ORIGINAL MODERN
What Athens was to ancient Greece and Florence to the Italian Renaissance, so Manchester defined the urban, industrial age. It was the original, modern city.

When the nineteenth century dawned, writers rushed to study the awesome spectacle of ‘Cottonopolis’ – the city whose streets, culture, and civic ethos symbolised the epoch of industry. Jacob George Holyoake, the co-operative pioneer, was overwhelmed by the vitality and filth of 1800s Manchester, thinking it ‘more forbidding than the entrance to Dante’s inferno.’ Yet from these mills and factories, something historic emerged. ‘From this foul drain the greatest stream of human industry flows out to fertilise the whole world,’ as the French author Alexis de Tocqueville put it. ‘From this filthy sewer pure gold flows.’

Why Manchester? We used to be taught that it was the drizzly, cotton-friendly climate and easy access to docks and mines which secured Manchester’s prosperity. Now it is clear that it was not just the physical advantages, but also Manchester’s human and intellectual capital – a culture of innovation and enterprise - which made it the boom-town of the Industrial Revolution. The cotton lords came to Manchester as much for the people as the place.

‘What Art was to the ancient world, Science is to the modern; the distinctive faculty,’ wrote the Conservative politician Benjamin Disraeli in 1846. ‘Rightly understood, Manchester is as great a human exploit as Athens.’ For this was a city of science and discovery: not just spinning jennies and beating looms, but John Dalton and atomic theory, James Joule and modern physics, later on Alan Turing and computing. And with it, an extraordinary public culture of ‘useful knowledge’ and self-improvement. Here technology and commerce marched hand in hand.
In turn, the city was itself improved, its streetscape transformed as Manchester lured Britain's finest architects to design and build the 'Florence of the North.' New warehouses, public buildings, and local parks all echoed the prosperity and pride of a purposefully global city drawing inspiration from the great city states of the past.

In art too, Manchester was an innovator, democratising high culture as never before. The 1857 Art Treasures Exhibition, with tens of thousands of works of art brought together under one glass and steel canopy on Trafford Park for the edification of the working class, constituted the largest fine art exhibition ever held.

Of course, not everyone was so enamoured by this aesthetic re-branding. 'What in the world do you want with Art in Manchester?' growled the Duke of Devonshire. 'Why can’t you stick to your cotton spinning?' Which was, of course, the point: to try to shed the caricature of a city which, in the words of the Manchester Guardian, always viewed ‘men and measures through an atmosphere of cotton.’ For Manchester was always more than Cottonopolis. From the battle for democracy on the fields of Peterloo in 1819 onwards, Manchester’s urban energy fostered a wealth of new ideas. It was the birthplace of the ‘Manchester School’ - those liberal free-traders whose belief in open markets and a minimal state provided the groundwork for contemporary conservatism. But it was also the city which moulded Marx and Engels's communism. To say nothing of Manchester’s role in the anti-slavery campaign, trade unionism, the Labour Party, the Suffragettes, and the vegetarian movement.

So many of the ideas that continue to shape our world first found their voice in Manchester. Alongside the Satanic mills and booming factories, here was where traditions crumbled, urban life was pioneered, and originality thrived. Here was where the modern was born.

Dr. Tristram Hunt
Historian, author and journalist
It isn’t a brand or a slogan or marketing jargon, it isn’t a political mantra or a stylishly designed logo, and it isn’t a piece of cultural archaeology or an ethereal sound-bite.

It’s much more important than that.

Original Modern explains the essence of Manchester, two simple words that define what sets Manchester apart from our peers across the globe.

Original Modern is what Manchester gives to the world.

It explains Manchester’s spirit, its indefatigable energy for progress and change, that ‘do something’ attitude, that desire to be different that always has and always will exist within the city. Original Modern is what runs through Manchester’s blood and it’s detectable in the best of what we do.

And for Manchester to continue to manifest these values, Original Modern also has to be an aspiration, an aspiration for all individuals, decision makers, groups, communities, organisations and businesses that live, work and engage with Manchester.

Original Modern is expressed over the following pages using exemplars from today, drawn from all types of activity; from scientific research to ethical banking, award-winning sporting achievement to groundbreaking artistic programming. As exemplars, they range from individuals to international organisations.

To explain how these exemplars reflect Original Modern, they have been set against a series of six key values, starting with the vital ‘Making a Contribution To The City’.

Of course, this list isn’t exhaustive or definitive; it is merely a cross-section of Manchester’s wider Original Modern activity. Each has been chosen to illustrate the path of Original Modern, and collectively they aim to work as a route map for attaining and sustaining Manchester’s Original Modern spirit.

Original Modern is a way of valuing what we do in Manchester and is a declaration for Manchester’s future.
MAKE A CONTRIBUTION TO THE CITY + INTRODUCE A NEW IDEA OR
BE PROGRESSIVE + CHALLENGE CONVENTION + THINK GLOBAL OR BE AMBITIOUS = ORIGINAL MODERN
Manchester International Festival is the world’s first international festival of original, new work and special events taking place biennially in Manchester. Starting in 2007, the next edition will take place in July 2009.

Manchester International Festival is dedicated to creating and premiering new work. The inaugural festival featured 25 world premieres including a group show by 15 of the world’s leading contemporary artists, food inventions by Heston Blumenthal and an international music series featuring PJ Harvey and Lou Reed. In 2009 Rufus Wainwright, in collaboration with an internationally acclaimed team of artists, will premiere his new opera Prima Donna.

The Festival drives economic development by substantially raising the profile of Manchester, drawing in visitors and attracting investment by positioning the city as an international centre for culture. The Festival attracted an audience of over 200,000 people, and achieved an economic impact of £28.8m in 2007, when over 180 schools took part and 294 volunteers were recruited.
The Festival is artist-led, providing artists with opportunities to take risks and challenge convention. In 2009 renowned architect Zaha Hadid will transform an exhibition space in Manchester Art Gallery into an intimate chamber hall for a series of nine Bach concerts.

The Festival aims to become a major cultural event in the international calendar, encouraging local, national and international visitors to Manchester. The 2007 festival produced three events with international co-commissioning partners. *Monkey: Journey to the West* created by Damon Albarn, Jamie Hewlett (Gorillaz) and Chinese director Chen Shi-Zheng, was commissioned in partnership with the leading European opera house, Théâtre du Châtelet, Paris, and toured to Paris, London and the USA.
Professor Andre Geim is an award-winning, Russian-born Dutch national who works at the University of Manchester, and is a Fellow of the Royal Society.

In 2004 Geim discovered the world’s thinnest material, a one-atom thick carbon nanofabric, called graphene. This material, which has a distinctive atomic-scale ‘chicken wire’ structure, is currently thought to be the strongest material known to man.

Geim is the director of the Manchester Centre for Mesoscale and Nanotechnology. His work on a new class of materials called two-dimensional crystals has put Manchester at the centre of international nanotechnology research.
Geim is not perceived as a conventional scientist, rather more of an ‘inventor’ who has off the wall ideas and tries them out - something which he describes as ‘hit and run’ ideas. It was during these ‘hit and run’ experiments that he discovered graphene, invented a new adhesive now known as gecko tape and magnetically levitated a frog.

Geim is world-renowned. He has worked in the Netherlands, Russia, Denmark and Germany, and lectured around the world. He has been awarded an array of global prizes including the Mott Medal and Prize by The Institute of Physics, the EuroPhysics prize by the European Physics Society and the Korber European Science award.
The Manchester Civil Justice Centre, within Spinningfields, opened in 2007 and houses the Manchester County Court, Manchester District Registry of the High Court, Manchester City Magistrates’ Family Courts, the District Probate Registry and the Regional and Area Offices of the Court Service. In 2009, the Civil Justice Centre becomes one of four Regional Centres in England and Wales for Administrative Court work outside London.

The Civil Justice Centre has been built on what was once an urban wasteland, but has now become the focal point of Spinningfields, one of Manchester’s most exciting new quarters. It operates as a flagship centre for civil proceedings in Manchester and the North West.
Challenging the traditional notions of how a court building should look, the radical design style aims to reflect a new transparency in the judicial system. A series of cantilevered rooms, some of which appear to be hanging precariously in mid-air, and the largest glass hung wall in Europe, comprising 6,200 panes, makes the building almost entirely clear.

The landmark 16-storey building, designed by world-renowned architect Denton Corker Marshall, boasts extensive use of natural light, ventilation, solar shading and groundwater cooling, reducing CO2 emissions and consumption levels, with estimated savings of £20 million over 25 years.

The Manchester Civil Justice Centre is the largest court complex to be built in the UK since the Royal Courts of Justice in the Strand, London in 1892. The number of courtrooms will enable future expansion of Civil and Family work in Manchester – the Tribunal Service begins court sittings in 2009 and it is anticipated that all Public Law family work in Greater Manchester will be centralised here in the future.
Manchester became home to the GB Cycling Team in 1997, it is also home to the National Governing Body for cycle sports in the UK. British Cycling runs lottery funded teams in Road, Track, Mountain Bike, Cross Country and Paralympic cycling.

The Manchester Velodrome, located at Sportcity, is home to the entire British Cycling programme, with 52 full-time staff in addition to the governing body. The recent increase in interest in cycling has seen growing numbers of international competitors and spectators coming to the city, in fact British Cycling is now the fastest growing cycling organisation in the UK with 25,000 members. The Velodrome is open to the public to use regardless of their level of ability.
The team has pushed the conventions of cycling by examining and improving every area of the body and the machine. Innovation and development are key to the team’s success. Dave Brailsford, British Cycling’s Performance Director, is calling for the government to add cycling to the national curriculum and has his sights set on a British rider winning the Tour de France.

The team employs a strategy of aggregated incremental gains. They examine and research every aspect of their activity and develop excellence in each - fitness, training, preparation, equipment, mental approach, tactics and diet. There is a large support team that is totally focused on achieving excellence in their specialisation. The cumulative gains in each detail add up to significant performance advantage over their competitors.

The GB cycling team has a world-leading reputation. They have progressed steadily over the past 10 years, bringing home a single World Championship gold medal in 2000, 2 in 2004, 4 in 2005, 7 in 2007 and a record 9 in 2008. The team claimed 8 of Great Britain’s 18 gold medals in Beijing, bringing home a total of 14 medals. The Paralympic team added another 17 golds and 3 silvers to the collection. This reputation and success has prompted foreign coaches to travel to Manchester to work with the best.
Red Vision is an award-winning creator of CGI and visual effects. The company first opened its studios in 1995 and is now ranked among the most innovative CGI and Vfx houses in the UK.

Red Vision was the first CGI company to use virtual characters in drama documentary for the BBC’s Ancient Voices programme, Death on the Nile. Its Red Legion software was developed to create Machinima-style AI characters for the BBC series Battlefield Britain and is now used in a number of high-profile factual television productions and commercial advertising campaigns (for which they won a 2005 BAFTA for visual effects). Red Vision has also pioneered extensive integration of photo-realistic CG into live-action scenes.

As an industry leader, Red Vision has brought the eyes of the industry to Manchester, making it a forerunner in the current media influx into the city. Red Vision has worked closely with Manchester City Council in the development of Manchester’s digital media production hub, the Sharp Project. This new 24-hour production space will not only allow Red Vision to expand and remain in Manchester, but will in turn draw other digital media companies to the city.
Ten years ago there was very little incentive for animators or gaming and computer graphic artists to stay in the city. Traditionally animators moved away from the city to find work in London or Bristol. Red Vision has challenged this thinking and asserted itself as a world class CGI facility, and in turn raised Manchester’s profile as a centre for such work.

Red Vision has opened studios in London, Bristol and Toronto, and is currently planning new offices in the Gulf, India and West Australia. These offices use a sophisticated production intranet that allows multi-site production on all CGI projects.
Unicorn is a co-operative run wholefood store in Chorlton, Manchester. Having opened in 1996 it is now one of the UK’s largest and most successful wholefood outlets, running on a clearly defined set of ethical values.

Unicorn donates a sum equal to 5% of its wage costs to local and international projects, and has a number of positions specifically for adults with learning difficulties. By adopting a low food mile policy and working with Glebelands in Sale (a pioneering urban market garden project that supplies fresh organic produce with a travel distance of less than 5 miles), it is also retaining much of the income and wealth it generates within Manchester.
At the time of its opening in 1996, there was very little awareness or debate around the benefits of wholefoods and locally sourced produce. Since then Unicorn has challenged every orthodoxy of supermarket distribution, and proven to be ahead of the game with every aspect of its comprehensive ethical trading ethos.

Unicorn is one of the largest and most successful wholefood outlets in the UK. In 2008 it was awarded The Observer Food Monthly's Prize for ‘Best Independent Shop’, and declared ‘Best Local Food Retailer’ by BBC Radio Four’s food experts. The co-operative recently bought 21 acres of prime growing land, 14 miles west of the shop, which will convert to organic land, to grow its own fruit and vegetables.

Unicorn is a worker-owned co-operative that has grown from 4 members of staff from its launch in 1996 to currently over 40, and from a turnover of £3,500 to £3.5million in the same time period. Staff share business decisions and earn a flat rate of pay, with quarterly bonuses weighted by length of service. Unicorn has also transformed its own flat roof into 825 square metres of mixed wetland, brown and green habitats to encourage the breeding of the endangered Black Redstart bird, among other wildlife. It is the first of its kind in the UK.
Located on the border of Manchester City Centre, New Islington is the third Millennium Community in the country, and the transformation of what was once a 30-acre deprived council estate into a thriving, family friendly 21st Century development has already begun.

New Islington will regenerate the Cardroom Estate – once notorious for its high crime and social deprivation – into one of the most vibrant and welcoming areas of the city. The development will create over 1,700 homes, office spaces, a school, a health centre, a new canal and waterpark, as well as recreational areas.
New Islington isn’t a standard regeneration project. It is an urban village development with a highly ambitious vision - to regenerate a formerly deprived area into a new community with beautiful canal side walks, cafés, cutting-edge architecture, moorings for narrow boats, gardens, shops, trees and new homes.

The New Islington project recognises the importance of sustainable, environmentally friendly housing, which is not only beneficial to the environment but will reduce living costs for all its residents. Initiatives include the provision of electricity through a series of gas-powered Combined Heat and Power (CHP) plants, which are up to 50% more efficient than mains power.

The New Islington project challenges people’s preconceptions of what city centre living and city centre redevelopment can mean. It will strive to provide jobs and opportunities for training or re-training to ensure those economically active residents can still find their way back to employment.
Manchester City Council is the city’s largest employer and is committed to working with communities in order to ensure that Manchester is a place where anyone would choose to live, work, invest or visit.

The Council pioneered public private partnerships with the building of the Manchester Ship Canal, shared civic assets with communities by opening the first public lending library and public park, and took its responsibilities seriously with the creation of the first clean air act. Commitment to invest in the first municipally owned airport has delivered international connectivity, and the appointment of a Creative Director – Peter Saville – to develop a unifying vision for the city is again something that has not been thought of anywhere else.

The Council has been at the forefront of ambitious urban regeneration programmes across the city. From reinventing the city centre, through new public private sector partnerships, to become a thriving business and leisure destination that is home to thousands of new residents, to the establishment of the Urban Regeneration Company, New East Manchester, set up to revitalise a former industrial landscape through new housing schemes, business locations, world-class sports facilities and community amenities.
Through strong civic leadership the Council has forged long-lasting partnerships across the public and private sectors that continue to shape the development of the city. The Council, along with the nine local authority boroughs of Greater Manchester, has established a unique approach to local governance through the new Multi-Area Agreement, leading the way in how city regions govern.

Manchester was responsible for rejuvenating the Commonwealth Games for the 21st century, from the seamless delivery of the event to the unforgettable volunteer welcome and the legacy of world-class sporting facilities. It was the Council who initiated the development of a major new international cultural festival with the appointment of a director with a bold vision to create a festival of new work – Manchester International Festival. And the ambition continues - Corridor Manchester is a new partnership between the Council, the city’s two universities and NHS Hospital Trusts designed to encourage investment centred on innovation and knowledge based industries, improve the public realm and expand the boundaries of the city centre.
The Co-operative Group is an ethically led family of businesses founded in 1844 in Rochdale; it remains the largest consumer co-operative in the world, with over three million members and 85,000 employees.

The Co-operative Group was the pioneer of a new form of ethical finance. Its banking division developed an Ethical Policy in 1992, whilst The Co-operative Insurance created its own Ethical Engagement Policy in 2005. Underlying these policies is a unique idea, introduced by The Co-operative Group, of allowing its customers’ ethical concerns to play a central role in guiding its business.

The Group actively supports communities around Manchester and sits on the Board of the Greater Manchester Employers’ Coalition, supports the City Strategy for Development and works with other employers to engage people within the city around employment and training. In 2007 the Co-operative Group opened Waste Works, an environmental educational centre in Manchester, which has so far involved 1,600 pupils from 17 schools in the North West.
The Co-operative Bank was one of the first businesses that refused to invest in any company that failed to uphold human rights or is at risk of damaging the environment. Despite the profits such investments would generate, in 2007 the Bank passed the FCA mark in rejected loans since its ethical policy was launched 17 years ago. Its rules on lending to firms involved in animal testing and environmental damage have become stricter in recent years and the number of loan applications turned down by the bank has increased significantly.

The Group is one of the world’s most active organisations when it comes to tackling global climate change. They are a defender of human rights, who may fund oppressive regimes. The Group’s charity work includes the supply of clean drinking water to over 250,000 people in Africa, as well as the development of small businesses in the world’s poorest countries.
Red Production Company is a Manchester based independent television production company. It was set up in January 1998 by experienced producer Nicola Shindler to work with writers on modern, innovative and entertaining dramas.

Red has provided a platform for the best northern writing talent of recent years, including Russell T Davies, Matt Greenhalgh and Paul Abbott. It has also established Manchester as a bankable and iconic setting for contemporary TV drama. Starting with *Queer as Folk* it has consistently set and filmed the majority of its dramas here in the city, and has arguably set the precedent and opened the door to later productions such as *Shameless* and *Life on Mars*. 
After the early successes of productions like *Queer as Folk*, *Bob and Rose*, *Love in the 21st Century*, *Sparkhouse*, and *Casanova*, Red has continued to build on this reputation for innovative, award-winning work. Its 2008 drama *Mark of Cain* was the recipient of a host of awards including ‘Best Single Drama’ BAFTA, The South Bank Show Award for Best Drama and The Golden Nymph Award for Best TV Film at Monte Carlo.

Red Production Company works with BBC Worldwide, ITV Global Entertainment and other major UK distributors to sell their titles internationally. A changed format deal for *Queer as Folk* lead to 5 seasons of the US/Canadian version.

Red likes to challenge the status quo. They seek to constantly challenge set conventions, educate their audience and prompt them to question how traditional television represents the real world. Red does not shy away from instigating debate, for example, *Queer as Folk* and *Mark of Cain* were both seen as controversial productions when they were first aired.
MAG opened its international headquarters in Manchester city centre in 1996, currently staffed by a team of 50. MAG offers 6-month internships for those who want to get more involved in their work.

The Mines Advisory Group (MAG) is a neutral and impartial humanitarian organisation, which assists communities all over the world who have been affected by conflict. MAG works to clear landmines, unexploded ordnance and small arms weapons, removing the physical threat of injury and death, and alleviating economic devastation.
MAG was a key founder in the International Campaign to Ban Landmines in 1992. They conducted research and provided the technical field expertise required for speaking about the issues on an international platform. MAG is credited with the introduction of the concept of Mine Awareness, which has now developed into Mine Risk Education (MRE). The MRE ensures that those living with the threat of being physically harmed, both during and following conflict, could learn and understand how to minimise that risk.

MAG has worked in over 35 countries, moving into current and former conflict zones to clear the remnants of those conflicts. MAG currently employs around 3,000, mostly local people in Angola, Burundi, Cambodia, Cyprus, Democratic Republic of Congo, Iraq, Laos, Lebanon, Republic of Congo, Sri Lanka, Sudan and Vietnam.

Despite not running large marketing campaigns or spending vast amounts on self promotion, MAG has seen their income grow from £5million in 1995 to £31.7million in 2007. 90% of that income is directly spent on clearance programmes, and MAG continuously carries out research and trials in all areas of its work.
Unlike much of Manchester’s industrial heritage, which has been converted into loft apartments, Islington Mill has retained its independence. The Mill provides low cost studio space to musicians, artists and performers who would struggle to find such affordable and accessible practice space elsewhere in the city. The building aims to keep art talent practicing in Manchester and this overriding goal has contributed to the success and development of hundreds of local artists.

Islington Mill is a former cotton-spinning mill in Salford, bought by artist Bill Campbell in 2001 and now home to over 50 artists’ studios, an art gallery, a recording studio and a venue space. It has been described as a modern day cross between Andy Warhol’s Factory and Coronation Street and regularly plays host to site-specific shows, club nights, gigs, courses and exhibitions.
The project is ever changing and evolving, with sections of the mill still to be explored and new activities and practices yet to be incorporated. 2007 saw the launch of Islington Mill Art Academy - an alternative education project, already recognised as a self-directed, self-organising, alternative art school. The project has been described by one blogger as a ‘fascinating attempt by a group of young artists to educate themselves and develop their practice autonomously’.

The Mill has been the launch pad for a variety of acts and organisations that have gone on to have an international impact. It provided a home and studio space for number one selling band, The Ting Tings, media company The Soup Collective (makers of videos for The Verve, Take That, Snow Patrol and Elbow), internationally touring DJ collective Club Brenda, and ground-breaking artists such as Rachel Goodyear and Paul Harfleet.

The Mill remains a staunchly independent project, offering opportunities for artistic development outside of traditional institutions. As well as challenging conventions in terms of what it offers to artists, it also breaks with convention in that it is virtually self-financing and self-governing.
In 2008 the government-led Research Assessment Exercise (RAE) declared Manchester’s cancer research as the best in the UK, and in an area of the country that has one of the worst cancer levels. Ninety percent of the research undertaken by The University of Manchester over the last six years has been assessed as ‘internationally excellent’, whilst The Christie runs the largest early clinical trial units in Europe with over 300 trials every year.

The Manchester Cancer Research Centre (MCRC) is a vibrant partnership that is made up of The University of Manchester (including the Paterson Institute for Cancer Research and the School of Cancer and Imaging Sciences), The Christie, a specialist cancer hospital, and Cancer Research UK, the UK’s leading charity dedicated to cancer research. Formed in January 2006, MCRC takes a collaborative and multidisciplinary approach to tackling what is a complex and multifaceted disease.
This progressive partnership is planning to enhance its activity through a state-of-the-art centre of excellence, which will bring together clinicians, research scientists, biologists, chemists, pharmacologists, physicists and computer experts. Increased strategic investment in new laboratory and clinical trial facilities will double the current research potential of the organisation, bringing tangible benefits to patients in the region.

MCRC aims to be amongst the world’s leading cancer research institutes by 2015, and has successfully recruited internationally acknowledged cancer experts to achieve this aim. MCRC also has an ongoing recruitment and development strategy to maintain momentum and to further build on the expertise already in Manchester.

Rather than regarding research and treatment as distinct disciplines belonging to different departments or centres, MCRC encourages scientists and clinicians to work together, which in turn secures a greater understanding of how cancer develops and facilitates translation of this deeper understanding into new diagnostic tests and treatments.
Comma hosts around 30 film and literary events in Manchester every year, bringing new writing and new films to Manchester audiences in a variety of formats and across all the city’s major venues. It premieres all its work in the city, before touring to larger, more established festivals (e.g. Cheltenham Literature Festival, South Bank Centre, London Short Film Festival and Edinburgh Film Festival).

MAKE A CONTRIBUTION TO THE CITY

Comma Press is a not-for-profit publishing initiative dedicated to promoting new fiction and poetry, with an emphasis on the short story.
In the last two years Comma has translated 42 authors into English for the first time from languages as diverse as Arabic, Croation, Catalan, and Icelandic. Its UK writers have in turn been translated into German, Dutch, Italian, French and Polish. Comma’s authors and filmmakers have appeared at festivals across Europe, USA, Australia, New Zealand and Canada. Comma’s short film, ‘Deves’ by Kate Jessop has been shown in over twenty countries as part of international Women’s Day, Wi-Fi screenings in March 2008, whilst its first short story adaptation, ‘Five Miles Out’ premiered at the Berlin Film Festival this year.

As well as bucking the industry assumption that short fiction has no commercial audience and challenging convention in the way it markets and disseminates its work, it has pioneered the use of free online MP3 content by putting entire books online for free, as a way of driving hardcopy sales.

**Comma is interdisciplinary in its approach. It has worked outside the perceived disciplines of fiction publishing, commissioning literary writers to write genre fiction and genre writers to write literary fiction. It has opened up new areas of writing for its authors, commissioning poets, for example, to write short stories for the first time, and inviting fiction writers to respond to non-fiction thinking, in anthologies like The New Uncanny.**
Substance’s reputation for excellence in social science research, monitoring and evaluation has helped raise the profile of Manchester as a Knowledge Capital across the world. Substance continues to work locally with a range of local authorities, partners, youth and community organisations, helping them evaluate and demonstrate their work.

**MAKE A CONTRIBUTION TO THE CITY + INTRODUCE A NEW IDEA**

Substance has pioneered the evaluation of developmental approaches to delivering positive activities to young people, such as health, education and training, and has promoted these in preference to diversionary approaches, which focus on combating boredom or breaking up gangs. This new concept helped set the agenda for the Government’s ten-year youth strategy, *Aiming High*.

Substance is a social research co-operative specialising in the areas of sport, youth inclusion and community regeneration. The organisation analyses, processes and communicates information – through web based monitoring and evaluation, mapping and consultation exercises, publishing research reports, articles, guides and web based materials. The co-operative works with a range of organisations from government departments, to national agencies and grant providers, to grass roots community projects.
Rather than competing with others to provide services that already exist, Substance finds fresh ways of addressing social research problems - this includes using web based technology and developing new open source tools, promoting participatory forms of consultation and challenging traditional methods of delivering activity programmes for young people.

Substance’s overriding aim is to achieve social change via democratic means. In every project it delivers, the organisation focuses on bringing about social justice, empowering deprived communities and stimulating cultural and urban regeneration. As a co-operative with democratic structures it seeks to practice what it preaches.
Once fully completed MediaCityUK will deliver £1.5bn to the regional economy and employment opportunities for 15,500 people. It will create over £225m per annum in additional net value added, and have 1,500 trainee posts per year. It will provide space for 1,150 creative and related businesses.

MediaCityUK will be the first purpose built media community in the country, with advanced communications platforms, state-of-the-art facilities and the largest high-definition studios ever built in the UK.
The production facilities will have the highest spec of anywhere in the UK. With all businesses being supported by future-facing technology in a purpose built location, MediaCityUK will provide a robust infrastructure for major broadcasters, including the BBC, to operate 24/7.

MediaCityUK aims to be an internationally respected media hub for the world’s leading creative and digital businesses, which will ensure creative industries in the North West and the UK can compete on a global playing field for generations to come. High speed internet and communication links will see MediaCityUK connected to other media centres across the world.

MediaCityUK will be a self-sustaining environment offering a natural business community for all sectors of the media and will be the best environment in which to create, manipulate and distribute content. It will enable businesses to focus on their audiences and outputs rather than worry about expensive infrastructure investment, with a range of onsite services available on a flexible ‘as needed’ basis, giving businesses the option to tailor the support they require.
Cox is a member of the High Energy Physics Group. His international reputation as a public disseminator of science has raised the profile of the Manchester Physics Department alongside international projects like the LHC (Large Hadron Collider) in Switzerland.

Professor Brian Cox was born in Oldham in 1968. He is a particle physicist, a Royal Society research fellow, and a Professor at the University of Manchester.
Starting his career at 16, Cox was the keyboard player with a local rock band before joining D:Ream who went on to have many top 10 hits. By the time he left the band, Cox had gained a first class honours degree in Physics from the University of Manchester and a PhD in High Energy Particle Physics at the DESY laboratory in Hamburg. Recently appointed as a Royal Society University Research Fellow he is in charge of an international project to upgrade the giant ATLAS and CMS detectors at the Large Hadron Collider.

Cox is highly ambitious in both his research work and media activity. He has openly claimed that his work at CERN will lead to the discovery of new particles before the year 2012.

Cox’s aim is to present himself as an interesting role model to encourage more young people into science. He challenges the traditional stereotype of the dull, laboratory-bound, grey haired physicist. Instead he is well known for publicising science and communicating it as an engaging, accessible and inspiring subject. In 2006 he received the British Association Lord Kelvin award for his work in promoting science to the public.
For well over a decade MUFC has funded and run a Football in the Community scheme, situated at the famous Cliff Training Ground. The programme offers local people access to training facilities and coaching staff. Experienced FA qualified coaches run sessions for local communities, schools and people with disabilities; giving opportunities to people of all ages and backgrounds.

Manchester United Football Club (MUFC) is an English football club based at Old Trafford. Starting as the Lancashire and Yorkshire Railway depot works team in 1878 it has grown to become one of the most popular football clubs in the world.
From humble beginnings, the club has grown consistently over the years and in 1968 became the first English club to win the European Cup. MUFC currently holds the record for the most FA Cup titles, with 11 wins, and in 2009 they held the English, European and World Champion trophies.

MUFC has over 330m supporters worldwide, equating to 5% of the world population. It is known as the ‘world’s most famous football club’.

MUFC has always pushed the boundaries of what a football team could be, blazing the trail for others to follow suit. This constant dedication to development both on and off the field led, in 2000, to MUFC being named as the first club to be worth over £1bn.
THE TRICK FOR A SUCCESSFUL CITY.

It’s not just invention, but reinvention. As the original industrial city, Manchester was at the heart of an economic revolution.

The city was the birthplace of the factory, and one of the leading cities of mass production. Yet when this model became obsolete, Manchester – like other industrial cities – experienced decline. The city’s strength lies in its subsequent reinvention, as it has renewed itself again as a successful, modern city. So the question for Manchester is no longer what happened in the past, but what happens next?

The outlook for cities is challenging. At a national level, the economy is in recession, house prices are falling and unemployment is rising and there is a chronic lack of credit in the economy. The Manchester City Region still faces problems of worklessness, low skills and social deprivation in many parts of the conurbation.

Yet despite these difficulties, Manchester has a number of historic strengths which provide optimism for the future. These are rooted in the changing role of cities in the economy. Globalisation and technological change had led the British economy to become increasingly focused on knowledge-based industries, reliant on flexible cognitive processing rather than routine mass-production. The sharing of knowledge between people was increasingly the basis of economic advantage, and cities are the most efficient means of transmitting knowledge.

Cities are important as places where people can create, share and use ideas – as ideas have become more important to the economy, so have cities. A successful city in the knowledge economy has been called an Ideopolis, a city which can drive growth in its wider city region on the basis of knowledge intensive employment. Cities such as Munich and Boston are examples of this, driving growth in the wider city region and international economy. These cities have all proved successful at reinventing themselves in the face of economic change.
With ambitious civic leadership, focused on the future, Manchester has been at the heart of a new urban agenda for the country: lobbying for new powers, creating new institutional arrangements and showing that local government can work.
AGMA – the Association of Greater Manchester Authorities – has become a model for other cities in the UK.

But importantly, Manchester is developing a vision. It has a distinctive identity and a set of solid economic strengths on which to build. And it is using these to form a unifying vision. The fact that it is willing to do so indicates an ability to meet the needs of the future, as much as to reflect in the past.

Of course, Manchester has its problems. Not least will be the impact of the recession: the impact of which is still unclear, although few sectors or places will escape – with Manchester as no exception.

Yet as the original city, Manchester has shown its powers of invention before. It has much of the infrastructure, civic leadership and skills. Successful cities have a vision which stakeholders align to shared goals. Manchester has shown itself able to do this in the past. In difficult times like these, it will need this power of reinvention even more.

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