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Document Reference:
Impacts 08 (2007) Baseline Findings 2006/07

IMPACTS 08
European Capital of Culture Research Programme

Impacts 08 Baseline Findings 2006/07

March 2007

Impacts 08 is a joint programme of the University of Liverpool and Liverpool John Moores University
Commissioned by Liverpool City Council

UNIVERSITY OF LIVERPOOL

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Document reference:
Impacts 08 (March 2007) *Baseline Report 2006/07*
[available online: www.impacts08.net]

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1. Introduction and Report Overview

Impacts 08 - The Liverpool Model is the research and evaluation programme for the Liverpool European Capital of Culture 2008 (Liverpool ECoC). In November 2004, the Liverpool Culture Company Board approved the draft aim, objectives and outline for the *Liverpool Model* research programme, developed by the Cultural Research Steering Group (consisting of members of the City Council, Culture Company and Culture Northwest). The Board subsequently approved the tender brief and general research approach in March 2005. Following the tendering process and interviews, a contract was signed in November 2005 with a consortium of the University of Liverpool and Liverpool John Moores University and the programme was renamed *Impacts 08*.

1.1. Impacts 08 Brief: Core Aims, Objectives and Outline for the Research

The main aim of *Impacts 08* is to develop an exemplary, longitudinal 'Liverpool Model' for cultural impact assessment that will measure and analyse the socio-economic and cultural impacts of Liverpool's European Capital of Culture programme.

The core objectives are to:

- Provide longitudinal impact analysis of cultural programmes and events (both retrospectively, to cover the impact of the bid itself, and up to 2009/10);
- Provide intelligence to guide decision-making within the cultural programme and marketing strategy;
- Grow the evidence base for the impact of culture upon regeneration and city renaissance (to inform national debate, influence funding decisions, and assist regional cultural planning);
- Provide a replicable model that will add to the legacy of 2008 (e.g. for future Capitals of Culture or similar large-scale projects elsewhere, but also to inform other large programmes specifically in Liverpool).

The research will measure across the full range of cultural, economic, social and environmental impacts of the Cultural programme and will comprise a demonstration project for developing cultural intelligence in Liverpool and the region as a whole. Analysis must therefore focus on a whole range of target groups and areas of interest, including:

- Communities of interest and place – measuring impacts upon people (age, gender, race, etc.) or geography (at neighbourhood, city, regional, national,, and international level)
- Four regeneration themes – cultural, economic, social and environmental
- A particular focus upon cultural impacts - for example, across the full range of Department for Culture Media and Sport areas of interest (and those of their 16 Non-Departmental Public Bodies), such as performing arts, visual arts, creative industries, sport, heritage, museums and libraries.

Impacts 08 will also contribute towards achieving the vision and objectives of the Liverpool Culture Company by identifying and monitoring suitable indicators and complementing this with a quantitative and qualitative assessment of relevant contextual factors.

The Culture Company defines its vision and core objectives as follows,

> "Vision: To deliver the best ever European Capital of Culture in 2008 and to leave an enduring legacy for the people of Liverpool.
>
> The Culture Company has set 6 objectives to deliver the vision:

1. To create and present the best local, national and international arts and cultural events in all genres.
2. To build community enthusiasm, creativity and participation.
3. To maintain, enhance and grow the cultural infrastructure of the city.
4. To increase the levels of visitors and inward investment in the city.
5. To reposition Liverpool as a World Class city by 2008.
6. To provide efficient and effective management of the Liverpool Culture Company Programme."[1]

The vision and objectives of the Culture Company offers thus a reference point around which to organise relevant indicator clusters and has informed the *Impacts 08* research framework (see section 1.3).

1.1.1. The Impacts 08 Team

Dr Beatriz Garcia, the Director of *Impacts 08*, took up post at the end of April 2006. Dr Garcia comes to the programme having completed a major retrospective study on the long-term cultural legacy of Glasgow 1990, and is a cultural advisor to the London 2012 Olympic Organising Committee. The other team members are Ruth Melville, Research Fellow, who brings expertise in the field of social inclusion and participatory research, and Peter Campbell, Programme Assistant. Input is also being received from a number of special advisers, including Robert Palmer, former director of Glasgow 1990 and Brussels 2000 and author of a EU commissioned evaluation of the Cities/Capitals of Culture programme (1995-2004).

1.2. The Impacts 08 Proposal: A New Model for Culture-led Regeneration Research

Impacts 08 offers an innovative approach to measuring the impacts of culture-led regeneration. This goes beyond the usual quantitative indicators (focused on measuring job creation and tourism growth) to take into account the lived experiences of the event host city. The programme also takes a longitudinal approach in exploring changes in outcomes, experiences, perceptions and understanding over time – from the pre-bid period (2000), through the bidding and nomination (2002-03), event lead-up (2004-07), through to the event year itself (2008) and beyond (2009-10). As well as building a new way of measuring impacts, the research programme aims to build a methodology that can be used in future research and evaluation of major cultural events. Thus, while recognising that there is a need for regular feedback to the Cultural Research Steering Group and to the other stakeholders (including the people of Liverpool), there is a need to keep the evolution of the model open and flexible.

1.2.1. Defining Culture-led Regeneration

Regeneration has been defined as the transformation of a place that has displayed the symptoms of environmental (physical), social and/or economic decline. A 2004 report to the Department of Culture, Media and Sport (DCMS) identifies three models through which cultural activity is incorporated into the regeneration process.[2]

- In the **culture-led regeneration** model, cultural activity –often with a high public profile- is seen as the catalyst and engine of regeneration;
- In the **cultural regeneration** model, cultural activity is fully integrated into an area strategy alongside other activities in the environmental, social and economic sphere – this approach is also defined as *cultural planning*;
- Finally, in the **culture and regeneration** model, cultural activity –often a small-scale intervention- is developed without being fully integrated at the strategic development or master planning stage, be it due to a lack of 'champions' or effective departmental coordination.

[1] Source: Liverpool Culture Company Strategic Business Plan 2005-2010, p. 18
[2] DCMS (2004) *Culture at the Heart of Regeneration*.

These models are not mutually exclusive nor are the definitions final. *Impacts 08* will engage in the debate around the most relevant terminology to reflect the diverse roles and impact of culture within Liverpool's regeneration. As a point of departure, we use the term 'culture-led regeneration' to acknowledge the range of activity and interests at play within the city's renewal process.

1.2.2. Overcoming Established Dichotomies in Culture-led Regeneration Research

As *Impacts 08* seeks to make a major contribution to the debate on measuring the impacts of culture-led regeneration, it is essential to critically engage with some of the major issues and dichotomies that have constrained previous research programmes. These include:

- **Recognising the breadth of areas of impact:** Many evaluation frameworks are too narrowly framed, focusing on measures which are easily quantifiable. This approach underestimates the strengths of culture-led regeneration, as qualitative studies show that some of the main legacies relate to changes in perception and self-confidence, both of which defy 'easy' measures. Accepting that culture-led regeneration processes have economic as well as social, cultural and environmental impacts ensures that, while valuing them as essential components, we do not focus too single-mindedly on narrow and out-of-context economic measures alone;
- **Focusing on processes as well as outcomes:** In developing a model for impact assessment, we must acknowledge that culture-led regeneration programmes are not discrete events but elements in an ongoing process. As such, it is as important to look at intermediate effects, such as why and how activities are carried out and how participation is sought and achieved, as it is to look at final outcomes. The full effects of a major cultural event are often not felt for several decades, and this is likely to be the case with the Liverpool ECoC. For this reason, *Impacts 08* will complement the assessment of outcomes and outputs with the study of processes from the bid stage onwards;
- **Disaggregating the impacts of other programmes:** In current city planning, it is unusual for a major cultural event to be the only intervention that is underway at any one time. This is the case in Liverpool, which has been and remains the beneficiary of almost every major UK government urban regeneration programme since 1945, as well as European Union Objective One programmes. The effects of these, as well as economic and cultural changes in the UK and worldwide, will have an impact on Liverpool over the period under investigation. Disaggregating non-ECoC impacts will be an ongoing challenge for *Impacts 08* and will be at the heart of our theoretical framework and methodology development;
- **Allowing specificity and portability:** *Impacts 08* has the dual role of measuring the impacts of the Liverpool ECoC on its key stakeholders and the city more widely, while also developing a model for measuring the impacts of other major cultural events and culture-led regeneration programmes. This requires a flexibility in approach, recognising the areas in which Liverpool has specific issues and needs, while also identifying universal issues to build a framework applicable to other settings. In order to establish a replicable research model, we will protect key elements of cultural impact research - such as the need for evaluation to be forward-looking and concerned with sustainability and long-term development;
- **The need for policy oriented research:** *Impacts 08* is situated in the University of Liverpool and Liverpool John Moores University, with close links with researchers across the cultural, regeneration and urban studies fields in the UK, Europe and beyond. While drawing on the strengths of academic research, *Impacts 08* is also closely associated with the policy context and will provide data and reflection that is directly useful in policy development, implementation and review. This will be achieved by building on the objectivity and sense of legitimacy allowed by a distance from the political process, and combining it with accessible reporting on a regular basis that can inform decision-making;
- **A holistic research model:** In assessing the four dimensions of regeneration, *Impacts 08* moves away from the trend towards evaluating individual indicators and instead formulates the research programme in terms of six key 'themes' through which impacts can be contextualised and measured. A cluster of interrelated quantitative indicators has been developed to inform each theme, and these will be given further explanation and texture by associated qualitative findings.

1.3. The Research Framework

1.3.1. Main Research Themes

The Impacts 08 programme is informed by previous research on the impacts of cultural regeneration initiatives[3] and builds on the core Liverpool European Capital of Culture objectives and the vision and objectives of the Culture Company in order to identify its main areas of impact. This exercise has led to identifying **six main themes** for the research programme, around which we organise our core indicator clusters and impact analysis. Our baseline findings are presented in the context of these main themes.

- **Economic Impacts and Processes:** This thematic area maps the impacts of the ECoC on the economy of Liverpool, Merseyside and the North West. Sub-themes include: impacts on inward investment; tourism; employment and job creation; and the strength and quality of the business sector. We also consider relevant social dimensions to economic impact such as potential inequalities;

- **The City's Cultural System:** This area considers the vitality and sustainability of the cultural system and creative economy of Liverpool in comparison with the rest of the North West. Sub-themes include: profile of the sector (number and type of organisations, facilities, and jobs); sustainability of the system (e.g. skill development in the cultural sector); the Culture Company's direct contribution (e.g. direct investment/funding in the city's cultural system by ECoC organisers); and the contribution of other relevant institutions to the creative economy of other environments in the North West;

- **Cultural Access and Participation:** This includes demographic and geographic data on participants and non-participants in cultural activities, with particular reference to access to opportunities for cultural involvement. In addition it focuses on particular sub-cultures and groups, and explores experiences, cultural values and reasons for participation. This theme places particular emphasis on the impact of direct or indirect participation and engagement with the Liverpool ECoC on people's quality of life and well-being;

- **Identity, Image, and Place:** The sub-themes for this area include the positioning/ repositioning of Liverpool before and after becoming ECoC, and the changing meanings associated with the city by its diverse local communities, visitors from around the North West, rest of the UK and overseas, and other UK residents that may not have visited the city. It also assesses the strength of local collective identity and self-confidence.

- **Physical Infrastructure and Sustainability of the City:** Sub-themes include impacts on the public realm, use of the heritage environment, quality and type of the physical infrastructure of culture (in terms of built environment, venues, parks, and public art); physical access issues (e.g. transport and parking) and the environmental sustainability of the programme.

- **The Philosophy and Management of the Process:** This theme reflects on the impacts of the processes and philosophies underpinning the management and development of the Liverpool ECoC (such as mission statements, approaches to partnership and collaboration etc) and how the benefits of these can be replicated in other city regeneration programmes.

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[3] In particular, Impacts 08 builds on the experience of Beatriz Garcia as principal investigator of the 'Cities and Culture Project' a retrospective longitudinal study looking into the long-term cultural legacies of Glasgow 1990 European City of Culture (1986-2004); the experience of Steve Miles setting up the 'Cultural Investment and Strategic Impacts Research Programme', a ten year longitudinal research programme looking at the impacts of culture-led investment in NewcastleGateshead Quayside, and the advice of Robert Palmer, director of the Glasgow 1990 programme and author of a retrospective evaluation of the European Capital of Culture Programme (1994-2004).

1.3.2. Research Elements

The *Impacts 08* research methodologies are longitudinal, thus providing a stable and coherent framework that ensures findings are comparable for the duration of the programme. The programme combines an assessment of existing data collected by established agencies and the generation of new data sets. Key strands include:

- **Benchmark indicators:** Clusters of key indicators for each 'theme' across the four dimensions of impact (economic, social, cultural and environmental) have been selected and are being collected from baselines in 2000 through to 2010. These indicators will be reported to establish key ECoC impact trends;

- **Data monitoring:** Existing data and that collected for and by the cultural programme organisers is being gathered and analysed to reflect the multiple impacts of the Liverpool ECoC. This includes in-house (Liverpool City Council and Culture Company) and external evaluations of specific elements of the programme, as well as general tourism, economic and cultural development figures;

- **Contextual data collection and analysis**: Additional research will be carried out to fill relevant data 'gaps' and in order to shed light on the figures given by indicator mapping. Methodologies include: interviews with key stakeholders, local people and event participants; surveys; content analysis of media clippings; participatory mapping techniques; and case study research. We will also link with existing projects such as the Culture Company-led *Mental and Well Being Impact Study*. Some of these methods will take the form of one-off projects; others will run as longitudinal projects throughout the programme.

1.4. Reporting and dissemination

Yearly reports will be presented to the Cultural Research Steering Group to allow findings to be fed into the Culture Company planning process. These reports will outline change against baseline and wider indicators, summarise findings from the range of research undertaken over the course of the year, and give an update on the development of the model itself. These reports will be complemented by briefer update papers outlining, where appropriate, strategic or decision-making implications and recommendations for action.

The yearly reports will be framed by two more extensive research reports, presented at the start and the end of the programme respectively. The current baseline report (March 2007) sets out the aims of the programme, the research framework and the baseline situation and initial research prior to the main years of cultural activity in 2007 and 2008. The final report (March 2010) will bring together the findings from the entire programme, summarising the work across years and themes and establishing the main impacts of the Liverpool ECoC from a baseline in 2000 to post event in 2009/10. In addition, it will contain the I*mpacts 08* research model (tool-kit) for measuring the impacts of culture-led regeneration.

Progress reports will be produced three times per year, updating the Cultural Research Steering Group on the development of the model and research plans. In addition, as each special project or work package concludes, there will be individual reports produced either for Liverpool ECoC stakeholders (in order to help shape policy) or for a wider policy and public audience. These reports will be produced as dictated by the programme timetable, in discussion with the Cultural Research Steering Group.

Academic and media dissemination will take place over the course of the programme, again in discussion with the Cultural Research Steering Group.

1.5. Research Progress

As required in the research brief, the first task of the *Impacts 08* programme has been the establishment of a framework of data requirements, both quantitative and qualitative, that meets the needs and aspirations of all stakeholders, with guidance and input from the Steering Group and Cultural Consortium.

This has involved the following:

- Identification and development of key research themes to frame the Liverpool Model ;

- Identification and development of benchmark indicators to assess the impact of the Liverpool ECoC on the city's wider regeneration process;[4]

- Identification and development of benchmark indicators to assess the Culture Company's progress in meeting set aims and objectives;[5]

- Identification of existing baselines, sources, datasets and methodologies that can be used or strengthened by *Impacts 08*. We have identified relevant datasets nationally and regionally, and are placing particular emphasis at a local level so that we can add value to existing studies and improve the outputs;

- Identification and development of core longitudinal *Impacts 08* projects to assess economic, social and cultural impacts. These include,

    - Baseline assessment of Liverpool's economic and business base;[6]
    - Press content analysis of the impact of the bid on national reporting of Liverpool;[7]
    - Comparative press content analysis of national and local (both Liverpool-based local and regional) reporting on Liverpool since nomination (2003-2005);[8]
    - Press content analysis of 2006 arts programme highlights and 08 Highlights launch;[9]
    - Personal interviews exploring the ways stakeholders recollect the ECoC bid process;
    - Personal interviews exploring the ways local cultural stakeholders see the management and vision development of Liverpool 08;
    - The future of the creative industries on Merseyside, using a Delphi panel methodology.

- Identification of one-off special projects to complement and expand on issues emerging within longitudinal research:

    - Participatory mapping research: "It's our world, isn't it?" Engaging with young people in Liverpool; [10]
    - Personal interviews: 'Re-telling the city. Exploring local narratives of Liverpool'

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[4] This has resulted in a separate paper, which presents a summary of key indicator trends alongside this baseline report: Impacts 08 (March 2007) *Benchmark Indicators Report 2006*. This report provides the analysis of data collected within our *Impacts 08 Benchmark Indicators Matrix,* approved by the Cultural Research Steering Group in September 2006.

[5] Impacts 08 has established a *Culture Company Indicators Matrix,* approved by the CRSG in September 2006, and presented a first version of emerging data in December 2006.

[6] Impacts 08, Sapsford and Southern (December 2006) *Measuring the economic impacts of Liverpool European Capital of Culture. Baseline economic indicators and the Merseyside business base.*

[7] Impacts 08, García (December 2006) *Media Impact Analysis. Retrospective study: UK National press coverage on Liverpool pre, during and post bidding for the European Capital of Culture (1996, 2003, 2005).*

[8] Impacts 08 (December 2006) *Content analysis of press coverage on Liverpool. National, regional (competing bid cities & NW papers) and local (Liverpool) coverage in 2003 and 2005.*

[9] Impacts 08 (December 2006) *Press attitudes towards Liverpool 08's 2006 arts programme and 08 Highlights launch.*

[10] Impacts 08, Marne and Parker (December 2006) *'It's our world, isn't it' Engaging with young people in Liverpool.*

1.6. Report Overview

Liverpool's nomination and hosting of the ECoC 2008 is taking place concurrently with rapid change in the city in terms of demography and regeneration. The city's population is increasing with figures for 2005 putting Liverpool's population at 447,500, compared with the 2003 figure of 441,800. The 2004 figure was the biggest percentage rise Liverpool has seen in a single year since the 1970s. The city's economy is also growing and the 6.3% increase in Liverpool's economic output (GVA per head) is well ahead of the national (5.5%) and Northwest (5.4%) figures.

But Liverpool also has the continuing challenge of tackling the legacy of deprivation generated by the economic restructuring which devastated many of its most vulnerable neighbourhoods some 30 years ago. Liverpool is the most deprived city in England in the Index of Multiple Deprivation (IMD2004) and nearly 60% of Liverpool's population is within the most vulnerable 10% in all of England. Equally challenging are the stark differences within the city; certain wards suffer disproportionately with high levels of poor housing, worklessness and ill health.

In this context, *Impacts 08* is set to establish the economic, environmental, social and cultural impact of being nominated, planning for and hosting the European Capital of Culture in Liverpool. This report reflects the main outcomes of the first year of research and establishes the baseline against which impacts will be measured. The core messages emerging from research to date are grouped below, according to the *Impacts 08* main research themes.

Economic Impacts and Processes

- Overall, the economies of Liverpool, Merseyside and the North West are prospering, growing in line with or above UK trends. However, the employment rate in Liverpool remains low compared with similar UK cities;
- Business sustainability is increasing with a growing rate of new business start-up and decreased business failure;
- Visitor expenditure continues to grow above the rate of inflation;
- Visitors to Liverpool see the city as a leisure holiday destination rather than a shopping destination or a place to visit friends and family;
- The city is attracting a high percentage of new visitors.

The City's Cultural System (creative industries, city attractions, visitor infrastructures, and retail)

- Employment in the city's 'visitor infrastructure' (encompassing hotels, restaurants, bars, etc.) noticed a remarkable growth between 2000 and 2001, and has since remained stable;
- Employment in the 'creative industries sector' has grown over the period 2000 to 2005;
- The proportion of employees in the creative industries sector remains smaller in Liverpool than in other core cities. However, there has been growth between 2004 and 2005, particularly in the area of software, computer games and electronic publishing;
- Between 2004 and 2005, employment volume has grown remarkably in the area of architecture and engineering consultancy, linked to the growth in construction / capital developments;
- The city's arts and cultural sector has a positive profile nationally both in the press and in people's perceptions. The main focus of such coverage has been the city's music scene, its museums and galleries, and event programming;
- The 08 Highlights event in November 2006 attracted 68% positive coverage in the local media and 50% nationally, and has led to increasing numbers of positive press features about the city's cultural provision;
- National perceptions of Liverpool's cultural system are generally positive, with up to 35% of people identifying its music scene as a UK and European leader;
- The city's nightlife and sports provision are also generally thought to be better than those of other UK cities.

Cultural Access and Participation

- In 2005/06, there were a significantly greater number of events and performances funded by or directly organised by Liverpool Culture Company, than occurred in Lille (2004) during its ECoC year. This has also led to higher levels of audiences than those reported by Lille in 2004.
- The range of participation in Liverpool's cultural activities broadly reflects national patterns. Yet, for Creative Communities events, there are comparatively higher levels of young people and ethnic minorities taking part.

Identity, Image, and Place

- The nomination of European Capital of Culture has had some short to medium term impact on the city's image, at a local as well as a national level. In 2003, national papers produced four times more positive stories about Liverpool's culture and arts scene than was the case in 1996;
- The local press is positive about potential for change in the city's cultural infrastructure, but negative about other developments, mainly linked to social concerns;
- Sustained positive press associations relating to Liverpool at a local as well as national level include references to its galleries/visual arts scene; business and inward investment; TV media and entertainment; music scene; cultural events; and universities/ research;
- Nationally, the Liverpool ECoC is mainly associated with the wider city's renaissance, in particular, its renewed (enhanced) image and economic regeneration;
- The November 6th '08 Highlights' launch attracted extremely positive coverage at local level. National coverage has been slow but steady, with increasing numbers of long broadsheet feature (and particularly weekend or Sunday) articles dedicated to the city's cultural assets from November onwards.

Physical Infrastructure and Sustainability of the City

- Liverpool is undergoing an intense period of physical development activity, which people associate with the ECoC;
- By the end of 2006, three quarters of the capital infrastructure projects identified as supporting Liverpool ECoC within the bid proposals, have been completed;
- The 'Big Dig' is one of the developments most closely associated with the Liverpool ECoC. Surveys indicate that although people complain about "travel disruption", there is a general feeling that "it will all be worth it in the end";
- Currently a higher proportion of tourists to Liverpool travel by public transport than in other cities;
- Visitors see parking in Liverpool as worse than in other UK cities, both in terms of ease of parking and cost;
- Local people and tourists feel that street cleanliness is improving, although they still identify it as a problem;
- An environmental sustainability policy has been written for Liverpool Culture Company, reflecting a broader process in which environmental sustainability measures such as bio-diesel generators are being used at events.

1.7. Terminology and Main Acronyms

Below are the key terms used to refer to the European Capital of Culture programme:

- *Liverpool ECoC:* Liverpool European Capital of Culture 2008. We use this abbreviated term to refer to the specific programme of activity produced by the Liverpool Culture Company (under the brand of Liverpool 08) and the wider implications of the title in terms of the city's wider culture-led regeneration programme;
- *ECoC*: European Capital of Culture. When referred to on its own, we imply a reference to the wider European Union programme rather than Liverpool specifically;
- *Liverpool 08*: We use this term to refer to the brand developed by the Liverpool Culture Company to promote the Liverpool European Capital of Culture.

Other acronyms
- *ABI*: Annual Business Inquiry
- *DCMS:* Department of Culture, Media and Sport
- *GVA:* Gross Value Added
- *LCC* : Liverpool City Council
- *NOP*: GfK NOP Social Research, Perception Survey studies[11]
- *ONS*: Office of National Statistics
- *TMP:* The Mersey Partnership

[11] This is an annual survey to measure attitudes towards and perceptions of Liverpool across a range of areas within number of target groups at a local, regional and national level.

2. Economic Impacts and Processes

This theme covers five main sub-themes:

- The strength of the local economy and levels of inward investment (2.1);
- Employment and skills levels (2.2);
- The strength and sustainability of the local business base (2.3);
- The impacts of tourism (2.4);
- Inequality in economic impact (2.5)

Culture-led regeneration initiatives can have impacts on the economy of both their city and their region, through: (i) improving the confidence of businesses looking to invest (or re-invest) in the city; (ii) attracting a more highly skilled workforce with greater spending capacity; and (iii) increasing levels of tourism – and associated visitor expenditure.

This theme, then, provides a framework to map the impacts of the Liverpool ECoC on the economy of the city, looking at employment and skills, investment, the local business sector, and tourism. Analysis of these issues will help to explore the extent to which the Culture Company is meeting Objective 4: "increasing the levels of visitors and inward investment in the city". As with other themes in this report, it is difficult to disaggregate the impacts of the multiple regeneration initiatives that are currently underway in Liverpool. This will be a substantial part of the work undertaken to determine the nature of economic impacts and processes.

2.1. Strength of the Local Economy

Even before taking into account the impacts of the ECoC nomination and hosting process, it can be said that, overall, the economies of Liverpool, Merseyside and the North West are prospering. They are growing in line with – and, indeed, above - UK trends, with Liverpool's economy being projected to grow beyond that of both the North West and the UK more broadly. It should be noted, however, that Liverpool is starting from a comparatively low base and is still catching up with some other UK cities. Inward investment is difficult to measure, but proxies such as Gross Value Added (GVA), as well as physical evidence (anecdotally discussed as 'the number of cranes'), show increasing investment in the city.

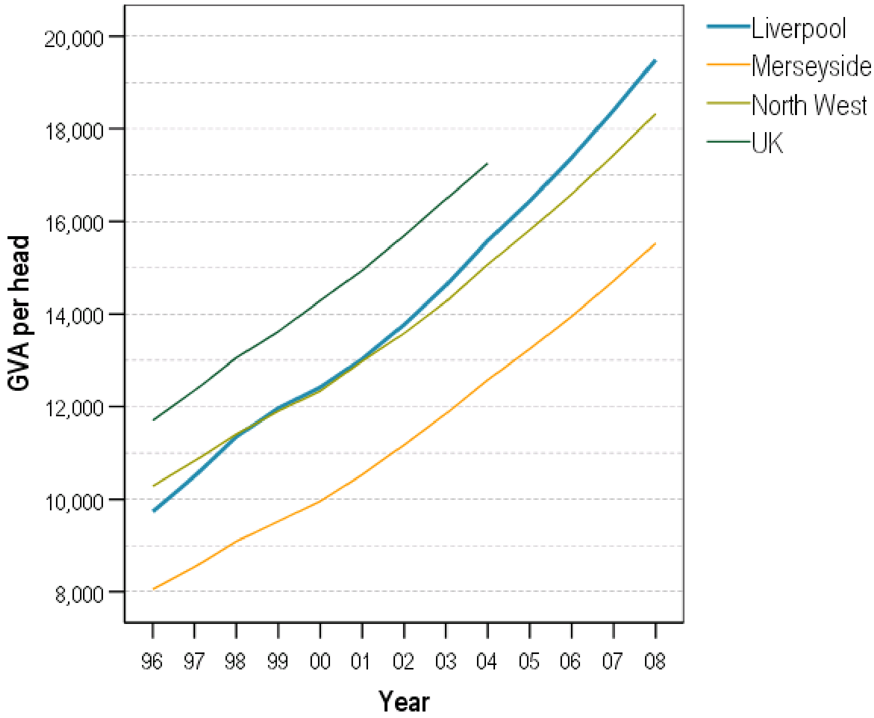
The University of Liverpool Management School carried out a mapping and projection exercise of the indicators of Liverpool's economic status; this was carried out with comparison to the wider geographical area in order to analyse the current economic status, and produce a baseline of expected growth. The forward projections assumed no additional effect from the ECoC award, and as such can be used as a baseline to analyse the economic impacts of the Liverpool ECoC. In general, the figures project an improvement in Liverpool's economy without an impact on the rest of the sub-region, reflecting targeted localised investment in the city centre.

GVA and GVA per capita have been used instead of investment, as this figure is not calculable at a less than national level, and it is accepted that GVA acts as a reasonable proxy for Gross Domestic Product at local level. Some agencies (notably The Mersey Partnership (TMP)) give figures for inward investment that *they assist,* however, this is not felt to be a good proxy as such figures are necessarily partial, and also as internal investment (e.g. expansion of existing companies) is also important for economic growth. Some direct figures from the construction industry and other major investors are available, but these sources are not comprehensive as this is considered to be commercially sensitive data.

2.1.1. GVA per Head

Figure 2-1 shows actual and expected Gross Value Added (GVA) per capita, comparing Liverpool, Merseyside, the North West, and the UK. The forecast rise in GVA in Liverpool occurs from 2000 (with a figure of £12,417) to 2008 (with a figure of £19,489). This is without any calculation of effect from ECoC nomination or programming. GVA per capita takes into account the size of population in the city, and as there are relatively large numbers of people without paid employment in Liverpool and Merseyside, the figure for these areas will be lower than comparator regional and national figures.[12]

Figure 2-1:GVA per head - actual (1996-2004) and forecast (2004+)



Source: University of Liverpool Management School [Nomis/ONS]

Table 2-1: GVA and GVA per head (ph) (2000-2003)

Measure/Year	2000	2001	2002	2003	2004
· Liverpool GVA (£M) (101A[13])	5,556	5,776	6,094	6,492	6,903
· Liverpool GVA % change on previous year (%) (102A)	2.58%	3.96%	5.51%	6.53%	6.33%
· Liverpool GVA ph (£) (130A)	12,456	13,071	13,798	14,692	15,530
· Liverpool GVA ph indexed to UK (UK=100) (142A)	90	90	90	91	91
Liverpool GVA ph % change on previous year (%)(131A)	3.14%	4.94%	5.56%	6.48%	5.70%
NW GVA ph % change on previous year (%)(131A)	3.51%	4.90%	4.51%	5.08%	5.37%
UK GVA ph % change on previous year (%)(131A)	4.68%	4.57%	5.02%	5.53%	5.45%

Source: Nomis / ONS

[12] Our future research will investigate the extent to which actual data (as distinct from the forecasts) reveal ECoC effects that have already emerged following the announcement of the award. One particular issue to be investigated concerns the relative effect of ECoC compared to other factors on the construction sector in Liverpool, which has seen a dramatic reversal in its fortunes with employment levels rising by some 22 percent between 2003 and 2005 (following a 7% decline between 2002 and 2003).
[13] For information: Bracketed codes by indicators refer to internal Impacts 08 indicator codes.

In Liverpool both GVA and GVA per head have risen year on year in excess of the rate of inflation. GVA per head remains below that of the UK as a whole (in 2004 this was £17,541), but is above that of the NW (£14,994 in 2004). Since 2001, it has been rising at a higher rate than either the UK or the North West, and this is projected to remain the case even without the ECoC effects.

2.1.2. House Prices

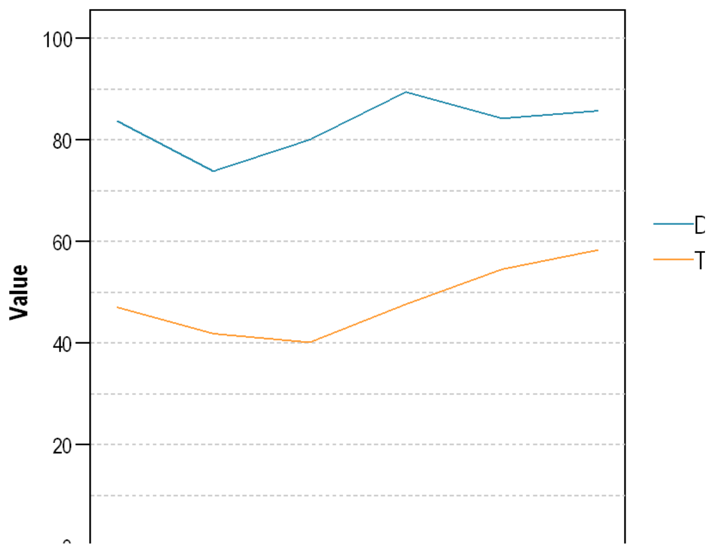
House price increases (see Table 2-2) reflect confidence in investment in Liverpool, with the average price of terraced houses in particular rising at a far higher rate than in the rest of England and Wales (see Figure 2-2). Further analysis, however, shows a variation in increases across the city, with increases proportionately higher (for areas of similar social deprivation) within the inner core and nearer to the city centre.

Table 2-2: Average house prices in Liverpool and England and Wales

Average house prices (First quarter)		2001	2002	2003	2004	2005	2006	% rise 01-06
Liverpool	Detached	143,073	137,963	183,573	227,928	241,418	255,227	78%
	Terraced	38,137	38,461	43,417	60,530	77,610	89,841	136%
England and Wales	Detached	170,989	187,042	229,573	254,894	286,749	297,662	74%
	Terraced	81,111	91,978	108,316	127,132	142,382	154,083	90%
Liverpool prices indexed to E&W	Detached	83.7	73.8	80.0	89.4	84.2	85.7	
	Terraced	47.0	41.8	40.1	47.6	54.5	58.3	

Source: Land Registry

Figure 2-2: Liverpool house prices indexed to England and Wales



Source: Land Registry

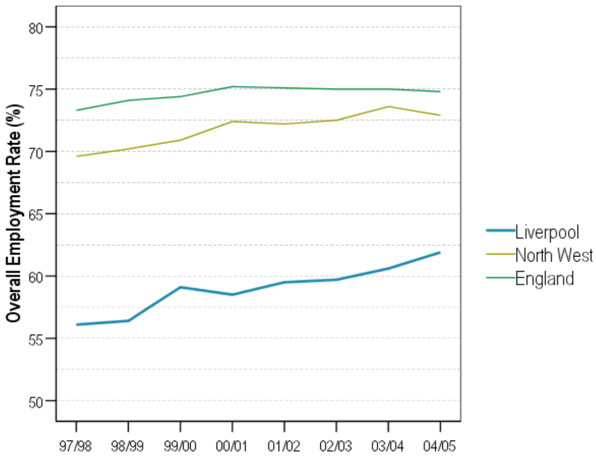
2.2. Employment and Skills Levels

The total number of jobs in Liverpool and the number of jobs in specific associated sectors are used as indicators to assess change in employment trends. Skills levels across Liverpool are an indication of whether local people will have the requisite skills to take up the opportunities resulting from the forecast shape of the jobs market.

2.2.1. Employment and Jobs

Figure 2-3 shows that the overall employment rate in Liverpool remains low relative to the North West and England, despite having increased rapidly between 1997 and 2005 (+5.8%), and at a higher rate than was the case either regionally or nationally in respect of this period. .

Figure 2-3: Overall employment rate (working age) (1997/98 - 2004/05)



Source: Annual Local Area LFS (1997/98 – 2004/ 05)

Table 2-3 gives the volume of employment for Liverpool, the North West and Great Britain. This shows an increase in Liverpool of 14.8% between 2000and 2005, contrasting with a 5.2% increase in Britain as a whole.

Table 2-3: Total Employment Volume[14]

	Total		
	Liv	**NW**	**GB**
2000	196,933	2,822,224	25,040,824
2001	212,139	2,882,169	25,316,388
2002	220,039	2,956,591	25,425,928
2003	218,130	2,962,340	25,552,836
2004	221,780	3,024,502	25,901,614
2005	226,143	2,968,864	26,338,084

TABLE 2-4: TOURISM EMPLOYMENT VOLUME

	Tourism		
	Liv	**NW**	**GB**
2000	*13,737*	*207,570*	*1,816,211*
2001	*17,746*	*217,980*	*1,864,913*
2002	*17,992*	*232,266*	*1,917,721*
2003	19,972	235,193	1,937,801
2004	17,196	234,102	1,981,250
2005	17,317	230,239	1,973,029

TABLE 2-5: RETAIL EMPLOYMENT VOLUME[15]

	Retail		
	Liv	**NW**	**GB**
2000	*22,198*	*327,808*	*2,734,849*
2001	*25,954*	*337,878*	*2,845,857*
2002	*26,130*	*341,048*	*2,901,281*
2003	25,516	347,975	2,921,213
2004	24,437	355,363	2,966,535
2005	22,940	348,293	2,916,835

Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

[14] Please note discontinuity in measurement from 2002 and before to post-2003 and after that prevents establishing direct comparison with following years.

[15] Tables 2-3 to 2-5 show how, despite an overall rise in the volume of jobs in Liverpool between 2003 and 2005, the percentage of jobs in retail and in tourism (2 sectors potentially associated with ECoC impact) has not increased similarly over this period. Instead, we note that tourism jobs drop from 9.2% to 7.7% of the total employment volume, while retail jobs drop from 11.7% to 10.1%. Over

The total employment volume in Liverpool grew between 2000 and 2005, well in excess of the national growth rate. Looking more closely at the areas most likely to be affected by the ECoC nomination, a discontinuity in measurement from 2002 to 2003 prevents us from establishing a direct comparison for the period 2000 to 2002. However, employment in creative industries and the number of creative business units, (2 areas examined more closely in section 3: 'The City's Cultural System') have both increased between 2003 and 2005.

2.2.2. Skills Levels

Figures for skills levels in the Liverpool population of working age and those who are economically active are given in tables 2-6 and 2-7.

Table 2-6: Of working age (qualification equivalent in percentage)

	2000/01		2001/02		2002/03		2003/04		2005[16]	
	Liv.	GB	Liv.	GB	Liv.	GB	Liv.	GB	Liv.	GB
No Qualifications	25.2	16.7	24.8	16.5	27.5	15.6	30.0	15.1	*25.6*	*14.3*
NVQ 2+	54.7	58.8	52.5	59.5	52.8	60.6	51.8	61.5	*53.8*	*62.9*
NVQ 4+	19.1	23.3	18.4	23.6	17.3	24.2	16.6	25.2	*20.0*	*26.5*

Source: Labour Force Survey (2000-04) / *Annual Population Survey* (2005]

Table 2-7: Economically active (qualification equivalent in percentage)

	2000/01		2001/02		2002/03		2003/04		2005	
	Liv.	GB	Liv.	GB	Liv.	GB	Liv.	GB	Liv.	GB
No Qualifications	14.3	12.0	16.0	12.0	17.1	11.1	20.0	10.7	*14.9*	*9.9*
NVQ 2+	56.2	55.1	56.3	56.4	57.2	58.0	54.1	59.2	*58.2*	*61.6*
NVQ 4+	25.9	26.6	24.5	26.9	23.3	27.5	21.2	28.6	*26.3*	*30.2*

Source: Labour Force Survey (2000-04) / *Annual Population Survey* (2005)

This shows that the percentage of the Liverpool population with higher level qualifications remains lower than the rest of Britain, while the percentage with no qualifications stays higher than national figures. The slow rise in the percentage of the economically active population with no qualifications reflects the emphasis put on getting formerly unemployed people into jobs. However, the fact that this is not reflected in a growth in the percentage of people possessing NVQ qualifications at levels 2+ and 4+ has implications for the potential of local people to take up those jobs likely to be created during the next 5 to 10 years; most of which are forecasted to require higher skill levels.

This data should be read in conjunction with the evidence emerging out of discussion about training and capacity building in the creative sector (as well as other sectors where growth is hoped for), and reveals the importance of a skills strategy for the sub-region (see discussion in section 3).

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this period, the general UK trend in retail and tourism shows a much smaller drop (less than 0.5%). In the North West, the drop is even slighter within each sub-regional area (less than 0.2%). Further research is underway to discover what this apparent drop represents in reality, but it seems likely that it relates to a sampling or data issue which may have led to erroneously high figures for 2003 (and so would 'exaggerate' any actual decrease in 2005). Reductions in the Liverpool tourism business base are mainly in the restaurant and bars sector, where there is a 9% drop in restaurant jobs and a 21% drop in bar jobs (other major areas such as hotels and gaming remain more or less steady). The main reductions in the retail sector come under the Standard Industrial Classification (SIC) code heading 'Other retail sale of new goods in specialised stores' (a 16% drop).

[16] A note regarding Tables 2-6 and 2-7: the change in time period covered (i.e. from using Mar-Feb as the 12 month period to using full calendar years) reflects the Office of National Statistics (ONS) shift from using the Labour Force Survey as official source for their figures (between 2000 and 2004) to using the Annual Population Survey (in 2005). There is likely to be a slight discrepancy between the two in terms of sampling so comparison between 2000-2004 figures and 2005 figures should be done with care.

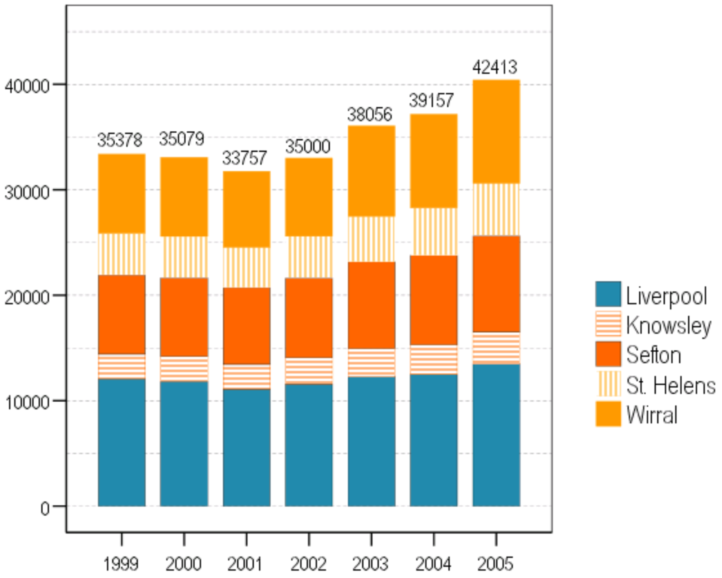
2.3. Strength and Sustainability of the Local Business Base

The indicators connected to the wider economy will be coupled with a mapping of the Liverpool, Merseyside and North West business base from 1999. This will be used to explore changes in size, share and quality of the business base in Liverpool and Merseyside, allowing investigation of the longer-term sustainability of economic growth in the city and region. Some qualitative work will also be undertaken among Merseyside and North West business leaders (beyond the creative industry sector research discussed in section 3), to explore the business sector's responses to, and expectations and experiences of, ECoC.

2.3.1. The Size of the Business Base

Figure 2-4 shows a count of enterprises in the sub-region from 1999 up to 2005, demonstrating a gradual rise across the sub-region but also more pronounced growth outside Liverpool itself.

Figure 2-4: Merseyside Enterprise Count (1999-2005)



Source: ULMS/ The Beta Model

2.3.2. The Shape of the Business Base

81% of all enterprises in Merseyside employ 10 people or less and, as such, are defined as 'micro' enterprises. Table 2-8 gives a breakdown of the business base in Merseyside, (i) by district, and (ii) based on the size of enterprise as of April 2005. The lowest proportion of micro enterprises is based in Knowsley, where 78% of all enterprises employ 10 people or less, and the highest is in Wirral at 84%. Around 10 percent of businesses in the sub-region have between 11 and 20 employees, with a further 7% employing 21 to 50 people. This means that 97% of all businesses on Merseyside have less than 50 employees, a figure confirmed by the Annual Business Inquiry that shows 95% of all workplaces on Merseyside employ less than 50 people.[17]

[17] The Annual Business Inquiry (ABI) provides evidence on workplace and employment structure based on size of workplace using a sampling methodology.

Table 2-8: The Merseyside business base by size of enterprise (April 2005) (%)

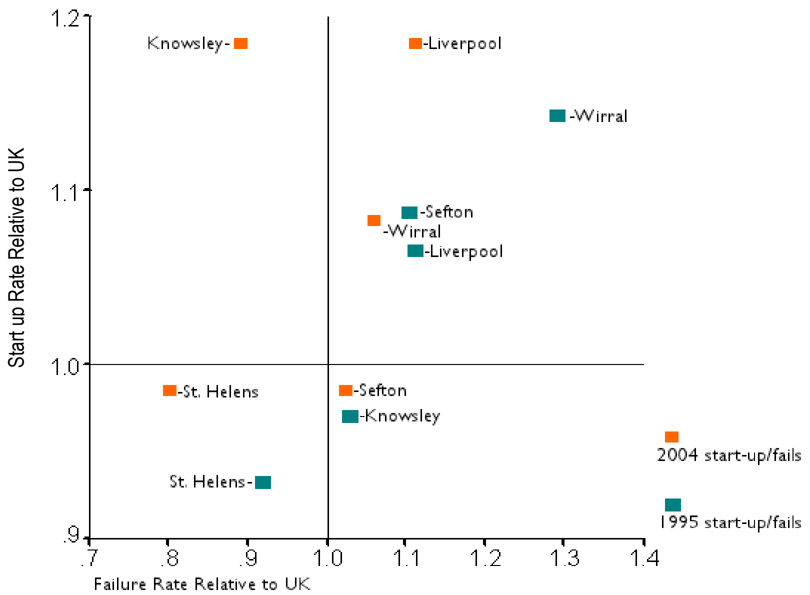
	1-5	6-10	11-20	21-50	51-100	101-250	250 plus
Liverpool	62.3	16.6	10.1	7.6	1.9	1.0	0.6
Knowsley	62.0	15.7	9.4	8.4	2.3	1.2	0.9
St Helens	66.7	14.1	9.3	6.9	1.7	0.9	0.3
Sefton	70.1	13.3	8.6	5.5	1.6	0.6	0.3
Wirral	69.6	14.2	8.1	5.8	1.4	0.5	0.4
Merseyside	66.4	14.9	9.1	6.7	1.7	0.8	0.5

Source: The Beta Model

2.3.3. The Sustainability of the Business Base

Relative to the UK, Merseyside has experienced an increased rate of new business start-up and a decreased rate of business failure over the ten-year period from 1995. Figure 2-5 compares the start-up and failure rates in 1995 with those of 2004 for the 5 districts in Merseyside. Over this time, Liverpool has increased its rate of start-up relative to the UK although a similar rate of failure still exists. These figures allow analysis of business formation and deformation in the context of the local economy, indicating the degree of 'churn' that takes place within a particular location.

Figure 2-5: New firm start up and failure rates relative to the UK (1995-2003)[18]



Source: University of Liverpool Management School

2.3.4. Liverpool Culture Company's Engagement with the Business Sector

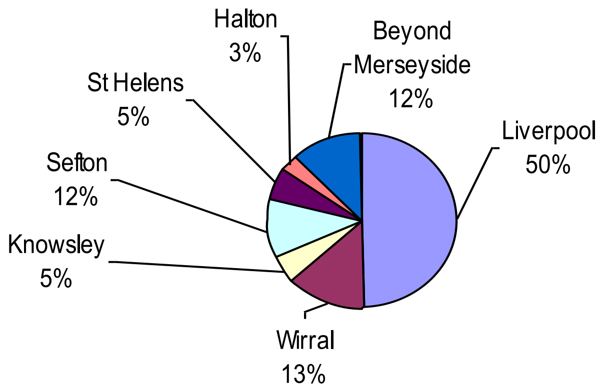
Liverpool Culture Company has made an effort to engage with the local business sector primarily through *08businessconnect*, run jointly with BusinessLiverpool, a business club created with the intention of providing all local enterprises with information on business and networking opportunities connected with ECoC. Its

[18] A note of clarification on business base figures: These figures are provided by the Beta Model, and capture an additional number of businesses compared to those figures recorded through the VAT count of enterprises. These additional numbers are likely to be micro size enterprises that do not pay VAT due to the level of their turnover. The Beta Model indicates 20% more enterprises in 2005 based on the 1999 count. The ideal position in Figure 2-5 would be within the top left quadrant. This would indicate a better start-up rate relative to the UK, and a lower rate of business failure relative to the UK.

membership has grown rapidly following the beginning of the membership drive in October 2005. By the end of March 2007, organisational members totalled 2,606, 542 of these having joined in 2005 itself. Meanwhile, individual membership (which can represent more than 1 person in the same company) reached 2,008 by the end of November 2006 and 3,210 by March 2007.

The objectives of *08businessconnect* are to "maximise opportunities for economic and cultural benefit for businesses and their workforce and to increase competitiveness. This will be achieved by: Connecting businesses with the business opportunities around 08 and Connecting businesses with culture" (08businessconnect, 2006) and membership is across many sectors (not solely tourism), and reaches beyond Liverpool to take in members from Greater Merseyside as well as some from even further afield (see Figure 2-6).

Figure 2-6: Distribution of members of 08businessconnect (October 2006)



Source: 08businessconnect 2006

Member businesses range from sole traders to major businesses, with 16% being sole traders (or businesses with 1 employee) and 4% being major businesses with more than 250 employees. By far the majority are small or medium enterprises (SMEs) at 96%. Nearly 3/4s of members are micro enterprises (with 10 or less employees), which is slightly lower than the average for Merseyside (81% - see section 2.3.2) of businesses. This may reflect the lack of time available to managers of micro enterprises to join organisations, or to stay in touch with what is on offer.

Further research is planned on (i) the shape and industry sectors of the *08businessconnect* membership base, (ii) reasons for engagement, and (iii) business views on the impacts they are expecting and experiencing in relation to ECoC.

2.4. Impacts of Tourism

As mentioned above, the tourism sector (covering hotels, restaurants and bars, gambling etc.) is expected to be one of the main beneficiaries of the Liverpool ECoC. In 2004, jobs in tourism made up 7.7% of total jobs in Liverpool, with hotels making up 0.9%, restaurants 2.3% and bars 2.4%. Our assessment of impacts on the tourism sector considers (i) the physical infrastructure of tourism, service delivery and customer satisfaction, and (ii) the use and cost, and also the ability, of Liverpool's tourism infrastructure to fulfil potentially changing demands.

2.4.1. Tourist Spend

Visitor expenditure continues to grow above the rate of inflation, totalling £629m in 2004 (in contrast to £563m in 2002), and this upward trend is set to continue.

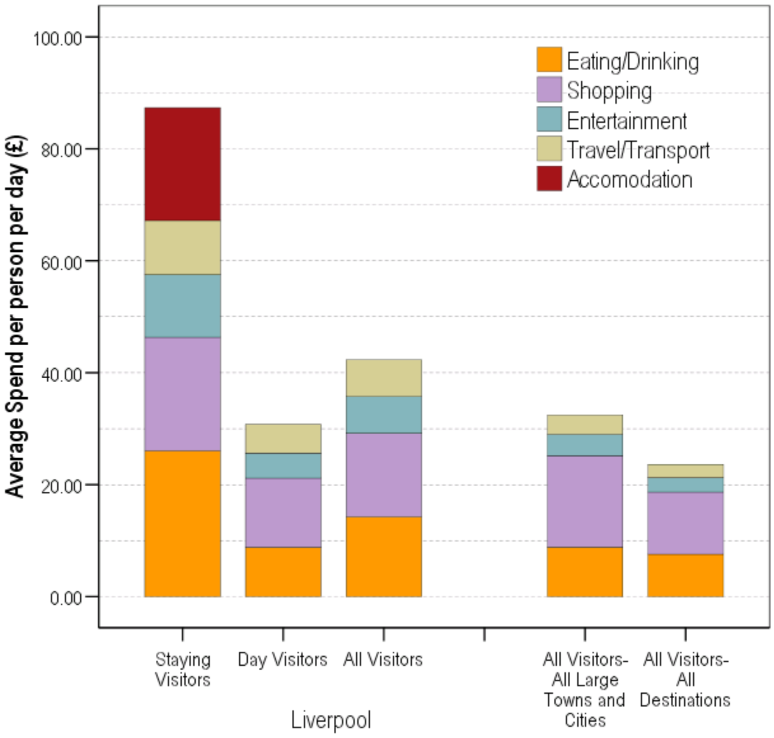
Table 2-9: Visitor expenditure (£m)

	2002	2003	2004
Liverpool	563.06	612.07	628.62
Merseyside	1717.66	1831.98	1907.32

Source: STEAM Report 2004

Notably, the number of conferences held in Liverpool has risen from 84 (in 2004) to 93 (in 2005), with the number of delegates reflecting this (13,955 in 2004; 15,806 in 2005). This trend of increasing numbers of high spending conference delegates is forecast to continue rising, and larger conferences have already been booked within the new Arena and Convention Centre (ACCL), which is due to open in 2008.

Figure 2-7: Breakdown in visitor spend per day



Source: TMP (2005)

As is evident from Figure 2-7, the Destination Benchmarking Survey (2004) shows that visitors to Liverpool spend on average more on entertainment and eating and drinking than those in other large towns and cities; shopping, meanwhile, appears to be less of a source for visitor expenditure relative to other cities and large towns.

2.4.2. Visitor Accommodation

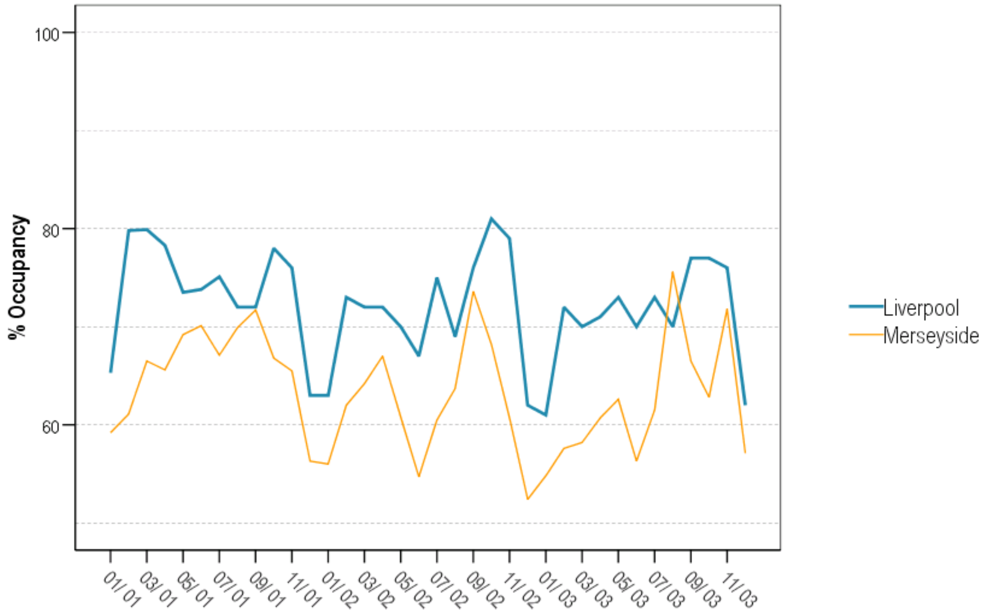
Table 2-10: Liverpool hotel occupancy and rates

Measure/Year	2000	2001	2002	2003	2004	2005
· **Total room nights sold in Liverpool** (137A)			764,715	795,733		
· **Liverpool hotel occupancy (%)** (122A)		75.2	73.9	71.8	68.9	76.4
· **Average room rate (£)** (128A)		52	54	54	55	60

Source: TMP/ Deloitte HotelBenchmark

The number of room nights sold is rising, and occupancy rates remain steady. The average room rate saw an increase in 2005, catching up with the overall rise in inflation after falling behind inflation between 2001 and 2004. This might relate to the completion of a number of new, more expensive hotels in the city centre. Hotel occupancy rates in Liverpool remain above those in Merseyside (63.2%) and the North West (55.7%).

Figure 2-8: Hotel occupancy rates



Source: TMP

Liverpool's hotel stock is evolving to meet the needs of visitors, and there continues to be a high level of refurbishment and new building, particularly in the city centre, with more planned in the near future. In terms of room numbers, there was a sharp increase in supply in 2004, with the opening of the Radisson SAS and Hope Street hotels, before a reduction in 2005 with the closure of the Moat House hotel.

Table 2-11: Liverpool hotel rooms base

Measure/Year	2000	2001	2002	2003	2004	2005
· Rooms/Bedspaces refurbished/built (City centre) (129A)	229	0	237	345	200	39
· Rooms/Bedspaces refurbished/built (Whole city) (138A)	273	197	237	345	200	39
· Number of Hotel Rooms (City centre) (117A)	2,118	2,307	2,462	2,754	2,979	2,716
· Number of Hotel Rooms (Whole city) (139A)				3,925	4,150	3,872

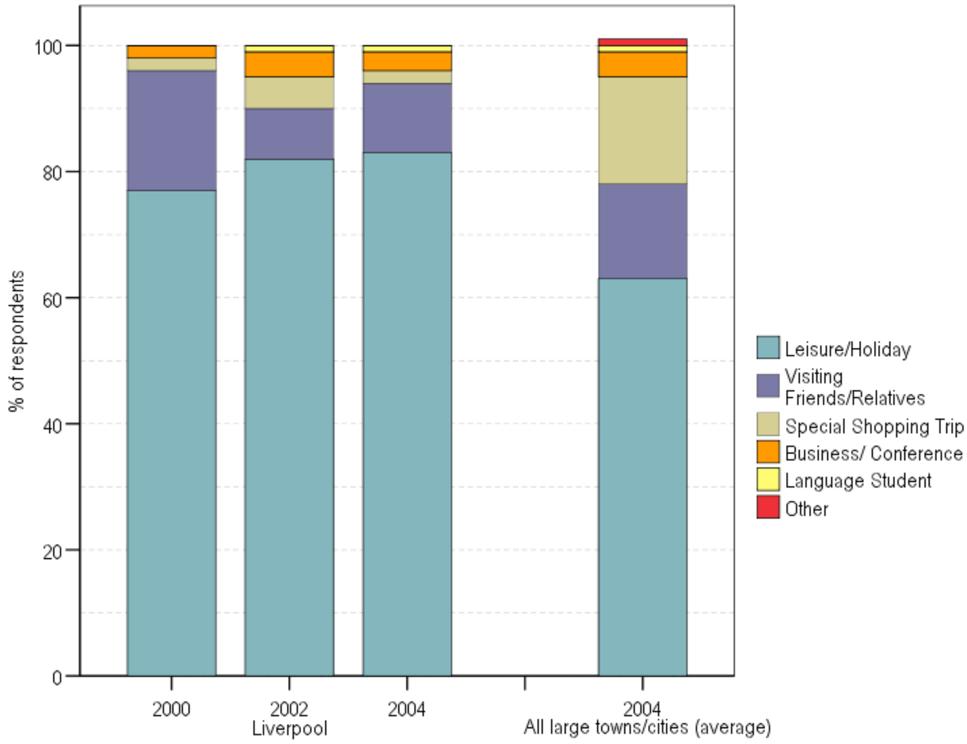
Source: Liverpool Vision/TMP

2.4.3. Tourists' Experiences

From looking at Figure 2-9, it is clear that a higher proportion of visitors are attracted to Liverpool as a leisure/holiday destination compared to other destinations, with shopping visits being less popular than other large towns (on this latter point, also see Figure 2-7). This may change with the opening of the Liverpool One development in 2008, which will add a total of 1.6m sq ft of new retail space in the city centre. We can also see that the popularity of Liverpool as a leisure destination has steadily increased since 2000, while the number of visitors staying with friends and relatives has decreased (although there was a slight increase from 2002).

41% of visitors surveyed said that their current visit to Liverpool was their first, compared to 27% of visitors to all large towns and cities, and 26% in all destinations. This highlights Liverpool's increasing appeal to new markets, which is something that Liverpool Culture Company aims to build on with initiatives such as the 2008 Highlights Launch to the World Travel Market.

Figure 2-9: Purpose of visit[19]



Source: TMP

Further research on tourism will (i) continue to map peoples' reasons for visiting Liverpool (including assessing the role of ECoC status in affecting their decision to visit in the first instance), and (ii) also consider the experience of visitors while they are in the city.

2.5. Inequality in Economic Impact

It is also important to look at inequality in economic impacts across and within the city. Thus we need to consider not just the indicators associated with inward investment, total number of jobs, number of businesses and visitor spend, but also those that reflect how this impacts on the people of the city. In particular on their material well-being and ability to engage with the productive system, although consideration of factors correlated with material well-being (such as poor health, low educational achievement and poor access to services) should also be considered as indicators of the inequality of impact of economic growth.

As a baseline measure, the Index of Multiple Deprivation 2004 (IMD 2004) is the best available proxy to provide a quantified summary of relative quality of life within Liverpool and between Liverpool and other areas of the UK. IMD 2004 measures multiple deprivation at the small area level, which allows for recognition of

[19] The data displayed in Figures 2-7 and 2-9 is based on the 2004 Destination Benchmarking survey by The Mersey Partnership. It examines the changes in visitor demographics and activities over the period 2000-2004 and compares this with a benchmark for the same data based on the average responses for all large towns/cities. In Figure 2-7, the data in the first column are based on all staying visitors - that is, including those who were staying in the home of a friend or relative and so did not incur any accommodation costs. This can then be compared with the average spend per person per day by all visitors to all large towns and cities and all destinations.

different areas within the city, going down to super output area (SOA) level (which is available down to 1500 household areas).[20]

IMD 2004 scores for Liverpool as a district and across its SOAs show a high level of deprivation in the city and concentration of extreme deprivation among the worst in the county. Across all domains:

- Liverpool is the most deprived district in England[21]
- Liverpool is the fifth most deprived district in England in terms of 'extent of deprivation', which shows the proportion of the city's population living in the most deprived SOAs in the country.
- Liverpool is the second most deprived district in England in terms of 'concentration of deprivation', which shows the most intense levels of deprivation.
- 23%[22] of Liverpool's SOAs fall within the 1% most deprived in England
- Almost one half[23] of Liverpool's SOAs fall within the 5% most deprived in England

The most deprived SOA in England is in Liverpool, in Breckfield ward. This area is known as the V Streets and is opposite the Kop end of Anfield stadium. Many of the houses are currently being demolished as part of the Housing Market Restructuring Initiative (HMRI).

Around one third of the SOAs in Greater Merseyside are in the top 1% most deprived SOAs in the UK and Liverpool alone accounts for one fifth of the total 1% most deprived SOAs in England.

This pattern of deprivation in Liverpool is across the domains that make up the IMD2004, e.g. in the 'Income' and 'Employment' domains which consider levels of benefit dependence and unemployment:

- Liverpool is the second most deprived district nationally for income deprivation.
- 31% of the city's population are income deprived.
- 73% of these individuals live in the 10% most deprived SOAs in Liverpool.
- There are particular concentrations of income deprivation both in North and South Liverpool.
- Liverpool is also the second most deprived district nationally for employment deprivation.
- Employment deprivation is an issue for the whole city except for the southern suburbs.

The health deprivation and disability domain, and the education, skills and training domain, identify areas with relatively high rates of premature death, poor health and disability; low average scores of children at key stages 2, 3 and 4; high school absence rates and low levels of qualification in the adult population

Again Liverpool shows high levels of deprivation:

- Health deprivation is severe across the city, even in the southern suburbs;
- 75% of the city's SOAs and population are in the 25% most health deprived nationally
- Everton has the second most deprived SOA for health in England
- In terms of education and skills deprivation 35% of Liverpool's SOAs and population are within the worst 10% nationally.

A map of location of the most deprived areas, shows that deprivation is spread across the city (the 4 darkest colours show areas in the top 25% most deprived in England) but with concentrated areas in North Liverpool,

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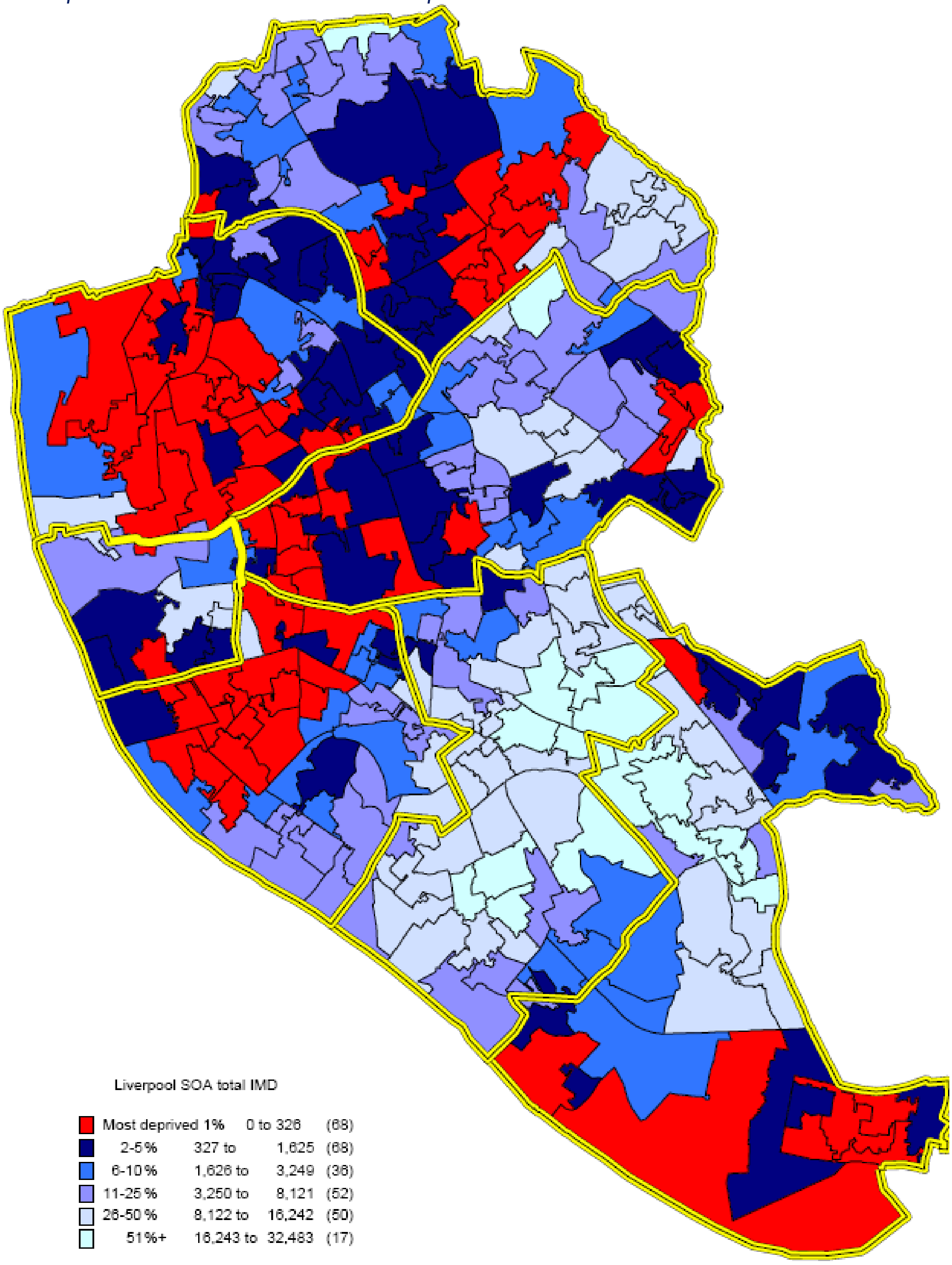
[20] IMD 2004 figures are mainly drawn from 2001 data and are not expected to be updated within the lifetime of Impacts 08 so this information is a baseline assessment of Liverpool's situation with respect to other UK cities. Impacts 08 is looking into local measures that can track inequality over time.
[21] First out of a total of 354
[22] That is, 67 out of 291
[23] Actual figure is 47%, i.e. 136 out of 291

Netherley and Speke. The generally more affluent South Suburbs are clearly shown in the lower half of the map.

Figure 2-10: Map of IMD2004 across SOAs in Liverpool



Source: Liverpool City Council

3. The City's Cultural System

This theme responds to the following Culture Company objectives: to "maintain, enhance and grow the cultural infrastructure of the city" (Objective 3); and to "create and present the best local, national and international arts and cultural events in all genres" (Objective 1). With the development of the Vision for the Liverpool ECoC, the theme of Liverpool's cultural system is brought further to the fore; significantly, the 3rd aim of the Vision is:

> "To create a legacy of long term growth and sustainability in the city's cultural sector
>
> - By encouraging and enabling the sector to capitalise on the opportunities offered by 2008 to increase visibility and create special programmes, to attract new audiences and participants and to develop new partnerships.
> - By using the international programme and the opportunities it offers to see work, collaborate on work and participate in different learning and participative experiences, to stimulate interest, aspiration and ambition in the sector
> - By using 2008 as an opportunity to ensure that arts and culture are placed at the heart of the city's longer term regeneration through advocacy and through development of a cultural strategy for the city that creates a legacy framework post 08"

Measures of the state of play regarding the city's cultural system encompass (i) the strength and directions of creative 'flows' and relationships, (ii) patterns of cultural creation, (iii) production and consumption (i.e., value chain analysis), (iv) quality indicators, and (v) the assessment of cultural value. In addressing this, we look at the following sub-themes:

- **Profile** of the sector: that is, the number and type of organisations, facilities, and jobs - plus the strength of the sector and how it operates (3.2);
- **Sustainability** of the sector: for instance skill development in the cultural sector (e.g., through degrees or other training) (3.3);
- **Liverpool Culture Company's contribution**: e.g., informal support, networking or direct funding of the city's cultural system (3.4).

In subsequent reporting, we will take the discussion further, through a wider assessment of cultural flows in the city; this will involve mapping geographic areas of activity and reviewing change in (the number, nature and perceived value of) cultural facilities. Through this process, we will engage with the debate around the definition of 'cultural' and 'creative' industries, and the positioning of the 'arts sector' within these definitions. As with other themes in this report, consideration of the situation in Merseyside is contextualised with reflections on wider regional and national cultural trends.

3.1. What is the City's Cultural System?

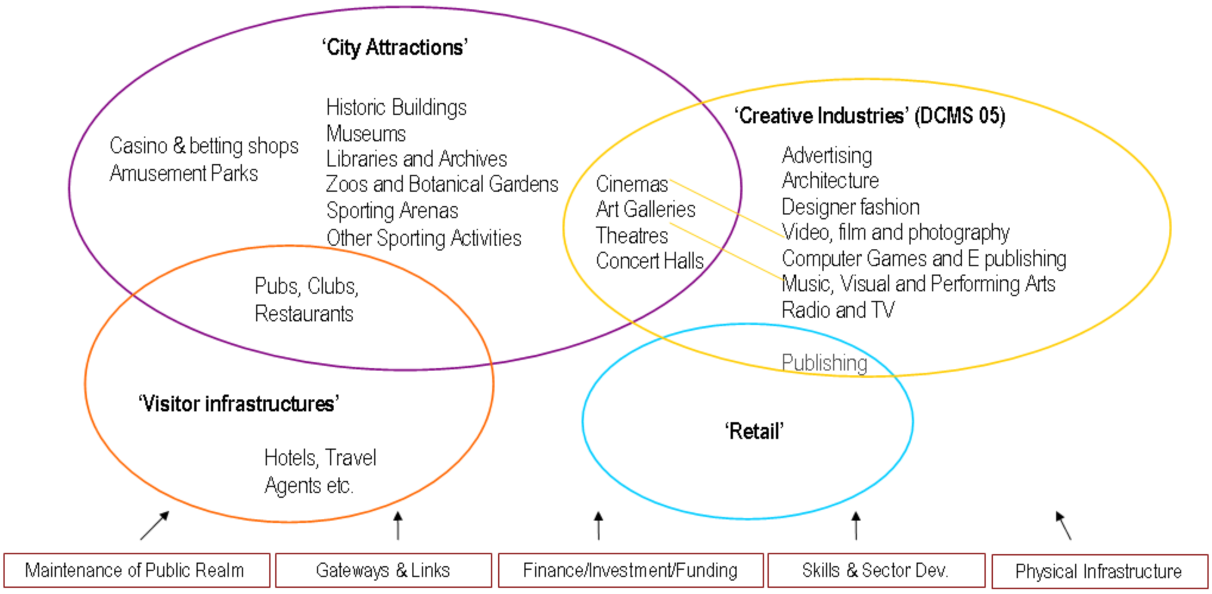
Liverpool's cultural system takes in both the overt expression of culture and the mechanisms of production and sustainability that underlie this. In mapping and examining the cultural system of the city with specific regard to the Liverpool ECoC, we first need to consider the complexity of this system and to outline some of the independent factors that will affect it.

The 'core' cultural sectors are usually understood as either those involved with creative *performance and exhibition*, or those involved in creative *production*. The Department of Culture, Media and Sport (2001), presents these sectors under the umbrella term 'creative industries'; other commentators[24], meanwhile, split them along the lines of 'core creative arts' and 'other core creative industries'. However, it is difficult to classify actual organisations according to such schemes, whichever is used; firstly, at least 2 typologies are needed: (i) a typology that allows the counting of business units which then enables *quantification* of the sector and comparison across place and time; and (ii) a typology that is *qualitative* and allows for the exploration of values and interrelationships.

This typology division is necessary because the standard industrial classification (SIC) codes defined by the Department of Trade and Industry (DTI) do not differentiate between all the different types of production or retail that exist - for instance, within 'SIC 5248: Other retail sale in specialised stores', and 'SIC 9272: Other recreational activities not elsewhere classified'). Such distinctions are needed in order to give a count and to measure growth in numbers (see discussion below for more on this).

In addition to the 'core' cultural sectors, or 'creative industries' sector, our understanding of the cultural system of the city incorporates the wider range of local attractions and visitor offer available in the city. This responds to the vision for Liverpool ECoC, which aligns the city's cultural offer with the aim to increase visitor numbers and enhance the visitor experience. Following this line, we also consider the range of support structures that keep the sector in operation and provide an infrastructure for hosting visitors. An initial diagram (Figure 3-1) outlines the breadth of what is considered in this report to be the 'cultural system' of a city.

Figure 3-1: Sectors composing the 'city's cultural system'



Source: *Impacts 08* research

Looking at the system in this broad fashion not only highlights the range of 'city attractions' (defined as the offer that might bring visitors into the city to engage in cultural activity, as well as addressing local needs), but also shows how few of them are included in the DCMS's definition of 'Creative Industries'. It also gives recognition to the wider range of cultural activities that people generally engage in - including attending pubs, attending amusement parks, playing sport, and gambling.

The area of 'visitor infrastructure' includes those industries which offer information, accommodation or other support to visitors. We also recognise that pubs, clubs, restaurants and bars can act as an attraction, as well as supporting visitor infrastructure. 'Retail', while acting both as an attraction and a support, is considered to be separate as it is a different type of sector and is clearly defined through SIC codes.

[24] e.g. Throsby, D (2001) Economics and Culture, Cambridge University Press

Finally, we outline a few of the supporting sectors that frame local attractions and creative industry - from gateways for visitor access, through to finance and skills development. Physical infrastructure and upkeep is particularly important in developing a high quality cultural system.

Most of the qualitative work in this theme will focus on the 'Creative Industries' sector; however, the size and growth trends of the other areas - visitor attractions, visitor infrastructure, retail - will also be tracked. (See Section 2 - 'Economic Impacts and Processes' - for consideration of sector-specific issues and quality in the 'tourism' sector, particularly visitor infrastructure, with a focus on accommodation, alongside skills development in the visitor sector more generally.)

3.2. Profile of the Sector

In determining the vitality of Liverpool's cultural system, key indicators include (i) an assessment of the number and type of sectors identified as integral to the cultural system, and (ii) the number of jobs created within these sectors. These figures must be contextualised within the ongoing debate about conflicting definitions of cultural and/or creative industries[25], and with the limitations of data definition also in mind.[26]

3.2.1. Size and Growth of Culture-related Sectors

The size and growth of culture-related sectors is indicated by either the employment volume (i.e., the total number of jobs) or the business base (i.e., the total number of companies). Total employment volume in Liverpool's cultural system (as discussed above, this takes in creative industries, retail, visitor infrastructure and city attractions) remains steady.[27]

Table 3-1: Total employment volume in Liverpool's cultural system compared with other UK areas

	2000	2001	2002	2003	2004	2005
GB	*6,113,465*	*6,298,486*	*6,386,530*	6,419,425	6,525,672	6,480,515
NW	*680,041*	*698,398*	*717,561*	729,165	739,363	721,178
Mers	*116,268*	*129,998*	*126,978*	133,538	127,092	123,953
Liv	*45,688*	*53,507*	*54,414*	55,344	52,179	52,618

Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Figure 3-2 represents the employment figures given in Table 3-1 as a *% of the total employment volume* in each geographical area. This shows that although there is a general growth in the system, it reflects a growth in total employment volume as opposed to an increasing dominance of the sectors concerned within the employment base as a whole. It is too early, however, to make any claims on the basis of this observation; in

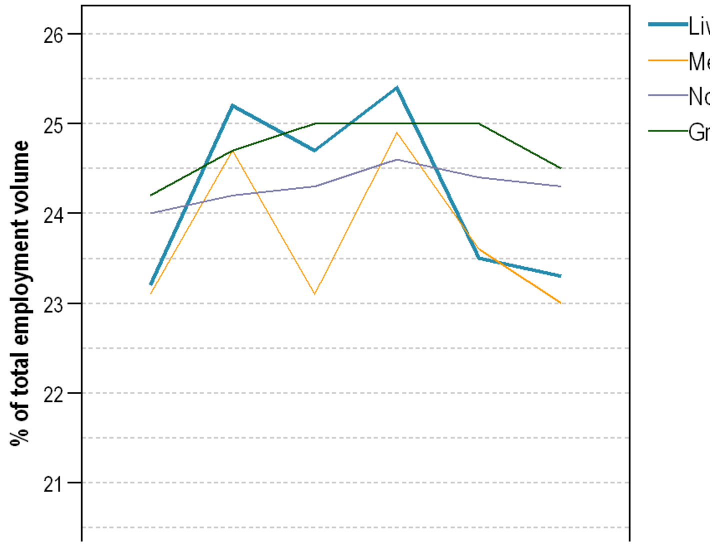
[25] Currently we are using the DCMS (2006) definition of 'Creative Industries' as our core cultural category. This definition includes the following sectors: advertising, architecture, arts & antiques, crafts, design, designer fashion, film & video, literature, music, performing arts, photography, publishing, radio, software (including games, internet and leisure software), television, and visual arts. There is an ongoing debate about the relationship between these sectors and other industries that could, in part, be described as creative industries (e.g. printing and other manufacturing industries). In this report, we use the term 'creative industries' in reference to data which is gathered following the DCMS definition and using ABI/ SIC codes; we will, however, explicitly engage throughout with the debate around shifting definitions.

[26] The data presented in this report comes from the Annual Business Inquiry, which provides SIC coded employee and workplace unit data down to NUTS 3 level, thus enabling sector comparison at differing levels throughout the country. Different sources for data are available and, as part of the debate mentioned above, Impacts 08 will explore the best way to monitor this data.

[27] There is a discontinuity in the geographies and SIC coding used in ABI data between 2002 and 2003. Steps have been taken to address this, but this point should be taken into account when analysing the data, specifically in terms of making comparisons between pre-2003 data and that presented for 2003 to 2005.

particular the greater fluctuations in the data at Liverpool and Merseyside level are likely to reflect discontinuities in the data rather than actual trends.

Figure 3-2: Employment in the cultural system as a % of total employment volume



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

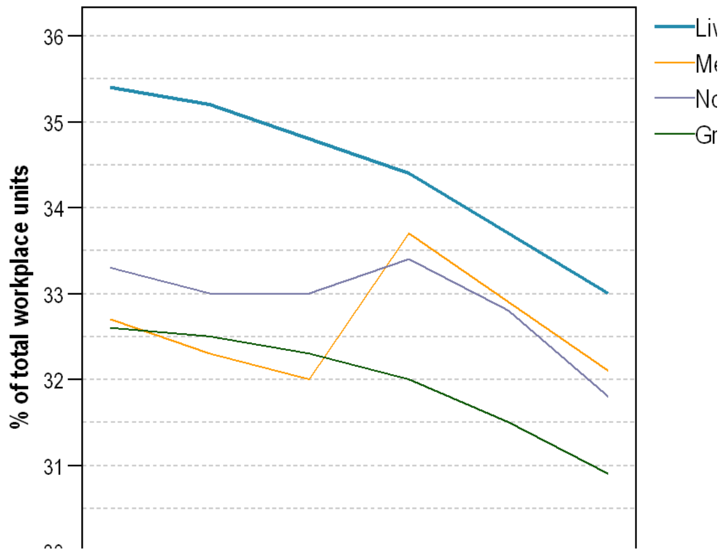
The total number of workplaces in the different sectors of Liverpool's cultural system show a similar trend of general growth, but in fact represent a drop as a percentage of the total business base at all levels (although this is less so the case in the Merseyside sub-region). Again, it is too early to draw any conclusions based on these trends.

Table 3-2: Workplace units in the cultural system

	2000	2001	2002	2003	2004	2005
GB	*704,612*	*705,201*	*704,954*	706,850	704,527	713,557
NW	*75,124*	*75,022*	*74,378*	76,562	76,365	77,018
Mers	*12,303*	*12,324*	*12,232*	12,244	12,016	12,074
Liv	*4,398*	*4,389*	*4,260*	4,348	4,330	4,329

Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Figure 3-3: Workplace units in the cultural system as a % of total workplace units



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

3.2.2. Size and Growth in the Creative Industries Sector

Within this sector (defined - as discussed above - through DCMS definitions matched to SIC codes), employment volume has generally grown over the period from 2000 to 2005. The sudden growth in employment volume in Liverpool between 2004 and 2005 may be misleading however (see the lack of comparable growth in workplaces), so it is recommended that we wait until 2006 figures become available before making any bold claims concerning this seeming trend.

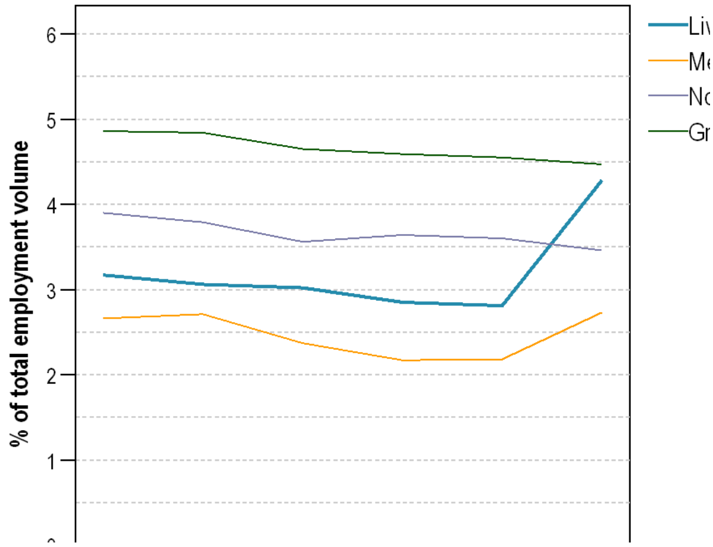
Table 3-3: Employment volume in 'DCMS Creative Industries'[28]

	2000	2001	2002	2003	2004	2005
GB	*1,224,920*	*1,234,388*	*1,190,222*	1,181,019	1,184,881	1,183,569
NW	*110,587*	*109,194*	*105,302*	107,869	109,011	102,782
Mers	*13,359*	*14,256*	*12,999*	11,629	11,769	14,712
Liv	*6,244*	*6,493*	*6,658*	6,220	6,233	9,676

Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

[28] As mentioned above, there is an ongoing debate as to what constitutes 'creative industries'. As the SIC codes recommended by DCMS (2006) include codes in which the creative industries will only represent a small component (such as '5248: Other retail sale in specialised stores'), the data presented in this report errs on the side of caution by presenting a minimal view of creative industries. For comparison, the maximal view is presented in the Indicators report which gives figures of 1640 in 2003, 1844 for the number of workplace units in the creative industries. As there is an overlap between the area of creative industries and other areas within the wider cultural sector (such as retail), a more comprehensive method of defining creative industries would see the relative sector share of these other areas going down, and the size of 'creative industries' increasing correspondingly. The size of Liverpool's cultural system (as presented in this report), however, should not change greatly, and the broader trends relating to the creative industries (as presented here) should still hold true.

Figure 3-4: Employment volume in 'DCMS Creative Industries' as a % of total employment volume



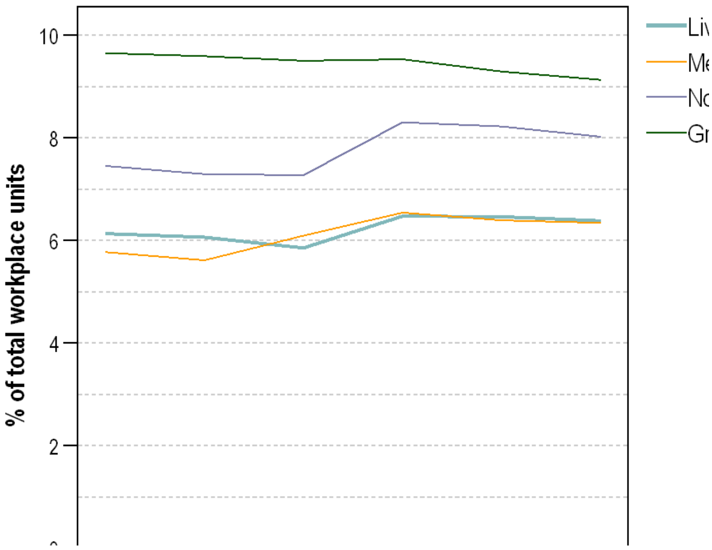
Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Table 3-4: Workplace units in 'DCMS Creative Industries'

	2000	2001	2002	2003	2004	2005
GB	*208,405*	*208,215*	*207,052*	210,850	207,648	211,156
NW	*16,802*	*16,546*	*16,412*	19,024	19,128	19,429
Mers	*2,172*	*2,140*	*2,326*	2,374	2,331	2,385
Liv	*761*	*755*	*716*	818	830	838

Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Figure 3-5: Workplace units in 'DCMS Creative Industries' as a % of total workplace units

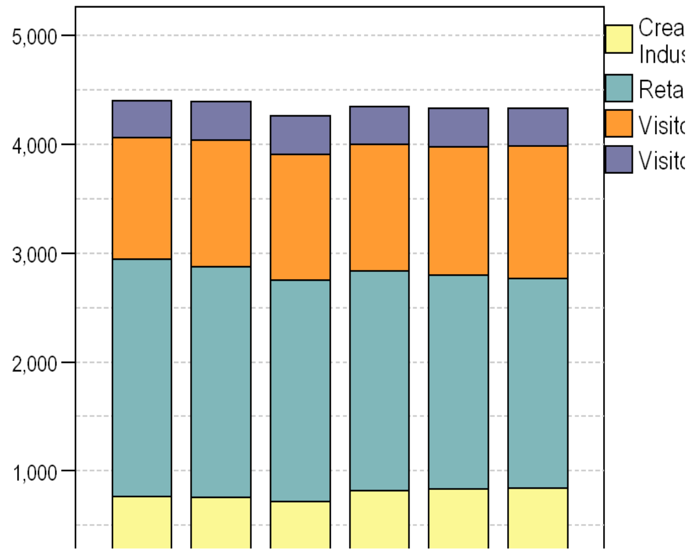


Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

3.2.3. Sector Composition of Liverpool's Cultural System

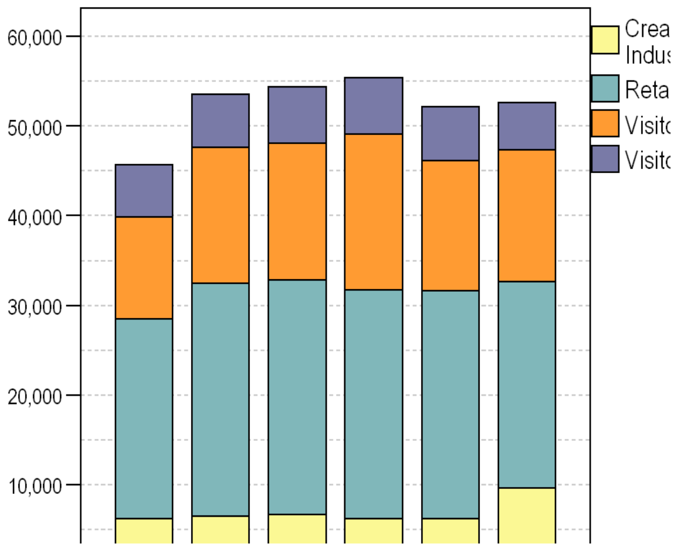
The following charts give an indication of the absolute and relative size of the 4 sectors that make up what we have identified as Liverpool's cultural system, and include comparisons with other UK cities. In general, retail has been - and is likely to remain - the largest sector, although the overall percentage is decreasing slightly year on year. Visitor infrastructure and city attractions remain more or less constant, as do workplaces and employers (after a growth from 2000/01 in visitor infrastructure). Creative industries are looked at in more detail below.

Figure 3-6: Total number of workplace units in Liverpool's cultural system – by sector



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

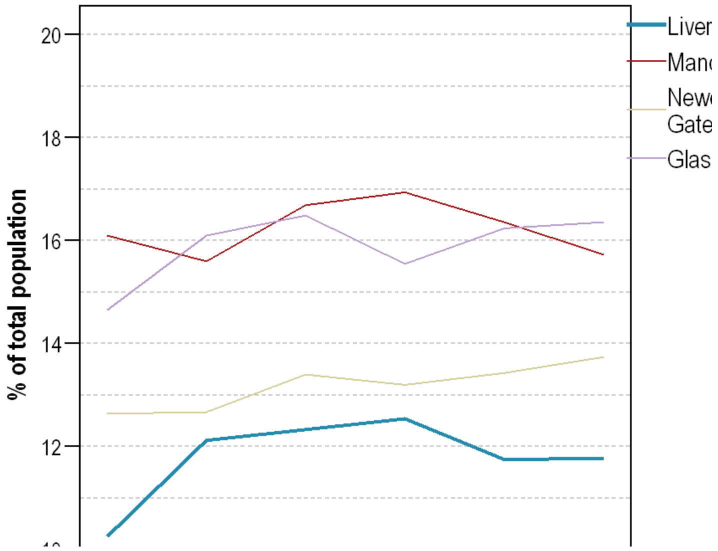
Figure 3-7: Employment volume in Liverpool's cultural system – by sector



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

In general, Liverpool has always had, and continues to have, a lower percentage of employees (per capita) working in the 'cultural system' sectors relative to other core cities; however, the percentage share of the sector is growing faster in Liverpool than in other cities.

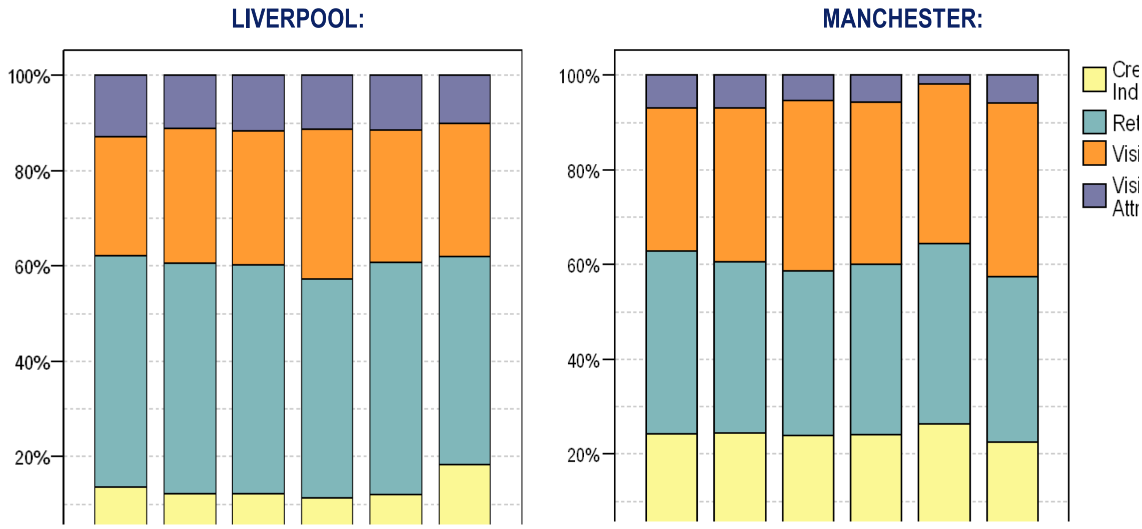
Figure 3-8: % of total population employed in the cultural system

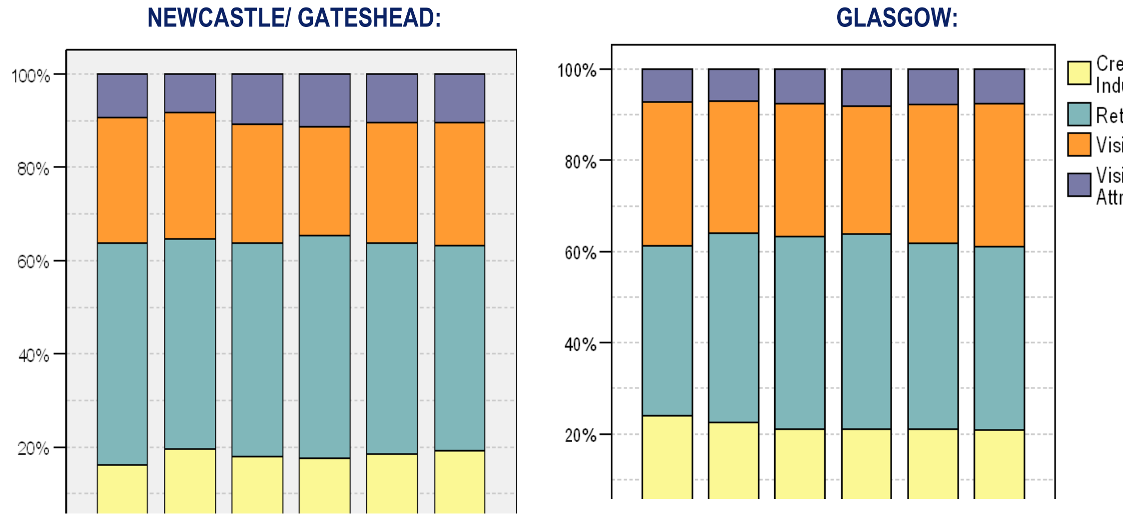


Source: *Impacts 08* research, 2007

From looking at the sectors of the system, it is clear that there are differences between these, with Liverpool having a much higher proportion of people employed within the retail sector than do other cities. In contrast, the creative industries sector remains relatively small in Liverpool (as discussed below).

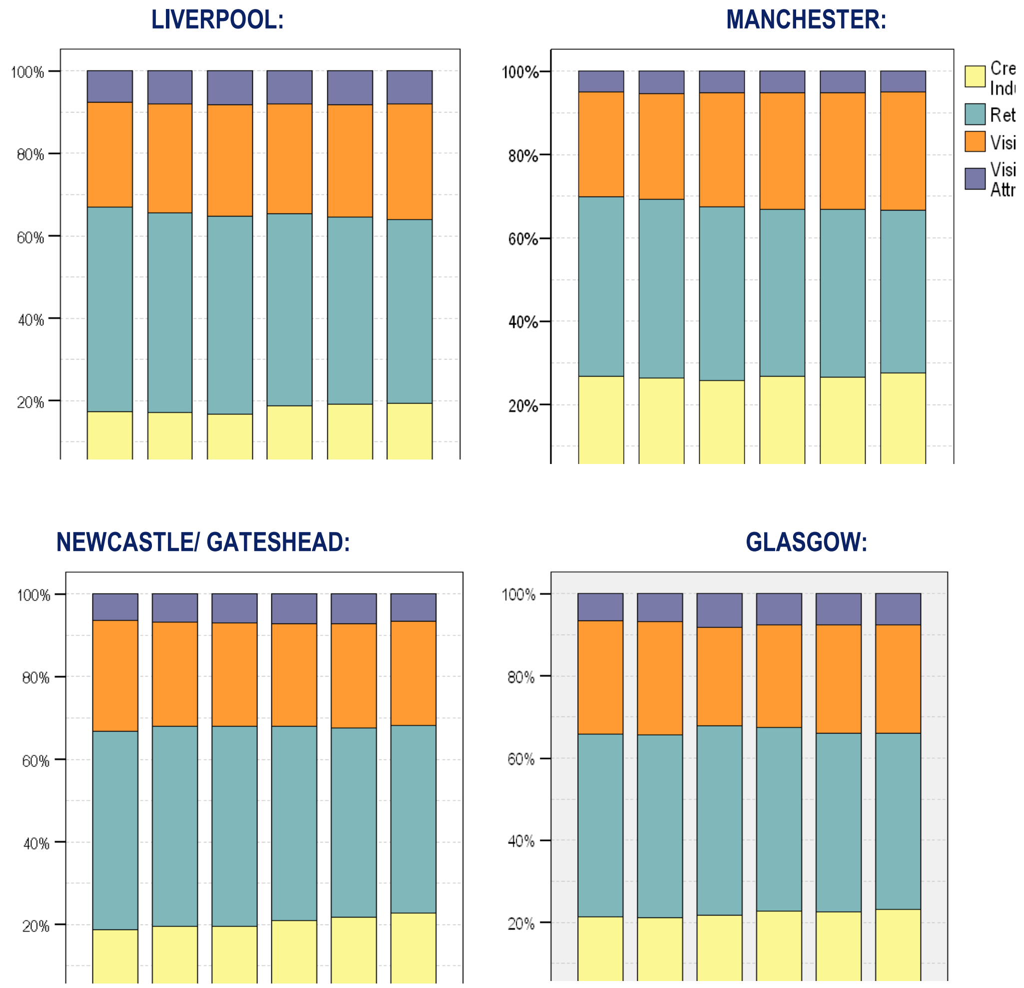
Figure 3-9: Change in composition of sectoral employment in the cultural system





Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Figure 3-10: Change in composition of workplace units in the cultural system

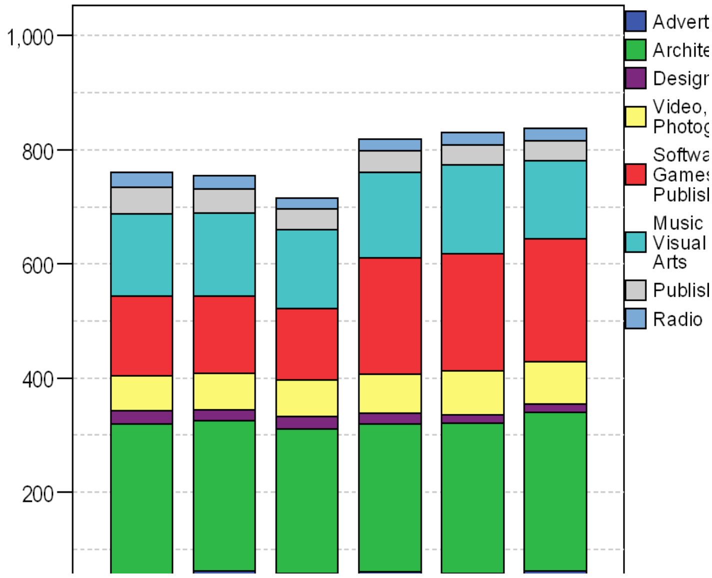


Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

3.2.4. Sectoral composition of the creative industries sector

Looking at the industries that make up the creative industries sector it is possible to see that in terms of workplaces, there is generally no difference in terms of relative growth apart from in software, computer games, and electronic publishing (growing slightly faster from 2002 onwards).

Figure 3-11: Liverpool's Creative Industries Workplaces by DCMS category

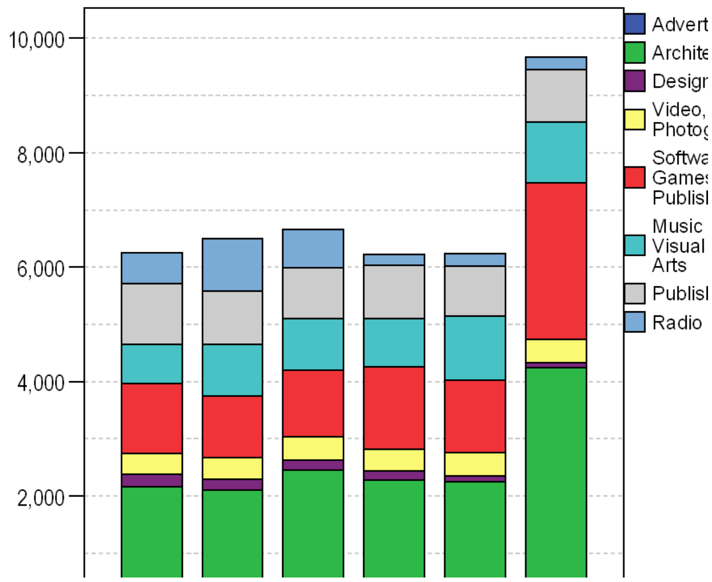


Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Looking at employment volume tells a very different story with an apparent sudden growth in jobs in the area of 'architecture' (actual SIC definition: Architectural and engineering activities and related technical consultancy). Due to the potential for errors in ABI data at the city level (see above for discussion) this might be a data error but it is consistent with the reality experienced by people in Liverpool of major construction works underway.[29] This is an interesting example of the potential for the 'creative industry' classification system to be misleading as the growth in employment in this area will take in anyone who works in this technical consultancy area. There is also a growth in employment in the software and e-publishing area (matching growth in businesses) but a drop in radio and television employment which is not matched by a drop in the business base. Although this could be an effect of the change in codes, this also highlights the range of types of industry in the creative industries sector ranging from areas were micro-businesses (less than 10 employees) tend to dominate (e.g. software and e-publishing) to area where bigger companies can shed workers without changing the number of businesses (e.g. Radio and TV)

[29] This is 'evidenced' regularly by comments about the number of cranes, e.g. the Big Dig Website invites: "Come to visit Liverpool for a day and you can't fail to notice the number of cranes on the city's skyline and the amount of building work going on around the city's streets."

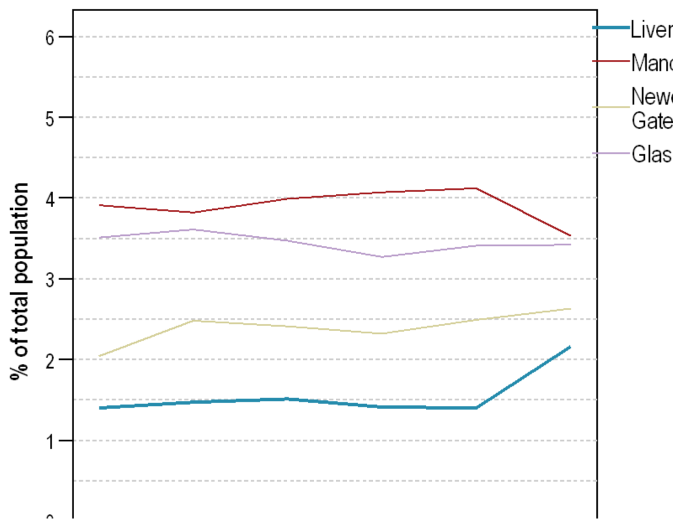
Figure 3-12: Liverpool's Creative Industry employment volume by DCMS category



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

As for the city's cultural system, there is a smaller proportion of the population of Liverpool employed in creative industries than in other core cities.

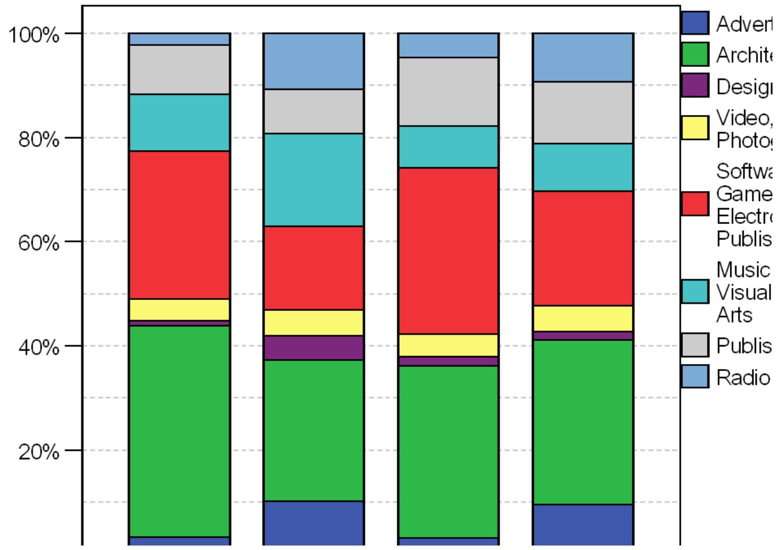
Figure 3-13: % of total population employed in Creative Industries across indicative core cities



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

Within this sector the relative composition of creative industries across core cities differs markedly, with Advertising and Visual and Performing Arts having a larger share in Manchester, while Software and e-Publishing have a larger share in Newcastle/Gateshead and Liverpool. As noticed above architecture is more important in Liverpool while designer fashion hardly features.

Figure 3-14: Creative Industries relative employment volume across indicative core cities



Source: Annual Business Inquiry, ONS (Nomis), Jan 2007

3.2.5. Perceived Quality and External Recognition of Cultural Offer

Profile of Liverpool's cultural sector is also indicated by the perceived quality of the cultural (and, in particular, arts) offerings of the city. Proxies for this include critical acclaim and the number and tone of reviews by cultural commentators in the published press.

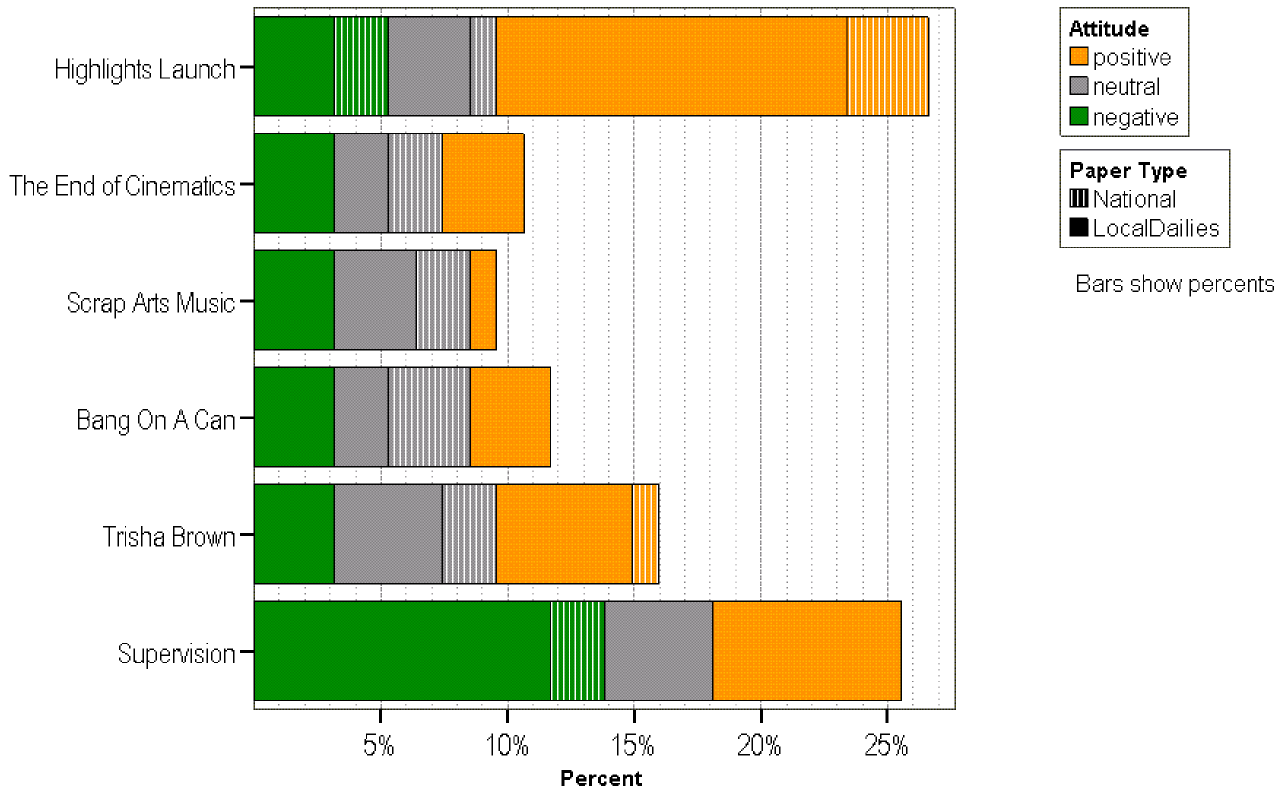
The Liverpool ECoC Arts Programme

The percentage of positive press reviews of Liverpool ECoC flagship events is an *Impacts 08* benchmark indicator, but caution is advised when considering the results to date, due to the small number of high profile events presented so far. Thus, the data should be viewed as indicative, not representative. Appointment of an arts marketing officer (intended to start work in spring 2007) will also potentially affect this indicator.

For the 2006 artistic programme (under the title 'Liverpool Performs'), 54% of reviews were positive or neutral in tone. This may be relatively low due to the high level of negative reporting over the departure of the artistic director, Robyn Archer, and also issues associated with the 'Super-Vision' event (e.g., low attendance levels). Analysis conducted more recently to assess press reactions to the launch of the 08 Highlights at the start of November 2006 found that 68% of reviews were positive at a local level and 50% at a national level. Locally, the main Liverpool Newspapers (Daily Post and Liverpool Echo) complemented their news and reviews with a 12-page special supplement dedicated to the 08 Highlights.

Figure 3-15 presents the distribution of national (striped bar) and local (plain bar) coverage about the main 2006 Liverpool 08 arts programme flagship events, as well as the 2008 highlights launch event. Press coverage has been classified according to the main attitude taken by the journalist.

Figure 3-15: % distribution of press coverage by flagship arts event/2008 highlights launch



Source: *Impacts 08* research

The key trends reflected in this graph are as follows,

- 'Supervision' and the '08 Highlights Launch' have been the 2 events attracting the largest amount of coverage, mostly from local papers. The progression from the first 08 arts flagship to the Highlights presentation reveals a positive balance in arts coverage for the year, as the mostly negative coverage for Supervision in May is replaced by mostly positive coverage for the Highlights and the overall ECoC plans in November.
- Local papers have been more positive about Liverpool 08 arts events/ highlights than have the national broadsheets;
- The 'Supervision' event attracted large levels of negative coverage and limited attention at a national level (only 8% of the coverage was published in national broadsheets). All national coverage of 'Supervision' has been of a negative nature, while at a local level there was a split of 50% negative and 32% positive articles (most of which were local previews). Negative coverage links to criticism around 'elitism' and the departure of Robyn Archer;
- Other flagship arts events gathered larger amounts of national coverage (between 20 to 27%), mostly neutral/ descriptive at a national level, and split between positive and negative at a local level;
- 'Trisha Brown' has been presented mostly in positive terms and has been the arts event attracting larger amounts of coverage after 'Supervision'. At a local level, 42% of articles were positive and 33% neutral. At a national level, 33% of articles were positive and 67% neutral - the latter were mostly brief references 'in passing';
- 'Bang on a Can' has received similar levels of positive and negative coverage. This is the event attracting the larger percentage of national coverage (27%, all neutral);
- 'Scrap Arts Music' has received mainly neutral/ 'in passing' coverage, followed by negative references. All national coverage has been neutral;
- 'The End of Cinematics' has been presented with similar levels of positive, negative and neutral coverage. All national broadsheet references have been neutral;
- The 'Highlights Launch' secured the highest levels of positive coverage at a local level (68%, with only 16% negative) but attracted broadly positive coverage at a national level (50% positive, 33% negative). The reason for the split is mainly due to scepticism about the ability of Liverpool 08/ ECoC to bring radical change to Liverpool.

Liverpool's wider arts offer

In general, national and regional coverage on Liverpool arts and culture is overwhelmingly positive (over 90%), while Liverpool local coverage is mostly positive (60 to 66.7%) but also incorporates more noticeable levels of negative and neutral stories. Interestingly, the selected non-Liverpool local and regional papers offered 10% negative coverage of cultural stories in 2003, mainly concerned with the city's approach to managing events and ensuring a cultural legacy from the Liverpool ECoC. This issue was also the main reason for negative local coverage (average 12%). The main reasons for positive coverage across all areas are the city's music scene, museums and galleries, and also, counteracting negative coverage, the approach to event programming. At a local level, another area attracting considerable levels of positive coverage was the city's performing arts scene (See section 5, 'Image, Identity, and Place', for a more detailed exploration of Liverpool's national and local press coverage).

Table 3-5: Attitude of press reporting on culture and the arts in Liverpool in percentage

	NATIONAL		REGIONAL[30]		LOCAL	
	2003	2005	2003	2005	2003	2005
Positive	88.9	97.0	90.0	100.0	60.7	66.7
Neutral	9.7	3.0	0.0	0.0	27.9	19.7
Negative	1.4	0.0	10.0	0.0	11.5	13.6

Source: *Impacts 08* research

Another measure of profile is the extent to which the cultural offer involves premieres and special commissions. Due to issues of scale, we will concentrate on the Liverpool 08 branded offer for this area and will measure the number of artistic events previewing at or commissioned for Liverpool 08 and cross reference this with reviews, locally and nationally.

Liverpool's Cultural System

In terms of perception of the city's cultural system more generally, a measure is the extent to which people outside of a city region perceive the city in relation to other cities, specifically in terms of its wider cultural offer. National perception surveys indicate the following trends:

Retail :Only 5% of people in the UK, outside the North West, felt that Liverpool was 'worse' for shopping than other UK cities (excluding London); similarly, only 12% felt it was 'worse' than other European cities. In fact, 18% felt it was 'better' than other UK cities and 13% felt it was 'better' than other European cities.

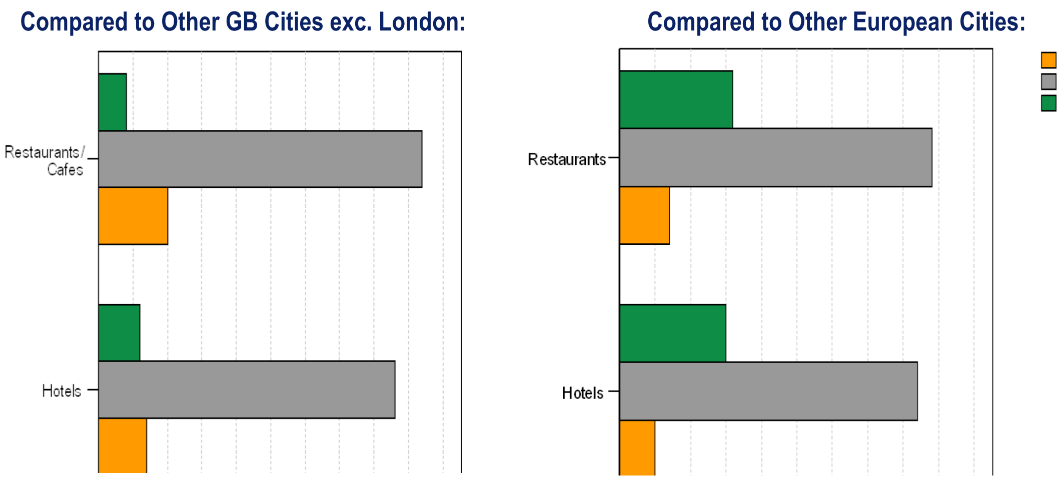
Figure 3-16: Perception of Liverpool's retail offer

Source: NOP (2005)

30 Within the category of 'Regional' papers we include a selection of non-Liverpool local and regional papers representing the rest of the North West, the other five candidate cities to host the ECoC (Birmingham, Cardiff, Newcastle, Oxford and Bristol), and Scottish papers - in particular, Glasgow-based papers, as this was the city to host the previous ECoC in 1990.

Visitor Infrastructure: Liverpool's visitor infrastructure was generally felt to be as good as - or indeed better than - that of other UK cities outside London. Relatively low percentages of people thought Liverpool's hotels and restaurants/cafes were 'worse' than in other UK cities (6% for hotels and 4% for restaurants/cafes), with a slight increase in the percentages when comparing Liverpool against other European cities (15% and 16% respectively).

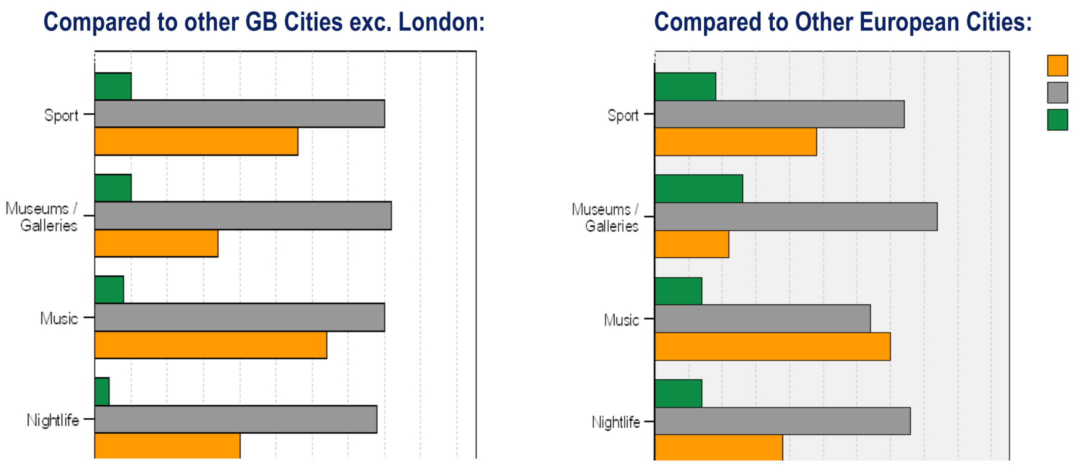
Figure 3-17: Perception of Liverpool's visitor infrastructure



Source: NOP (2005)

City Attractions: This was the area in which the most positive view of Liverpool was to be found, with 32% of people thinking Liverpool better for music than other UK cities and 35% thinking it better than other European cities. There was also a very positive perception of the city's offer in terms of sport and nightlife. Interestingly, however, while Liverpool has more national museums and galleries than any other UK city outside London, this was not recognised as a reason for visiting to the same degree as other local attractions. That said, only 5% of people thought that Liverpool's offering regarding museums and galleries was worse than in other UK cities.

Figure 3-18: Perception of Liverpool's city attractions



Source: NOP (2005)

3.2.6. Networks and Links

Networking between cultural organisations is an indicator of the vitality of the cultural system of a city. In Liverpool, there has been a great deal of change in this area since the award of ECoC status, as the major cultural organisations have come together for the first time, holding regular meetings at top level to discuss how best to conduct joint work . This is recognised as a positive outcome of ECoC, and has also resulted in the success of a 'Grants for the Arts – Organisational Development Thrive!' award from the Arts Council, which aims to enhance sustainability in the sector (see Section 3.3.2). Smaller arts organisations are also beginning to meet to discuss how to work together more efficiently.

3.3. Sustainability of the System

A valuable indication concerning the sustainability of a city's cultural system is reflected both in the levels of general investment and in the levels of specific support given to training and skills development in cultural and creative subjects (from primary school age upwards).

Data on investment in the cultural sector is not routinely collected at Liverpool city level, but work is planned to get an estimate of investment in a sample of the sector that will allow us to explore how this changes between 2000 and 2009. This will include both public and private investment.

3.3.1. Liverpool's Cultural Strategy

Work is underway within Liverpool City Council to develop a Cultural Strategy for post 2008. This is currently at the stage of commissioning a consultation and design process. Following this there will be opportunity for all cultural, community and other stakeholders to input to the strategy. This Cultural Strategy offers an exit strategy for Liverpool ECoC 2008 and will underpin future work. The strategy is also being developed in association with Liverpool First - the Liverpool Partnership Group - to ensure fit with Liverpool's Local Area Agreement for 2007-2010 which has culture as a priority strand across all areas.

3.3.2. Skills Development in the Creative Sector

Currently, data on skills development in the creative sector is not routinely collected in any one place. This is because it happens at a number of levels (from basic level, through to FE/HE, then through to Continuous Professional Development (CPD) and expert level), as well as via formal and informal routes and from a number of providers across the public, private and voluntary sector. Thus, it is difficult to set specific indicators for skills development in the cultural sector.
However, this is being recognised by a number of organisations (both internal and external to the sector and the city), resulting in discussions taking place over 2006/07 regarding the development of research and information systems in order to address this issue; the work of *Impacts 08* is part of this process.

3.3.3. 'Thrive!'

The Arts Council's 'Grants for the Arts – Organisational Development Thrive!' Award ('Thrive!') has been awarded to a consortium of 8 of the larger cultural organisations in the city, but aims to impact on sustainability of the cultural sector of the city *as a whole*. As part of this, research on skills levels and skills development is planned. The planned outcomes of this will be:

- The building of understanding and recognition of the centrality of the arts and culture to the regeneration of the city region;
- The creation of the strategies, research and information databases necessary to assist the city region in its planning for the arts;

- The arts and cultural sector providing an independent voice and leadership that is recognised as central to development of the city region;
- The arts sector becoming a partner of first choice in city region and regional planning, with a seat on the boards of TMP, Liverpool Vision, Liverpool Local Strategic Partnership, and other relevant organisations;
- The gain of resources from the health, education and other sectors for investment in the arts;
- The creation of international models of best practice in the building of individual and community well-being and education through neighbourhood focussed joint action; and
- The influencing of long term planning of the urban environment through championing safer city, transport and visitor management strategies that benefit arts audiences and participants.[31]

3.3.4. Culture Campus

Culture Campus is a partnership between University of Liverpool, Liverpool John Moores University, FACT, Tate Liverpool, and the Liverpool Biennial of Contemporary Art. It aims to be an 'international centre and environment for learning, research, development, participation, and expression in contemporary visual, media and popular culture', 'acting as a central point for drawing in and capturing activities, knowledge and learning opportunities and expertise'. Partner organisations will share a common agenda and collaborate in activities designed to ensure that the new Liverpool is one of the most attractive cities in Europe in which to: (i) pursue advanced cultural study; (ii) develop a career in the creative industries; and (iii) enjoy an aesthetically vibrant and affordable lifestyle. Priorities include enhancing employability through work placement facilitations, research into graduate destinations, and increasing take-up of - and widening access to - existing cultural events/ seminars/ exhibitions, as well as offering space for networking and debate.

3.3.5. Creative Industries Strategic Plans

Merseyside ACME, the sector development organisation for creative industries on Merseyside, produced a sector development strategic plan for the period 2006 to 2008, identifying some of the key strengths and weaknesses in skills development within the sub-region's creative sector. Significantly, it appears that many courses being run in the sub-region find it hard to fill places (despite the sector identifying a real need for skills development). At issue here may be the format of training, which perhaps does not meet people's requirements for flexibility, informality and practical experience. In particular, there is an expressed need for cultural leadership support. There is thus a need to look at how the training is targeted appropriately. Things to bear in mind are the different working patterns of creative industries, the need to develop creative leaders.

The sector skills needs identified are:

- Generic business skills – finance, marketing of products and services, registering IP, and managing staff;
- Specialist sector skills – demand for postgraduate sub-sector specific skills (such as working with new software or machinery) remains steady, both for CPD and for professionals wishing to diversify into other creative skills;
- Basic skills – general literacy and numeracy skills were not often mentioned in the context of training requests, but a number of businesses stated that their level was not as high as they might like. Demand for basic IT and internet skills was high;
- Corporate requirements – take-up of required training, such as health and safety and manual handling, remained constant due to official requirements

[31] Source: Liverpool 2008 European Capital of Culture Bid, 2002

3.3.6. Futures for the Creative Sector

The *Impacts 08* research programme will also contribute to the debate via the creation of a panel for forecasting futures for the creative sector in the city. This will use a Delphi Panel methodology, guiding participants through scenarios and responses to potential future challenges and opportunities linked to Liverpool ECoC and the sustainability of the creative sector. The decision to begin this process is in response to the following needs:

- To understand the issues surrounding sustainability and development of the creative and cultural sector – including the shared and divergent issues between organisations at either end of the spectrum in terms of size and profit orientation;
- To act as a forum for bringing creative entrepreneurs and thinkers together – one outcome of training courses seems to have been networking across sectors/industries and recognition of shared agendas; thus there is a value in not 'making' the creative/cultural split;
- The recognised need for 'cultural' or 'creative' leadership which seems to be central to all discussions, coupled with the fact that it is not clear what makes a 'good' cultural/creative leader/entrepreneur. By specifically looking for innovation, and offering space to think creatively, it is hoped *Impacts 08* can add to this process, while at the same time gathering extremely useful data.

The Panel is being jointly run with BusinessLiverpool, Merseyside ACME, North West Culture Observatory and University of Liverpool Management School, and will meet approximately once a year from Spring 2007 onwards.

There is a potential role for creative leaders in enhancing the sustainability not just of the cultural system but of the wider city economy through changing the way in which creativity itself is valued. The Cox Review, published Dec 2005, was commissioned by the Chancellor of the Exchequer as a result of the recognition that there is evidence that UK business is not realising the full potential of applying creativity more widely than simply in the creative industries sector. Its remit was to look at how best to enhance UK business productivity by drawing on the UK's creative capabilities. In this context, with the opportunity that Liverpool ECoC offers of using culture and creativity as a driver to further regeneration, there is a need to ensure that creativity is valued in cultural system as well as transferred into other sectors of the local economy.

3.4. The Contribution of Liverpool Culture Company

A way to measure the direct impact of Liverpool 08 on the vitality of the cultural/creative sector is an assessment of Liverpool Culture Company's specific contributions to generating cultural activity and attracting a critical mass of participants. Useful indicators here include: (i) levels of direct funding (and guaranteed match funding); (ii) the number of jobs created as a result of such funding; (iii) the number of events presented; and (iv) the number of participants at those events. Final data on this area has not yet been made available to *Impacts 08*, but the following offers a first indication of the Culture Company's contribution. This will be developed in subsequent reporting to account for the overall number and type of events taking place - directly or indirectly - under the umbrella of Liverpool ECoC. *Impacts 08* will engage in the debate around which events are objectively considered to be part of Liverpool 08 and which are not. (This will be complemented by an assessment of public 'perceptions' – see the work in section 5: 'Identity, Image, and Place'.)

3.4.1. Liverpool Culture Company's Funding of the Sector

Funding is given out by the Culture Company through a number of mechanisms, including regular funding of the core work of 27 identified 'regularly funded organisations', research and development grants, grants to enhance the programme offer, and an open competition grants fund (known in 2005/06 as 'expanding the impact') of small-medium grants. There is also direct commissioning of work from Liverpool organisations and artists.

3.4.2. Regularly Funded Organisations (RFOs)

The 27 RFOs receive between £15,000 and £1.3m on an annual basis to support their growth and engagement in Liverpool ECoC and to ensure the sustainability of the sector. This funding is not directly tied to any specific programming, although the organisations do contribute to ECoC events; in 2005/06, this amounted to £3,358,970. The three year total commitment from April 2006-09 amounts to £12m, over four times the annual £1m given to Arts Organisations in 2000-01[32]

3.4.3. Expanding the Impact Grants Programme (EI)

EI is an open grants round aimed at assisting cultural organisations in putting on events and training to develop the sustainability of the cultural system in the city. It is annual (although with different names and slightly different focus, dependent on the year). In 2005/06, the total given out was £501,000, with an estimated £5.4m matching funding from other sources. Organisations are asked to state how many jobs will be safeguarded as a result of the grant, and in 2005/06 it was claimed that 259 jobs were safeguarded. There were 2,423 performance days and 8,829 education sessions, and the total participants amounted to over 1.7m.

[32] Source: Culture Company in-house research

4. Cultural Access and Participation

4.1. Introduction

While the other research themes examine the outcomes of culture-led regeneration, this theme considers which audiences and participants partake in the cultural offer, and how this process of engagement is developed and sustained. Levels of involvement amongst various social groups and geographic communities will affect the impact of the wider programme, both in terms of giving a sense of city- wide involvement, and through the direct and indirect effects of cultural engagement.

The 6 main sub-themes for this theme consider:

- The levels of interest in, and attitude to, culture expressed by people in the city and region (4.3);
- The levels of attendance and participation in culture (4.4);
- The range of groups who get involved in cultural activity (4.5);
- The geographical origin of audiences and participants (4.6);
- The impacts of cultural participation on people's quality of life (4.7);
- How access and participation in culture is broadened and supported (4.8).

Objective 2 of the Liverpool Culture Company is "To build community enthusiasm, creativity and participation". *Impacts 08* will use both secondary monitoring data (obtained from the Culture Company and other cultural organisations) and primary qualitative data to explore how this aim is met. This theme looks at audience levels and types across *all* cultural organisations in the city (focussing on the larger organisations where data is easier to collect) and not simply those hosting Liverpool 08 branded events. This will allow us to explore the sustainability of cultural participation, as it will indicate whether people are only attending Liverpool 08 events targeted specifically at them or whether the Liverpool ECoC is affecting their cultural behaviour more broadly.

This theme links closely to issues explored in Section 3 (The City's Cultural System), but differs in that the focus is on the audiences and participants in culture, as opposed to the cultural organisations who deliver events. We also consider Liverpool Culture Company's attempt to broaden cultural engagement through the Creative Communities programme and its attendant small grants scheme specifically targeting community and voluntary organisations who wish to run cultural projects (though cultural activity may not be a primary focus of their work). This programme and grants scheme is not only a unique approach in terms of ECoCs - in that a central focus is placed on engaging the broader communities of the city - but it will also provide a foundation for ensuring the sustainability of the outcomes of the Liverpool ECoC as a whole.

Indicators in this area will include both attendance at events and demographic and geographic profiles of audiences, to give a sense of whether the Liverpool ECoC is involving people from across the city's diverse communities - both in terms of interest and geography. These will be contextualised with findings from (i) in-depth studies of cultural engagement (in terms of attendance and enjoyment, and performance and decision-making) that will arise from stakeholder interviews, (ii) local area studies and special projects, and (iii) the mapping of the levels and meanings of cultural participation. A key priority here is the evaluation of the reasons for cultural participation (or, indeed, its absence). Indicators designed to measure the extent to which cultural participation is developed and broadened to encompass a wider range of people will be included.

This report explores baselines for demographic data on participation, as well as outlining some of the issues with data collection in this area, thereby allowing a mapping of the gaps in monitoring data that need to be filled in order that this theme can be fully analysed. Baselines in this theme use data from 3 types of source: (i) returns from Liverpool Culture Company's in-house and commissioned events; (ii) returns from beneficiaries of the Liverpool Culture Company's investment in the city's arts and cultural organisations (from the 2 main grants schemes run by the Culture Company); and (iii) returns from some of the other major cultural organisations in the city.

4.2. Data Collection Issues

This theme is relatively difficult to explore. The collection of audience numbers - in particular for non-ticketed events, and especially regarding audience profile breakdown - has proved to be problematic. Since most social and geographical categories are self-defined or require knowledge of people's lives, this information cannot be collected via established observation techniques. Perhaps the most reliable source would be city-based surveys; however, this is not currently part of the data collection process of Liverpool Culture Company (although discussions are currently underway to change this). Furthermore, this information is not widely collected at a national level, so comparator data is difficult to source. For this reason, capacity building is underway with cultural organisations to help ensure they can gather this data in an appropriate and efficient manner. *Impacts 08* will also look at how often excluded groups are supported in getting involved in cultural events as a measure of cultural participation. This might be through accessible venues, or through specific targeting of publicity to diverse communities.

4.3. Levels of Interest in and Attitudes to Culture

Results from the NOP Perceptions Study, carried out in 2005 show Liverpool residents' interest in culture to be broadly in line with - and slightly higher than - the rest of the UK, particularly in terms of interest in museums (67% compared with 59% of UK residents outside the North West). Cultural engagement is also broadly in line with other areas of the UK, apart from a noticeably higher rate of museum and nightclub attendance: 60% of Liverpool respondents say they had been to a museum in the past year compared with 52% of UK residents, while 42% of Liverpool and 35% of UK residents say they had been to a nightclub in the previous year.

Table 4-1: Interest in and engagement with cultural activities and cultural offer

Measure/Year		2005 – Liverpool	2005- NW and North Wales	2005 – Rest of UK
· % Interest in Museums/Galleries		67%	56%	59%
· % Interest in Pubs/Clubs		60%	54%	54%
Cultural engagement in Previous year	Bars	82%	85%	87%
	Museums	60%	50%	52%
	Exhibitions/Festivals	55%	53%	59%
	Nightclubs	42%	33%	35%
	Galleries	41%	37%	35%

Source: NOP (2005)

This data must be complemented by the actual counts of participation levels we discuss below (Section 4.4). However, it is also very important to assess people's personal accounts of their engagement as a means of measuring the perceived value of cultural participation.

4.4. Cultural Participation in the City and in the European Capital of Culture programme

Data and monitoring systems are currently being put in place within the Liverpool Culture Company. Work with other cultural organisations is also planned so that the number and type of events taking place as a result of the Liverpool ECoC, and rates of attendance at these, can be measured. This will allow us to assess levels of attendance at a range of events, including how this changes as 2008 approaches

Numbers of events and participants are already high. In 2005, 3 years before the ECoC year itself, there were 1,425 events put on which were either in-house or commissioned by Liverpool Culture Company; - 1,305 of these events were carried out or commissioned by the Creative Communities team. The estimated audience for Creative Community in-house events is over 100,000, with an estimated extra audience of 32,000 for one specific programme via local radio coverage. The estimated audience for the other events (comprising 31 different programmes, including the Mathew Street Festival, Christmas Lights Switch-on, and Clipper Start) was over 1.6m. This compares extremely well with the 2,500 events and festivals which took place (with 9m total participants) in Lille during 2004, the ECoC year itself.

In 2005/06, there were a total of 5,256 events or performances funded by or directly organised by Liverpool Culture Company (including both grant-funded and directly organised or commissioned activities), in which over 3.7 million people were involved, either as an audience member or as a performer or artist.

From 2007 onwards, we will be able to assess the specific interest generated by ECoC events (as opposed to the broader cultural offer in Liverpool). To achieve this, we will be working with Liverpool Culture Company to define what should and should not be considered a 'Liverpool 08 event'; this will be in an effort to ensure that activity by partners and other cultural organisations that specifically responds to and engages with Liverpool as ECoC is included, whether or not there is direct Culture Company funding. In addition, as mentioned above, some definitions are needed in order to ensure that consistency is maintained over how attendance or audience size is measured, particularly for exhibitions and other longer running events.

4.5. Audience and Performer Composition

Arts Council England identifies 2 of its objectives as being:

I. To improve the opportunities available throughout England for people to engage with the arts, and, in particular, to increase the number of people from priority groups who participate in the arts and attend arts events;
II. To improve the opportunities for children and young people to experience the arts and develop their artistic and creative skills.

This reflects the aims and objectives of the UK government's Department for Culture, Media and Sport (DCMS). Their 'priority groups' - identified on the basis that, historically, these groups have been under-represented as participants in the arts - are as follows:

- People from black and minority ethnic groups (BME);
- People from socially excluded groups (using socio-economic classes C2DE as a proxy); and
- People with physical and mental disabilities.

Impacts 08 will therefore concentrate on mapping changes in the audience and artist composition of priority social and age groups (in terms of percentages) over the period of Liverpool 08. It is important to look at representation within different areas of the arts and culture, as well as at absolute numbers. As more data becomes available, it will be possible to identify the areas of art where there is more or less inclusion of particular groups. Further sections explore how this inclusion is supported, and the extent to which it reflects participation or attendance; and the quality of the participation.

For a variety of reasons (explained in more depth below, in the sections addressing specific groups), this data is extremely hard to collect and thus there will always be limitations in analysing this area, particularly with regard to collecting local historical data. Current data is derived mainly from survey feedback via the larger cultural organisations of the city[33], as well as Liverpool Culture Company's grants scheme and some of their events.

For a restricted set of events, current data shows that, in general, the range of participation in Liverpool cultural events broadly reflects national patterns for cultural attendance (as measured by DCMS [34]). For Culture Company funded events, where data is available, there is an over-representation of younger people and ethnic minorities (compared with levels in the city and participation rates nationally): 64% of the audience at these events were aged 16 to 25, while 30% were BME. In contrast, there is an under-representation of disabled people at these events; while Liverpool has a relatively higher percentage of disabled people in the population, the percentage of disabled audience members at Culture Company funded events was lower than national disability participation figures - 10% compared to 16%[35].

4.5.1. Social Grade

Socio-economic class is not currently collected from Culture Company grants recipients, but will be in future. It is partially collected for in-house events, where surveys are carried out. Arts Council identifies socio-economic grades C2, D and E (C2DE) as a proxy for 'socially excluded groups'. Socio-economic grade is calculated from the job of the main income earner of the household: ABC1 approximately includes professionals, management and non-manual workers, while C2DE approximately includes skilled and unskilled manual workers and lowest grade workers, unemployed people and those on benefits. There are some clear limitations with using this classification for all analysis; thus, geographical location will also be collected, which will allow mapping of the audience against areas of the city with high scores on the Indices of Deprivation.

Given the data available, the local picture - in terms of cultural attendance by social grade in Liverpool - is roughly equivalent to the national picture (with 66% of audience in social grades ABC1, compared to 60% nationally). This is, however, likely to be skewed by the range of organisations for which this data is currently available. In terms of in-house Culture Company events for which data is available (these are the large, free, open access events such as the Mathew Street Festival), the data shows a spread slightly lower than national levels of attendance, with 53% of audiences coming from social grades ABC1; this indicates an over-representation of the higher social grades compared to the Liverpool population (41% ABC1) (see Figure 4-1).

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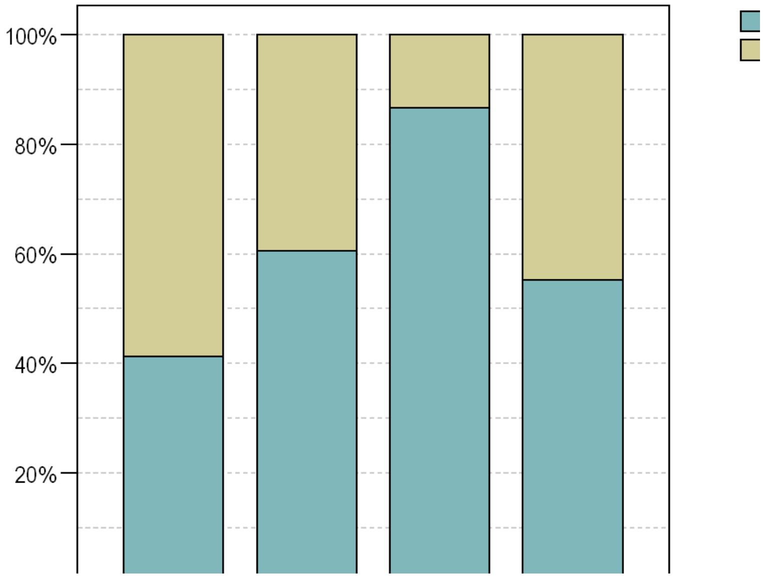
[33] These organisations are grouped together under the name of Liverpool Arts Regeneration Consortium (LARC). LARC is made up of the Biennial, Bluecoat Arts Centre, FACT, Everyman/Playhouse, National Museums Liverpool, Philharmonic, Tate Liverpool, and Unity Theatre.

[34] The data for national arts attendance is derived from the results of 'Taking Part: The National Survey of Culture, Leisure and Sport' (DCMS 2005/06). This survey provides details of the proportion of each demographic area within the national population who have attended arts events within the past year. By comparing these results with the absolute size of each demographic group (derived from Census data), we can build up a broad picture of the make-up of the national arts audience.

[35] Please note, however, that the data available in this area is far from comprehensive, often using second-hand reporting of demographic group, and with several events not returning any data on areas of demography. On the other hand, there is an enhanced return rate from specifically disabled-oriented events, and so the attendance rate of disabled people here may be inflated relative to their attendance at other events. It should still be noted, however, that of the organisations receiving grants from the Culture Company, less than 50% provided some sort of breakdown on levels of disability. Data on age and ethnicity was returned more widely, but is still unavailable for around 30% of organisations.

Figure 4-1: Social grade of audiences



Source: *Impacts 08* research[36]

4.5.2. Age Profiles

National figures show that in England generally, cultural attendance is fairly evenly spread across age ranges (although the *Taking Part* survey this data is collated from [see footnote 28] does not monitor under-16s). Audiences in Liverpool vary very much according to the venue or event concerned; for example, the Biennial typically has a younger audience (with a mode age of 16 to 24, though with fairly good representation across all ages), as does the Hub, which is aimed at under- 25s and had 53% of its audience as under-16s.

The events funded by Culture Company small grants[37] (targeted at community/voluntary organisations) again more or less match the city profile in terms of audience. However, the age range for the audience (as well as artists/performers) of events funded by the larger grants awarded to cultural organisations is very different.

In terms of these larger grants, there is a large over-representation of the 16 to 25 age group in audiences (66% compared with a 15% share of the population). Meanwhile, regarding artists/performers/workshop participants, for both grants programmes there is also a vast over-representation of under 16s: 62% of the small grants programmes' and 56% of larger grants programmes' performers/participants are aged under 16. (In fact, 77% are aged under 25 for the larger grants programme.) (See Figure 4-2).

It is clear that this over-representation is largely due to the inclusion of workshop participants in the 'artist/performer' category, but at the same time does show a real bias in delivery towards young people aged 5 to 14 (possibly due to the greater ease in getting 'captive audiences' in schools and youth clubs); this should be reflected upon in determining whether or not these grants are reaching the widest target audience. This issue will be addressed as new data definitions are agreed upon which allow separation of 'artist' from 'volunteers', 'participants' or 'community performers'.

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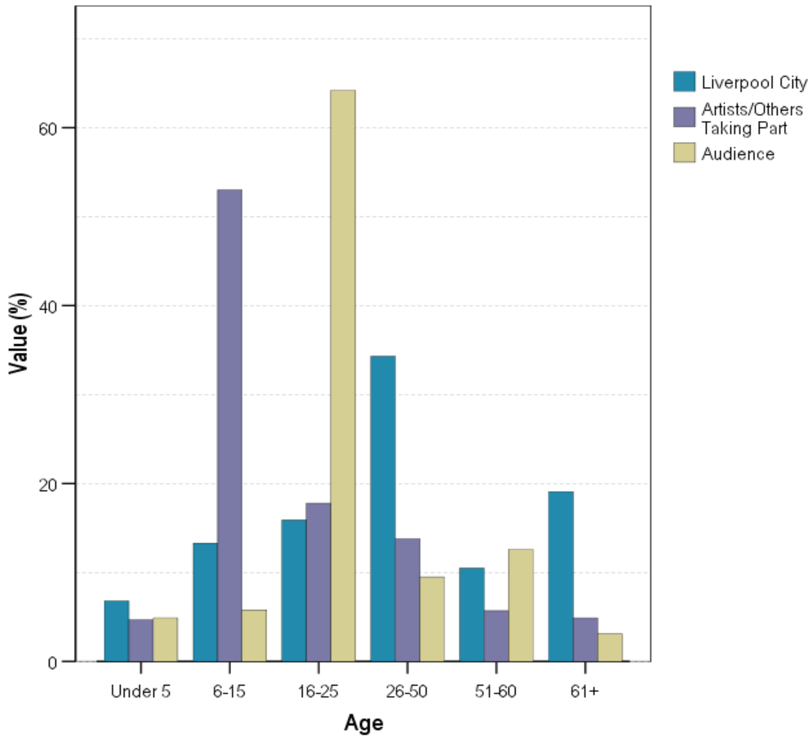
36 'Liverpool City' shows the split in social grade throughout the city population, the 'National Audience' represents data from the 'Taking Part' survey (see footnote above). The range LARC and Culture Company 'Special Event' data is described above.

37 In 2005/06, the 'Around the City in 80 days' (AC80) smaller grants programme awarded 80 grants (ranging from £3k to £5k) to community/voluntary organisations. The larger grants programme, under the title ''Expanding the Impact and Reach of our Creative Partners' (EI), awarded grants of up to £40k.

Figure 4-2: Age of participants in the Liverpool Culture Company grants recipient projects



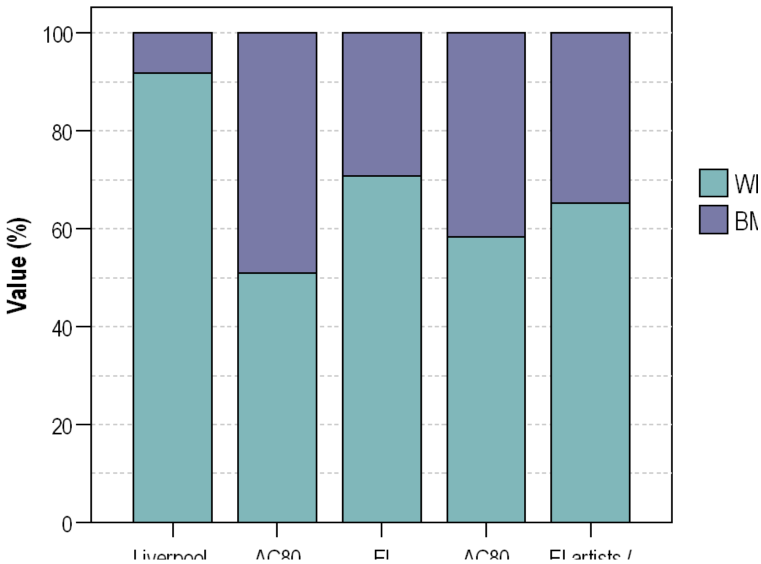
Source: ONS/Liverpool Culture Company

4.5.3. Ethnicity

At present, Liverpool Culture Company only collects data on ethnicity for some of its events; more widely, few of the cultural organisations in the city collect any such data, and what is available indicates a general under-representation of the black and minority ethnic (BME) community in numbers engaging with cultural organisations. In terms of Culture Company activity, data is currently only available for the grants programmes discussed above (that is, the smaller 'AC80' grants programme targeted at community/voluntary groups, and the larger 'EI' grants to cultural organisations). This data, however, shows an over-representation of the BME audience, with 49% of the community grants programme audience, and 29% of the larger grants programme audience, being from a BME background. This is also the case with regard to artists: 42% of the small grants programme performers/participants, and 35% of the larger programme performers/participants, are from an ethnic minority background (see Figure 4-3).

In general, the BME percentage of the arts audience is slightly lower than the BME percentage of England's population, and efforts are being made to address this imbalance. For this reason, the extremely high proportions of BME involvement within the Culture Company grants programme is positive; however, it needs to be clear that this is happening within a strategic development framework (e.g., through an audience development strategy) in order to ensure a legacy of sustainable cultural participation.

Figure 4-3: Ethnicity breakdown



Source: *Impacts 08* research

4.5.4. Gender

Most organisations collect information on gender as a matter of course. In general, audience composition is fairly consistent with Liverpool's gender profile, where there is a slightly higher percentage of women than there is nationally (52.3% for Liverpool, 51.3% for England). There is variation within the LARC organisations: Tate Liverpool, for example, attracts a higher percentage of women, and the Philharmonic, a higher percentage of men. The data from Culture Company funded events shows a slight skew towards men in general, but, in terms of artists/performers for the more cultural programmes, there is a larger skew towards men (55% of artists are male, compared to 48% of the Liverpool population).

4.5.5. Disability and Sexuality

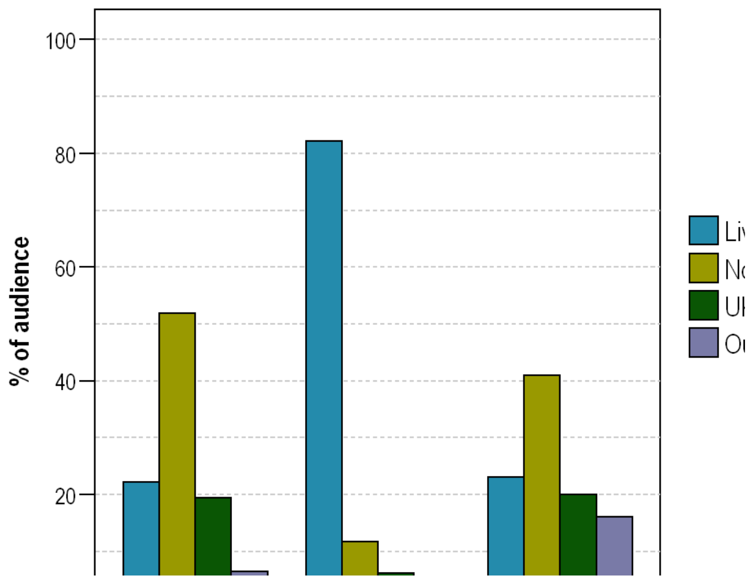
Liverpool Culture Company requests that grant recipients give information on the disability and sexuality of artists/participants and audience 'where known'. As there is little direct surveying of audience, and inconsistent surveying of artists/participants, the information available at present should be treated very cautiously. In terms of comparison with the population as a whole, figures for sexuality are not officially recorded so there is no way of making a worthwhile comparison. Given the social model of disability, we believe disability should be self-defined, which again means there are no definitive figures. There is, however, a figure for the percentage of the population which is disabled (defined as either Disability Discrimination Act (DDA) disabled or work-limiting disabled, or both), which is 24% for Liverpool and 18% for England.

Of those organisations that did return information on sexuality of performer/participant (just over 10%) the rate of gay/lesbian artists was recorded at 7%. Similarly, figures for disability have not been widely returned for grant funded programmes (less than 50%). Of those organisations that did report numbers of disabled artists, the proportion of artists/participants who are disabled is 9% for small grants and 15% for larger grants, while in terms of the audience, the figures were 2% for small grants and 9% for larger grants. This figure should be treated with additional caution, however, as over 70% of the total number of disabled artists reported represent only 1 event (namely, the NW Disability Arts Forum).[38] There is some collection of disability participation data for other events in Liverpool, but due to the low proportion of organisations involved in this data collection (as well as concerns over the way data is gathered), we have not taken this into account. As for all diversity groups, rather than simply relying on the numbers that attend, it is more beneficial to consider ways in which access for disabled people is actively enhanced. This is an issue that will be discussed in more detail below.

4.6. Audience Origin

To ensure sustainability, the Liverpool ECoC needs to develop local, as well as regional, national and international, audiences. For this reason, future reports will give consideration to the origin of audiences and how this changes over time. 2005/06 figures showed that there were variations in distance travelled to venues, with some organisations/events tending to have a smaller Liverpool audience and a larger regional, national or international audience (e.g., the Mathew Street Festival, where 16% are from outside the UK, and 77% from outside Liverpool), while others had a more local audience (e.g., the Hub, where 82% of audience was from Liverpool, and 94% from the North West). Data available from the larger cultural organisations in the city show that a higher proportion of audiences originate from the North West (outside Liverpool) than from Liverpool itself. Meanwhile, the proportion coming from the rest of the UK (beyond the North West) is approximately the same as the proportion from Liverpool. International audiences, at 8%, are lower than those for the Mathew Street Festival.

Figure 4-4: Origin of audiences



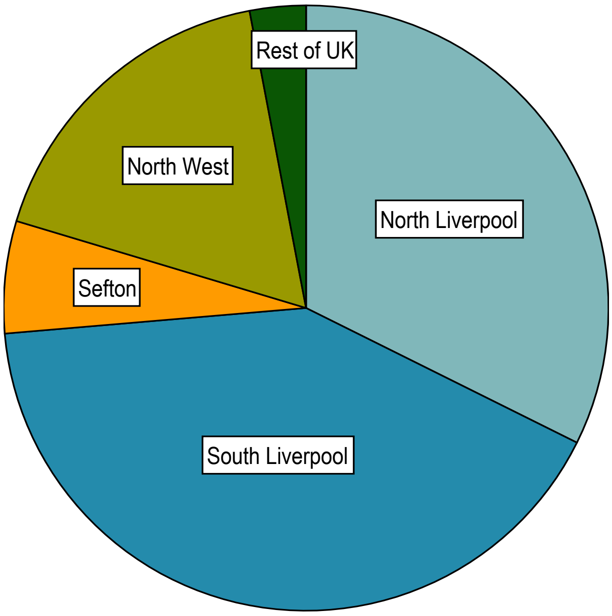
Source: *Impacts 08* Research

Further research on audiences within Merseyside is due to be conducted by TEAM ('The Entertainment and Arts Marketers (Merseyside)'). *Impacts 08* will work with TEAM in adapting this research in order to map the change in audience range. In addition, further data is due to be collected by the Culture Company concerning in-house and grant-funded events, to explore cultural participation across wards or neighbourhoods within Liverpool.

[38] As well as exercising caution in the areas discussed due to the low level of returns in these categories, it is important to reiterate the point made in Section 4.2 that, as many of these categories are self-defined, accurate data collection is highly problematic.

This local level data collection was piloted for the Hub Youth Culture Festival which has a predominantly local target audience. A degree of breakdown within Merseyside and Liverpool is possible (see Figure 4-5), and this shows that there is a fairly even spread of audience from both sides of the city (the event was held in the South area of the city). Further analysis will be possible with future data.

Figure 4-5: Geographic distribution of Hub Festival audience



Source: Liverpool Culture Company[39]

4.7. Impacts of cultural participation

This baseline report mainly concentrates on the levels of access to and participation in culture. However it is important to also consider the impacts of that participation on the well-being of the people involved. Participation in culture is attributed with direct impacts on people's quality of life[40], both via small-scale evaluation projects attempting to prove direct impact and in bids to funders for cultural projects that give more fundable socio-economic impacts as outputs.

Following exploration of thinking in this area we have constructed a model that derives from analysis of a range of approaches to mapping 'quality of life' or 'well-being'[41] and considers 10 domains of impact. Some domains include 'material' factors that are more likely to be affected by the ECoC at a city level (e.g. resulting from economic growth and repositioning of the city), others are likely to be affected by people's direct participation in cultural activities.

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[39] This data is gathered using postcode areas, thus definition of 'North Liverpool' and 'South Liverpool' is broad. In further research, more precise geographical breakdown - to neighbourhood or ward - will be given. North Liverpool covers postcodes L3-7, L9-14, L28, and L30-36; South Liverpool covers postcodes L1, L2, L8, L15-19, and L24-27; and Sefton covers postcodes L20-23, L29, and L38.

[40] The term Quality of Life is loosely used and has become a term that serves as a catch-all or proxy for several other concepts, including: regeneration, sustainability, sustainable development, community vibrancy and social capital. In this report we use the term in its broader definition, including less definable concepts such as inspiration and material factors such as income levels.

[41] See for example Scottish Executive Social Research (2005), Evans and Shaw (2004), Mental Well-being Impact Assessment (2006)

- **Productive Well-being |** Work status, Employment levels;
- **Material Well-being |** Benefit dependency, income, Housing type/ownership, Access to credit
- **Physical Well-being** | Health
- **Safety |** Safer communities, Feeling safer
- **Social Cohesion |** Relationships with friends and family, Community integration, Existence/maintenance of Community assets, Infrastructure that supports social contact, etc.
- **Personal development |** Education, achievements, problem-solving skills, aspirations, sense of fulfilment
- **Self-determination |** Personal control, independence, Desires/expectations, Opportunities to get involved
- **Emotional Well-being |**Satisfaction, self-esteem, control (lack of stress), hopefulness
- **Spiritual Well-being/Stimulation|** Aesthetic pleasure, inspiration, escapism, creativity
- **Rights or civic well-being |** Respect, dignity, equality, access, opportunities to influence

The first three are most easily measurable at a city-wide level and will be mainly considered within the economic impacts and processes theme (see section 2). Other areas will be incorporated across the whole model. Within the current theme we will explore the areas which account for the ways in which people who take part in the cultural programme may experience a change in 'quality of life'.

Data across these domains will arise from other research that is currently being undertaken or is planned by a range of researchers both in academia and policy environments. In particular as a result of the Mental Wellbeing Impact Assessment of Liverpool Culture Company (report due end March 2007) it is planned that specific indicators be designed and measured by Liverpool Culture Company to explore their impact on the 'mental well-being' of people involved.

Find below a brief description of the main areas that may be directly impacted as a result of people's participation in cultural activity.

- **Social Cohesion**: This comprises: community integration, e.g. levels of trust in local residents and unfamiliar others; levels of volunteering and involvement in other voluntary and leisure clubs such as sports clubs and trades unions. People's perceptions of these might be affected by their involvement in cultural activity, though impacts on the wider community are likely to be indirect.
- **Personal development**: This includes levels of education, achievements and status but also abilities such as problem-solving skills and knowledge of where to seek help. It also includes increase in capacity for community organisers which might be affected by involvement in the programme of Liverpool ECoC, in particular, the capacity building work. There is already some evidence of attempts made to develop people's skills in accessing information and support, for example the 08volunteer programme helping volunteers to access FE courses, the 08grants programme training in bidding and evaluation techniques. This area also includes qualitative factors such as people's aspirations and feeling of fulfilment.
- **Self-determination**: As well as city-wide measures such as participation in local elections, this area also includes a sense of personal control, understanding of opportunities and the knowledge, skills and resources to make choices as well as increases in desires and expectations. On an individual level this could be affected by participation in cultural activity which aims to broaden understanding. In terms of decision-making around Liverpool ECoC this is discussed below in enhancing the opportunities to participate.
- **Emotional Well-being**: This includes the sense of satisfaction, levels of self-esteem, the sense of control, and sense of hope or optimism. This could mean satisfaction with whatever level of participation was offered and sense of ability to control how decisions were made. This is an important difference from actual ability to control how decisions are made (in self-determination area above).
- **Spiritual Well-being**: This includes aesthetic pleasure and enjoyment, gaining inspiration, having an opportunity for escapism, creativity and the change and ability to see the world differently. This area is very abstract but relevant as it gives a sense of the intrinsic value of creativity in and of itself, as opposed to as a part of 'arts' in general.

4.8. Developing and Enhancing Cultural Participation

Earlier sub-sections in this theme have covered the quantitative measures of cultural participation. Given the determination on the part of cultural organisations to develop and broaden potential audiences, further research will explore the value of such cultural engagement (often taken for granted as 'a good thing' without much qualification or explanation as to how). In addition, we will consider the steps taken by Liverpool Culture Company and their cultural partners to broaden the range of people who access culture, and to widen the range of the cultural offer. This will include examining: (i) how this development of cultural participation is approached strategically; (ii) how specific access needs are addressed; and (iii) how interested groups beyond the core cultural sector are supported in order to ensure participation in the Liverpool ECoC.

It is important to recognise that the approaches to enhancing participation need to be specific to the communities involved. The importance of designing tailored approaches to different communities is indicated by *Impacts 08* research with young people in excluded communities around Liverpool. This study suggests that young people in Croxteth and Toxteth see the European Capital of Culture as something inconsequential to them. Furthermore, many of these young people do not recognise the activities in which they do engage (including some Culture Company activities) as part of 'Capital of Culture', as this is seen as something external to their own lives and communities - with some young people in Toxteth believing that: "nothing will happen around 'ere". It is not possible to create a standard formula for addressing this sense of exclusion and lack of engagement; however, there is a huge amount of good practice and policy research in this area, both in Liverpool and beyond. The Creative Communities programme in itself is designed as a method of enhancing participation, and its good practice has been recognised nationally (see The Art of Inclusion part 1; part 2). This is a legacy that should be built on perhaps in work across the whole Liverpool 08 programme.

4.8.1. A Strategic Approach to Audience Development

The promotion of participation requires a strategic approach. It is incumbent upon teams and organisations to adopt an audience development strategy, as well as to contribute to the development of sub-regional and regional strategies for creative entrepreneurship and other forms of cultural engagement. To date, Liverpool Culture Company does not have an audience development strategy. It is our contention that such a strategy should be a priority in order to ensure the sustainability of cultural engagement, both across the years of the programme and beyond 2010. This is a process that can only succeed in collaboration with all Liverpool 08 partner organisations. The key priority is to develop and sustain the positive steps taken to include often-excluded groups (in particular BME communities, but also social grades C2DE) in cultural events.

4.8.2. Improving Accessibility

A more useful means of measuring the extent to which the Liverpool ECoC encourages cultural participation in some hard-to-monitor groups may be to use attempts to improve access for such groups (e.g., through accessible advertising and venues, different languages, signing, and holding events in community venues) rather than focussing on securing (such as it might be possible) attendance figures for 'minority groups'. Indicators for this might include whether there are action plans to enhance cultural engagement across different community groups, including through the provision of appropriate training and audits of facilities; for example, to date, 15 Liverpool 08 cultural partners have received Disability Equality Action Training.

4.8.3. Liverpool 08 Volunteering and Ambassadors

A key factor in encouraging local ownership of, and engagement with, the Manchester Commonwealth Games was developing a large number of volunteers to help with the logistics of arranging the event. Volunteering has been recognised as an especially effective way of improving social inclusion, which in turn can lead to sustainable outcomes for the social well-being of local people, as well as increasing cultural engagement. For these, as well as for practical support reasons, Liverpool Culture Company has developed a volunteering programme, alongside an 'ambassadors' scheme for those with less time to contribute. The ambassador scheme involves making an agreement to promote Liverpool and Liverpool 08; by the end of 2006, some

3,600 people had signed up as ambassadors, including some well-known Liverpool ex-pats, as well as local people. (By, the end of 2004, Lille, in comparison, had 17,800 ambassadors.)

The 08Volunteer programme involves more contact and contribution from participants, and there is an induction and training session. Volunteers are then emailed regularly with details of events to which they might wish to lend their assistance. From interviews conducted as part of *Impacts 08* research, there seems to be a high level of local ownership and engagement in promoting Liverpool in this way. The Liverpool ECoC, and culture in Liverpool generally, benefits from the more involved volunteers (a core of around 30), some of whom give several days a month to supporting events. Involvement in the 08Volunteer scheme also appears to raise the level of awareness of the range and quality of cultural offer on Merseyside among volunteers, as well as their friends and family, but what is not clear is the extent to which their involvement encourages them to experiment with new cultural genres and opportunities.

08Volunteer programme sign-up has been high, with 259 registered by the end of 2005 and 730 by the end of 2006. This equated to 216 and 771 days of volunteering in 2005 and 2006 respectively. Comparison with other events is difficult as time periods (and thus potential levels of commitment) differ; for example, over a 10 day time period in 2002, Manchester Commonwealth Games recruited 10,500 volunteers for specific roles in supporting the Games. Lille, in contrast, may have had 'hundreds' of volunteers, but only identified a core group of 200 who worked alongside the paid team.

Volunteers come from a range of backgrounds, mainly being Liverpool residents, but with 34.5% from other Merseyside boroughs and 3.6% from outside Greater Merseyside. About 20% come from a BME background, and about 8% describe themselves as disabled. Most are in the 40 to 60 age group (38%), but 16% are under 25 and 23% over 60, indicating enthusiasm across age ranges. Volunteers report that they heard about the scheme mainly through the website and by word-of-mouth. (This data is illustrated in Figures 4-6 to 4-8).

Figure 4-6: Age of volunteers

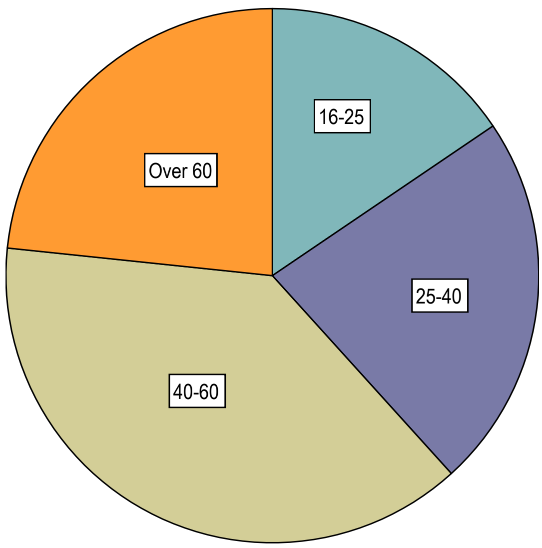
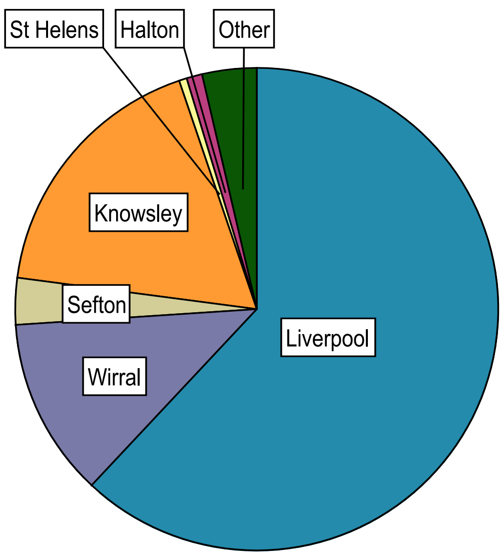


Figure 4-7: Geographic distribution of volunteers



Source: Liverpool Culture Company

Figure 4-8: Where volunteers heard about programme

Source: Liverpool Culture Company

As well as making a huge, in-kind, contribution to the Liverpool ECoC, the above figures illustrate a level of engagement with, and ownership of, the programme amongst local people. In addition to the cultural engagement outcomes (and the benefits these will bring to volunteers and their friends and family), there are further social inclusion outcomes for volunteers that arise from the experience of volunteering. The wish to support their city - the main reason given for wishing to volunteer - may, for instance, develop into a longer term volunteering 'career' that produces lifelong learning outcomes. (This might be further enhanced by Liverpool Culture Company through their linking of the volunteering training to college credits and other lifelong learning opportunities.) Volunteering may, then, affect social inclusion and political participation outcomes, alongside offering transferable skills that promote employability.

4.8.4. Liverpool Culture Company Support of the Community and Voluntary Sector

Direct support from Liverpool Culture Company to the voluntary and community sector of Liverpool will be a key determinant in ensuring the sustainable development of cultural participation. This support takes a number of forms explored in the areas below. This work has been underway since the time of the bid process via the Creative Communities strand of the programme, which draws upon a history of community art in the city. Consideration needs to be given to how such successes are developed strategically and thus evaluated, in order to ensure they feed directly into the sustainability of the cultural system of the city whilst being embedded within wider local authority delivery in the process.

Direct Funding of the Sector

Funding for the community and voluntary sectors to support their engagement with, and promotion of, cultural activity primarily comes via the small grants programme, which offers grants of up to £5,000 to community/voluntary organisations and individuals to carry out cultural activity. A total of £374,156 was given out in 2005/06 to 80 organisations.

Table 4-2: Culture Company small grants programme funding

	Grants 2005/06(proposed)	Recipients 2005/06	Match Funding 2005/06	Total Beneficiaries (artist/workshop participants + audience)
Small Grants Programme 05/06	374,156	80	315,149	369,102
Small Grants Programme 06/07	(250,000)	64		

Source: Liverpool Culture Company

Training and Advice to Enhance their Ability to Access Funding (both from Liverpool Culture Company and external sources)

In addition to offering this fund, Liverpool Culture Company support potential applicants to the fund via workshops and surgeries (8 sessions were provided in 2005/06), as well as offering general advice and support on a one-to-one basis. This has promoted access to other funding streams, as well as networking with artists and other organisations. This function is formalised in the existence of the Creative Infrastructure Manager in the Creative Communities team, but involves a range of other staff, mainly (but not exclusively) from the Creative Communities team.

Development of Networking and Linking Opportunities in the Community and Voluntary Sector

Various Liverpool Culture Company staff have worked to support networks across the community and voluntary sector. This mirrors some of the indirect benefits of the Liverpool ECoC in developing the cultural systems of the city (through the LARC meetings, for example), and may potentially provide social impacts through the development of a more networked community sector, which may, in turn, enhance participation in the decision-making process. Research by *Impacts 08* has found that there is a sense of trust from the community and voluntary sector in some elements of the programme (e.g., the grants process) which should continue to be valued and built upon. It remains essential that there is a willingness to (i) show that the input of community organisations is highly valued (for example, through continuing the process of the 'peer group' selection panel for the small grants process and publicising this further), and (ii) develop the real - as opposed to the 'tokenistic' - participation of community organisations in the design and delivery of the Liverpool ECoC. Liverpool Culture Company needs to build upon current examples of its own good practice, whilst drawing upon the networks and the credibility of its staff who have experience in this sector.

Support in Embedding Cultural Activity into All Areas of Community and Voluntary Work

Liverpool City Council sees culture as a cross-cutting thread that enhances all areas of its delivery. In this context, there is a genuine opportunity to ensure that cultural activity is embedded as a methodology for regeneration, community development and social inclusion right across the community and voluntary sector. Such a process is particularly enhanced by the contributions offered by posts such as the Creative Health, Environment and Neighbourhoods Managers within the Creative Communities team. A commitment in this area would mean that community and voluntary sector activity that was concerned with health or environmental outcomes (e.g., ensuring adequate levels of elderly care) could be encouraged to use creative methods (e.g., story-telling to bring together elderly groups and local families who could visit them – 'informal grandparenting') to ensure social inclusion, health, and cultural participation outcomes. This requires liaison and partnership working with a range of agencies and community and voluntary organisations. The work of the Creative Communities team is taking this process along the right road ,and by combining these efforts with strategic planning, and, moreover ,by linking them with both statutory and community sector agencies, the sustainability of Liverpool Culture Company - and hence its ambitions for the cultural sector - should be possible well beyond the end of the 2008 programme.

5. Identity, Image, and Place

Objective 5 of the Culture Company is "to reposition Liverpool as a World Class city by 2008".
This section assesses this aspiration by exploring the following sub-themes,

- The **positioning/repositioning** of Liverpool before and after becoming ECoC,
- The changing **meanings** associated with the city by its diverse local communities, visitors, and other UK residents,
- The strength of collective **identity**, and individual self-confidence within local groups.

This theme focuses on the assessment of city narratives and their interpretations by different interest groups. These narratives form the basis of the city's image and evidence of their appropriation (or resistance) by a range of communities offers an indication of people's sense of place, belonging and individual or collective identity. Our analysis of these narratives and their related indicators offers evidence of the impact made by the ECoC on Liverpool's image and people's sense of local identity.

Impacts 08 uses a combination of quantitative and qualitative techniques to study different levels of narrative including:

- **Media representations**: content analysis of local, national and international press, broadcasting and online coverage on Liverpool as a city as well as the Liverpool ECoC specifically (5.1);
- **Personal interpretations**: assessment of individual perceptions at local, national and international level (5.2);
- **Institutional discourses**: assessment of marketing and branding campaigns by the Culture Company, Liverpool City Council and other relevant stakeholders (5.3);
- **Community representations**: exploration of narratives/ stories about Liverpool by local opinion leaders (5.3).

This baseline report focuses on the analysis of media representations (based on press content analysis) and personal interpretations (based on perception surveys and participatory mapping techniques) covering the years 1996, 2003, 2005 and 2006.

5.1. Media representations of Liverpool: press content analysis

The analysis of UK press coverage about Liverpool in the years 1996, 2003 and 2005 offers a first indication of the impact of bidding and of winning the ECoC title on external representations of the city. These three periods offer a relevant baseline because they allow us to compare and assess the evolution of press references to Liverpool at relevant points in time over ten years: before the decision to bid, during the bid process and nomination, and in an interim year post-nomination that is before the event in 2008. The analysis of press coverage allows a detailed assessment of written representations of the city. Future media analysis will also incorporate an assessment of broadcast and online media to ensure a complete account of media discourses.

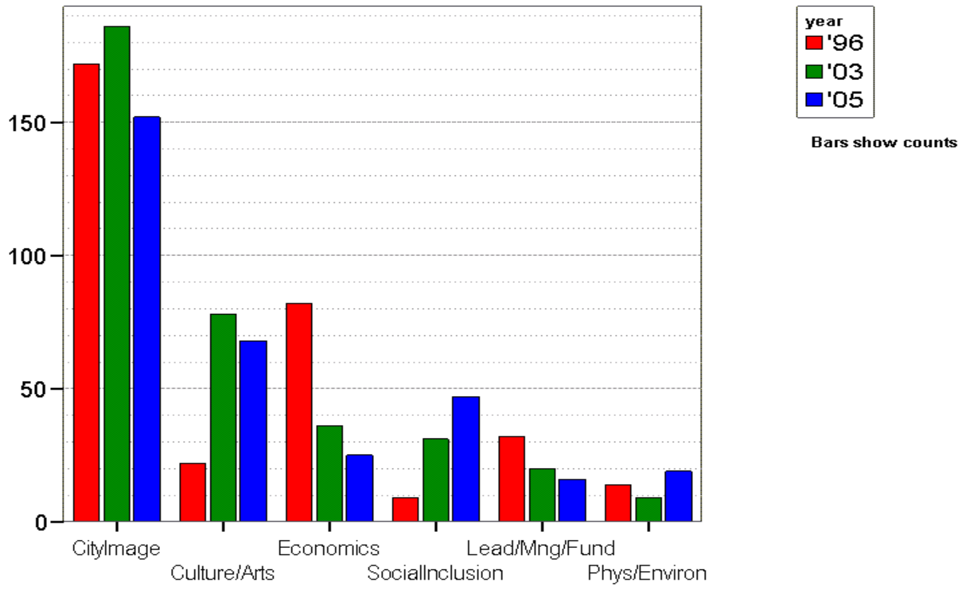
Section 5.1.1 focuses on the analysis of national press coverage about the city as a key measure of Liverpool's repositioning at a UK level. Section 5.1.2 compares national press representations with representations at the local (Liverpool-specific) level. Finally, section 5.1.3 offers an assessment of national, local and regional coverage of the Liverpool ECoC specifically. It attempts to disaggregate the main elements influencing the narrative about Liverpool that are directly associated with the Capital of Culture title.

5.1.1. National press discourse on Liverpool as a city (1996, 2003, 2005)

When assessing all national coverage including direct references to Liverpool, it becomes immediately apparent that it is overwhelmingly dominated by sport and, particularly, football related stories. In some periods, this can account for up to 80% of national coverage. As such, the research team excluded all sport and football related stories from the analysis to allow a more in-depth understanding of other thematic trends. In future press analysis, this will be complemented with an assessment of the level of reference to sport / football within Liverpool 08 and/or ECoC specific stories.

After excluding sport/football, the main thematic categories of articles on Liverpool are distributed as follows over each of the periods under study:

Figure 5-1: Evolution of national thematic categories per year (1996, 2003, 2005)



Source: *Impacts 08* research

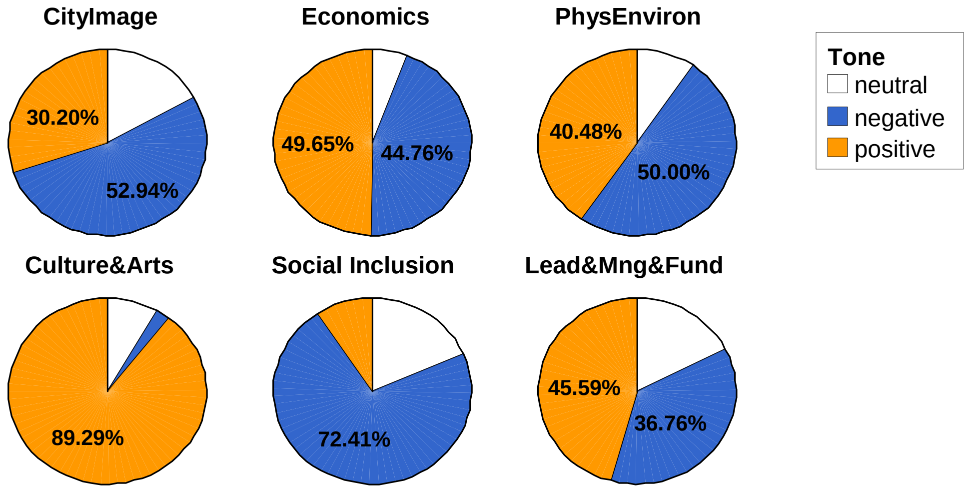
Clearly, one of the main effects of becoming ECoC in 2003 is the dramatic increase in stories on culture and the arts as opposed to stories on economic-related issues. It is also interesting to note the continuous growth of stories about social issues/inclusion and the (so far, uneven) growth of stories on the city's physical environment.

The category 'city image' is dominant across all periods. This category represents articles that offer general impressions on Liverpool and, rather than looking in detail at a particular issue, are contributing to perceptions of the city by associating it with a range of specific topics or themes. When articles provide a more in-depth focus on a topic we have classified them as one of the other five categories.[42]

In terms of newspaper attitudes, overall, the tone of articles on Liverpool is quite balanced between positive and negative angles, although stories tend to be more negative in 1996 and more positive in 2003. The figure below indicates the distribution of attitudes per thematic category,

[42] Find a more detailed indication of our coding methodology and the definition of the selected thematic categories in the separate paper: Impacts 08, García (December 2006) *Press Impacts Analysis. Retrospective study: UK national press coverage on Liverpool pre, during and post bidding for the European Capital of Culture title.*

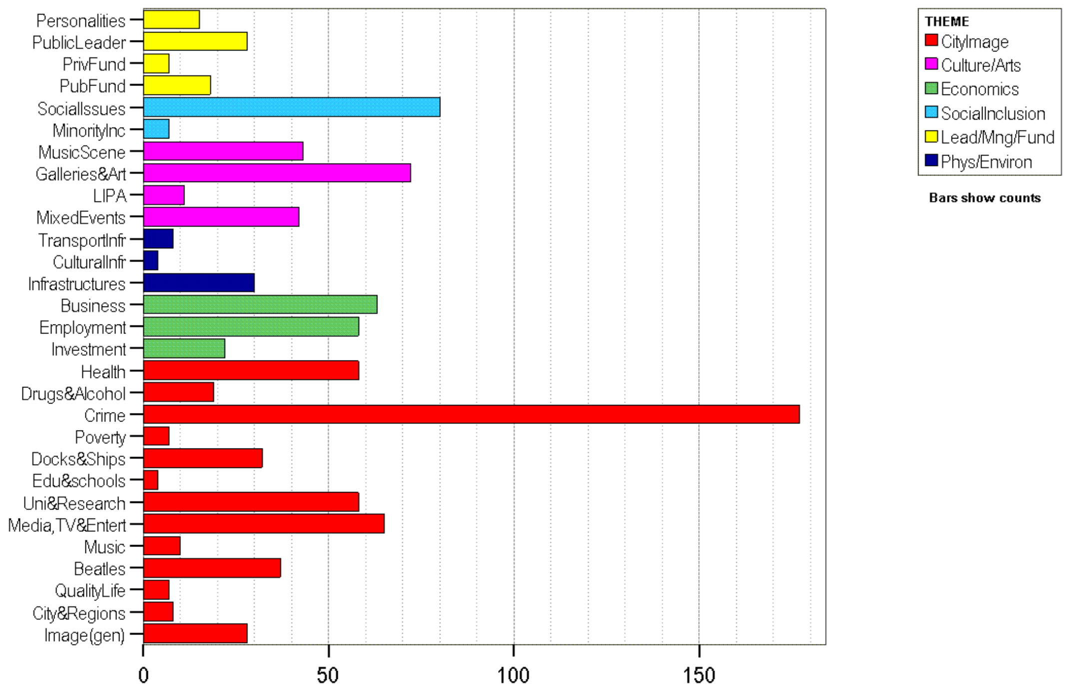
Figure 5-2: National press attitudes per thematic category (in percentage)



Source: *Impacts 08* research

Within the main six areas of coverage, we have identified a series of sub-themes, distributed as follows,

Figure 5-3: Thematic categories and category sub-themes: Total coverage counts

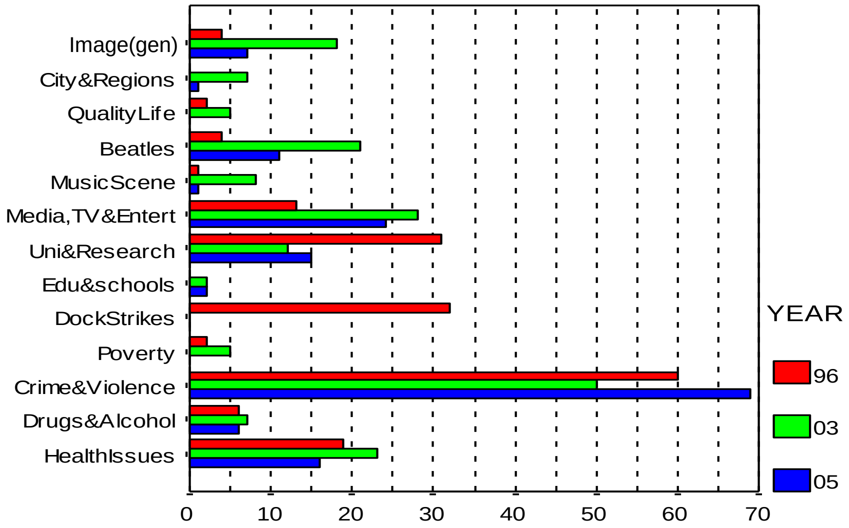


Source: *Impacts 08* research

The main sub-themes attracting negative coverage are: crime and violence; social issues; employment; and health issues. The main themes attracting positive coverage are: galleries/visual arts; business and inward investment; TV media and entertainment; music scene; mixed cultural events; the Beatles; and universities/research.

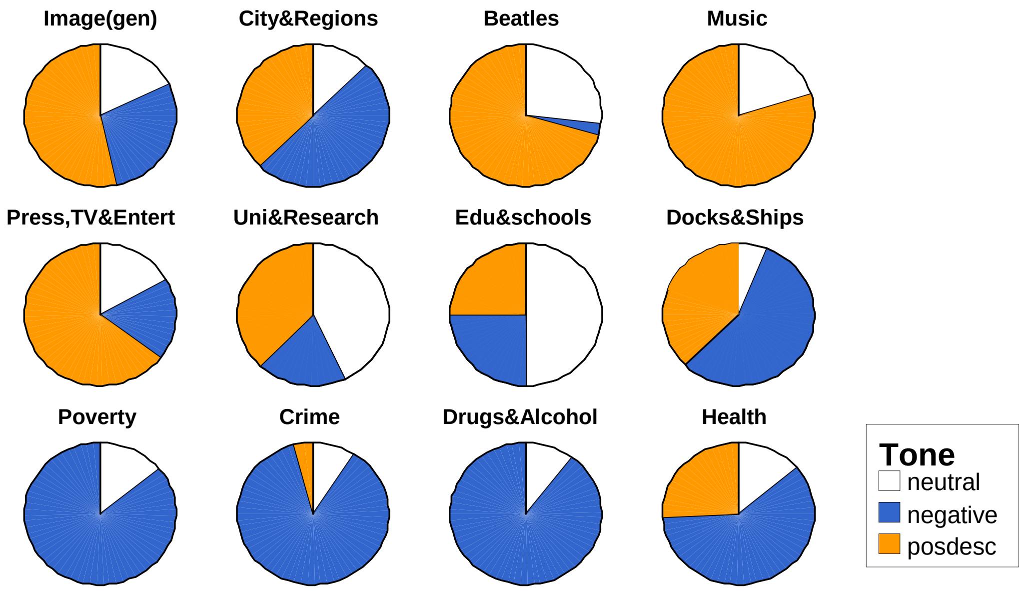
As noted in the above figure, most national references to Liverpool are presented in the context of crime, drugs and violence stories (19.5%), which are the main source of negative perceptions of the city. These stories have been grouped under the generic theme '**city life**', which encompasses all stories discussing the city's image and quality of life. Within this group, there are also stories which are mainly positive, such as those with references to the Beatles, and the strength of the city's universities and higher education sector.

Figure 5-4: Coverage counts of 'city image' sub-themes per year



Source: *Impacts 08* research

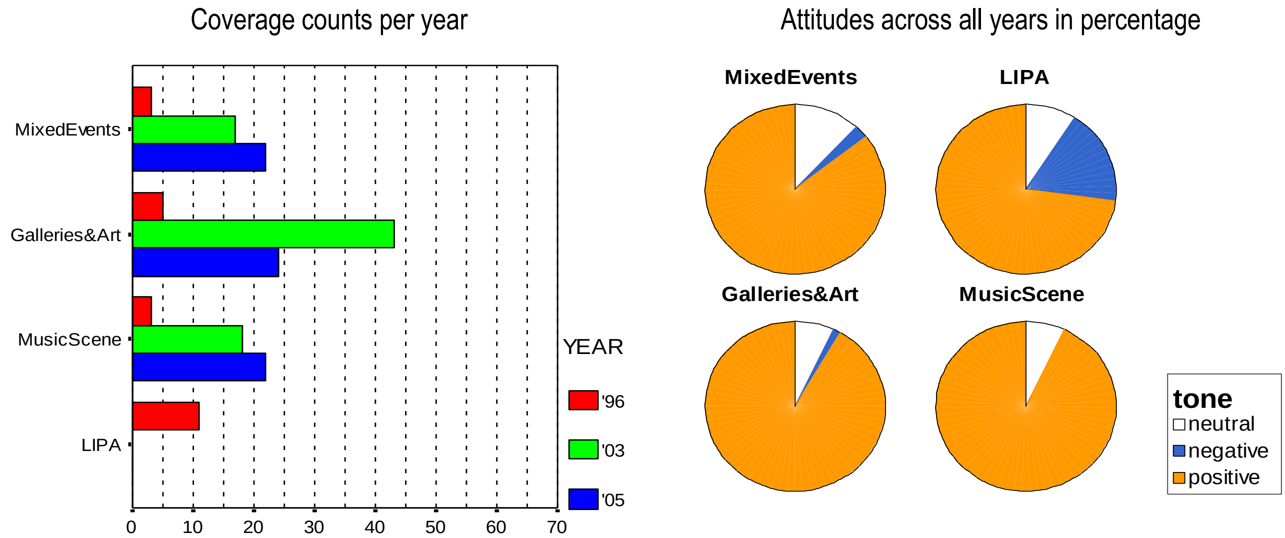
Figure 5-5: Distribution of attitudes per 'city image' themes (in percentage)



Source: *Impacts 08* research

Since the ECoC nomination, there has been a continuous growth of stories about **culture and the arts**, particularly galleries and visual arts (an average of 17% of all coverage, and four times more coverage in 2003 than 1996). This is the main source of positive reporting. Coverage on the city's music scene is also growing but patterns of growth appear independent of the ECoC nomination.

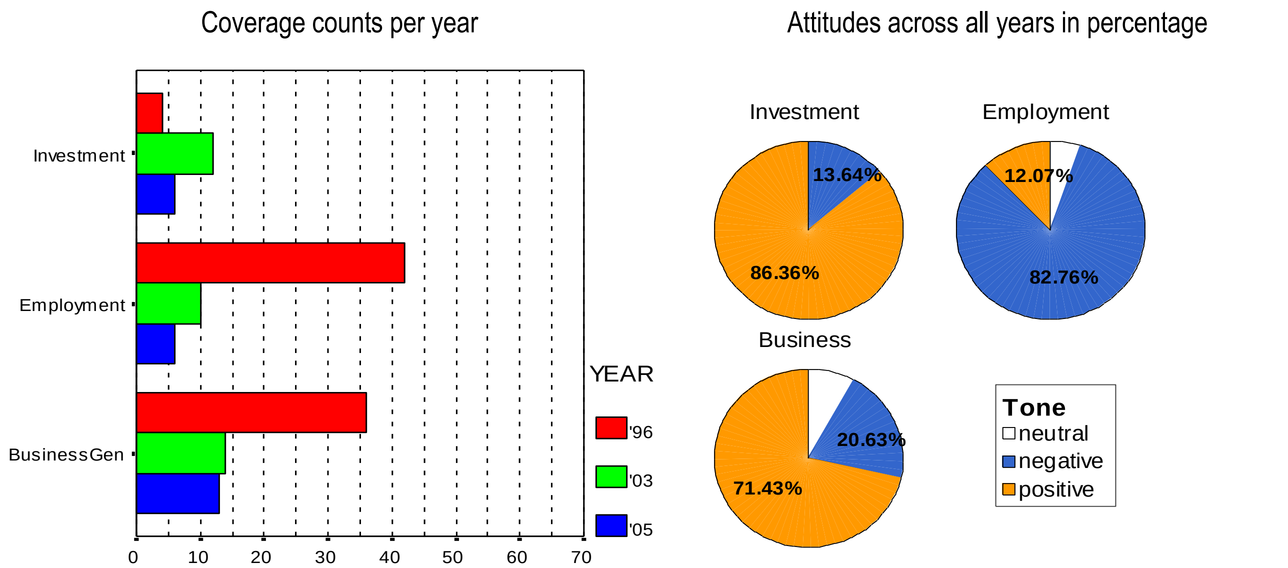
Figure 5-6: Culture and arts sub-themes



Source: *Impacts 08* research

The third most common area of coverage relates to **economic issues** (14% of total coverage). Business is written about in positive terms, while employment related stories are mostly negative. Debate on inward investment is the area showing the greatest growth since the ECoC nomination and is another key source of positive perceptions.

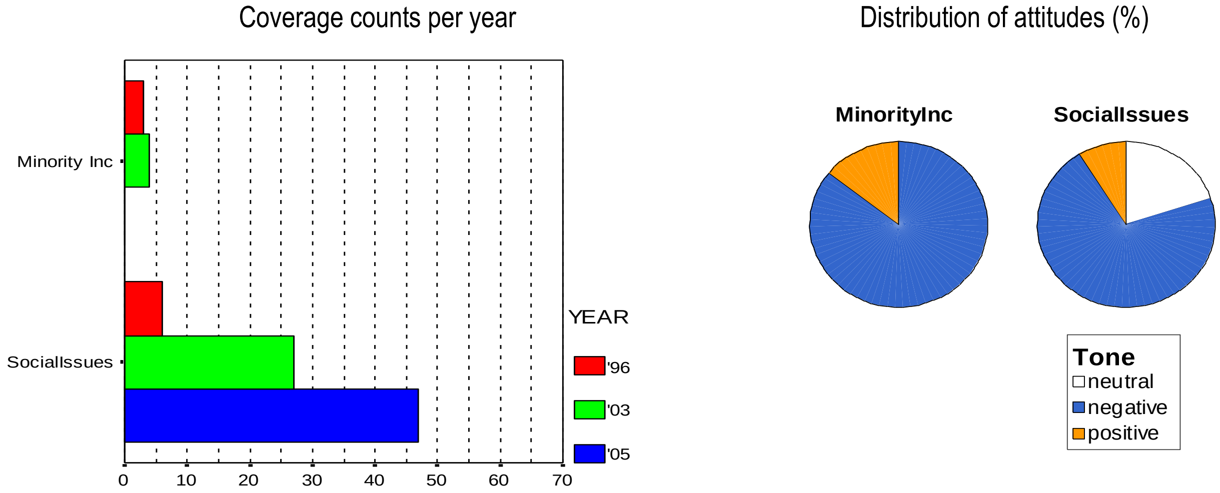
Figure 5-7: Economic sub-themes



Source: *Impacts 08* research

Coverage on **social issues / inclusion** has grown consistently after the ECoC (from to 2.5% in 1996 to 14% in 2005). Many stories adopt a negative tone, suggesting a failure to meet bid-related expectations. However, this situation is less damaging to the city than the trend, in 1996, to almost exclusively associate social and race relations stories with crime and violence. This shift in emphasis suggests perhaps some progress is being made in achieving greater multicultural understanding and equality across all ethnicities.

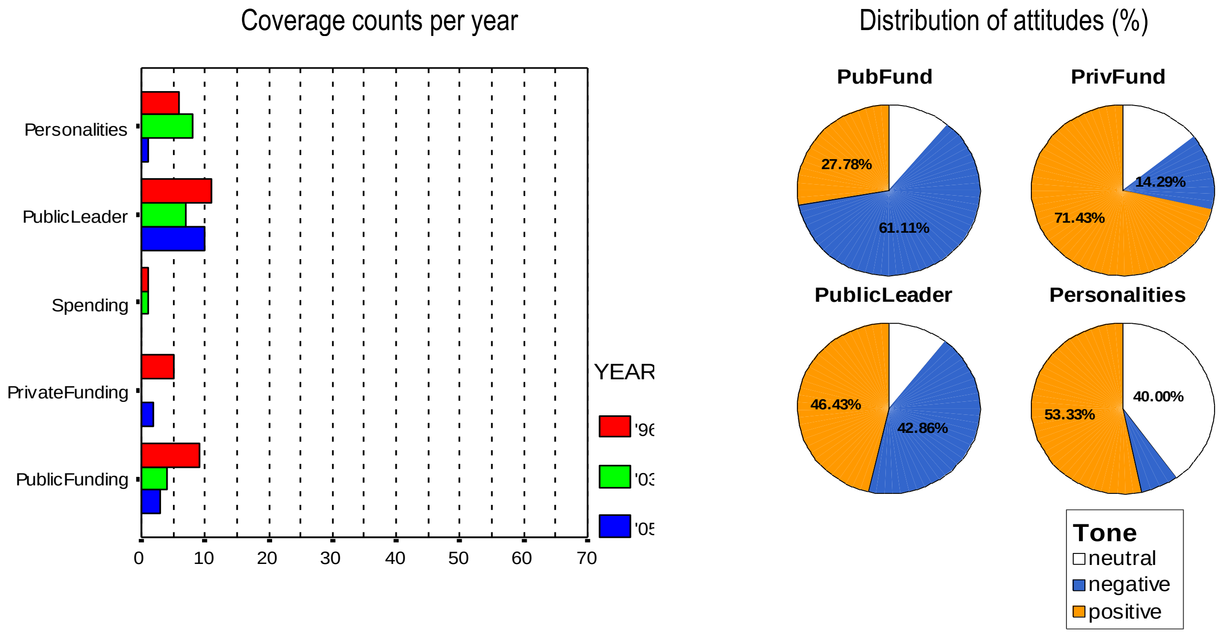
Figure 5-8: Social issues/inclusion sub-themes



Source: *Impacts 08* research

Coverage on **city leadership, management, policy and funding** has maintained low levels of national coverage (7% of total) but is increasingly linked to the ECoC. Public leadership and funding are the two main themes of coverage, attracting similar levels of positive and negative coverage.

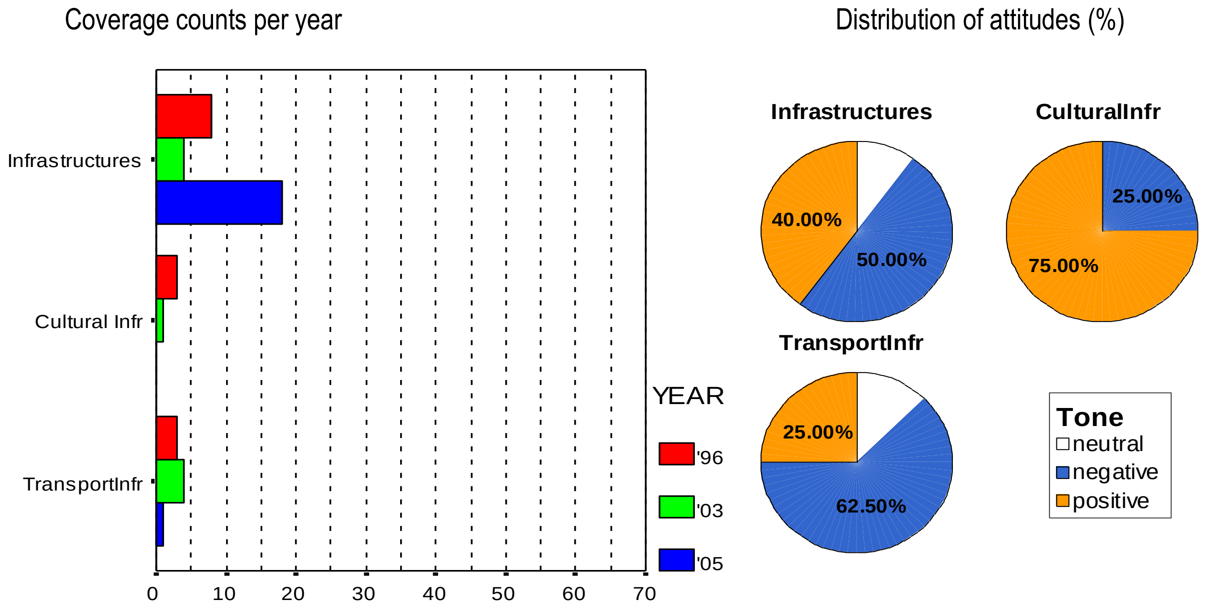
Figure 5-9: City leadership, management and funding sub-themes



Source: *Impacts 08* research

Finally, contrasting with the interests of local press coverage (see the following section), the amount of national coverage about Liverpool's **physical and environmental development** has remained quite low (4%). This subject is treated in slightly more negative than positive terms (average 50% negative, versus 40% positive) except for a few references to cultural infrastructure development, which are mostly positive (75%).

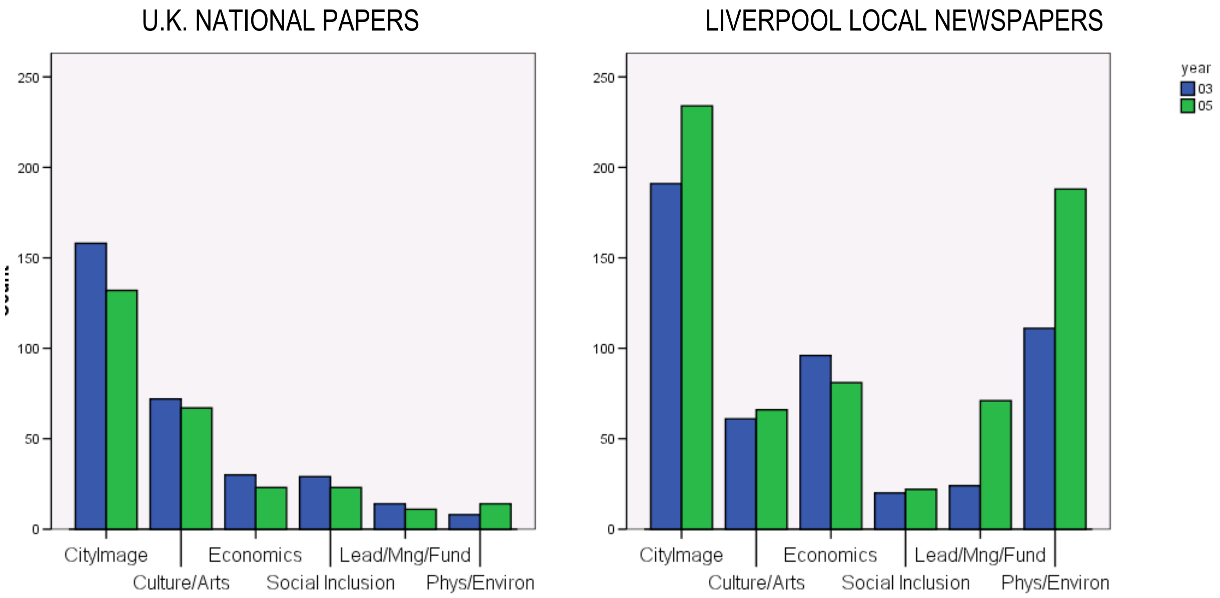
Figure 5-10: Physical and environmental development sub-themes



Source: *Impacts 08* research

5.1.2. Comparing national with local press coverage on Liverpool (2003, 2005)

Figure 5-11: Main thematic trends within national and local papers (coverage counts)

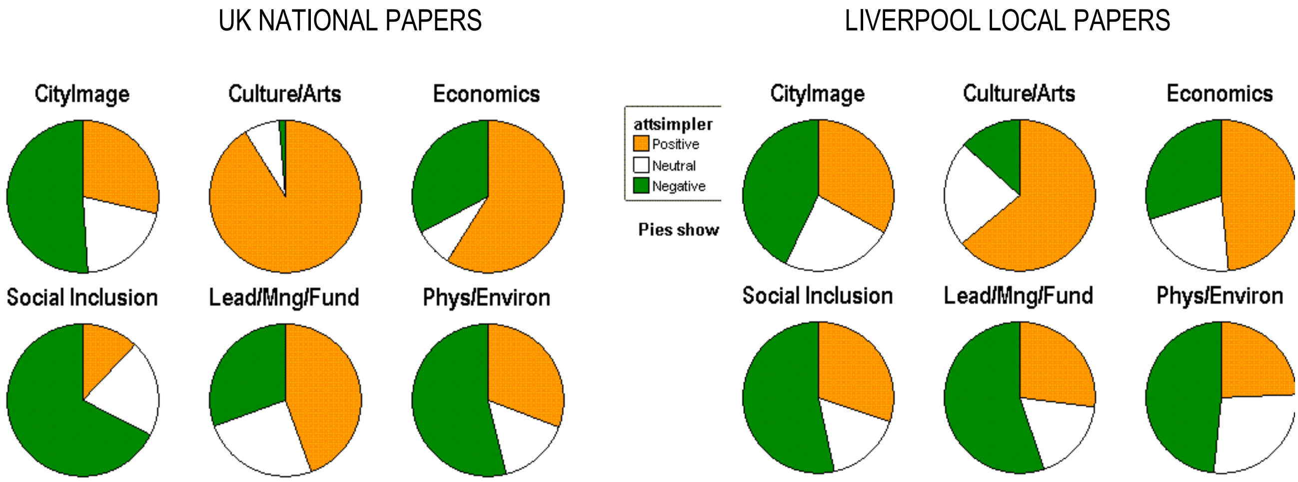


Source: *Impacts 08* research

In terms of total volume of coverage per theme, at a national level, there is a clear dominance of arts and culture stories, while local newspapers have emphasised the physical infrastructure development as the second most dominant theme after 'city image' issues.

It is also interesting to note that local stories around economic development and, in 2005, city leadership, management and funding are more dominant than stories on the city's art and cultural scene. This suggests that, while nationally, the ECoC has had an impact on the levels of coverage about Liverpool's cultural provision, locally, the main impact has been in terms of stimulating debate on economic and physical regeneration processes. On the latter point, it must be noted that the unprecedented scale of development taking place in the city would have led to a growth in economic and environmentally related press stories regardless of the ECoC. However, it can be argued that the ECoC provides a focal point and is a key contributor in the development of this narrative, particularly as the local press tends to associate the city's physical regeneration with the ECoC title (see figure 5-14, where it is indicated that 20% of local stories mentioning the ECoC are about physical change).

Figure 5-12: Attitudes to main themes by national and local press newspapers (in percentage)



Source: *Impacts 08* research

The main differences between national and local press coverage, in terms of attitudes, are in their approach to culture/arts stories, to social inclusion and to leadership/management issues. National papers are overwhelmingly positive about the city's cultural scene, while local papers, although mainly positive, do also provide 20% negative coverage in this area. National papers are particularly negative about social issues, while local papers offer 30% positive coverage. This positive local coverage relates to the advancement of local inclusion, youth and education initiatives, many of which have been presented in the context of the Culture Company-led Creative Communities programme. Finally, local papers are considerably more negative than nationals about management and leadership issues, mainly due to the departures of the Liverpool City Council leader and chief executive, and related controversies.

It will be important to monitor change in these trends across time. As suggested in Section 3 (The City's Cultural System), in 2006, Liverpool local papers have increased their level of coverage about culture and arts stories, particularly linked to the Culture Company 'Liverpool Performs' themed arts programme. Furthermore, the launch of the 08 Highlights programme on the 6th of November, has led to a significant increase in positive local stories about culture and the arts, and the Liverpool ECoC specifically. It has also resulted in growing numbers of special features about Liverpool's cultural scene in the national broadsheets. This will be the subject of detailed analysis in subsequent reporting.

5.1.3. Impact of the ECoC nomination on national and local press coverage

Considering the change in thematic emphasis since the nomination and the level of direct references to the Liverpool ECoC, we can argue that the ECoC has had a direct impact on the growth of stories about Liverpool's culture and the arts, inward investment, social inclusion and physical regeneration. The first two are mainly positive while the latter two are mainly negative. The negative press treatment of social issues should be resolved as a matter of priority, as it may have a negative impact on both perceptions of the city and the ECoC.

It is also worth noting that, although dominant at a local level, the ECoC has so far not had an impact on national press references to physical developments nor to debates on the city's appeal for tourist and conference markets. The latter is particularly relevant, given the Culture Company's emphasis on attracting leisure and business tourists as a main outcome of the city's expected positive repositioning.

Up to 70% of national press coverage on the Liverpool ECoC has been positive in the periods under analysis. According to Liverpool City Council's News Centre team, the economic value of positive coverage on Liverpool between July 2005 and April 2006 (including broadcast as well as print media) amounts to £9,468,121 of which £5,088,906 (54%) is directly associated with the ECoC. In total, 42% of all positive stories captured by the News Centre over this period refer to the ECoC, which suggests a positive impact on the tone of stories about the city and one which has been sustained well after the nomination, particularly within the two main Liverpool papers (Liverpool Echo and Daily Post)[43].

Table 5-1: Indicators on attitude and levels of media (press) coverage about the Liverpool ECoC

Measure/Year	Earlier	01	02	03	04	05	06
% of positive national press articles on Liverpool	40.2 (96)			46.9		39.4	
Value of positive media coverage on Liverpool City Council portfolios						£9,734,940	£12,514,307
Value of positive media coverage about the Liverpool ECoC[44]						£4,943,530[45]	£6,081,215
Number of national press articles mentioning the Liverpool ECoC	7(2000)	25	87	234	155	100	158
% of national press articles mentioning the ECoC out of total Liverpool city coverage				7%		2%	
% of local press articles mentioning the ECoC out of total Liverpool city coverage				19%		13%	

Source: LCC Newsroom and *Impacts 08* research

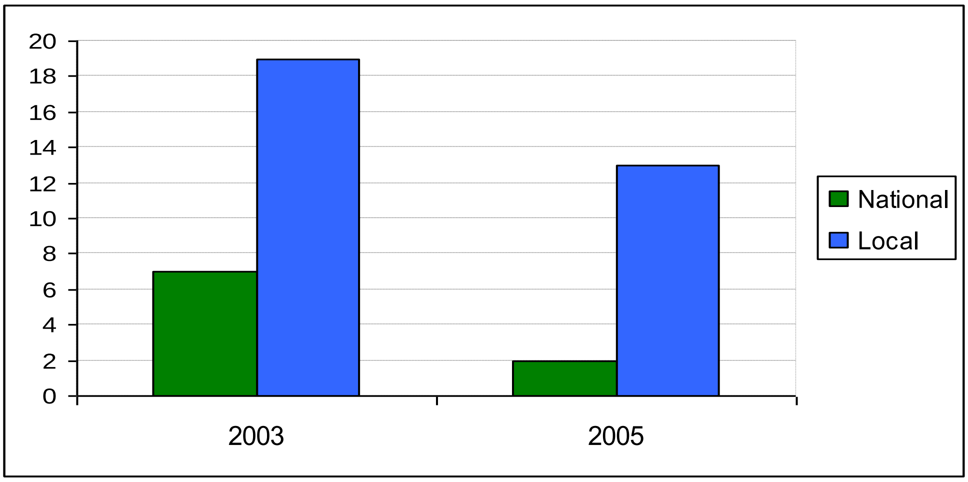
Table 5-1 offers a summary of our main selected indicators to reflect the impact of ECoC nomination on media - and particularly print - coverage about Liverpool. Levels of coverage on the Liverpool ECoC have risen every year since 2000, with a remarkable peak in 2003 (year of nomination), a progressive drop in 2004 and 2005 and rising again in 2006. Direct references to the Liverpool ECoC have been scarce within UK national coverage. References peaked in 2003 during the bid and nomination periods, though they have rapidly decreased again in 2005.

[43] The approach to ECoC related coverage by the Liverpool Echo and the Daily Post will be the subject of detailed analysis in subsequent reporting. Both papers became official partners of the Culture Company in 2006 and, as part of their sponsorship deal, agreed to provide "significant exposure to the [Liverpool ECoC] Culture programme across its newspaper and online products in the form of both advertising and editorial support" (Source: www.liverpool08.com). This has been translated in an effort to guarantee a sustained volume of stories and background information explicitly dedicated to the Liverpool ECoC. However, both papers have also been extremely critical of some ECoC related developments since the nomination. As is standard practice within media commercial arrangements, the partnership agreement does not conflict with the papers editorial independence.

[44] These figures represent the total value of press media as well as broadcast media coverage, as calculated by the Liverpool City Council News Centre team.

[45] This figure is a weighted estimate based on the figures provided from July to December 2005.

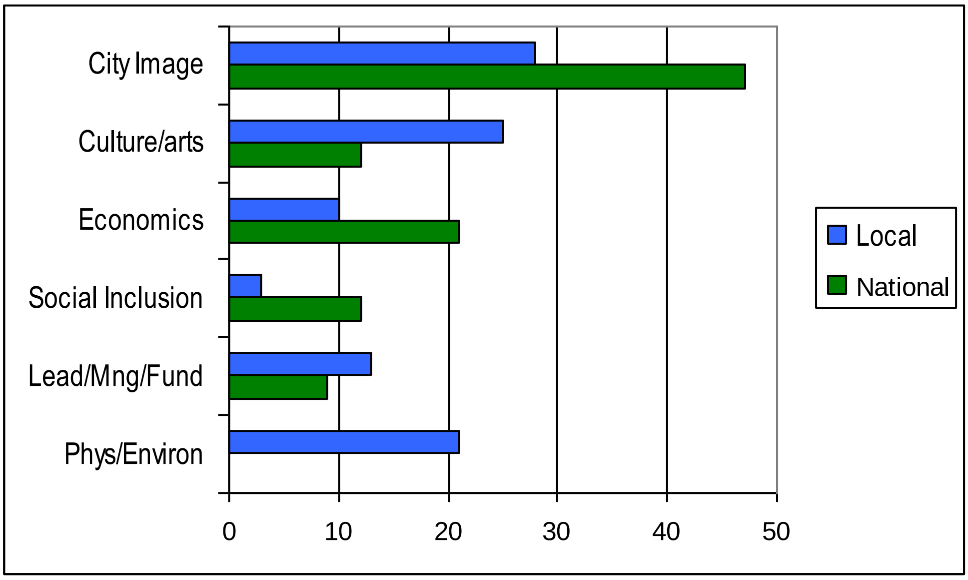
Figure 5-13: Percentage of press stories mentioning the Liverpool ECoC in 2003 and 2005



Source: *Impacts 08* research

At a national level, 7% of stories referred to the ECoC in 2003, and 2% in 2005. At a local level, the percentage has decreased from 19% to 13% in 2005. However, as noted in the previous table, the total number of stories on the Liverpool ECoC is increasing again in 2006 and it is expected that the percentage over total Liverpool coverage will keep increasing in the lead to 2008.

Figure 5-14: Distribution of references to the Liverpool ECoC across main themes



Source: *Impacts 08* research

The figure indicates that the theme most clearly linked to the Liverpool ECoC relates to specific coverage on the changing image of the city, which is mostly positive. This is followed by references to the city's cultural/arts scene and the city's economic regeneration (in particular, inward investment), both of which are also treated positively. It is interesting to notice that the former theme is primarily emphasized by local papers, while the link between the ECoC and economic regeneration is mainly discussed by national papers.

Other areas showing a marked difference in coverage between the national and local press concern references to the effects of the Liverpool ECoC on social inclusion (this receiving mostly negative national coverage) and the effects on the city's physical change (only local coverage in 2003 and 2005).

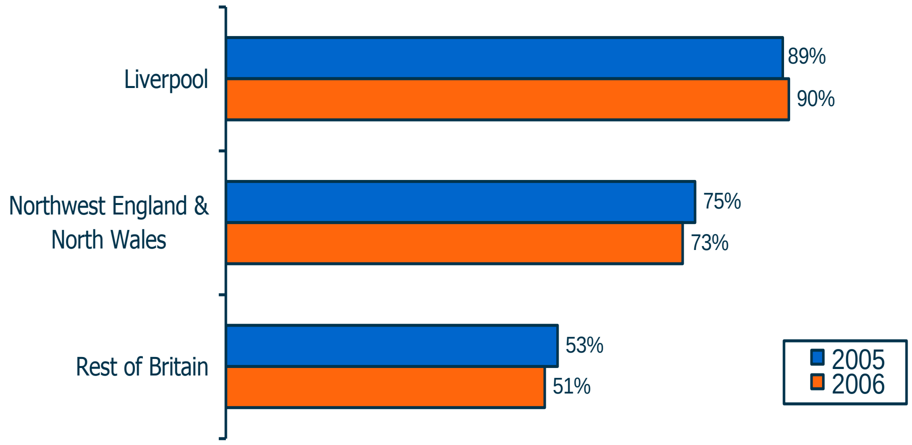
Debates around social issues is the only area that attracts some negative coverage at a national level. Thus, it is perhaps the one area that the Liverpool Culture Company should focus most communication efforts upon in the short term, particularly as it was presented as one of the key bid selling points in the first place. Moreover, we refer back to our earlier claim that local coverage offers evidence that these impressions are not wholly consistent with what is taking place in the city. The development of initiatives such as the Creative Communities programme should help advance this argument. Therefore, it will be crucial to take strategic steps to target national newspapers with such evidence of positive activity.

5.2. Personal interpretations of Liverpool's positioning: perception surveys

The Culture Company has commissioned a series of Liverpool perception surveys across the country. The baseline survey was conducted in early summer 2005, and has been followed up by a second survey in October and November 2006.[46]

In general, these surveys indicate that there is a fairly positive perception of Liverpool. This is mainly associated with its people, its buildings and its heritage. Interestingly, in Merseyside and the rest of the North West, positive perceptions are also associated with shopping. At a national level, however, it must also be noted that up to 26% of interviewees were unable to identify specific good things about the city. Further, positive perceptions of the city are much higher within local populations, which suggests a lack of awareness about Liverpool's renewal process in other UK areas. It is also possible to identify a slight decrease in the levels of awareness and positive perceptions about selected issues between 2005 and 2006. This is likely to be partly due to the negative and infrequent coverage about Liverpool's cultural and political issues over the summer of 2006.[47] This trend was reverted after the presentation of the 08 Highlights programme in November, leading to extensive and remarkably positive coverage about the city at a local and, increasingly, national level (see section 3.2.5). However, the 2006 survey was mainly conducted in October.

Figure 5-15: Positive impressions of Liverpool (% by location)



Source: NOP (2006)

Figure 5-15 shows that a high percentage of people across the UK have a positive impression of Liverpool, and the percentage increases with the level of proximity. These statistics are consistent with the percentage of people agreeing with the statement: "It's a place I'd like to go to" (up to 72% in the North West, and between

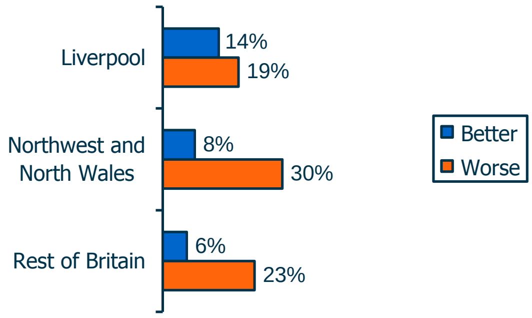
[46] Reference: GfK NOP Social Research (January 2007) *Liverpool Capital of Culture Perception Survey Wave 2*

[47] An issue attracting very negative coverage during the summer of 2006 was the departure of the Liverpool ECoC artistic director, Robyn Archer. This contrasts with the positive reception of the November 6 presentation of the main 08 ECoC programme highlights.

54 and 58% in the rest of Britain). This suggests that a positive image of the city could act as an incentive for increased leisure or business visits.
The main areas associated with negative perceptions are crime, decay/decline and, paradoxically, the people, indicating that opinions on Liverpool are not homogenous across the UK. This mirrors the examples of press coverage which takes a more negative tone (i.e. crime and violence, employment, poverty, and social and health issues). Liverpool and Merseyside populations also emphasise the problem of 'litter', while this is not perceived as a problem area outside the region. At a national level, 'accents', 'bad reputation' and 'people' are also mentioned frequently, which suggests unresolved issues around negative stereotyping rather than actual city problems. At a local level, the high percentage of people agreeing with the statement "I only ever hear bad things about Liverpool" further suggests the need to challenge negative perceptions, particularly as this percentage has increased from one year to the next (30% of Liverpool respondents in 2005, and 37% in 2006).

Overall, there is a slight change in impressions (some positive, some negative) between 2005 and 2006, though none of these changes is significant considering the sample size used in these surveys.[48] However, it is important to note that the overall trend between both years has been a slight increase in negative references, particularly with regard to perceptions of crime and vandalism in comparison to other UK cities. This suggests that Liverpool is still perceived as having a problem with crime and higher crime rates than other cities despite the fact that, compared to similar cities, Liverpool's total crime is slightly below average and violent crime is considerably below the national average.[49]

Figure 5-16: Responses to question: Apart from London, how does Liverpool compare with other cities? Crime (2006 data)

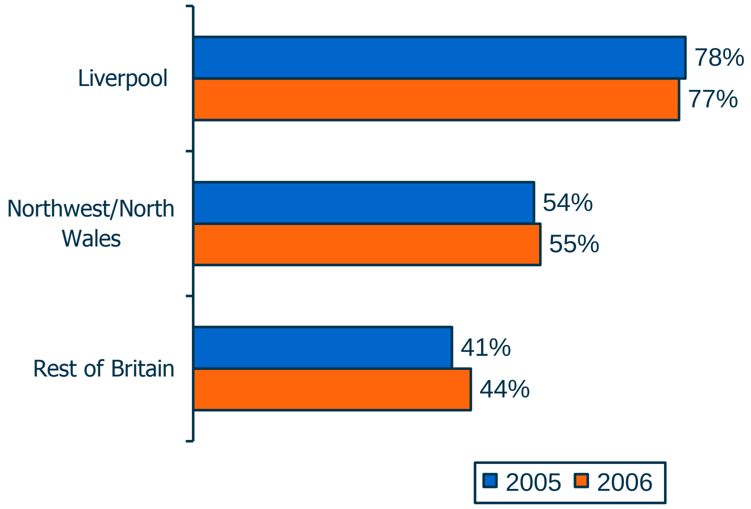


Source: NOP (2006)

In assessing Liverpool's potential to be perceived as a 'world class city', it is also valuable to consider levels of agreement with the statement: "It is a premier European city"

[48] See original source: GfK NOP Social Research (January 2007) *Liverpool Capital of Culture Perception Survey Wave 2*
[49] The latter is based on the most recent statistics from the Crime and Disorder Reduction Partnership (CDRP, 2007). The CDRP is a multi-agency approach to crime reduction based within local councils that enables direct comparisons between demographically similar geographical areas throughout the UK.

Figure 5-17: Percentage of agreement with statement: Liverpool is a premier European City



Source: NOP (2006)

From looking at this figure, it is apparent that the levels of agreement increase the closer we get to the city, which suggests that the current city developments may have had an impact on those living in or near the city strengthening their confidence in the city's international image. The low levels of national press attention to ECoC-related stories post-bid - particularly in 2005 - may explain the lower level of support to this statement outside the city and region. However, it is interesting to see a slight increase in levels of agreement at a national level, from 41% to 44% in 2006, which suggests an improvement in national perceptions.

In terms of perceptions of the Liverpool ECoC specifically, 45% of people from outside Liverpool and the North West claim that they do not know anything about the Capital of Culture. This indicates that information is not reaching national audiences, as suggested by the low levels of dedicated national press coverage in 2005 and up to the 08 Highlights launch in 2006.

Liverpool-based people have generally a positive perception of the ECoC, with 81% agreeing to the statement that "The city will be a much better place by 2008" (note, however, that this is down from 88% in 2005). Notably, coinciding with the local press emphasis on economic regeneration as one of the main positive outcomes of the ECoC, most Liverpool people also agree with the statement that, thanks to the ECoC, "There will be a lot of new investment in Liverpool" (90% in 2006) and "A lot of new jobs will come to Liverpool" (76% in 2006, 88% in 2005). However, 53% agree with the statement "Only the city centre will really benefit", 38% with the statement "It won't have much long term impact on the city" and 30% with the statement "There won't be things for ordinary people", and all of these percentages have risen slightly since 2005. This partly coincides with some of the negative press coverage which exists at a local, as well as national, level regarding the potentially damaging social effects of Liverpool's approach to hosting the ECoC.

Overall, these perception surveys indicate a rise in unprompted awareness of the Liverpool ECoC outside Liverpool and the North West, and the levels of detailed local awareness about the ECoC. However, they also suggest a slight increase of negative associations, which may be the result of the growth in negative coverage about the ECoC occurring throughout 2006, particularly due to the controversial departure of the artistic director. Subsequent analysis and reporting of individual perceptions across the country should capture the medium to long term effects of the 08 Highlights launch and the apparent renewed confidence of the local and national press on Liverpool's credentials as ECoC.

5.3. Institutional discourses and community representations

To understand changing trends in media coverage and individual perceptions, it is also relevant to assess the 'official' narratives being produced at an institutional level, particularly those of the main stakeholders in the Liverpool ECoC, such as the Culture Company, the Liverpool City Council and related public funders, corporate sponsors and cultural partners. This will involve the assessment of marketing and branding campaigns which, in turn, will help to identify key areas of success in the communication strategies of both the City Council and the ECoC - or Liverpool 08, as the main brand.

The study of institutional, media, and personal discourses will also be complemented by the assessment of city and Liverpool ECoC representations by other key local opinion leaders - in particular, the 'unofficial' accounts of Liverpool's 'front-line' ambassadors such as taxi drivers, bar, restaurant and hotel attendants, shop attendants, and so on.[50] Other relevant local opinion leaders include community activists and neighbourhood association or related special-interest group representatives. We will study their potential influence on public perceptions of the city and the ECoC by conducting a narrative analysis of relevant written materials distributed in print or electronically via the Internet, and the transcripts of oral presentations at public forums.

[50] *Impacts 08* has conducted a special project over the summer of 2006 with title: *Re-telling the City. Exploring local narratives of Liverpool*. The main findings will be presented as a separate paper in May 2007.

6. Physical Infrastructure and Sustainability of the City

6.1. Introduction

This theme will explore the impact of becoming an ECoC on the physical infrastructure of Liverpool. This will comprise and assessment of (i) the impact of gaining ECoC status on the development of major infrastructure projects, and (ii) how these developments, in turn, contribute to the Liverpool ECoC. At the micro level we will consider issues such as the quality and maintenance of the public realm, and the quality and type of the physical infrastructure of culture (for example, the built environment, venues, parks, and public art). We will also consider physical access issues (such as parking and travel infrastructures), the infrastructure needed to ensure the long-term sustainability of the cultural sector, and the potential impact of the ECoC on Liverpool's environmental sustainability.

Research on this theme will mainly rely on secondary data, combining the assessment of numerical indicators and qualitative evaluations of policy development.

This theme covers a broad area and this reflects the multi-dimensional nature of the impacts of the Liverpool ECoC. For current purposes, this theme is divided into 6 sub-themes:

- Major infrastructure projects (6.2);
- Use, quality and maintenance of the public realm (6.3);
- Physical infrastructure of culture (6.4);
- Use of the heritage environment (6.5);
- Environmental sustainability impacts (6.6);
- Transport and travel infrastructure (6.7).

Our assessment of environmental impacts focuses on the period ranging from 2003 to 2010. During this period, Liverpool is experiencing a large-scale redevelopment programme involving a number of major infrastructure projects, such as the rebuilding of a large proportion of the city centre. The ECoC status is seen by the City Council and other stakeholders as part of the wider regeneration process in Liverpool, supporting and sustaining existing and planned development, while acting as a catalyst for future developments. Thus, while Liverpool Culture Company's programme itself involves little infrastructure investment, it is still relevant to consider Liverpool ECoC's impact in this area. As noted elsewhere, *Impacts 08* will work towards disaggregating the impacts of wider initiatives and organisations from those associated with the ECoC hosting process specifically.

A further area of consideration in this theme is the city's suitability as an exciting cultural destination for visitors. This will consider initiatives to enhance (i) 'the look of the city' and visitor satisfaction, (ii) the suitability of the travel and cultural infrastructure in addressing the needs of the Liverpool 08 programme, and (iii) the longer term sustainability of the physical infrastructure for culture in general.

Concurrent with this period, global and national governments are adapting policies to respond to climate change issues. In particular, the fact that increased responsibility for lowering carbon emissions and waste is being placed on local government and on commercial organisations will have an impact on policy development. It will also have an impact on consumer behaviour, whether through direct attitude change or through the impact of green taxes. This will affect tourists, both in terms of travel arrangements (i.e., distance and mode of travel) and in terms of their expectations of the city they visit. In this sense, there is an inherent contradiction between the growth of a visitor economy (requiring as it does additional flights, car journeys, and so forth) and environmental sustainability targets. *Impacts 08*, while recognising that it will not be possible to fully explore these contradictions, will consider them when looking at the wider impacts of the Liverpool ECoC.

6.2. Major Infrastructure Projects

Liverpool, and the city centre in particular, is currently undergoing an intense period of development activity, which will coincide and be associated in people's minds with the Liverpool ECoC. Between April 2007 and the end of 2008, 96 major developments are due to complete within the city centre. The total identified development value exceeds £2.5bn – based upon 73 of the 96 projects where the value is known. This development will also play a role in attracting visitors and new businesses, and in expanding the leisure offer of the city.

Hundreds of major regeneration and infrastructure projects were identified in Liverpool's bid for ECoC status in 2003. These projects were developed before and independently of the bid; however, they were identified as an important component of the city's cultural renaissance and economic regeneration. In response to a request from DCMS in the final stages of the bid process, 30 of these projects were identified *at the time* as being the most relevant to supporting the Liverpool ECoC.

These projects' budgets ranged from £270,000 to £750m and many were only proposals at the time of the bid. Two-thirds are situated in the city centre with ten in the outer areas of the city. In several cases, they were identified as playing a significant role in delivering the ECoC - for example, the use of King's Dock Arena for festivals and music conventions in 2008. The 30 originally defined projects were expected to bring in substantial investment (approximately half of the £4.5b capital investment identified for 2008) and at least 10,000 of the anticipated 30,000 new jobs from the city's overall cultural and regeneration programmes.

Since the writing of the bid, however there has been significant infrastructural development in the city centre beyond, and in some cases revising, the projects laid out in 2003. As it is difficult to get universal data on investment in new construction (since data in this area is often commercially sensitive), *Impacts 08* will track the progress and issues arising from the 30 originally identified projects, as well as other key projects which have arisen since 2003, as a proxy indicator for overall physical infrastructure development.

By end of 2006, 16 of the 30 projects were completed. These include the redevelopment of St George's Hall, the Liverpool World Museum, and the new plaza in front of Liverpool Metropolitan Cathedral. An additional 6 projects were on schedule; these include, work on the Bluecoat Arts Centre, the Paradise Street Development Area, Cruise Liner Facility and Kings Waterfront Arena/Convention Centre (ACCL). However, there were some delays in 6 other projects including:

- Lime Street Station - Network Rail recently announced that they will not be investing in the station to the level originally anticipated, although the public realm works outside the station are currently nearing completion;
- Liverpool Central Library – delays in securing PFI funding have meant that this redevelopment will not get underway until 2008;
- New Anfield Stadium/Stanley Park – at the time of writing, Liverpool Football Club has recently been taken over and the new owners are reviewing the possibility of expanding the capacity of the stadium. Nevertheless, work is due to start on site during the summer of 2007 and the refurbishment of Stanley Park is expected to be completed by the end of 2008.

Furthermore, two high profile projects had suffered substantial delays or had been replaced by 2006. The Merseytram is delayed until Merseytravel can secure funding and the initial, much publicised, consulted upon and discussed plans for the '4th Grace' are not to go ahead, although the site and concept is being replaced with NML's new Museum of Liverpool (the 'X' building) which is now on site and will be a completed building (though not open to the public) by 2008. These delays and changes to such high profile infrastructure projects, so closely identified with Liverpool ECoC, led to a questioning of the potential success of the Liverpool ECoC itself.

Research on this area would consider how these projects (both completed and incomplete) have impacted on the Liverpool ECoC, as well as how the ECoC designation has impacted on their timescales and progress. In particular, this can focus on the impacts of ECoC status upon investor confidence, project viability and sustainability, and delivery.

In addition to these major projects, assessing the changing city will help to understand the cultural needs of the city centre. *Impacts 08* will explore how the different components of the city centre's cultural and leisure framework fit together, looking, for example, at how shopping attracts visitors to the city, and, moreover, how the Liverpool ECoC encourages shoppers to take part in the cultural experience. We will also explore the way local culture is represented through the commercial offer of the city centre, both via independent stores and chains. For example, we could study how art and performance are used in commercial shopping spaces, and how Liverpool's identity is represented in this space.

6.3. Use, Quality and Maintenance of the Public Realm

This sub-theme will include the cleanliness of public spaces and 'the look' of the city, with reference to the experience of Liverpool's (potential) visitors (both visitors to the city generally, and visitors to the city centre specifically). As such, it will involve looking at the use of greenery and green spaces, public art, and the dressing and upkeep of buildings, and will also explore how Liverpool's public realm is used as an open venue for spontaneous cultural expression. The impact of ECoC status on the way the people of Liverpool use their public space is an area of significant interest.

Upkeep of the streets and public areas, particularly around the city centre and major gateways to the city, is essential in creating an impression of a city as a desirable destination for visitors. This is particularly important in Liverpool to counteract negative impressions, such as those voiced by Bill Bryson in 1995, who described his visit to the city as coinciding with a "festival of litter". Currently there is room for improvement in terms of impressions as in 2004 visitors to the city had a lower level of satisfaction with cleanliness of the streets and upkeep of green spaces than in other cities, with scores of 3.54 (compared to 4.15 for other cities) and 3.56 (compared to 3.94).[51]

The problem of visitors' (relative) dissatisfaction with Liverpool on this matter are highlighted by the comments of a local reporter, who berates local people's lack of concern with the cleanliness of their streets (e.g., through dropping litter and chewing gum):

> "Until we take a bit of pride and responsibility, Liverpool will continue to hold its festival of litter. By 2008, if the litterers work on it, it could be right up there with the Mathew Street Festival. What a prospect! The visitors will remember Liverpool Capital of Culture for a long time."[52]

Generally, however, local people feel there has been some change: in 2006, 42% of people rated positively the cleanliness of the city centre – this is up 3% from 2005 and up 12% since 2003. This survey also found that 54% of tourists rated the city centre as clean (showing a more positive view than Liverpool residents at 44%).[53] Of course, the solutions to this problem are complex, lying beyond the control of Liverpool Culture Company; they involve work across the Liverpool City Council portfolios, as well as the co-operation and support of local people. The Culture Company has taken steps in developing the GLitter (Goodbye Litter) programme. GLitter offers small grants to local organisations, encouraging them to raise awareness about litter, cleanliness and fly-tipping through innovative and creative approaches, ranging from direct action (such

[51] Source: TMP, Destination Benchmarking Survey, 2004
[52] Source: http://culturechat.merseyblogs.co.uk/2006/12/festival_of_litter.html
[53] Source: LCC, City Centre Perceptions Study 2006

as park and local area clean-ups) to producing information and awareness material (including funding the production of poems about litter in Urdu). Street decoration is also being addressed by the Creative Communities Environment team, through developing a project where Liverpool John Moores University arts students decorated the hoardings around the site where the new Met Quarter Shopping Centre was being built.

A targeted approach to ensuring the development of ongoing high standards of cleanliness for streets and public spaces in the gateways to Liverpool - called the "Look of the City" project - is currently seeking funding, highlighting the complex issues arising in this area regarding responsibility for financing, for maintenance and subcontracts etc.

Wider work is underway to improve the public realm. This includes the £73 million 'City Centre Movement Strategy' (which aims to "make the environment better for pedestrians, cars and public transport and… create a friendly city centre that is safe, clean and attractive"), as well as substantial public realm works as part of the Kings Waterfront development and the £6m public realm project at the Pier Head which is being integrated with the Canal works, significant recent public realm investment in the 'Ropewalks' area and the extensive public realm work which is part of the Paradise Street Development Area.

There is a clear intention in the Culture Company's Vision Document (currently still in draft form) to "use the public realm as a key canvas and venue for high quality cultural experience as part of the 2008 programme", echoing the then Creative Director Sue Woodward's claim at the time of the bid that, "The whole city will be a stage".

In order for this to be fully effective there is a need to ensure that the backdrop of the city is ready, and that suitable areas - such as plazas and wider pedestrianised streets - are ready too. For this reason, it is important to consider progress on major building projects in key visitor areas, including routes between different zones of the city. Currently, there is enormous disruption of both vehicle and pedestrian traffic in the city centre, as well as on access routes. Further discussion on the access implications of this will be carried out below (in transport and travel infrastructure); however such concerns are relevant also to the aesthetic impression of the city and its potential as a canvas or a stage.

Practical issues of use of the city centre also need to be considered. In 2004, pedestrian signage and display maps in Liverpool scored lower than for other cities.[54] In considering standards necessary for a visitor destination, issues such as accessibility and diverse language requirements need to be considered, with solutions including the use of pictorial representations (in addition to words) on signs, which would potentially widen access for those groups where either language or literacy is a barrier.

6.4. Physical Infrastructure of Culture

This sub-theme will consider the range and suitability of the city's cultural venues - including theatres, galleries, concert halls, arenas, sports centres, and parks - in their ability to deliver high quality cultural events. It will link closely with issues raised in section 3 ('The City's Cultural System') in terms of considering the longer-term sustainability of the city's cultural infrastructure, and with section 4 ('Cultural Access and participation') in terms of the physical dimensions of access (for example, disabled access, adaptations, and geographical spread of venues). In terms of investment in cultural infrastructure, taking the narrow definition of the cultural sector, Culture Company in-house research has estimated physical infrastructural investment in culture in Liverpool from 2001-2006 as £63.8m, with new building including the FACT centre in 2003, and upgrades to museums, galleries, theatres and a cathedral.

[54] Source: TMP, Destination Benchmarking Survey, 2004

6.5. The Use of the Heritage Environment

This sub-theme will explore the way in which Liverpool's World Heritage Site and other heritage buildings are incorporated within the cultural city. This might be through projects that encourage people to engage with their heritage (e.g., walking tours) or through other routes. The celebration of 2007 as 'Year of Heritage', as part of the Liverpool ECoC (which includes the marking of both the 800th anniversary of Liverpool being given a city charter and the 200th anniversary of the abolition of the slave trade) demonstrates some of the ways in which this is being carried out.

6.6. Environmental Sustainability Impacts

This sub-theme will explore how the Culture Company impacts on the environment, both through its own activity (e.g., staff travel and recycling, procurement, and events) and through the way it supports wider environmental sustainability. In 2001, Liverpool's ecological footprint was calculated as 4.15 ha per capita, compared with a UK average of 4.9 ha/cap[55]. As the city becomes increasingly wealthy and attracts more visitors, this would be expected to increase. Other major cultural events are looking at carbon neutral events, and it is essential for developing a reusable model that *Impacts 08* takes this into account.

As with cultural participation, a useful indicator in this area would be levels of commitment to sustainability on the part of the Culture Company and Liverpool City Council. Liverpool City Council has set up specific objectives in this area (aiming to be the 'Greenest City in Europe'): it has developed and monitors the Sustainable Development Plan and an Environmental Policy Statement is under development. Assessment of the progress made towards meeting this aim could arise from a repeat of the measurement of ecological footprint, but this is not planned to happen within the timescales of *Impacts 08*.

The Liverpool Culture Company has a stated aim of being 'the Greenest Capital of Culture ever' and is developing its own strategy, acting as a pilot department for the development of a Liverpool City Council environmental management system (EMS). Under this programme, areas of Culture Company work with potential environmental impact are identified as: (i) provision of events during the Liverpool 08 programme (involving issues of waste disposal, energy use, and fuel use and emissions from transport to events and catering, as well as fuel use and emissions from general visitor travel); (ii) provision of marketing and promotional material; and (iii) provision of the opportunity to influence other organisations' practice through the 08Business Club and through the grants process. In addition, office management (and use of resources) is also identified as an area where the Culture Company can work to minimise environmental impact. As the work continues, *Impacts 08* will draw out appropriate indicators for this sub-theme that the Culture Company and Liverpool City Council can proceed to monitor.

6.7. Transport and Travel Infrastructure

This sub-theme will consider the ways in which visitors and people of Liverpool (i) reach the city and (ii) travel around it, focussing on both ease of access (e.g., time taken, parking, and signage) and carbon impact. 2004/5 saw the beginning of an extensive infrastructure redevelopment, the Big Dig, which brings together the redevelopment of several areas of the city centre and its surroundings. This has had a serious impact on road access, but in the longer term aims to give greater ease of access by road to the city centre.

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[55] Source: http://www.sei.se/reap/local/l_casestudies.php

6.7.1. Transport Infrastructure Development

There is a large programme of infrastructure development underway in Liverpool improving the access to the city, the city centre and key gateways to the city. Road access to both the city and to the city centre is being improved in a rolling programme (as part of The City Centre Movement Strategy) branded as the ‘Big Dig’. The total physical infrastructure in the city centre an investment of £3bn. This programme is closely associated with the Liverpool ECoC, both in promotional terms (having the tagline of ‘Creating a Capital City’) and in the minds of the people affected - in particular taxi drivers, who, when asked about the impact of ECoC, talk about how “I’m sure it will all be worth it in the end, all this disruption”, referring to the traffic management and building works. This sense of it being ‘worth it’ is further reinforced by the fact that 67% of people[56] agree that “the benefits that the road works will bring will be worth the inconvenience”.

In addition, infrastructure development is taking place regarding access to the city with the construction of (i) the new Cruise Liner facility (suitable for cruise ships, naval vessels and leisure vessels); and (ii) a canal link from the Leeds-Liverpool Canal to the Albert Dock (and the Mersey). Both of these are among the 30 key infrastructure projects identified above as contributing to 2008, both are going ahead and are on schedule. There is also work underway to improve Liverpool John Lennon Airport and Lime Street Station (Liverpool’s main railway station), both of which will become increasingly important gateways to the city.

Equally important are the routes towards the city, where it is essential that motorway, rail and coach access are available and strategically aligned to support visitor access for 2008. This requires partnership beyond the local level, involving both public and private bodies such as Highways Agency, Network Rail, Department for Transport, Virgin Rail (who operate the London-Liverpool service) and Liverpool John Lennon Airport, as well as Liverpool City Council and The Mersey Partnership.

6.7.2. Visitor Experience

Currently 50% of visitors to Liverpool come by car and 37% by bus/train, which shows a higher proportion of the population taking public transport than in other cities (58% : 30%). Parking is seen as worse than in other big cities; more precisely, in 2004, visitors complained of both cost of parking (score = 2.096 compared with 3.49 for other cities) and ease of parking (score = 4.02 compared with 4.05).[57]

In terms of environmental measures, the percentage of visitors who travel to Liverpool by car has risen from 48% (in 2002) to 50% (in 2004), but is still well below the percentage for all destinations levels (61%).

6.7.3. Local Experience

Information on perceptions and behaviour in terms of travel is collected annually by the Liverpool City Council as part of the City Centre Perceptions Study. This gives an idea of how people travel within the city centre, around the city generally, and their perceptions of transport and travel related issues.

In 2006, 43% of people travelled into or around the city centre by bus or coach, with 23% by train and 20% by car. This differs according to the type of visit, with shoppers slightly less likely to travel in by car than workers (15%, compared to 25%). The city centre was rated as accessible by bus and train and particularly on foot by most people, but parking and cycle access were viewed less favourably, particularly in terms of the location of parking facilities. Related to this, the majority of respondents felt the value for money of parking charges in Liverpool were worse than in other cities. It is important to bear in mind that this survey was carried out during the process of the ‘Big Dig’, during which bus and car routes, car park locations, and even pedestrian access routes, were changing on a regular basis.

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[56] Surveyed for City Centre Perceptions Study, LCC, 2006

[57] Source: TMP, Destination Benchmarking Survey, 2004