

IMPROVING PLACES

Culture and Business Improvement Districts:
Thriving Partnerships



CONTENTS

Forewords	4-5
Introduction	6-11
Case Studies	12-53
Putting the city's heritage on show: Colmore Business District, Birmingham	14-15
Inspiring awe in the public realm: Heart of London Business Alliance	16-17
Expanding a festival calendar: Winchester BID	18-19
Putting culture at the heart of a city's brand: Cathedral Quarter BID, Derby	20-21
Making the most of a big media moment: Cambridge BID	23
Creating a winning first impression: Manor Royal BID	23
Building a city-wide cultural identity: Norwich BID	24-25
Defying stereotypes to attract new audiences: Times Square Alliance, New York City	26-27
Injecting new life into neglected streets: Better Bankside, London	28-29
Making cities safer and more profitable after dark: Vauxhall One, London	30-31
Enlisting culture to drive inner city repopulation: Center City District, Philadelphia	32-33
Reaching out beyond BID boundaries: Liverpool BID Company	34-35
Protecting artists' space through planning: We Are Waterloo, London	36-37
Cultivating a sense of civic pride: Luton BID	38
Raising service standards: Hull BID	39
Brokering new partnerships: Cross River Partnership, London	39
Championing culture in the wider economy: South Bank BID, London	40-41
Taking an active leadership role in culture: Lancaster BID	42-43
Putting cultural voices in charge: Southside Business District, Birmingham	44-45
Strengthening partnerships to drive growth: Lincoln Business Improvement Group	46-47
Making space for artists: Totally Truro BID	48-49
Giving creative businesses a head start: Camden Town Unlimited, London	50-51
Working with other BIDs: Ilford BID, Kingston First and Twickenham BID, London	52-53
Conclusion	54-57
Recommendations	58-61
Appendix: Case Studies Themes	62-63
Endnotes	64
Acknowledgements	65

Co-commissioned by Arts Council England and the Mayor of London

www.artscouncil.org.uk

www.london.gov.uk

Case Studies researched by King's College London

www.kcl.ac.uk/culture

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Front cover: Villa Walala, Camille Walala, Broadgate's Exchange Square, London © Greater London Authority

FOREWORDS



Laura Dyer
Deputy Chief Executive, Places and Engagement
Arts Council England

The Arts Council's job is to make the best of art and culture available to all, whoever they are and wherever they live. When it is supported by strong partnerships with local authorities and businesses, the work of artists, arts organisations, museums and libraries can help regenerate communities. This has been the story in many cities and towns across England in recent years.

Improving Places shows how cultural leaders across the UK are building partnerships with the business community to improve their local areas. It contains fantastic examples of how we can achieve shared goals by working together.

I'm delighted we have been able to commission this report with the Mayor of London and King's College London. I hope it inspires many more collaborations.



Justine Simons, OBE
Deputy Mayor, Culture and Creative Industries
Mayor of London

I believe culture is an essential ingredient for our cities. It is not enough to have great transport and efficient roads - cities need a soul. Culture is the golden thread woven through all aspects of urban life; it brings us together and creates the places we love.

When businesses work with cultural organisations, cities thrive. That could mean a festival that increases footfall or a new take on the public realm that changes the way people see their neighbourhood. Such collaborations create better places.

Inside you will find inspirational examples nationwide, including memorable London projects such as the Lumiere London light festival and the revitalisation of Vauxhall's nightlife. I hope they ignite the imagination, show how we can improve our cities and kickstart many more partnerships!

Many thanks to Arts Council England and King's College London for partnering on this research.



Deborah Bull, CBE
Assistant Principal (London)
King's College London

King's vision to 2029 sets out our commitment to do whatever we can to ensure the success of our great capital city.

This kind of collaboration is an example of how the university seeks to serve society – locally, nationally and globally – and it's been a privilege working alongside Arts Council England and the Mayor of London on this project.

From my own experience, I have no doubt that arts and culture play a significant role in our cities' wellbeing and success. The case studies presented here demonstrate how art contributes to the creation of happy and healthy places to live, work and visit.

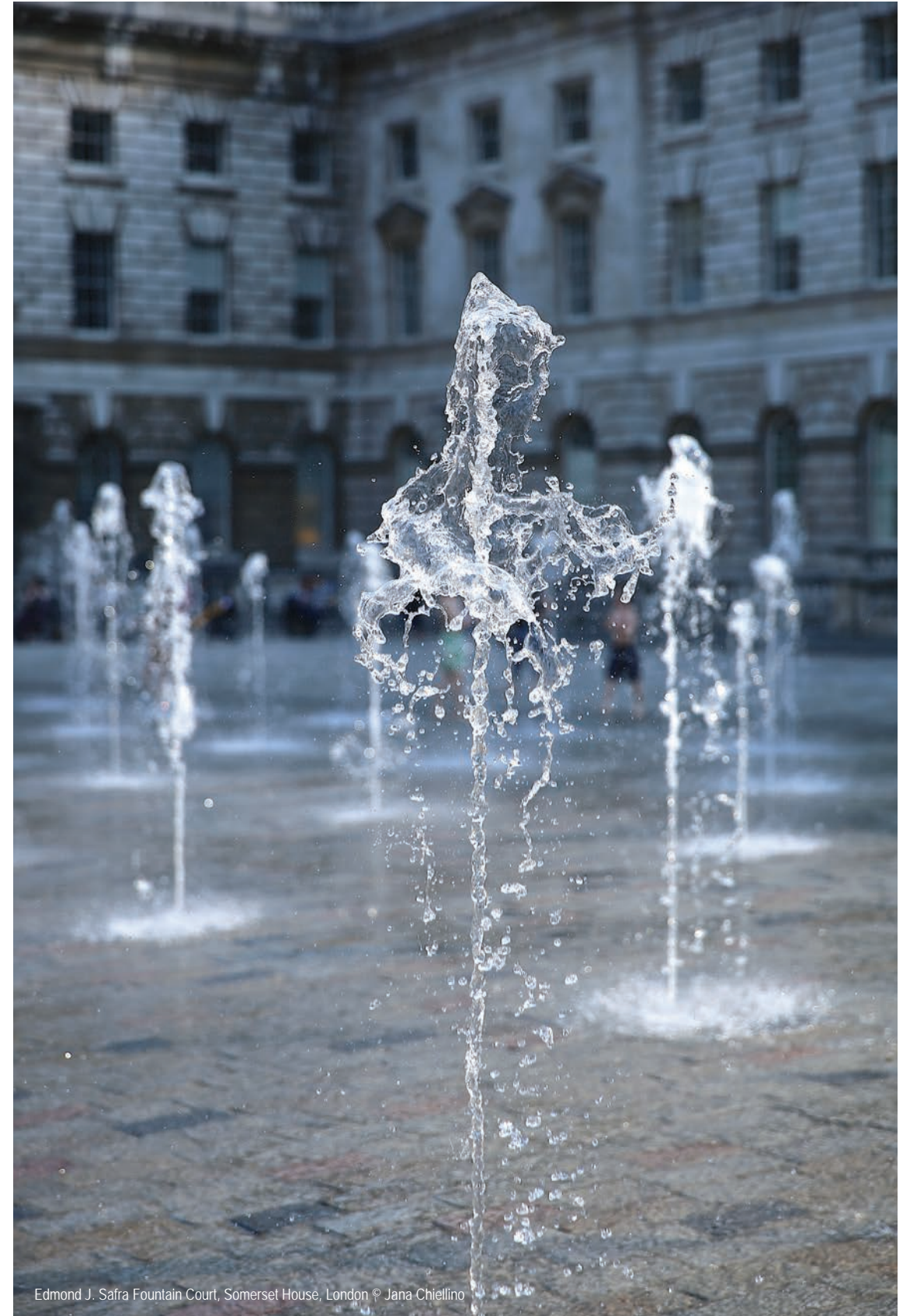
INTRODUCTION

This report presents examples of how Business Improvement Districts (BIDs) and cultural organisations can work together to drive economic growth and help their communities thrive.

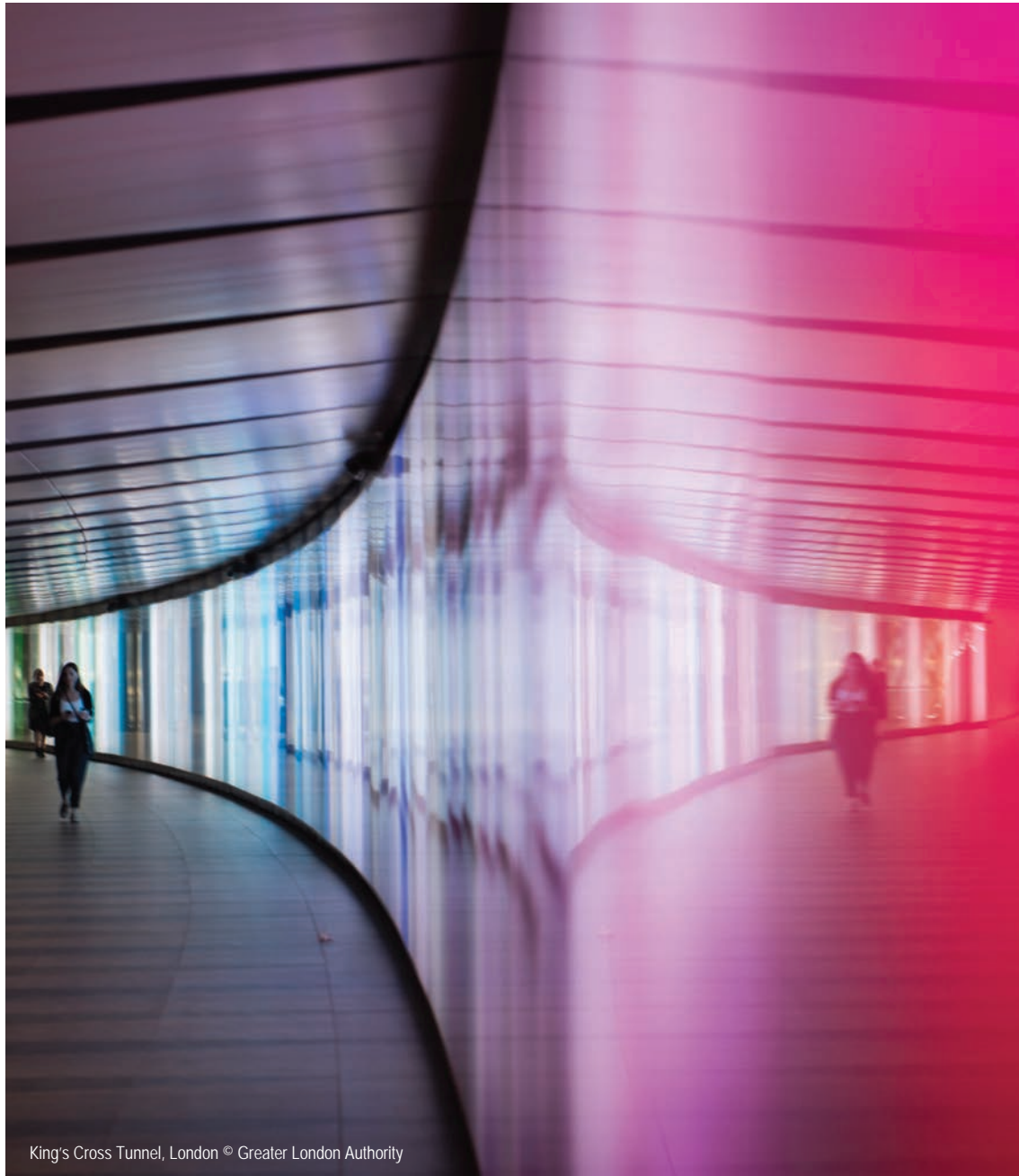
BIDs started in North America and came to the United Kingdom (UK) in the early 2000s. Since then, a growing number have evolved to become key allies for culture. In this role, BIDs have helped to generate funding, broker useful partnerships and improve local areas.

The Arts Council, the Mayor of London and King's College London have joined forces to examine these partnerships, looking at both past achievements and future potential.

After talking to BIDs and cultural organisations in the UK, we have put together a series of case studies to share examples of best practice and inspire both BIDs and cultural organisations. Our report makes the case for even greater collaboration, and includes recommendations for BIDs, cultural organisations, and local and national authorities to help them work together more effectively.



Edmond J. Safra Fountain Court, Somerset House, London © Jana Chiellino



King's Cross Tunnel, London © Greater London Authority

What is a BID?

A BID is a business-led organisation set up to improve an area with investment from local businesses. The first BIDs were formed in Canada in the 1960s, quickly adopted by the United States (US) and they have since become a worldwide phenomenon. The first formal UK BID was set up in Kingston in 2005 after several years of pilot projects. Just 13 years later, there are more than 280 BIDs across the country, including 60 in London alone¹. An average of 25 new BIDs are established every year². BIDs can represent various types of district, from high streets to industrial areas, but the vast majority are in town centres³.

BIDs are funded through a mandatory levy from eligible local businesses. They are formed after consultation and a successful ballot. This process involves businesses voting on an agreed business plan, with a programme of local actions for a maximum of five years. After these five years, a BID holds a renewal ballot based on an updated proposal.

BIDs can be a force for positive change, responding quickly to local challenges and business needs. In the UK, BIDs have played a big part in many community initiatives. They have helped to attract new visitors and raise the profile of destinations; they have smartened up local areas by promoting cleaning and recycling programmes; and they have led local business forums and improved safety. BIDs are also well positioned to brand places, create umbrella marketing and public relations campaigns, and to work flexibly with various stakeholders on their members' behalf.

What do we mean by culture?

We use 'culture' in this report as an umbrella term. It includes the creative industries, arts and cultural organisations, and sectors from visual and digital art, to theatre, film, music, dance, literature and fashion.

Cultural organisations play a key role in defining the character and identity of the places we live, work and visit. They bring us together, help us to enjoy our cities and flourish personally. They also foster creativity and innovation, provide jobs and celebrate heritage.

Driving economic growth

Measuring the economic impact of BID's is complex. Relevant data can be hard to record, subjective (like improving public space), or unavailable publicly (like visitor numbers), and such measurement is often low on a BID's list of priorities. However, it is possible to highlight the quality of specific projects and how some BID's manage to attract large amounts of income.

Since their introduction in the UK, BID's have generated millions of pounds in project funding. A 2016 annual survey of town centre BID's calculated that they increased the income into their communities by 48 per cent over and above their own levy payments: that year, £75m in levy payments rose to over £112m once additional funding and in-kind support was taken into account. All of this money was invested back into local communities⁴.

BID's are taking the lead on an ever-wider range of urban renewal projects. This underlines their value as creators of economic growth. In London alone, BID's have a total annual levy income of £25m. They are providing 287 additional services to their communities, like regeneration, planning and place-shaping, with around 150 employees⁵. A London First study recommends that BID's should play an even bigger role in campaigning for investment to create better places⁶. The role of BID's will continue to diversify as they run projects reflecting their broadening pool of levy-paying members.

Culture also plays a key role in economic growth. Figures from the Department for Digital, Culture, Media and Sport show that the UK's creative industries are worth a record £84.1bn a year (£42bn in London)⁷. According to the latest estimates the creative economy is growing at almost twice the rate of the wider UK economy, generating £9.6m an hour. Creative industry jobs increased by 5 per cent in 2016 – four times faster than the national average – and now account for 6 per cent of all UK jobs. Research from Nesta concluded that 87 per cent of creative jobs are unlikely to be automated⁸.

A 2015 report calculated that for every £1 of turnover that art and culture generates, 51p of gross value is added to the economy⁹. Many cultural organisations are also businesses and several are already active in their local BID's.

Shared priorities

BID's and cultural organisations can help each other. Together they can bring bigger gains to their local area and its community. They share many priorities and have a lot to learn from each other's approaches to improving places.

The 2013 Local Government Association's publication on arts and growth reported that investment in arts and culture can help¹⁰:

-
- Attract visitors
 - Create jobs
 - Attract and retain businesses
 - Revitalise places
 - Develop talent
-

Based on our research, we have identified six main areas where BID's and cultural organisations can work together:

Placemaking — using their great local knowledge, both cultural organisations and BID's are well placed to help develop bold, innovative neighbourhoods and support communities.

Place-branding — helping to promote an area as distinctive and attractive for locals and visitors. This can increase footfall and reach new audiences. Both can, in turn, improve retail spend.

Business development — helping industry professionals, entrepreneurs and small businesses to grow and develop their business.

Affordable spaces — finding affordable workspace, offices and shops – particularly in the context of rising business rates.

Community — building stronger communities by involving local people as ambassadors, volunteers and campaigners.

Creative programming — running activities that highlight a location's unique offer and raise its public profile.

CASE STUDIES

“Investing in arts and culture creates vibrant, healthy communities. It is also sound business sense, with our visitor economy generating £127 billion in 2014. By working together, BID’s and Councils can target investment to where it makes the biggest difference. I hope these examples inspire others to follow suit.”

**Councillor Gerald Vernon-Jackson,
Chair, Culture, Tourism and Sport Board,
Local Government Association**

We have put together 23 case studies, including two examples from the US and five shorter snapshots. Together, they highlight some of the best collaborations between businesses and cultural organisations, working together to improve places.

We have highlighted a number of themes to help focus your reading. Please refer to the chart below and see Appendix page 62 for Case Studies Themes table.

- GL Governance and leadership
- F Increasing footfall
- PB Place-branding and tourism
- W Workspace
- NTE Night time economy
- CE Community engagement
- PR Public realm
- H Heritage

Putting the city's heritage on show

Colmore Business District, Birmingham

Type of BID: Business Centre

Established: 2009

Scale: around 500 businesses

Annual budget in 2016: £855,000

www.colmorebusinessdistrict.com

Contact: Mike Mounfield, Projects Manager

Colmore Business District (CBD) is situated in the heart of Birmingham's business quarter. Over the past five years, CBD has worked with Birmingham Library to put on a series of outdoor photo exhibitions. The most successful was a 2015 show celebrating the work of local photographer Phyllis Nicklin (1909-1969), supported by the Heritage Lottery Fund. *Nicklin Unseen* showcased an extraordinary archive of previously unseen images, charting Birmingham's transformation in the decades following the Second World War.

"Birmingham City Centre is undergoing a considerable transformation at the moment, not unlike the one Phyllis herself witnessed almost 60 years ago. As the second city evolves... we felt it was important for people who live, work and visit to look back at the social, architectural and urban transformation that took place."

Mike Best, Board Director, Colmore Business District

The exhibition was a hit on social media. It also helped visitors to appreciate their local heritage. In 2016, it won a British BIDs Proud Projects (Place Marketing) award. Vermillion Films also helped to produce a short documentary on Phyllis Nicklin's work, which is available online¹¹.

IMPACT

- £150,000 estimated value of media coverage for CBD - from a £20,000 investment¹²
- CBD's appetite for culture continues, with a £25,000 investment in Mat Collishaw's virtual reality artwork *Thresholds* at Birmingham Museum and Art Gallery in 2017¹³



The Nicklin Unseen exhibition, Snow Hill Square, Birmingham © Richard Kiely

Inspiring awe in the public realm

Heart of London Business Alliance

Type of BID: Occupier and Property-Owner¹⁴

Established: 2001

Scale: around 500 businesses

Annual budget in 2017: £2.9m

www.heartoflondonbid.london

Contact: Emily Ferrary, Head of Marketing



1.8 by Janet Echelman, Lumiere London 2016 © Matthew Andrews

Together with the Mayor of London, Heart of London Business Alliance (HOLBA) commissioned Lumiere London 2016, an ambitious four-day festival of light produced by arts organisation Artichoke. Lumiere brought large-scale light installations to the centre of London, creating a world-class spectacle that attracted over one million visitors over a single weekend in late January - normally one of the quieter times of year for that neighbourhood.

"Lumiere London showcased creativity, brought people together and injected life into public spaces outside of their everyday use.

The project demonstrates our desire for the public realm to be as engaging as the shows that the West End is renowned for."

Ros Morgan, Chief Executive, Heart of London Business Alliance

Lumiere London revealed the hidden heritage and historic streets of Piccadilly, St James's and the West End. It allowed visitors to explore a different, quirkier side of the city's night time offer. This large-scale event helped to raise the profile and develop new perceptions of the area. Local businesses and partners worked together with a creative producer to create an ambitious artistic vision, with HOLBA contributing £250,000 of the total budget of £2.2 million.

IMPACT

- 93.1 per cent average increase in visitor numbers during Lumiere event hours in the Piccadilly and St James's area
- 1.3 million people attended the event
- 27.7 per cent average increase in food and drink sales during event hours
- £14.6m estimated advertising value of editorial coverage

Expanding a festival calendar

Winchester BID

Type of BID: Town Centre

Established: 2008

Scale: 760 businesses

Annual budget in 2016: £541,440

www.winchesterbid.co.uk

Contact: Catherine Turness, Executive Director

Winchester Hat Fair has taken place every summer since 1974, making it the UK's longest-running festival of street theatre and outdoor arts. In 2015, Winchester's BID worked with Hat Fair to create a complementary winter event - the Woolly Hat Fair. This site-specific festival was designed to engage businesses in fresh ways and attract new visitors during the run-up to Christmas with free live performances in different spaces such as garden centres and restaurants.

"The BID values culture because events like Hat Fair encourage visitors to explore venues they may not have necessarily found without these wonderful programmes – be that a shop, restaurant or quirky attraction, and so in turn it boosts spend in the economy."

Catherine Turness, Executive Director, Winchester BID

Winchester BID's success is partly down to the strong links it has forged with Visit Winchester and Winchester City Council. As well as helping to attract more visitors by organising key events in the Festivals in Winchester programme, the BID works in partnership to promote Winchester as a great place in which to shop, work, live and visit.

IMPACT

- 60,000 people explored the streets of Winchester as part of the 2016 Hat Fair
- High-quality media coverage was attracted through the festivals, e.g. BBC featured Woolly Hat Fair's 2015 Live Advent Calendar
- Winchester named "Best Place to Live in Britain 2016" by The Sunday Times, with special mention for its festivals



Yelling Kitchen Prince, Hat Fair, Winchester © Adrienne Photography

Putting culture at the heart of a city's brand

Cathedral Quarter BID, Derby

Type of BID: Town centre

Established: 2008

Scale: around 500 businesses

Annual budget in 2016: £246,309

www.derbycathedralquarter.co.uk

Contact: Ashley Lewis, BID Manager

Derby's BID covers an area in the north of the city centre, rich in heritage and home to many of Derby's cultural venues as well as retail and office space. In 2008 the BID rebranded the area as "Cathedral Quarter" (CQ) and began to build Derby's reputation for culture and heritage. The BID uses the CQ brand to market the area through social media, online coverage and in print. This strategy has reinforced the area's identity, benefiting local retail, cultural organisations and tourism.

"A lot of the cultural organisations are now starting to see the BID as a really important vehicle in which to get their message out."

**Ashley Lewis, Partnerships for Better Business
BID Manager for Cathedral Quarter BID¹⁵**

The BID has also taken the lead in organising landmark events like the installation of Cummins and Piper's ceramic poppies sculpture Weeping Window at the Silk Mill building in summer of 2017. In that case, the BID worked with a large number of stakeholders including 14-18 NOW, Derby City Council, Derby Museums Trust, Derby Cathedral, Marketing Derby, QUAD cinema and the University of Derby.

IMPACT

- Derby won Great British High Street of the Year 2016
- Cathedral Quarter BID named Association of Town and City Management National BID of the Year 2016
- 82,000 people came to see Weeping Window in the first two weeks, including many international visitors¹⁶
- Local businesses reported a rise in takings during the period



Weeping Window, The Silk Mill, Derby © Alan Metheringham

GL

Making the most of a big media moment

When Stage 3 of the Tour de France kicked off in Cambridge in July 2014, Cambridge BID was determined to seize the opportunity. Thanks to strong partnerships with Visit Cambridge and Cambridge Live, the BID instigated arts projects and encouraged local businesses to take advantage of both the profile given to Cambridge around the event, and the increase in visitors it brought. By linking its members' businesses to art organisations the BID also encouraged new partnerships and synergies.

"Cambridge BID is committed to working to support, strengthen and develop new and existing events, including key cultural events in and around the city."

Becky Burrell, Marketing and Commercial Manager, Cambridge BID

PB

PR

Creating a winning first impression

Manor Royal is an industrial site in West Sussex. The BID was concerned that first impressions did nothing to portray the significance of the site to companies wanting to invest, or to give staff a sense of pride in their workplace. So they decided to make improving the public realm a priority. The BID invested £370,000 to improve the area's wayfinding and overall appearance including the commission of a large-scale sculpture at the site's main entrance. With this investment in the intersection between public art and landscaping, Manor Royal became a more inviting place for both its businesses and their workforce.

"We may not always express it as investment in arts and culture. Instead we will talk about enhancing the environment and public realm..."

Steve Sawyer, Executive Director, Manor Royal BID



Gateway 3 Entranceway Upgrade, Manor Royal, West Sussex © Allen Scott



It's Your Festival, Norfolk & Norwich Festival © Chris Taylor

Building a city-wide cultural identity

Norwich BID

Type of BID: City Centre

Established: 2012

Scale: around 650 businesses

Annual budget in 2016: £621,427

www.norwichbid.co.uk

Contact: Stefan Gurney, Executive Director

Norwich BID represents the historic city centre, encompassing retail, tourism, media and leisure enterprises alongside four theatres, Norwich Castle Museum and Art Gallery, Norwich University of the Arts and East Gallery. In the same year the BID was formed, Norwich became England's first UNESCO City of Literature, thanks to a bid led by Writers' Centre Norwich.

"Norwich is unique in its approach to culture; understanding the economic, social and technological value to the city, businesses and users and seeing a clear return on investment for the vitality and vibrancy of the city."

Stefan Gurney, Executive Director, Norwich BID

In response, the BID launched "Norwich, the City of Stories". The new brand celebrated 900 years of literary heritage and framed Norwich's contemporary cultural identity as a progressive city of ideas. The brand quickly gained traction, finding expression in a free festival, a website and an ongoing blog about cultural life in Norwich. Visit Norwich transferred into the BID in 2017 and the BID now leads on destination marketing including the promotion of the "City of Stories".

IMPACT

- By 2016, "City of Stories" had built an online audience of 13,500 Facebook likes, 9,000 blog subscribers and 10,000 page views per month
- Norwich Lanes named Great British High Street of the Year in 2014
- Norwich named "Happiest Place to Work in UK" by the Guardian in 2016
- Norwich won the Association of Town and City Management National Campaign of the Year 2017 for "Norwich, City of Christmas Stories"



Arnold Schönberg's Erwartung, Robin Rhode, Times Square, New York © Ka-Man TSe

Defying stereotypes to attract new audiences

Times Square Alliance, New York City (US)

Type of BID: Property-owner

Established: 1992

Scale: 3,062 businesses

Annual budget in 2016: \$20m

www.timessquarenyc.org

Contact: Tim Tomkins, President

Times Square in New York City is a small space with big impact: a major commercial, retail and entertainment centre, with more than 170,000 workers and 310,000 visitors on an average day. The Times Square Alliance BID has been working to promote the area's businesses since 1992. Faced with a growing public perception that the Square was becoming "too corporate", the BID mobilised its public art arm, Times Square Arts. The brief was: experiment.

"Give me the negative myth and I want to bust it – such as, 'nobody hip and cool comes into Times Square'. People like to be shocked in Times Square anyway, so why are we being more conservative in an area where people have a greater threshold?"

Sherry Dobbin, Director of Public Art Director of Public Art for the Times Square Alliance (2012-2016)

Through installations, performances, talks and other interventions, Times Square Arts brings cutting-edge contemporary art into public space. One strand, Hidden Assets, brings artists and local businesses together to address specific problems, such as low trading periods or the need to attract a different demographic. The artists respond by creating work that audiences can interact with, and share with friends – bringing new audiences to diverse spaces, from bars and clubs to sidewalks and rooftops. For many venues, participation in Hidden Assets became a launchpad for their own arts programming.

IMPACT

- Experimental arts programming attracted new audiences and new consumers to the area
- Direct benefits for businesses included original images to use in their promotions, and fresh creative solutions to business issues
- Times Square has refreshed its image as a cultural destination for New Yorkers and visitors alike

Injecting new life into neglected streets

Better Bankside, London

Type of BID: Mixed Area

Established: 2000

Scale: 620 businesses

Annual budget in 2015: £1.4m

www.betterbankside.co.uk

Contact: Peter Williams, Chief Executive Officer

Since the Better Bankside BID was formed in 2000, the area has experienced rapid and ongoing transformation. The BID's Bankside Urban Forest strategy aims to draw footfall from busy riverside landmarks like Tate Modern and the Globe Theatre deeper into the neighbourhood, by improving the network of streets and spaces south of the river. Creative programmes of live music and visual arts are a key tool to encourage people to explore the area's hidden corners.

"Streets are canvasses for other things besides moving people and traffic. Sumner Street tells a story of how the area is evolving, how the approach to public space is changing and how artists, institutions and BIDs are involved in that. There's so much to tell about that one place."

Valerie Beirne, Bankside Urban Forest Manager, Better Bankside BID

Sumner Street and Southwark Street, south of Tate Modern, are great examples of how creative input supported by Bankside BID has shaped this new landscape, and encouraged people to explore it. Sumner Street has benefitted from a number of creative interventions over the past decade. The roadway next to the completed Tate extension has now been pedestrianised, creating a new place of exchange for events such as live music. Meanwhile on Southwark Street a number of installations, from Colourful Crossings to Alex Chinneck's Melting House (commissioned as part of the annual Merge Festival), have turned this busy thoroughfare into a creative canvas.

IMPACT

- Improved local connections, walkways, green spaces and amenities: solutions that work for the area's 6,000 residents, 60,000 employees and 32 million annual visitors
- Seven out of ten people felt happier walking along Southwark Street following the Avenue of Arts interventions



Skirt of the Black Mouth, Better Bankside, London © Mickey Lee



Summer Screen, Vauxhall Pleasure Gardens, London © Vauxhall One BID

Making cities safer and more profitable after dark

Vauxhall One, London

Type of BID: Mixed Area

Scale: around 200 businesses

www.vauxhallone.co.uk

Established: 2012

Annual budget in 2016: £1m levy

Contact: Bernard Collier, Chief Executive

Vauxhall is a well-established night time destination with 25,000 weekly visitors, whose safety is a key priority for Vauxhall One. The BID, which includes three club managers among its board members, has established a dedicated Safety group to coordinate the needs of businesses, revellers and residents. Among its initiatives are a Licensing Partnership for on and off licensees, and a force of six patrolling wardens with a particular focus on night time. The BID also created Summer Screen, a programme of free open-air screenings in an under-used open space called Vauxhall Pleasure Gardens, aimed at diversifying Vauxhall's cultural offering after dark.

"Vauxhall One wants to show that it's possible for night time venues to co-exist with other uses and to take responsibility for the welfare of local stakeholders, including residents. With Summer Screen we are saying that we are proud of what we've got!"

Bernard Collier, Chief Executive, Vauxhall One

From humble beginnings in 2013, with just two modestly attended film screenings, Summer Screen is now a firm fixture in central London's social calendar. Its success has led to an expanded joint funded programme between Vauxhall One and Lambeth Council.

IMPACT

- 7,000 Summer Screen visitors in 2017
- Local businesses reported increases in spend during Summer Screen
- Police reported a fall in recorded crime



The Avenue of the Arts, Center City District, Philadelphia © Peter Tobia

Enlisting culture to drive inner city repopulation

Center City District, Philadelphia (US)

Type of BID: Property

Established: 1991

Scale: around 8,000 businesses

Annual budget in 2016: \$23.5m

www.centercityphila.org

Contact: Paul Levy, President and CEO

The Central Philadelphia Development Corporation (CPDC) formed Center City District BID to improve downtown Philadelphia and create a new cultural destination. From 1991, CPDC's plan for an arts district was adopted by local government. The aim was to use culture to bring the central business district to life and boost the economy. New cultural venues were built and existing ones renovated. By the late 1990s, office tenants were moving back and empty buildings were being turned into hotels and new homes. Over the decade, South Broad Street was transformed into a mixed-use, thriving district called Avenue of the Arts.

"Avenue of the Arts was an economic development strategy — a place strategy that was arts-driven."

Paul Levy, President and Chief Executive Officer, Center City District

The BID created a charity called the Center City District Foundation (CCDF) in 1992 to work with the BID¹⁷. It was a way of funnelling contributions to support and test new ideas. CCDF later expanded its focus in 2016 to include charitable fundraising for public space improvements projects in Center City Philadelphia.

IMPACT

- Downtown Philadelphia is now home to more than 400 arts and culture organisations – the second highest number in the US after New York City
- Center City's cultural offer attracted more than 13 million visitors in 2016¹⁸
- CCDF raised more than \$20m in donations, leveraging over \$120m in federal, state and local investment



The Illumaphonium, Bluecoat, Liverpool © Ant Clausen

Reaching out beyond BID boundaries

Liverpool BID Company

Type of BID: Commercial and Town Centre

Established: 2014

Scale: 1,500 businesses

Annual budget in 2016: £2m

www.liverpoolbidcompany.com

Contact: Bill Addy, Chief Executive Officer

Liverpool BID Company runs the City Central and Commercial District BIDs; together they cover a large part of the city centre. The BID has made investment in culture a key part of its strategy. This includes £300,000 towards Light Night Arts and Culture Festival, as well as a five-year partnership agreement with Liverpool Biennial, the UK's largest festival of contemporary visual arts.

*"We have some of the best cultural organisations in the country on our doorstep.
It gives the BID areas a significant advantage."*

Bill Addy, Chief Executive Officer, Liverpool BID Company

The BID area includes major cultural organisations such as the Liverpool Everyman and Royal Court Theatre, but the city's contemporary arts centre, Bluecoat, was located in a liminal zone between BIDs. When Bluecoat wanted to expand, the BID lent its support, and Bluecoat Chief Executive Officer Mary Cloake, felt that this support was key to the expansion's success, and that "they'd be lost without the BID". For its 2018 renewal, the BID is redrawing its boundaries to ensure that Bluecoat and its sister organisation, the Foundation for Art and Creative Technology (FACT), are both included in BID areas. They recognise that a culture offer is not just about increasing visitor numbers. It can greatly improve an area by animating public spaces and challenging the nature of the city.

IMPACT

- The inclusion of world-renowned cultural organisations within the BID areas made the city centre more interesting for those working and living there
- Partnership with the BID strengthened the cultural organisations' position with external stakeholders and the Council when they sought funding and permissions



Lower Marsh Market, London © We are Waterloo

Protecting artists' space through planning

We Are Waterloo, London

Type of BID: Town Centre

Scale: around 400 businesses

www.wearewaterloo.co.uk

Established: 2006

Annual budget in 2016: £615,000

Contact: Ben Stephenson, Chief Executive

Supporting culture through promotional activity is a priority for We Are Waterloo BID. Along with food, culture comprises the biggest part of the area's night time economy. The BID aims to support culture through planning policy by working with residents and businesses to develop a Neighbourhood Plan that includes protection for cultural spaces.

"The way London is evolving makes it very precarious for cultural institutions and industries... so through the Neighbourhood Plan we have designated specific cultural uses."

Ben Stephenson, Chief Executive, We Are Waterloo

Make Space Studios, on the edge of Waterloo railway station, is home to more than 80 artists, artisans and creative businesses. The BID recognised the importance of these studios to the community, and designated them for protection in the Neighbourhood Plan. Artists have also faced difficulty getting permission for 'pop-up' events: the BID's Neighbourhood Plan addresses this by making it easier to get planning permission for temporary use of space.

IMPACT

- The BID has protected cultural use via planning process
- It is now easier for artists to obtain permission for temporary events
- We Are Waterloo celebrates Waterloo's diversity and character¹⁹

SNAPSHOTS



PB Cultivating a sense of civic pride

Luton BID recognises the role of arts and culture in bringing different people together and celebrating local pride in such a diverse area as this. The BID helped to develop a successful application to Arts Council England's Luton Investment Programme in 2016, which aims to enhance the arts and cultural infrastructure of Luton for everyone. As well as supporting the application, the BID will invest £30,000 into the project over three years and provide support as a communications conduit between cultural organisations, businesses and visitors. The project will use culture to increase local pride and generate a positive impression of Luton town centre and its businesses.

"If you make the streets vibrant through cultural activity, it does have a positive impact on changing the perception of the area."

**Melanie Ferguson-Allen, Director,
Partnerships for Better Business UK (Project Managers for Luton BID)**

GL PB NTE Raising service standards

To get the city ready for its role as UK City of Culture in 2017, Hull BID set out to raise staff skill levels within its retail and food businesses. It offered training in areas such as visual merchandising and customer service. The BID also developed a night time street food festival to add to the Hull 2017 offer. The city centre's night time economy reaped the benefits, as the higher quality and variety of food, drink and leisure on offer regularly attracted more than 10,000 visitors²⁰.

"We want to make sure the businesses make the most of the opportunities that Hull as the UK City of Culture offers."

Kathryn Shillito, City Centre Manager, Hull BID

GL Brokering new partnerships

Cross River Partnership (CRP) draws together organisations working on regeneration efforts on either side of the Thames in central London. By joining together the efforts of 19 BIDs, eight local authorities and a range of other strategic and third-sector organisations, CRP creates pilot programmes that span the river, and helps its members to deliver ambitious joint projects. One example is the Illuminated River project to light the bridges spanning the Thames, as a way of attracting visitors and growing the night time economy. The CRP represents its partners on the project's steering group. CRP's cross-sector relationships and ability to link BIDs with other sectors helps its projects to access a range of public and private funding sources, and keeps the BIDs' priorities firmly on the table.

"Cross River Partnership is brilliantly-placed to maximise the community, economic and environmental benefits of the culturally-led Illuminated River project."

Susannah Wilks, Director, Cross River Partnership



Royal Festival Hall, South Bank Centre, London © London and Partners

Championing culture in the wider economy

South Bank BID, London

Type of BID: Mixed Area

Established: 2014

Scale: 500+ businesses

Annual budget in 2016: £500,000

www.southbankbid.co.uk

Contact: Nic Durston, Chief Executive

This BID was created in 2014 by South Bank Employers' Group to help improve the area's management in the face of increasing visitor numbers and falling public expenditure. The BID's area contains the world's densest concentration of cultural organisations, including Southbank Centre, National Theatre, BFI Southbank and many more. South Bank contributes £3.8bn per year to London's economy, with visitors spending over £250m a year.

"Culture and creativity led the South Bank's regeneration and renaissance, and there is no better illustration of culture's power to attract investment, talent and skills, and for it to deliver economic success and a wide range of social benefits."

Nic Durston, Chief Executive, South Bank BID

The BID supports the marketing of South Bank as London's cultural heart and one of the city's top destinations. It has commissioned research into key audiences, brand recognition and the quality of the area's offer to visitors. It has also considered the impact of the rise in business rates alongside the economic value South Bank's cultural hub brings to London. Local cultural organisations value South Bank BID's work in these areas, as it helps to show the economic importance of culture to London. It also makes a strong case for continued investment in public realm and transport infrastructure.

IMPACT

- The area's visitor economy is growing, but its use is also diversifying – the largest growth sector is now in office space, reflecting the cultural offer's attractiveness to business
- The BID adds value to a network of existing projects at a time of financial pressure and rising demands

Taking an active leadership role

Lancaster BID

Type of BID: Town Centre

Established: 2012

Scale: around 350 businesses

Annual budget in 2016: £773,000

www.lancasterbid.org

Contact: Rachael Wilkinson, BID Manager

Lancaster's BID champions culture and heritage as an intrinsic part of the town's identity. Venues such as The Dukes, Grand Theatre, Lancaster City Museum, Maritime Museum and Lancaster Castle are all sited within the BID area. It also supports several cultural events including Lancaster Jazz Festival, Lancaster Music Festival and Light Up Lancaster, a festival of art and light.

"[The BID] played a vital role in being a great conduit for establishing a connectivity between the arts and business... The success of Light Up Lancaster is now unthinkable without the wholehearted contribution from the BID."

George Harris, Producer, Light Up Lancaster 2013 & 2014

The BID takes an active leadership role on the boards of the arts and cultural organisations it funds. This way, the BID can create communication between cultural bodies and businesses, offer strategic advice to the cultural sector and ensure local business interests are represented in arts and cultural projects. This hands-on approach to arts and cultural activity has helped Lancaster to punch above its weight, fulfilling its claim to be a "Small City with a Big Story"²¹.

IMPACT

- HMV opened a new store in Lancaster while closing stores elsewhere, as they wanted to invest in a community of arts and culture
- 93 per cent of Light Up Lancaster's participating businesses said they felt more engaged with the community, and all of them wanted to take part again
- Jazz Festival 2015 generated £273,000 for the economy of the BID area



Light Up Lancaster © Mike Wilson

Putting cultural voices in charge

Southside Business District, Birmingham

Type of BID: Town Centre

Established: 2011

Scale: 279 businesses

Annual budget in 2016: £345,900

www.southsidebid.co.uk

Contact: Adrian Middleton, BID Manager



Chinese New Year, Birmingham © Southside BID

Southside includes two culturally distinct areas – Chinatown and the Gay Village – which had co-existed for 30 years, but remained separate. The BID brings these communities together under a new umbrella organisation working to regenerate the Southside area. Four cultural organisations united to provide leadership and set up the BID. They have continued to use their influence to connect the area to wider networks in the city and beyond. The BID has also helped to bring in new visitors to support the local service sector.

“Art works as an economic driver here. Culture is the reason why the BID exists.”

Julia Chance, Southside BID Manager (2011-2017)

The BID sees the value art and culture have in attracting visitors and changing peoples’ perception of a neighbourhood. Alongside its founding partner organisations, the BID supports the vibrant local festival programme. This includes Birmingham Pride, Summer in Southside (street performances for families), Shout Festival of Queer Arts and Culture and the local Chinese New Year celebrations, which annually attract 30,000 visitors. The BID has also commissioned public artworks to help change the face of run-down parts of the area.

IMPACT

- Summer in Southside has brought family audiences to the area
- Antisocial behaviour has fallen since public artworks were installed
- Cultural organisations have helped to boost the number of bars, restaurants and clubs in Southside

Strengthening partnerships to drive growth

Lincoln Business Improvement Group

Type of BID: Town Centre

Established: 2005

Scale: 800 businesses

Annual budget in 2016: £1.5m

www.lincolnbig.co.uk

Contact: Matt Corrigan, Chief Executive

Lincoln BIG (Business Improvement Group) is one of the largest BIDs in the UK, covering the historic city centre and Cathedral Quarter. It works with Visit Lincoln to promote the city to tourists using its arts and culture offer, in particular through events that enliven the city centre, such as the successful Great Magna Carta weekend. BIG also supports the Frequency Festival of digital arts, Lincoln Jazz Festival, Lincoln Comedy Festival and Lincoln Dance Festival.

"A partnership approach has been key to our investment in cultural activity, which we are using to drive the regeneration of one of the UK's historic cities."

Matt Corrigan, Chief Executive, Lincoln BIG

With public investment waning, Lincoln BIG has taken a leading role in developing the city centre's culture strategy. The BID set up and leads the Lincoln Cultural and Arts Partnership. This brings together Lincoln's cultural and visitor sectors with the aim of building better connections and growing the economy. In 2015, the Partnership launched Culture Connects, a programme of training, support and networking for Lincoln's culture and visitor organisations supported by Arts Council England's Cultural Destinations fund.

IMPACT

- Strengthening links between business and cultural sectors has benefitted the local economy and helped to improve the visitor experience
- When visitors to the Great Magna Carta weekend were surveyed, 92 per cent said the festival had inspired them to return
- Many had also shopped and eaten at a café or restaurant, with 18 per cent spending over £100



Steampunk Festival, Lincoln © Lincoln BIG



Truro Trend fashion show, Truro Cathedral © Toby Weller Photography

Making space for artists

Totally Truro BID

Type of BID: Town Centre

Scale: 428 businesses

www.trurobid.co.uk

Established: 2007

Annual budget in 2016: £349,000

Contact: Alun Jones, BID Manager

The Totally Truro BID develops activities to make Truro town centre attractive to visitors all year round. During the busy summer season, the city population grows from 22,000 to almost one million people. Outside the season, however, Truro can suffer economically from the lack of visitors. To address this problem the BID has focused on culture, creating community events such as City of Lights, a midwinter lantern parade that involves 1,000 people and attracts an audience of 30,000.

"It's about linking the daytime and given retail to the evening economy, often led by arts and culture events.

A city centre for us needs to be an attraction 18 hours a day and not nine to five."

Alun Jones, BID Manager, Totally Truro BID

Totally Truro recognised the need to sustain the local arts and creative infrastructure. It encouraged local artists to get involved in programming and invited them to create and sell work locally. Believing artists make a vital contribution to the life of Truro, the BID negotiated for artists' studio space in empty warehouses. This has resulted in a creative hub for around 50 artists and creative organisations.

IMPACT

- Truro's many independent and creative businesses have helped to distinguish it from larger neighbouring cities such as Exeter and Plymouth
- By giving people a reason to visit Truro year-round, culture has helped protect the town centre's economy

Giving creative businesses a head start

Camden Town Unlimited, London

Type of BID: Town Centre

Established: 2006

Scale: 324 businesses

Annual budget in 2016: £800,000

www.camdentownunlimited.com

Contact: Simon Pitkeathley, Chief Executive

Camden's reputation and identity is built on a proud heritage of independent and creative businesses. But with young creative companies being priced out of the area, Camden was at risk of losing the kind of enterprises that make it an exciting place to work and visit. To help, the BID created its Creative Quarter Vision. The aim was to establish new jobs in the creative and cultural industries, and attract start-ups back to the area.

"The board recognise that by doing the more interesting cultural stuff, we affect the area a lot more than if we were to put up hanging baskets."

Simon Pitkeathley, Chief Executive, Camden Town Unlimited

The BID tested the use of pop-up spaces to help creative businesses get started in the area. In 2009, with support from the Mayor's Regeneration Fund, the Council, and £350,000 in matched funding from the BID, they developed Camden Collective. This co-working hub is now self-sustaining, with free hot-desking space for start-ups and subsidised office space for growing businesses. Camden Collective has also supported businesses with accelerator programmes (mentored by members of the BID board) and interest-free loans. Camden Town Unlimited's strategy has challenged landlords' prejudices about creative businesses, creating a viable market for affordable space. It has also gone a long way towards restoring the area's creative edge²².

IMPACT

- The BID brought over 50,000 square feet of derelict or empty space back into use across 18 sites
- Camden Collective has realised £16.7m returns from £1.38 m investment
- Over 200 new jobs have been created and over 500 start-ups supported
- More than 3,000 days of pop-up retail activity have taken place on Camden High Street



Working with other BIDs

The Streets

BIDs involved in the project: Ilford BID, Kingston First and Twickenham BID, London

www.thestreets.london

Contact: Claire Whitaker, Director

Seven outer London boroughs came together to develop The Streets, a project aimed at using music to re-energise local high streets. The consortium of outer London boroughs worked with three BIDs – Ilford BID, Kingston First and Twickenham BID – and commissioned live music producers Serious. Through the course of the project the BIDs built partnerships with local businesses, artists and residents, and forged new links within their own local Councils.

The Streets attracted investment from Arts Council England and the Heritage Lottery Fund. From July 2015 to November 2016, global musicians performed with local talent across the seven boroughs' high streets in venues including shops, supermarkets, cafes, rooftops and car parks. Local businesses benefitted by attracting new visitors, and residents were delighted by the surprise happenings. When surveyed, they said they had enjoyed "discovering their high street".

IMPACT

- Businesses saw an increase of up to 25 per cent in both customers and income on performance days
- Survey showed that 60% of audiences had planned their trips particularly to see the events, attracting a new audience to high streets and town centres



Stratford East Singers, Kingston, London © The Streets

CONCLUSION

What have we learned?

Culture and BIDs combined offer powerful leadership in cities.

Our study shows that over the past decade a growing number of BIDs have discovered the benefits of partnering with cultural organisations. The research highlights the success of such partnerships in boosting the economy, bringing people together, promoting tourism and civic pride, and revitalising neighbourhoods. BIDs and cultural organisations can address unique local challenges as well as common pressures, and can help create vibrant, thriving communities.

Local challenges require local solutions – and partnerships that reflect those unique situations. Among these case studies are useful lessons for BIDs in small towns and big cities, in cultural hubs and places with fewer such amenities. Now more than ever we must address local issues by sharing best practice from across the country and exploring the potential for new partnerships.



Bell Square, Hounslow, London © Vipul Sangoi.

Priorities for next steps

UK high streets are facing threats. These include rising business rates, a fall in public sector funding and the complexities and uncertainties of Brexit. But there are also huge opportunities for BIDs and cultural organisations to work together. During times of change, arts and culture are perfect vehicles to engage people in important conversations about citizenship, heritage and local identity. They can attract new investment and a wider range of visitors to the area, as well as increasing loyalty among existing customers.

Heritage: Historic England's 2016 *Heritage Counts* report showed the importance of heritage. It can help lend a sense of uniqueness and authenticity to a place, and can be key to creating a strong brand. Almost 90 per cent of BIDs said that heritage played an important role in their image and identity.

Night time economy: Investment in arts and culture after dark can regenerate a local area, boost growth and create a vibrant hub. The Night Time Industries Association says the sector is already worth £66bn to the UK, and currently employs 1.3 million people in hospitality and entertainment²³. There is a brilliant opportunity here for BIDs to work closely with the cultural sector. Together, they can develop and promote a night time offer that serves the needs of visitors and night workers alike.

Workspace: It is vital that we secure and protect cultural organisations and spaces for their workforce. BIDs can play a big part in making sure artists and creatives can continue to work on, and contribute to, the high street. Local authorities often have frameworks for providing workspaces. To start, you can find a useful list of the 20 largest artists' workspace providers in London in this 2014 report²⁴ and you can speak to the National Federation of Artists Studio Providers and consult their website for further research²⁵.

Public realm: The look and feel of the high street is a key factor in driving economic growth and providing a welcome to visitors and businesses. Collaborations with artists and the creative community at an early stage of public realm development can help generate a buzz and make your place more distinctive – and ultimately more successful.



Sing for Water, Thames Festival © Mike Kemp

RECOMMENDATIONS

What can Business Improvement Districts do?

- **Develop a cultural vision** in business plans by consulting with local cultural organisations when creating or renewing BIDs. *Best practice: Liverpool BID Company and Lancaster BID.*
- **Champion creative solutions** to solve local issues by working with cultural organisations at both strategic and delivery levels. *Best practice: Colmore BID, Heart of London Business Alliance, Better Bankside and The Streets project.*
- **Invite cultural organisations to bid** to BID partnerships and existing forums. *Best practice: Cross River Partnership.*
- **Establish marketing partnerships** with local cultural and tourism agencies to attract new audiences, improve visibility and develop place-branding. *Best practice: Norwich BID.*
- **Put culture at the heart of the night time offer** and set up a forum for culture, police, licensing, environment and transport representatives. *Best practice: Vauxhall One.*
- **Offer affordable space** to cultural organisations and creative small and medium-sized enterprises (SMEs). *Best practice: Camden Town Unlimited and Totally Truro.*
- **Lead on neighbourhood plans** with local stakeholders. *Best practice: We Are Waterloo.*

National organisations like Association of Town and City Management (ATCM) BIDs²⁷, British BIDs²⁸ and the Institute of Place Management²⁹ should offer support to BIDs to implement these recommendations.

What can cultural organisations do?

- **Connect with BIDs** and share information and priorities; this could include going to annual general meetings or more formal agreements. *Best practice: Lancaster BID.*
- **Collect evidence** to communicate the impact of projects run with BIDs. *Best practice: South Bank BID.*
- **Ask BIDs for space** including outdoor space for events or for facilities, whether temporary or permanent. BIDs can act as brokers with landlords. *Best practice: Times Square Alliance.*
- **Establish marketing campaigns** with BIDs to maximise reach and impact. BIDs can promote special offers to their members. *Best practice: Norwich BID.*
- **Train staff** about BIDs and their mandate. National organisations such as those listed above offer training.



God's Own Junkyard, Walthamstow, London © Greater London Authority

What can local authorities do?

- **Broker contacts** between BIDs and local cultural organisations to improve local services; for example, to encourage creative apprenticeships or tourism consortiums. *Best practice: Hull BID.*
- **Promote best practice** in the management of night time economy by encouraging BIDs to engage with the accreditation programme ATCM Purple Flag.
- **Consult** cultural organisations and BIDs regarding Local Plans.
- **Support BIDs** and cultural organisations with pedestrianisation and street closures when needed for projects.

The Local Government Association and London Councils should offer support to local authorities to implement these recommendations.

What can the Mayor of London do?

- **Support BIDs** in their cultural strategies; for example, facilitating networking and sharing best practice.
- **Nominate a BIDS champion** on the Mayor's Cultural Leadership Board.
- **Consult with BIDs** on the Mayor's Culture Strategy which includes major strategic programmes like the Mayor's Cultural Infrastructure Plan, Creative Enterprise Zones, 24-hour London vision and the Cultural River Strategy.

What can Local Enterprise Partnerships and combined authorities do?

- **Actively facilitate partnerships** between BIDs and cultural organisations through Local Enterprise Partnerships.
- **Involve BIDs** and cultural organisations as strategic partners with combined authorities, with the potential to add value to regeneration initiatives and economic plans.

What can Arts Council England do?

- **Advocate for partnerships** between BIDs and cultural organisations, and encourage government to promote potential tax incentives for cultural projects where BIDs are partners.
- **Convene cultural organisations and BIDs** with national partners to identify and share evidence of best practice.
- **Support and develop** relationships between BIDs and cultural organisations at the regional (Area Team) level.

What can central government do?

- **Require a cultural vision** in all BIDs business plans.
- **Consider tax incentives** for cultural projects where BIDs are partners.
- **Make national BIDs agencies statutory consultees** on key national strategies, such as the Industrial Strategy, Devolution and Brexit agendas.
- **Fund projects led by BIDs** and cultural organisations by making them eligible to apply for central government funding across departments. In particular, to the Department for Digital, Culture, Media and Sport, Department for Education, Department of Health, Department for Communities and Local Government and Department for Business, Energy and Industrial Strategy funding streams.

APPENDIX: Case Studies Themes

Governance and leadership

Cambridge BID
Center City District
Liverpool BID Company
We Are Waterloo
Hull BID
Cross River Partnership (19 BIDs)
South Bank BID
Lancaster BID
Southside Business District
Lincoln BIG
Camden Town Unlimited
The Streets: Ilford BID, Kingston
First and Twickenham BID

Increasing footfall

Colmore Business District
Heart of London
Business Alliance
Winchester BID
Cathedral Quarter BID
Times Square Alliance
Better Bankside
Vauxhall One
Southside Business District
Lincoln BIG
The Streets: Ilford BID, Kingston
First and Twickenham BID

Public realm

Heart of London Business
Alliance
Manor Royal BID
Times Square Alliance
Better Bankside
Southside Business District

Night time economy

Heart of London Business
Alliance
Vauxhall One
Hull BID

Place-branding and tourism

Winchester BID
Cathedral Quarter BID
Manor Royal BID
Norwich BID
Times Square Alliance
Luton BID
Hull BID
Lancaster BID
Totally Truro BID

Workspace

We Are Waterloo
South Bank BID
Totally Truro BID
Camden Town Unlimited

Community engagement

Better Bankside
Vauxhall One
Lancaster BID
The Streets: Ilford BID, Kingston
First and Twickenham BID

Heritage

Colmore Business District
Heart of London Business
Alliance
Cathedral Quarter BID

ENDNOTES

- 1 - Nationwide BID Survey 2017, British BIDs. 60 London BIDs as of November 2017.
- 2 - Average calculated from annual totals between 2012-2017 in Nationwide BID Survey 2017 (as n.1 above)
- 3 - The Evolution of London's Business Improvement Districts, Future of London and Rocket Science, commissioned by the Greater London Authority, March 2016.
- 4 - Data drawn from Nationwide BID Survey 2016 , British BIDs.
- 5 - The Evolution of London's Business Improvement Districts (as n.3 above).
- 6 - Not Just a Pretty Place, a new agenda for shaping London, London First and Gensler, June 2017.
- 7 - Creative Industries Economic Estimates, Department for Digital, Culture, Media & Sport, January 2016.
- 8 - Creativity vs. robots, NESTA, April 2015.
- 9 - Contribution of the arts and culture industry to the national economy, Report for Arts Council England by Cebr, July 2015.
- 10 - Driving growth through local government investment in the arts, Local Government Association, March 2013.
- 11 - Nicklin Unseen - Birmingham Photography Documentary by Vermillion Films.
- 12 - Not including the Heritage Lottery Fund grant and additional funding from Colmore-based transport consultancy JMP.
- 13 - According to Colmore BID website: <http://colmorebusinessdistrict.com/project/thresholds-exhibition-2017/>
- 14 - The Heart of London Business Alliance operates two BIDs in London's West End: Piccadilly and St James's, and Leicester Square and Piccadilly Circus. In 2015, HoLBA established the first two Property-Owner BIDs within these areas.
- 15 - The BID is project managed by Partnerships for Better Business UK Ltd (Pfb UK).
- 16 - According to Marketing Derby data: <http://www.marketingderby.co.uk/news-library/2017/7/5/thousands-flock-to-see-poppies>
- 17 - The Center City District Foundation is a 501(c)(3) organisation, which means it is exempt from federal income tax under section 501(c)(3) of Title 26 of the United States Code. It is the most common type non-profit organisations in the United States.
- 18 - Arts, Culture and Civic life, Center City District and Central Philadelphia Development Corporation, 2017.
- 19 - We are Waterloo BID Renewal business plan, 2016-2021: http://wearewaterloo.co.uk/sites/default/files/waw_business_plan_lowres.pdf
- 20 - Hull BID Vote Yes prospectus, 2016: http://www.hullbid.co.uk/uploads/chronicler/document/document/3/Hull_Bid_Vote_YES_Prospectus_Web.pdf
- 21 - Lancaster BID Delivery plan, 2016-2021: http://www.lancasterbid.org/user_uploads/bid%20vote%20yes%20delivery%20plan%20final.pdf
- 22 - Camden Town Unlimited Renewal and Extension proposal, 2016-2021: <http://camdentownunlimited.com/wp-content/uploads/2016/07/CTU-Renewal-Proposal-1.pdf>
- 23 - Forward into the Night, The Night Time Industries Association, June 2015.
- 24 - Artists' Workspace Study, Report and Recommendations, Greater London Authority, September 2014.
- 25 - <http://nfasp.org.uk/>
- 26 - Public Art Handbook Greater London Authority, to be published in 2018 on www.london.gov.uk
- 27 - The Association of Town and City Management is a not-for-profit membership body created in 1991 that included BIDs as a section within its membership in 2002 and runs a national BIDs advisory service.
- 28 - British BIDs is a subsidiary and brand of CMS Ltd, a private consulting company, that was established in 2007. It supports the BIDs through advice, training and subscription-based services.
- 29 - The Institute of Place Management, formed in 2006, is a not-for-profit membership organisation that set up a BID Special Interest Group, which provides services to BIDs, and a BIDs Alliance in 2017.

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"We welcome this report as a useful guide to understanding how BIDs add vitality to towns and cities, both in the cultural sense as well as the economic sense. They have become firmly established partnerships that add flavour to a locality, providing additionality to what statutory agencies can provide. We hope all agencies work in partnership to deliver on these important recommendations."

**Ojay McDonald, Public Policy Manager,
Association of Town & City Management**

"BIDs across the country are passionately engaged in working with creative and cultural stakeholders to ensure vibrant communities where businesses and residents work together to deliver sustainable long term economic growth. British BIDs trains and develops staff, undertakes research, ensures quality and standards and celebrates the success of BIDs across the country."

Professor Christopher Turner, Chief Executive, British BIDs

"This report provides welcome insight into work already underway by many BIDs to support cultural development in the places in which they operate. It contains recommendations that should facilitate the support and engagement by many others. We are committed to doing what we can to support this going forward. "

Simon Quin, Director, Institute of Place Management

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