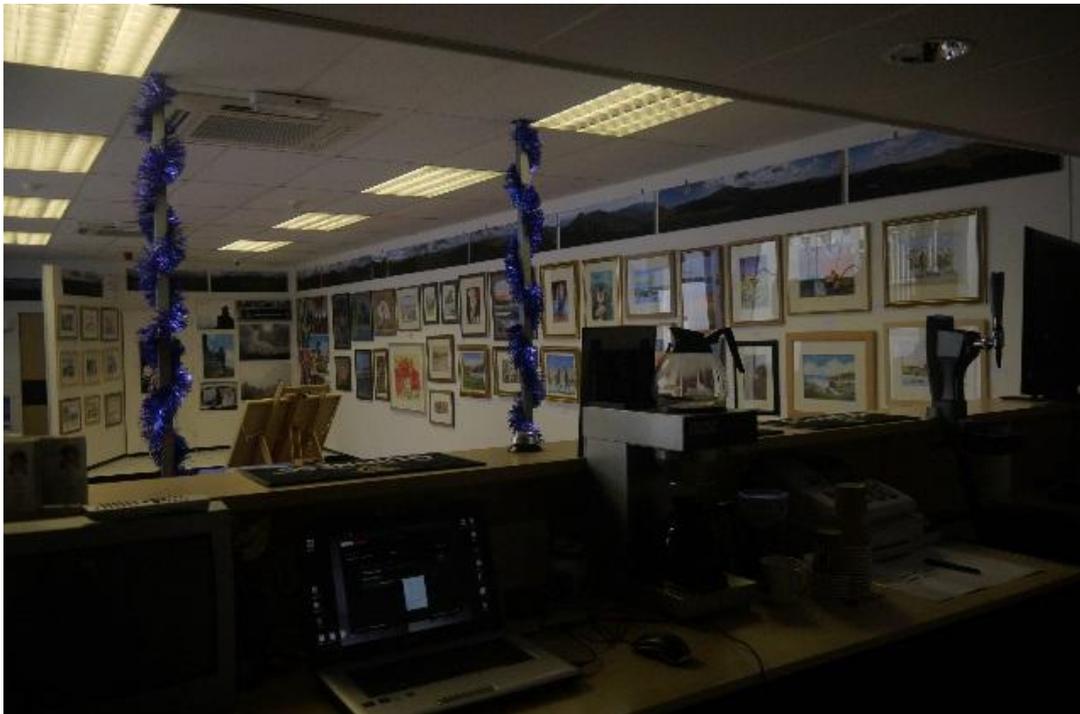


Image: The City Gallery opening exhibition 2012. Photo©RHS.

The second exhibition held, for 10 days at the end of April, was an installation by local practitioner and performance artist, Dave 'Stickman' Higgins. Dave was in residence each day it was open and during this time 222 people visited him, with 33 people

attending two evenings of performance. As a result of the exhibition, Dave received a job offer to teach his performance craft to young people at a school and an offer to appear on BBC Radio Nottingham's Afro Caribbean Show, where he was interviewed about his work as an artist and musician and his beliefs.

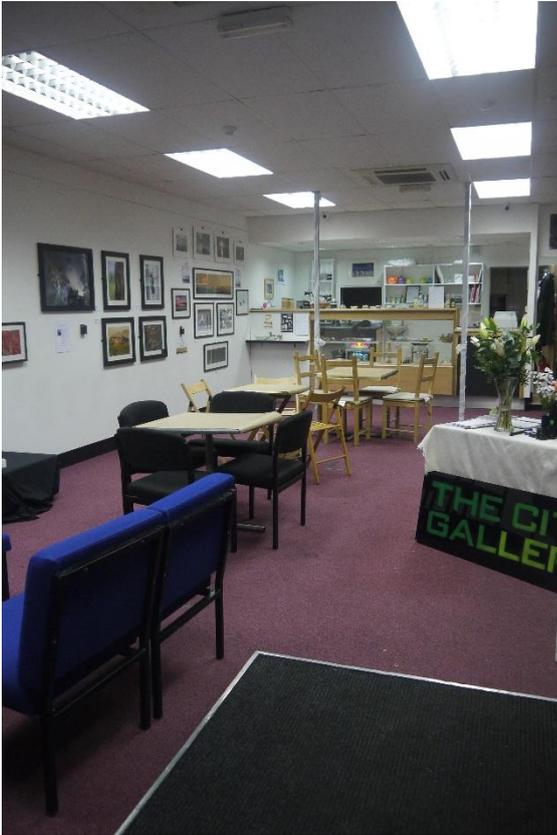
For three weeks in May 2012 we exhibited the Painters Open Submission Exhibition attracting 15 artists to exhibit paying £5 submission fee each, the first income to the project. The exhibition was promoted on BBC Nottingham Sunday Show with John Holmes and the Nottingham Post featured it in a weekend supplement. Overall, 154 people visited the exhibition over the 15 days we were open, plus an additional 21 persons on the preview night and 43 people to a poetry book launch that ran one evening whilst the exhibition was on.

At the beginning of June, to coincide with the Queen's Jubilee celebrations in the city, we opened a photographic exhibition featuring four well-known Nottingham-based photographers, presenting images of the city of Nottingham, its architecture, events, and its people. It ran for nearly two weeks attracting 28 people on the open day and 163 people on the remaining nine days the gallery was open.

The penultimate exhibition of this opening season was a display of artwork from the international Stuckist Group. I was friends with a few of the Stuckists and I had asked a favour to bring some of their artwork to the city. In week one, we attracted 82 people to see the show. In week two, 55 people visited and in week three, 74 people, but significantly 36 people came in on the last day when the Nottingham Post finally featured it in their weekend arts supplement.

[Link to video showing three exhibitions at The City Gallery.](#)

<https://www.youtube.com/watch?v=50DAoBzqIHU>



Images: The City Gallery, Photographer's show 2012. Photo©RHS.

The last organised exhibition was a Photographers Open Submission Exhibition with 12 photographers paying submission fees, totalling £60, to exhibit. In the first week, 119 people attended the exhibition. In the second week 95 people attended, and in week three 108 people visited. 322 people in total.

We invested in the purchase of arts and crafts materials and through August offered the gallery as a drop-in arts space for parents and children to come paint and draw, exhibiting their creative pieces on the gallery wall for their efforts. Over the three weeks, during the school holidays, 597 people (including children) visited the space.

During this time, we applied for several temporary event notices, to allow us to sell alcohol, and organised a comedy improvisation performance evening, which attracted 30 people, and a live music night with several bands and solo musicians performing, enticing 35 people to the gallery.



Image: The City Gallery in 2013. Photo©RHS.

The final exhibition took place in August; from a community group of mixed-media artists, which had 324 people visit the gallery, with the open evening attracting 60 people. On the final weekend, a licensed event and single launch by a local band attracted 85 people, which - for a small 40m² gallery - meant the place was packed, and the courtyard too.

Appendix G

DEALING WITH THE AUTHORITIES TO DECORATE RICHMOND HOUSE

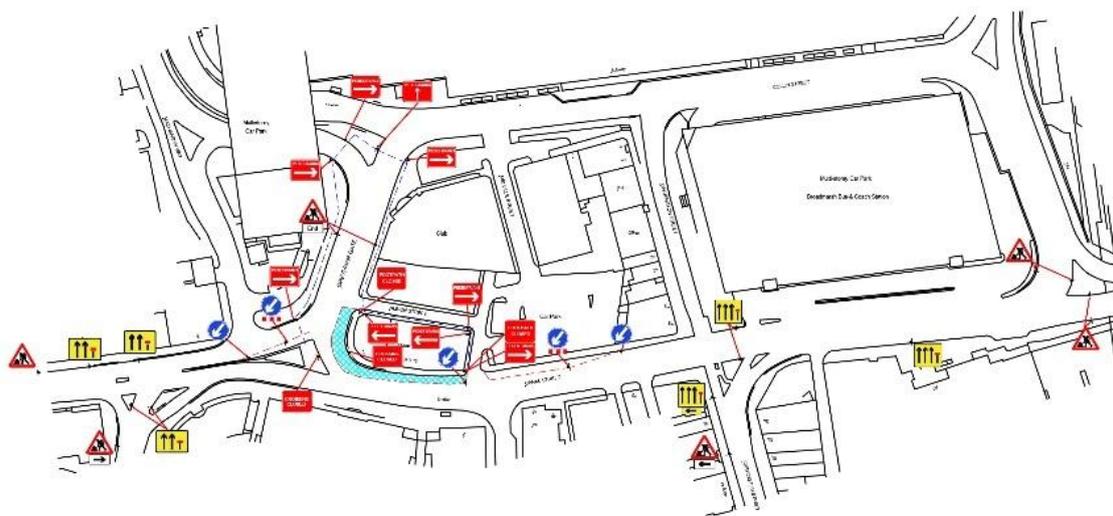
When arranging the decoration of the exterior of Richmond House, THSP had to arrange with NCC for this to happen and this appendix details the specifics of that procedure.



Image: Richmond House following exterior decoration. Photo©RHS

When it comes to examining the role of the authorities, we had to play by the rules when we came to finish the development of Richmond House and paint the extensive exterior of the outside of the building. Our options to complete this task were either by scaffold or a cherry-picker. Our estimates for hiring scaffold topped £30,000, but we believed that use of a cherry picker would cost approximately one third of this. To make

use of a cherry picker from the street, we would need to close the traffic lane around the building for a period of three weeks. Our first approach to NCC Traffic Management Department resulted in being told we could not close a lane around the building whilst current building works at the neighbouring Broadmarsh Centre and Bus Station were taking place, which were expected to take five years. We waited. When we approached again, a year later, the dust from the demolition of the bus station had settled and the work had been ongoing for a while. This time I discussed the options with Jon Collins and Paul Seddon first, highlighting the problems with using scaffold, and our preferred choice of a cherry picker. This time I approached the problem from a top-down perspective, and in the summer of 2018 we applied for and got permission to close the lane and side road outside the building. We were required to provide insurance, contract professional traffic Management Company for planning, cones and signs, hire the equipment, train my team to operate the machinery, and write a risk assessment and method statement, to meet the bureaucratic requirements, as well as pay the NCC fees for their permission. Overall, the task cost just under £11,000K - we saved some money, and the job was done to a high standard.



GTM road plan for closing lane outside Richmond House. Source: GTM.

Appendix H

BEING PHILANTHROPIC

My research suggests a role for the philanthropist in The Big Society, so to understand the relevance of this further, THSP sought to be philanthropic to see what could be achieved. This appendix details this concept and association.



Image: Painting Emmanuel House. Photo©RHS.

Emmanuel House is situated at the bottom of Goosegate, across the street from Hockley, and stands between the thriving centre of the Creative Quarter and the forgotten avenues of Sneinton Market. It is a dry-centre that struggles to support the homeless and vulnerable people in the city [Jones T. 2011]. It has a shop situated on the ground floor of the site, a cafeteria and kitchen, offices and meeting rooms. The building is owned by NCC, donated to the charity to enable their support toward homeless people. The building is old and in need of upgrading - an issue between the charity and their landlords. It appears that NCC did not wish to invest into the property. As a gesture of

goodwill, prior to the winter of 2015/2016, I commissioned one of my painters to decorate the exterior of the property to add to the aesthetic and improve the reputation of the charity's space. Redesigning and repainting the exterior changed the appearance of the premises and was a philanthropic quick-fix rather than a long-term solution [Maclean, Harvey, Gordon 2012]. We also repainted the interior of the charity's shop and the volunteer staff redesigned its layout. Trade went up steadily, increasing income to the charity [Wallace 2005], which was reinvested for the benefit of the homeless as the charity is desperately in need of extra funds from their diverse activities [Haugh 2005]. Being philanthropic helped, but the rising problem in our society that the charity is desperately trying to quell does not go away.

Appendix I

GENTRIFICATION OF THE BOHEMIAN SAN FRANCISCO

In chapter 4.3, I discuss the situation with gentrification, as I explore the research relating to the subject. This appendix presents further details on the subject as I considered the full effect of gentrification following an inspired trip to San Francisco.

In America, at the turn of the nineteenth century, the bohemian adventurer and successful author Jack London was disillusioned with the greed of the pioneers, and as a socialist argued against the actions of the bourgeois state and spoke out against capitalism in the 1920s and 1930s. Disillusioned with the bourgeois attitude in society London finally withdrew from life in the city to seek his perfect Bohemia [London 1984 Introduction]. I have mentioned London's ethnographic account of the *People of the Abyss* [1906], revealing the reality of down-trodden life in the workhouses for the persecuted poor in London at the time, a reality the bohemian artist would have faced should they fail in their artistic endeavours to survive. London settled north of San Francisco, to rural Sonoma County “to establish a model farm in the land that he loved and desired to preserve for future generations”.⁸⁸

In the late 1940s, inspired by the wandering lifestyle and the writings of Jack London, a young Jack Kerouac set out on the open road to further define Bohemia for a 1960s *beat generation*. The poetic accounts of his hobo travels across America, from New York to San Francisco, to Europe, to London, to Paris, the Bohemian characters that were met, define the creative community supporting each other, doing whatever is required to

⁸⁸ This is quoted at the Jack London Ranch, Jack London State Historic Park, Sonoma County, which I visited and took note of.

survive [Kerouac 2000].

“Railroad work, sea work, mysticism, mountain work, lasciviousness, solipsism, self-indulgence, bullfights, drugs, churches, art museums, streets of cities, a mishmash of life as lived by an independent educated penniless rake going anywhere.”

[Jack Kerouac *Lonesome Traveller* 2000 edition p10]

Kerouac's autobiographical quest for personal freedom in *On The Road* opposes the culture of society and inspires a new *beat generation* to seek Bohemia in the late 1950s and 1960s, disillusioned and restless, eager to depart from the towns and cities in search of their American Dream [Kerouac 2011].

As I discussed in the previous chapter, Jane Jacobs' *The Death and Life of Great American Cities* in 1961 revealed Jacobs' ideals to save the local neighbourhoods from the slum clearance of bohemian New York and the effects of urban renewal, arguing the need to protect old buildings, the need for multi-use spaces, the need to promote creativity and support diversity. These are the aspects that keep Bohemia alive, a place for artists to gather and collaborate. Sharon Zukin's *Loft Living* [1989] reflects on the effects of gentrification in the city since the 1970s and the transformation of city spaces, where a social culture of urban living creates a new social centre and a new trend for city-living artists seeking to achieve a bohemian lifestyle in their loft spaces.

“On one hand, artists' living habits became a cultural model for the middle class. On the other hand, old factories became a means of expression for a

'post-industrial' civilization. A heightened sense of art and history, space and time, was dramatized by the taste-setting mass media.”

[Sharon Zukin *Loft Living* 1989 p15]

If we consider the evolution of the Bohemia through more recent decades, as presented in earlier chapters of this thesis, we can find evidence of bohemian activity and a relationship with creativity in the subjects I have discussed. Zukin highlights her concern for city development toward the 1980s, as property investors recognise the demand for city living. Further investment and modernisation increased rents and the rules of occupation changed as the first-wave of artists were forced out of the gentrified neighbourhoods of Bohemia. Inadvertently, Charles Landry acknowledges the artists as the inadvertent kick-starter of gentrification, providing the first incomes to the pioneers of urban regeneration. Richard Florida recognises the free-speaking values of the liberal 1960s, yet defines the 1980s city-living entrepreneurial yuppie with the creative business, that could afford the effects of gentrification, no longer willing to sacrifice luxury for liberty, as the start of a more mainstreamed mix of bohemian and bourgeois values, with a creative live and work ethic that is further defined by the creative class in my research. Daniel Bell states the Bohemian is now mixed into the mainstream. Florida states we need artistic rebels. Bohemian rebels through art history and literature have been linked with creative culture as these competitive industries have developed, and may even be partly to blame for Bohemia's demise.

Since the 1850s, the world of literature and art has argued about society's class divide, where the Bohemian opposed the bourgeois, the rich and capitalist extremism, where artists rebelled against the controlling academy, a *them* and *us* in society that was to

define Bohemia. Today, socialism opposes neoliberalism; the argument has not changed much, but the artists are not necessarily the homeless ones, or rather, the homeless are not necessarily artists. To the creative class, the creative industries are a rising economy of digital technology and bio-science, and the creative quarters and creative cities are the vibrant representation of the bohemian world. While the artists, the painters, performers and musicians still continue their struggle to achieve artistic success and creative acceptance, and provide entertainment in these modernised environments, surviving with social benefits, part-time work and their ingenuity, living cheaply on the fringe, mixing in their social circles, recreating their social Bohemia, still with the hope that their creativity will help them to rise above this basic existence.

Consider this vignette:

I have discussed the current state of society in the UK that has meant more and more people unable to support themselves or their families, needing to use food-banks, and since The Big Society was launched, the extreme cuts in funding and support for the welfare state in the UK over the past decade [Caplan 2016]. During this study, I travelled to San Francisco in search of the creative Bohemia, inspired by the tales of Jack London and Jack Kerouac. I had read Kerouac's novel whilst on a previous journey on the road in America, and collected London's novels, that I found and purchased from second-hand bookshops along the way. In San Francisco I walked the streets, explored the different districts and saw an abundance of street art and graffiti, an indication of the liberal attitude of a bohemian society. I had read in an online news article how you had to step over a homeless person to be able to buy your \$20 take-away latte.

Attracted by the temperate climate, liberal tolerance and social generosity, between 2015 and 2017, there were approximately 7,500 homeless people in San Francisco.⁸⁹

“With just a little work, living is easy as so many misguided souls will support you. The weather for the most part is mild. With cardboard as your bedding you can sleep almost anywhere and not be bothered by the Police.”⁹⁰

Hopping the tram across districts and walking the streets in between, I was continually aware of the state of the homeless, and at the same time, observant of the gentrified city, the extent of new builds offering modern accommodation with extortionate rents for luxury living, the creative class working in the multitude of modernised office buildings accommodating the many digital industries. By contrast, on one side of the street are the offices for Adobe and on the other side, a row of cardboard tents and shelters belonging to a homeless people. On a plus note, San Francisco differentiates its public waste bins to accommodate recycling. On the downside, I only found one community arts centre and gallery, where I was told there once had been many. There were numerous trendy coffee bars, cafes, restaurants and diverse eateries, street food, China Town, but little indication of a beat generation. There are few independent studio spaces left in the city for artists. There are, though, many second-hand vinyl record stores, and an urban skateboard park built under the freeway. One evening I discovered a series of pop-up exhibitions by a group of local artists, located in a terrace of small independent retail units. The bars and the restaurants are busy early doors as the creative class finish work and mingle with the many tourists in search of food and

⁸⁹ http://sfist.com/2017/06/26/2017_san_francisco_homeless_census.php

⁹⁰ <https://www.quora.com/Why-are-there-so-many-homeless-people-in-San-Francisco>

refreshment, or bands entertaining the early evening spotlight. In the historic venues, by 10pm many, if not most, are heading toward home to be ready for an early start the next morning, whilst the homeless settle into the parks and closed doorways for the night on their cardboard beds, hoping it does not rain.

Once, Bohemia was a forced state of being with a creative mind; worst thoughts could be imagined if one became destitute, without hope. The network of bohemian artists, in their circles, kept the wolf from each other's doors and set to inspire a way of life that has been emulated and evolved through the decades into the mainstream. Following 40 years of urban renewal and contemporary efforts to attract the creative class, San Francisco shows us the extreme effects of gentrification and displacement. Attracted to what was once renowned as a bohemian city, if the city is no longer able to support the creative core, then Bohemia diminishes and with it all those bohemian values that are still sought and respected today.

This problem of displacement continues, continually ignored, as the divide in our society continues to widen, the bourgeoisie increase their authoritative control, homelessness increases, support diminishes, and with it the concept of Bohemia. *In Bohemia*, one artist would support the other. Bohemia brought artists together, an admiration for creative minds and philosophical thinking. Opposing the progress of the narcissistic bourgeois, movements were born, ideals discussed and argued, and creative forward-thinking led to some of the greatest explorations in art and literature that history has recorded. Perhaps Bohemia should be saved.

Appendix J

DEFINING BOHEMIA

In my research, there has been much emphasis placed on Bohemia, and its potential influence on the regeneration of our city environments and the growth of the economy in relation to the creative class and how they may be attracted to Bohemia. This appendix presents the relevance of Bohemia (according to classic literatures), and attempts to understand its possible role.

The bohemian artist “inherits much from the figure of the Romantic artist in English and European traditions” [Brooker 2007 p3]. There is a connection between the recognition of the poor, starving artist rebelling in the European city against the introduction of modern industrial technologies in the mid-nineteenth century and the rapid rise of commercial gain linked to it [Brooker 2007].

We can go back to the mid-1850s, to the Latin Quarter of Paris, when the popularity of the *first Bohemia* is told by the author Henry Mürger through his literary account of the reality and way of life as a struggling entrepreneur in a bohemian world [Sadler 1960]. Mürger considered Bohemia to be a stage in the life of an artist, a rite of passage between acceptance and success or starvation and death [Brooker 2007]. Mürger's *Scène de la Bohème*, first told in 1845, was his account of his artist friends and peers and the series of events that occurred between them in bohemian Paris, the telling of which led to his success [Sadler 1960].

“For these *sketches from Life in Bohemia* are indeed only studies of

contemporary life, in which chief characters belong to a class that has hitherto been misjudged, and whose greatest fault is disorder: and, at that, they offer as their excuse that this very disorder is a necessity that gives them life.”

[Henry Mürger *Vie de Bohème* 1960 edition p43]

Growing up in Paris in the mid-1850s, the artist George Du Maurier experienced first-hand the fascinating urban lifestyle of the Bohemian, inspired by his peers and fellow student friends, and described his experiences of those days in his novel *Trilby* [1895]. The story was to have influential success, prove trendy and inspire commercial spin-offs in fashion [Brooker 2007].

In 1896, Felix Moscheles' book, *In Bohemia with Du Maurier*, depicted the Parisian Bohemia further with an insight into the bohemian life of Du Maurier. In one such tale, Moscheles tells of his friend joining his fellow artists in London, from the Parisian *Bohème quartier latin*, “a band of brothers full of jolly faults that dovetail beautifully” [p125] where it was Du Maurier's intention to be a satirical cartoonist [Moscheles 1897]. Du Maurier lived and worked in England, where he was to collaborate in the arts scene by contributing drawings and as an author of *Punch* (1841 to 1992), a weekly magazine of humour and satire [Lucas 1934].

In England, The Pre-Raphaelites argued against the direction of capitalism through their arts. Amongst the bohemian trend in London, members of The Pre-Raphaelite Brotherhood of Artists and their artistic peers influenced the scene further [Lucas 1934]. The Brotherhood met as enthusiastic students at The Royal Academy, and were

considered creative rebels who actively sought to bring about change and start a revolution in art through their painting and their writings [Wood 1981]. The Pre-Raphaelite's challenged the Victorian bourgeois establishment in the arts and academic traditions [Adams 1988].

Author, Arthur Ransome, said of his arrival in *Bohemia in London* [1907], "I was the gypsy... a wanderer... a free man... a free Bohemian" [p125]. However, critique of Ransome's Bohemia suggests it to be tame by comparison to the tougher reality, with Ransome's account considered second-hand and full of artificial sentiment, a journey taken by the young bohemians on route toward marriage and contentment. The seedier side of the lifestyle was seemingly ignored [Brooker 2007].

"(the) artist was pointedly idle and elusive, having rejected the claims of routine work and a settled abode. He was instinctively given to the spirit of revolt: promiscuous, immoral and immodest; in one inflection a careless womaniser, in another an effeminate dandy, all in the name of art and an alternative to established canons of taste, bourgeois respectability and the market place."

[Peter Brooker *Bohemia in London* 2007 p3]

Dan Franck's account [2002] of *The Bohemians* reflects on *The Birth of Modern Art, Paris 1900-1930*, and furthers the tale of artistic rebellion against the art's establishment and promotes the battle between the bohemian and the bourgeois.

Painters, poets, sculptors, and musicians, from all countries, all cultures,

classical and modern, met and mingled. Rich patrons of the arts and art dealers of the moment, models and their painters, writers and publishers, poverty-stricken artists and millionaires lived together, side by side... the age of the Bohemians.

[Dan Franck *The Bohemians* 2002 Preface]

In this period, Franck [2002] claims, “modern art is born and shaped in the hands of these sublime troublemakers” [page xii], but eventually, in hindsight of the artistic movements that were to follow during these three decades in art, “society accepts it in the end” [page xii].

“The Bohemian rebel of the nineteenth century became the clichéd 'artist' of the twentieth.”

[Peter Brooker *Bohemia in London* 2007 p4]

Virginia Nicholson's book, *Among The Bohemians* [2003], is a literary “examination of the daily life of 'Bohemia' in Britain in the first half of the twentieth century” [page xiv]. Nicholson's study of the starving Bohemian artist, living hand-to-mouth, recognises the struggling existence for its romantic nature, “proud to place art before bourgeois comforts” [p9]. Mürger's original account suggested there were three types of Bohemian artist: *the unknown*, *the amateur*, and those so dedicated to their art that they would survive their impoverishment and uncertainty [Brooker 2007].

“For despite the strong imperatives that kept Bohemians poor - idealism, artistic status, rejection of materialism, contempt for wealth - Bohemia

often proved in the end a dispiritingly necessitous place in which to live.”

[Virginia Nicholson *Among The Bohemians* 2003 p24]

“Time was when Bohemianism was synonymous with soiled linen and unkempt locks. But those days of the ragged Bohemia have happily passed away, and that land of unconventional life ... has now become 'a sphere of influence' of Modern Society. In a word, it is now respectable.”

[Punch, edition 11, In Bohemia 1920 p5]

Appendix 1

TYPES OF COMPANIES

Listed are the types of companies registered with Companies House, England and Wales.

PRIVATE COMPANY LIMITED BY SHARES (LTD)	<p>In contrast to a public company (PLC), a private company cannot be owned by any members of the public. It will instead be owned by an NGO (non-government organisation) or a relatively small number of shareholders, and the sale of company shares is handled privately.</p> <p>However, these companies are limited, like PLCs, and this has the same implications for a private company as it does for a public company. Once again, an individual is only responsible for the business's financial liabilities to the extent that they invested in the company.</p> <p>Private limited companies are one of the most common types of companies.</p>
COMPANY LIMITED BY GUARANTEE	<p>A company that is limited by guarantee is very different to the two previous types of limited company. In this case, the individuals are not responsible for a fixed sum based on their investment, as this company status is reserved for companies that don't have shareholders, like smaller, non-profit organisations.</p> <p>Instead of shareholders, these companies typically have a group of members who act as guarantors and agree to contribute a nominal sum towards the winding up of the company, in the case of such an event occurring.</p> <p>According to UK law, these companies have to include 'Limited' in their names, but exceptions can be made, for example, in the case of companies that are not distributing their profits to its members.</p>
UNLIMITED COMPANY (UNLTD)	<p>The key difference between limited and unlimited companies is that there is no formal restriction on the amount of money that shareholders have to pay if a company goes into formal liquidation.</p> <p>In the event of a formal liquidation (and only then), the shareholders are responsible for completely settling the company's outstanding financial liabilities, regardless of the extent of their investment in the company.</p>
LIMITED LIABILITY PARTNERSHIP (LLP)	<p>The first thing to note about LLPs is that they are not legally treated as partnerships in the UK, instead, they are treated as incorporated bodies that are more similar to the other types of company looked at in this post.</p> <p>For a business to be an LLP, some or all of the partners have to have limited liabilities, which mean that they are only responsible for their own misconduct or negligence, rather than being responsible as a collective (which is the more traditional partnership model).</p> <p>Another key element of an LLP is that, unlike other corporations, the partners are allowed to directly manage the business. In other company types, the shareholders have to vote to elect a board of directors, and the board employs other people to manage the company.</p>
COMMUNITY INTEREST COMPANY	<p>This is a status that was created for companies that are not driven by the objective of maximising profits for their shareholders, but with the intention of using their assets and profits for the good of the communities that they're in.</p> <p>These companies are made to be easy to set up, and they run on the basis that any money they make is not distributed to shareholders, but goes to improving the area around them.</p> <p>Many CICs will still put profits back into the company, but that will be done with the intention of improving the community services that they offer.</p>
Social Enterprise Details	<p>By selling goods and services in the open market, social enterprises reinvest the money they make back into their business or the local community. This allows them to tackle social problems, improve people's life chances, support communities and help the environment. So when a social enterprise profits society profits.</p> <p>According to Social Enterprise UK, social enterprises should:</p> <ul style="list-style-type: none"> • Have a clear social and/or environmental mission set out in their governing

	<p>documents</p> <ul style="list-style-type: none"> • Generate the majority of their income through trade • Reinvest the majority of their profits • Be autonomous of state • Be majority controlled in the interests of the social mission • Be accountable and transparent
<p><u>Charity Rules</u></p>	<p>In England and Wales, public benefit is part of what it means:</p> <ul style="list-style-type: none"> • to be a charity - your charity must have only charitable purposes which must be for the public benefit ('the public benefit requirement') • to operate as a charity - as a charity trustee, when running your charity you must carry out your charity's purposes for the public benefit • to report on a charity's work - as a charity trustee, you must report each year on how you have carried out your charity's purposes for the public benefit and confirm that, in doing so, you have had regard to the Charity Commission's public benefit guidance where relevant <p>All charity trustees have a duty to 'have regard' to the commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant. As a charity trustee, 'having regard' to the commission's public benefit guidance means being able to show that:</p> <ul style="list-style-type: none"> • you are aware of the guidance • you have taken it into account when making a decision to which the guidance is relevant • if you have decided to depart from the guidance, you have a good reason for doing so

Source: <https://www.companyaddress.co.uk/blog/starting-business/types-of-company>

Appendix 2

TYPES OF TENANCY AGREEMENTS

Listed are the types of tenancy that are possible with a landlord/building owner.

Periodic Tenancy	<p>A periodic tenancy is a tenancy arrangement which may have originally derived from, but is not currently documented by, a contract or lease. The classic example is where a lease might have expired but the tenant has been permitted to remain in occupation paying rent. Another example might be where a tenant has been allowed into occupation prior to a formal lease being completed and the legal formalities are never completed.</p> <p>In such cases, the tenant occupies the property for a fixed period of time, usually related to the frequency of payment of rent; i.e. if rent is paid monthly, then the relevant period is usually one month. If rent is paid quarterly, the relevant period is three months.</p> <p>However, consideration should always be given as to whether a tenant in such a situation might have acquired additional rights to occupy the premises by virtue of the Landlord and Tenant Act 1954 which stipulates that a certain procedure must be followed in order to bring the tenancy to an end.</p>
Tenancy at Will	<p>This simple form of tenancy allows for flexible letting arrangements where commercial premises need to be let for a short while. However, no actual tenancy period is defined so its length is effectively indefinite. It is quite literally, as the name suggests, a tenancy which can be terminated at the will of either the landlord or the tenant. To end a tenancy at will, either party can serve notice on the other. The length of this notice is usually outlined in the agreement and is usually between 1 and six months.</p> <p>A tenancy at will can be intentionally agreed by the parties, or can arise by implication if a tenant is allowed into occupation of premises and pays rent. However, it is advised that when granting a tenancy at will, one should avoid inadvertently creating a periodic tenancy (described above) which could necessitate a longer notice period or even give rise to rights arising under the Landlord and Tenant Act 1954.</p>
Licence to Occupy	<p>This is a particularly useful form of agreement when the landlord and the tenant need to occupy the same premises, but does not give rise to a landlord-tenant relationship. Instead, the relationship is one of licensor-licensee. Unlike a commercial lease, this does not give the licensee an exclusive right of occupation of the premises. The licensor can come and go as he or she pleases.</p> <p>Overall, it is shorter and simpler than a commercial lease, but is less secure for both parties.</p>

Commercial Lease	<p>The commercial lease is the longest, most permanent and most complex of the various means of occupying commercial premises, and is generally advised as being suitable for letting premises for a period of one year to 25 years, although terms of 25 years are becoming increasingly less usual.</p> <p>Its most distinguishing feature is that it gives the owner of the lease exclusive possession rights over the property. The landlord may not come and go as he or she pleases, unless in specific situations stipulated in the lease agreement.</p> <p>Unlike the licence to occupy, therefore, it is not suitable where the landlord must co-occupy the space.</p> <p>Commercial leases must be for a fixed period, but they can run on after the lease is ended, most usually giving rise to a periodic tenancy or tenancy at will.</p> <p>In summary, professional advice should always be taken by a landlord or a tenant who is considering entering into any form of tenancy arrangement. A Solicitor should always be appointed to advise on the legal and commercial issues of a tenancy. The rights and responsibilities of a tenancy can vary greatly, and the consequences should always be considered.</p>
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Source: <https://www.propertyinvestmentproject.co.uk/blog/assured-shorthold-tenancy-agreement/>

Appendix 3

DETAILS NOTTINGHAM CITY COUNCIL EU FUNDING TOWARD REGENERATION 2005-2015

Sum of £000 Row Labels	Column Labels Capital	Revenue	Grand Total
2005/06			
Arkwright St Triangle	47		47
Corporate Access DDA Works	91		91
ERDF - CCAN	22		22
ERDF - Wollaton Lottery Scheme	26		26
European Community Grant		182	182
Firthway (SRB6)	2		2
LTP London Road	47		47
LTP Pedestrian Routes	50		50
Old Market Square	734		734
Regeneration Sites & Buildings (SRB6)	10		10
Southglade (SRB6)	76		76
Southglade Development (Property)	51		51
Wollaton Park Scheme	332		332
2005/06 Total	1488	182	1670
2006/07			
ERDF - CCAN	1319		1319
ERDF - Childrens Centres	90		90
ERDF - DDA Works Accessible Centres	4		4
ERDF - LTP Pedestrian Routes	323		323
ERDF - Milford Close	451		451
ERDF Old Market Square	1605		1605
ERDF - Pottery Way	209		209
ERDF - Southglade Development (Property)	131		131
ERDF - Wollaton Lottery Scheme	1135		1135
European Community Grant		130	130
2006/07 Total	5267	130	5397
2007/08			
ERDF - CCAN	1709		1709
ERDF - Childrens Centres Wave 1	16		16
ERDF - DDA Works Accessible Centres	77		77
ERDF - LTP Pedestrian Routes (Hockley)	212		212
ERDF - Milford Close	169		169
ERDF Old Market Square	30		30
ERDF - Pottery Way	379		379
ERDF - Wollaton Lottery Scheme	652		652
European Community Grant		142	142
2007/08 Total	3244	142	3386
2008/09			
ERDF - CCAN	249		249

ERDF - Childrens Centres	16		16
ERDF - DDA Works Accessible Centres	57		57
ERDF - LTP Canning Circus	21		21
ERDF - Milford Close	3		3
ERDF - Pottery Way	40		40
2008/09 Total	386		386
2009/10			
-		0	0
ERDF - DDA Works Accessible Centres	18		18
ERDF - Turning Point East	161		161
ERDF - Wollaton Park Imps	182		182
2009/10 Total	361	0	361
2010/11			
ERDF - Connecting Eastside (LTP)	230		230
European Community Grant		132	132
2010/11 Total	230	132	362
2011/12			
Connecting Eastside	1218		1218
European Community Grant		1296	1296
2011/12 Total	1218	1296	2514
2012/13			
European Community Grant		135	135
No schemes	0		0
2012/13 Total	0	135	135
2013/14			
European Community Grant		371	371
Gen Y		466	466
Southglade Food Park	244		244
2013/14 Total	244	837	1081
2014/15			
Creative Quarter	681		681
Creative Quarter Connect		1074	1074
Creative Quarter Feeder		270	270
Daykene Street Factory	1598		1598
Downtown Sneinton	1521		1521
European Community Grant		172	172
Gen Y		534	534
Southglade Food Park	2630		2630
2014/15 Total	6430	2050	8480
Grand Total	18868	4904	23772

Source: <https://www.whatdotheyknow.com/request/317412/response/801534/attach/html/4/7453%20EU%20Funding.xlsx.html>

Appendix 4

THE PORTAS REVIEW

DECEMBER 2011

Summary of recommendations.

1. Put in place a “Town Team”: a visionary, strategic and strong operational management team for high streets
2. Empower successful Business Improvement Districts to take on more responsibilities and powers and become “Super-BIDs”
3. Legislate to allow landlords to become high street investors by contributing to their Business Improvement District
4. Establish a new “National Market Day” where budding shopkeepers can try their hand at operating a low-cost retail business
5. Make it easier for people to become market traders by removing unnecessary regulations so that anyone can trade on the high street unless there is a valid reason why not
6. Government should consider whether business rates can better support small businesses and independent retailers
7. Local authorities should use their new discretionary powers to give business rate concessions to new local businesses
8. Make business rates work for business by reviewing the use of the RPI with a view to changing the calculation to CPI
9. Local areas should implement free controlled parking schemes that work for their town centres and we should have a new parking league table
10. Town Teams should focus on making high streets accessible, attractive and safe
11. Government should include high street deregulation as part of their ongoing work on

freeing up red tape

12. Address the restrictive aspects of the 'Use Class' system to make it easier to change the uses of key properties on the high street

13. Put betting shops into a separate 'Use Class' of their own

14. Make explicit a presumption in favour of town centre development in the wording of the National Planning Policy Framework

15. Introduce Secretary of State "exceptional sign off" for all new out-of-town developments and require all large new developments to have an "affordable shops" quota

16. Large retailers should support and mentor local businesses and independent retailers

17. Retailers should report on their support of local high streets in their annual report

18. Encourage a contract of care between landlords and their commercial tenants by promoting the leasing code and supporting the use of lease structures other than upward only rent reviews, especially for small businesses

19. Explore further disincentives to prevent landlords from leaving units vacant

20. Banks who own empty property on the high street should either administer these assets well or be required to sell them

21. Local authorities should make more proactive use of Compulsory Purchase Order powers to encourage the redevelopment of key high street retail space

22. Empower local authorities to step in when landlords are negligent with new "Empty Shop Management Orders"

23. Introduce a public register of high street landlords

24. Run a high profile campaign to get people involved in Neighbourhood Plans

25. Promote the inclusion of the High Street in Neighbourhood Plans

26. Developers should make a financial contribution to ensure that the local community

has a strong voice in the planning system

27. Support imaginative community use of empty properties through Community Right to Buy, Meanwhile Use and a new “Community Right to Try”

28. Run a number of High Street Pilots to test proof of concept

Source:

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/6292/2081646.pdf

Appendix 5

UNEMPLOYMENT TRAINING PROGRAMMES IN THE UK

Listed choices available.

Work Experience

The Work Experience programme is a voluntary scheme for people between 16 and 24 who have been unemployed for more than three months, but less than nine.

Jobseekers who take part have an unpaid work placement for two to eight weeks, working 25 to 30 hours each week. They continue to receive jobseeker's allowance throughout, and may get a contribution towards travel or childcare costs.

By November 2011, 34,200 people had started a Work Experience placement.

Sector-based work academies

This scheme offered a combination of training and a work placement to people unemployed for over three months. Anyone completing a placement is given a guaranteed job interview with the organisation they have been placed with.

Placements can last up to six weeks, typically divided between some classroom training and on-the-job experience. Participation is voluntary, but anyone who doesn't complete their placement will face sanctions to their benefits.

The scheme was launched in August 2011, and by November 3,400 people had participated.

Mandatory Work Activity

As its name suggests, this is a compulsory scheme aimed at people “who have little or no understanding of what behaviours are required to obtain and keep work.”

Jobseekers can be given mandatory work activity at any point, but it is typically for those who have been unemployed for three months or more. The scheme mandates six to eight weeks unpaid work for up to 30 hours a week. These placements must be for work which “makes a contribution to the community”.

The Work Programme

This is the government's scheme to provide “tailored support” to the long-term unemployed, and kicks in after nine months for young people and a year for everyone else, and is an update to the Flexible New Deal programme introduced under Labour.

Private providers are incentivised to get people back into work or training under the programme, and are able to propose work placements as part of this service for those applicants they believe will benefit from such activity.

These providers are not able to directly sanction jobseekers who refuse such support or end placements early, but can refer people to the Jobcentre Plus, who is able to do so.

Figures are not available for the number of work placements under this programme, but 370,000 people were referred to the Work Programme from June to November 2011.

Source: <https://researchbriefings.files.parliament.uk/documents/SN06249/SN06249.pdf>

Appendix 6

TYPES OF ELECTRICITY METERING

Standard Meter	<p>This is a one-rate meter and is the most common type of business meter. One rate means that there is only a single price and measurement period, this will most likely be described as ‘All Units’ on your electricity invoice. You will therefore only have one tariff that is applicable for all your usage meaning that pricing is relatively straightforward and that all suppliers will be happy to accommodate your meter type.</p> <p>A Standard meter is easily identifiable from the Supply Number. Any Supply Number that begins with “03” indicates a Standard Meter is installed.</p> <p>Our SME-Lite customers will often be supplied via a Standard Meter</p>
Economy 7 Meter	<p>This is the simplest two-rate meter available and is very common amongst both businesses and households. One rate is used to measure your day usage and this will be charged at a higher rate to represent ‘peak’ hours. You will then be charged a lower unit rate for the Economy 7 hours throughout the night.</p> <p><u>Other things to know:</u></p> <p>An Economy 7 meter is easily identifiable from the Supply Number. Any Supply Number that begins with “04” indicates an Economy 7 meter is installed.</p> <p>The timing of the Economy 7 Rate varies between suppliers.</p> <p>However the Economy 7 Rate normally occurs for a 7-hour period between the hours 11pm and 8am.</p> <p>Our smaller customers will often be supplied via an Economy 7 Meter</p>
Economy 10 Meter	<p>This is another two-rate meter that operates in a similar way to an Economy 7 Meter, however the lower rate lasts for 10 hours throughout the afternoon and evening. This meter is not as common as the Economy 7 Meter.</p> <p>The timing of the Economy 10 Rate varies between suppliers.</p>
Continued...	

Evening and Weekend Meter	<p>This is a two-rate meter with a significantly more complex set up. As the name suggests this meter's two-rate functionality isn't defined just by hours but also days. As a result you will have a Day Rate and a second rate for your Evening and Weekend usage.</p> <p>The evening and weekend rate will be cheaper than the day rate</p> <p>The timing of the Evening and Weekend Rates vary between suppliers.</p> <p>Such a meter is advantageous for companies who use most of their energy during the evening and weekend such as restaurants.</p> <p>This meter type can appear with our SME Lite customers as well as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>
Evening, Weekend and Night Meter	<p>This is a three-rate meter with added complexity by virtue of measuring and charging for energy usage across three distinct periods. This Meter will consist of a Day Rate, an Evening & Weekend Rate and a Night Rate.</p> <p>The most expensive rate will be for your day usage</p> <p>The evening and weekend rate will be cheaper than the day rate</p> <p>The night rate will be the cheapest of all</p> <p>The timing of the Evening and Weekend and Night Rates vary between suppliers.</p> <p>Such a meter is advantageous for companies who use most of their energy during the evening and weekend such as nightclubs.</p> <p>This meter type can appear with our SME Lite customers as well as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>
Maximum Demand 1 Rate Meter	<p>This is a one-rate meter, similar to a standard meter but which is designed to accommodate high demand customers.</p>
Maximum Demand 2 Rate Meter Continued...	<p>This is a two-rate meter, similar to an Economy 7 meter but which is designed to accommodate high demand customers.</p> <p>Maximum Demand Meters are most likely to feature as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>

<p>Seasonal Time of Day (SToD) Meter</p>	<p>This is a multi-rate meter and the most complex single meter of all. Under this metering system your usage will be split into different times of the day and different months throughout the year.</p> <p>This complex metering system can have with up to 56 rates across night, day, peak & other periods each measured separately by season.</p> <p>This can be a useful meter if your business has extreme peaks and troughs with its usage throughout the year.</p> <p>SToD meters are most likely to feature as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>
<p>Related Off-Peak Meter</p>	<p>A Related Off-Peak Meter is a metering system where a second meter is linked to a main meter. The 'related' meter will use less energy than the main meter and is classed as off-peak. As is common with all meters, the off-peak rates will be cheaper than the main meter rates.</p> <p>Each meter has their own individual MPAN's but unusually they will be invoiced on the same bill as if they were one and the same meter</p> <p>You cannot switch your main meter supply without also switching the related meter and both must go to the same supplier.</p> <p>Your current supplier can 'object' to your switch to a new supplier if you do not transfer both the main and related meter.</p> <p>Related Off-Peak meters are most likely to feature as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>
<p>Multi Metered MPAN</p>	<p>A Multi Metered MPAN is a set up where multiple meters feed into one main meter and it is that main meter that logs the usage of all the meters within the chain.</p> <p>There is only a single MPAN attributed to the multiple meters installed</p> <p>The multiple meters will be invoiced on just one bill under the single MPAN</p> <p>Multi Metered MPANs are most likely to feature as part of larger groups suitable for our SME Professional and I&C Professional customers.</p>

Source: <https://www.businessjuice.co.uk/energy-guides/electricity-meter-types/>

Appendix 7

WATER PIPE RESPONSIBILITY

<u>Customer Responsibility</u>	<u>STW Responsibility</u>
By law, the owner of the property is responsible for maintaining any private pipes that are supplying their water.	We are responsible for our mains pipes and assets which are normally located in the road or footpath.
This includes pipes running both inside and outside of the property.	Our responsibility for the water supply is up to and including our asset, the controlling external stop tap, which is normally located at the boundary of your property although this isn't always the case.
If there is a leak on the private supply pipe the responsibility for making a repair falls entirely to the owner	
If you are a tenant then we would encourage you to discuss the leak with your landlord as your tenancy agreement may state they are responsible for pipe maintenance.	
In some cases your supply pipe will extend beyond your property boundary and may run on third party land - you would still be responsible for this part of the pipe.	

Source: <https://www.stwater.co.uk/my-supply/pipes-and-drains/responsibility-and-ownership/water-pipe-responsibility/>

Appendix 8

TYPES OF USE FOR A PROPERTY

The following list gives an indication of the types of use which may fall within each use class. Please note that this is a guide only and it is for local planning authorities to determine, in the first instance, depending on the individual circumstances of each case, which use class a particular use falls into.

The Town and Country Planning (Use Classes) Order 1987 (as amended) puts uses of land and buildings into various categories known as 'Use Classes'.

Part A

- **A1 Shops** - Shops, retail warehouses, hairdressers, undertakers, travel and ticket agencies, post offices, pet shops, sandwich bars, showrooms, domestic hire shops, dry cleaners, funeral directors and internet cafes.
- **A2 Financial and professional services** - Financial services such as banks and building societies, professional services (other than health and medical services) and including estate and employment agencies. It does not include betting offices or pay day loan shops - these are now classed as “sui generis” uses (see below).
- **A3 Restaurants and cafés** - For the sale of food and drink for consumption on the premises - restaurants, snack bars and cafes.
- **A4 Drinking establishments** - Public houses, wine bars or other drinking establishments (but not night clubs) including drinking establishments with expanded food provision.
- **A5 Hot food takeaways** - For the sale of hot food for consumption off the premises

Part B

- **B1 Business** - Offices (other than those that fall within A2), research and

development of products and processes, light industry appropriate in a residential area.

- **B2 General industrial** - Use for industrial process other than one falling within class B1 (excluding incineration purposes, chemical treatment or landfill or hazardous waste).
- **B8 Storage or distribution** - This class includes open air storage.

Part C

- **C1 Hotels** - Hotels, boarding and guest houses where no significant element of care is provided (excludes hostels).
- **C2 Residential institutions** - Residential care homes, hospitals, nursing homes, boarding schools, residential colleges and training centres.
- **C2A Secure Residential Institution** - Use for a provision of secure residential accommodation, including use as a prison, young offenders institution, detention centre, secure training centre, custody centre, short term holding centre, secure hospital, secure local authority accommodation or use as a military barracks.
- **C3 Dwellinghouses** - this class is formed of 3 parts:
 - C3(a) covers use by a single person or a family (a couple whether married or not, a person related to one another with members of the family of one of the couple to be treated as members of the family of the other), an employer and certain domestic employees (such as an au pair, nanny, nurse, governess, servant, chauffeur, gardener, secretary and personal assistant), a carer and the person receiving the care and a foster parent and foster child.
 - C3(b): up to six people living together as a single household and receiving care e.g. supported housing schemes such as those for people with learning disabilities or mental health problems.

C3(c) allows for groups of people (up to six) living together as a single household. This allows for those groupings that do not fall within the C4 HMO definition, but which fell within the previous C3 use class, to be provided for i.e. a small religious community may fall into this section as could a homeowner who is living with a lodger.

- **C4 Houses in multiple occupation** - small shared houses occupied by between three and six unrelated individuals, as their only or main residence, who share basic amenities such as a kitchen or bathroom.

Part D

- **D1 Non-residential institutions** - Clinics, health centres, crèches, day nurseries, day centres, schools, art galleries (other than for sale or hire), museums, libraries, halls, places of worship, church halls, law court. Non-residential education and training centres.
- **D2 Assembly and leisure** - Cinemas, music and concert halls, bingo and dance halls (but not night clubs), swimming baths, skating rinks, gymnasiums or area for indoor or outdoor sports and recreations (except for motor sports, or where firearms are used).

Sui Generis

Certain uses do not fall within any use class and are considered 'sui generis'. Such uses include: betting offices/shops, pay day loan shops, theatres, larger houses in multiple occupation, hostels providing no significant element of care, scrap yards, petrol filling stations and shops selling and/or displaying motor vehicles, also retail warehouse clubs, nightclubs, launderettes, taxi businesses and casinos.

Source:

https://www.planningportal.co.uk/info/200130/common_projects/9/change_of_use

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