



**DEVELOPING A CULTURAL STRATEGY FOR LIVERPOOL.** Culture  
**LIVERPOOL**



# FOREWORD

Liverpool is a city of poets and playwrights, of artists and music makers. A city that 12 years ago, exploded onto the world stage as we took our well-earned place as European Capital of Culture and our renaissance began.

Liverpool's cultural and creative sector is the beating heart of the city - yet as we publish this strategy, its very survival is under threat. In the grips of a global pandemic, we face the greatest challenge we have ever known.

In the past year, many of our cultural organisations have suffered huge financial loss. Our theatres, live performance venues, galleries and museums have been put on hold, while individual artists and freelancers have struggled. It has been heart-breaking to see much-loved venues close their doors forever.

In the face of great uncertainty, this strategy makes it clear that our support for the cultural sector is unwavering. It has been the rocket fuel for the regeneration of Liverpool, and our planned programme of cultural activity for this year - 'The Comeback' - will see it once again drive our renewal in the wake of Covid-19.

We know that the city's cultural organisations, artists and the creativity of our people are some of our greatest assets. Together, they can help us rebuild our economy, our communities and our confidence. Our incredible success in recent years should give us hope for the future.

Liverpool has become a leading visitor and cultural destination, drawing thousands to our shores every year. Our rich and eclectic music scene has gained us recognition as a UNESCO City of Music and we have a unique identity and a brand that is recognised around the world.

We have incredible homegrown talent and our cultural organisations have an amazing track record of bringing the benefits of creativity to thousands of young people - equipping them with the skills, opportunities, confidence and the aspiration to succeed. These organisations also continue to play an important role in celebrating and demonstrating the diversity and accessibility of our cosmopolitan city.

In these challenging times, we have also seen how Liverpool's cultural organisations and artists have supported the health, wellbeing and cohesion of our communities. They have given us a sense of belonging and pride in where we live, grounding and rooting us. In times of crisis and division, culture and the stories we tell can equip us all with greater empathy.

This strategy provides a roadmap to support the immediate recovery of Liverpool's creative sector, and it challenges us to strengthen the city's cultural offer in the years ahead.

It identifies strengths we must build on and areas we must improve, not least in raising the diversity of the sector's workforce and widening participation in the arts. The strategy should be seen as a call to arms for all of Liverpool's cultural leaders, artists and organisations. Liverpool City Council is committed to culture but we will need everyone to take responsibility and work with us if we are to achieve, and maybe even surpass, our shared ambitions.

ACTING MAYOR OF LIVERPOOL  
COUNCILLOR WENDY SIMON

# INTRODUCTION

When we commissioned this strategy, the world was a very different place indeed.

Our streets were buzzing, we were looking forward to a summer full of festivals, our theatres, museums and concert halls were full and the work that the cultural sector does every day across the city was changing lives. Then March 23 hit. Everything changed, businesses closed and events were cancelled. The city stopped in its tracks, as if pausing to take a deep breath in.

And then creatives and organisations did as they always do. They thought through what was happening to come up with creative solutions. They adapted, moving things online and in person when possible. Plans were made and unmade and whilst resilience and hope sometimes shuddered, it never faded.

The strategy provides a vision for where we want the sector to be, with priority strands outlining how we might get there. It also touches on our plans for 'The Comeback', when the sector can more fully re-emerge safely, led by science and at speed.

Thank you for all of your contributions, your creativity and resilience. The work you produce, the issues you talk about, the voices you give our communities will get us through until we can meet on the streets once again.

CLAIRE MCCOLGAN MBE  
DIRECTOR CULTURE LIVERPOOL



# ABOUT THIS STRATEGY

This strategy sets out the vision for the cultural life of Liverpool up to 2030.

It provides a direction of travel for the cultural sector as it aims to rebuild and strengthen in the wake of the Covid-19 pandemic and the Black Lives Matter (BLM) movement. This is a significant moment where race inequality in the city can be challenged, with the BLM movement providing the impetus and opportunity to change both institutional and structural inequalities through culture and every other aspect of the city's operations.

Flexibility is key now due to so much uncertainty around the final impacts of the Covid-19 pandemic and Brexit. As such, this strategy proposes ideas for delivery but does not set out a firm action plan for how we will achieve that vision. Instead, the focus of activities will be on the sector's immediate survival and recovery. We will re-evaluate when the impact of the pandemic eases, to reaffirm the direction of this strategy and to develop a detailed, long-term delivery plan.

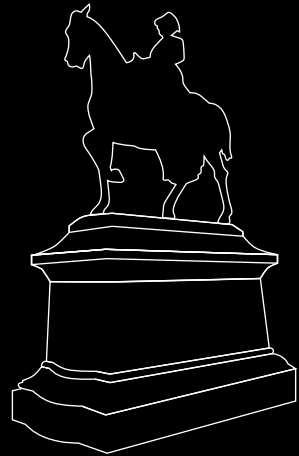
This strategy follows the 2010-2018 strategy, during which time tremendous progress was achieved in maximising the momentum of European Capital of Culture 2008 and the subsequent growth of culture in Liverpool. Times, however, have significantly changed and a new strategy is now required to provide a framework to guide the cultural sector through a changing political, environmental and financial landscape - to address major challenges and take advantage of opportunities.

The strategy aims to build upon the strengths of the cultural sector developed through more than a decade of investment and growth. In reappraising the structural weaknesses of Liverpool's creative economy, laid bare by the Covid-19 pandemic, it considers how Liverpool's artists, creative enterprises and cultural organisations can collectively develop a new model that is both more creatively ambitious and outward looking, and more resilient to external shocks, whilst opening up opportunities for new funding and investment.

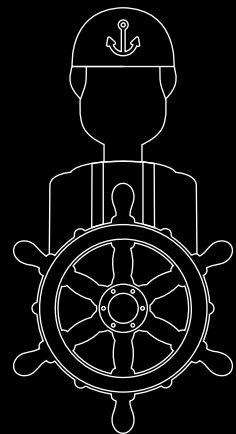
To inform the development of this strategy, a consultation was undertaken from February to August 2020 and included artists, cultural organisations, creative enterprises, representatives of community organisations, funders and political stakeholders. The following challenges were identified:

- Inequality - socio-economic and geographical exclusion; unequal access to education and opportunity, gender imbalances, discrimination against disabled people and racism.
- Lack of diversity in management, employment and representation in cultural activity.
- Unsustainable business models - an issue exacerbated by Covid-19, lockdown and the inevitable economic recession to follow.
- Lack of innovation and talent development, leading to loss of productivity across not only the cultural sector but the whole of Liverpool's economy.
- Where investment in arts and culture will come from in the future.
- Climate emergency.

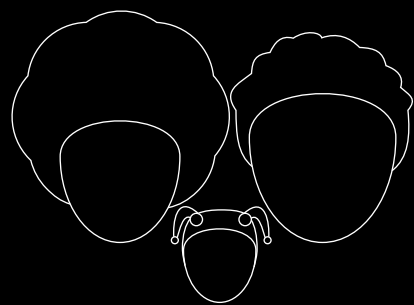
# LIVERPOOL CULTURE AND CREATIVITY IN NUMBERS...



SIX AREAS IN THE HISTORIC CENTRE AND DOCKLANDS OF LIVERPOOL HAVE HELD UNESCO WORLD HERITAGE STATUS SINCE 2004, ACKNOWLEDGING ITS IMPORTANCE AS A MERCANTILE MARITIME CITY



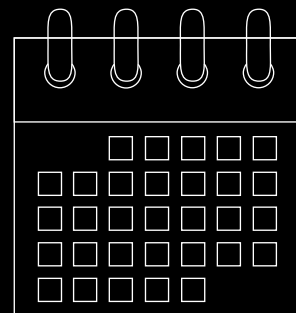
LONG HISTORY OF SEAFARERS SETTLING IN THE CITY THROUGH ESTABLISHED SEAPORT



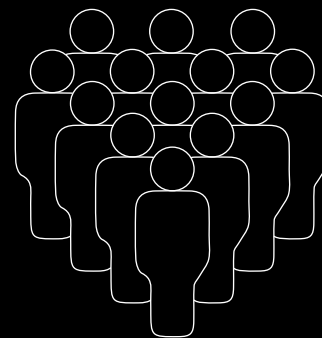
HOME TO THE OLDEST BLACK COMMUNITY, WITH LOCAL FAMILIES TRACED BACK 10 GENERATIONS



THE FIRST RECORDED BLACK RESIDENT IN LIVERPOOL WAS A SLAVE KNOWN ONLY AS ABELL, WHO WAS BURIED AT ST NICHOLAS' CHURCH ON 1 OCTOBER 1717. IT IS NOW ACKNOWLEDGED THAT THE CITY'S HISTORIC WEALTH WAS BUILT ON OUR INVOLVEMENT IN THE SLAVE TRADE



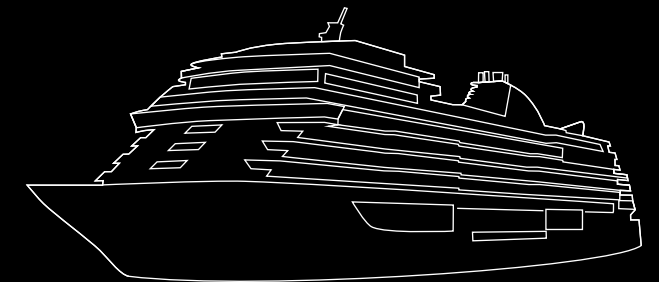
CONSISTENT INVESTMENT IN THE CITY'S OUTSTANDING CULTURAL OFFER, ANNUAL FESTIVALS AND ONE-OFF EVENTS BETWEEN 2008 AND 2018



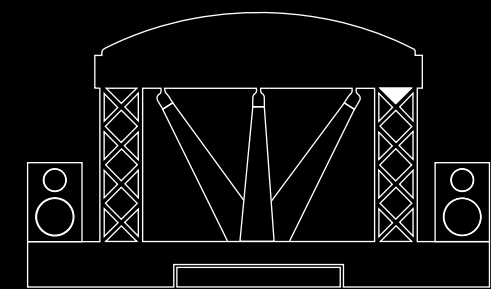
IN 2018 LIVERPOOL CITY REGION'S VISITOR ECONOMY WAS WORTH OVER £4.9 BILLION, WELCOMING 67.3 MILLION VISITORS TO THE REGION AND SUPPORTING OVER 57,000 JOBS



CULTURE LIVERPOOL EVENTS WELCOMED OVER 2.2 MILLION PEOPLE TO THE CITY, GENERATING MORE THAN £85 MILLION INTO THE LOCAL ECONOMY IN 2018

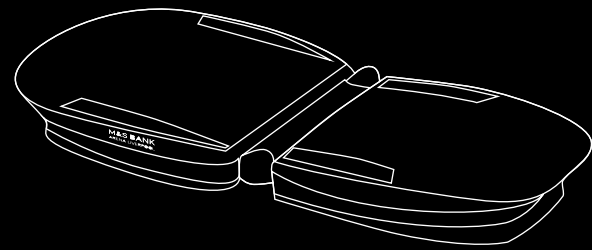


IN 2018 LIVERPOOL CRUISE TERMINAL WELCOMED OVER 100,000 PASSENGERS AND CREW, GENERATING AN ECONOMIC IMPACT OF APPROXIMATELY £7 MILLION

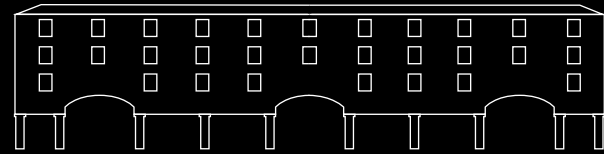


LIVERPOOL INTERNATIONAL MUSIC FESTIVAL (LIMF) ATTRACTED MORE THAN 50,000 MUSIC LOVERS, CEMENTING LIVERPOOL'S REPUTATION AS A MUST-VISIT DESTINATION AND ESTABLISHING LIMF AS THE CURRENT VOICE OF THIS GLOBAL MUSIC CITY, WITH AN EXPERIMENTAL BUT ACCESSIBLE PROGRAMME FOR ALL IN 2018





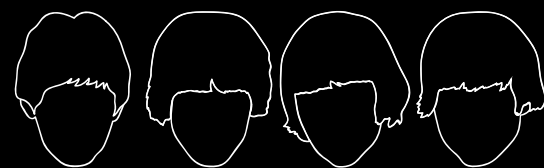
**MORE THAN 44,000 SPECTATORS ATTENDED A DEDICATED FAN PARK IN CHAVASSE PARK, LIVERPOOL ONE AS WELL AS ATTENDING TICKETED EVENTS AT THE LIVERPOOL M&S BANK ARENA FOR THE NETBALL WORLD CUP IN 2019**



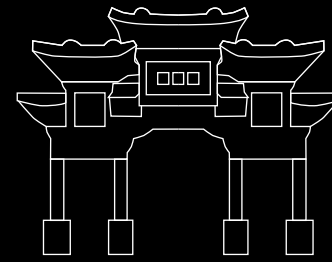
**THE MAGNIFICENT ROYAL ALBERT DOCK LIVERPOOL HAS THE UK'S LARGEST GROUP OF GRADE I LISTED BUILDINGS**



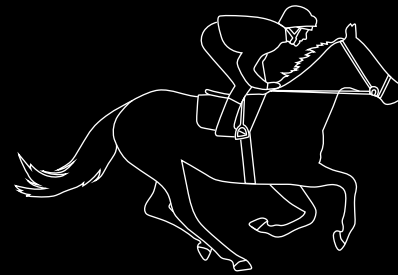
**LIVERPOOL ONE IS THE LARGEST OPEN AIR LEISURE AND RETAIL SCHEME IN THE UK**



**BIRTHPLACE OF THE BEATLES - OFFICIALLY THE MOST SUCCESSFUL BAND IN MUSIC HISTORY**



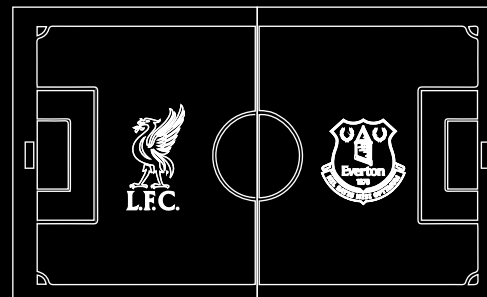
**HOME TO THE BIGGEST CHINESE ARCH OUTSIDE OF CHINA**



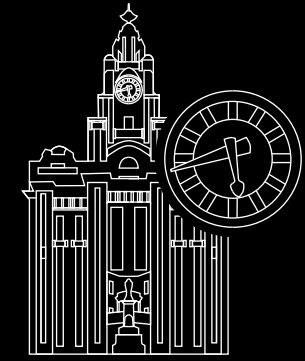
**HOST TO THE GRAND NATIONAL, THE MOST FAMOUS HORSE RACE IN THE WORLD**



**MORE NATIONAL MUSEUMS AND GALLERIES THAN ANY OTHER UK CITY OUTSIDE OF LONDON**



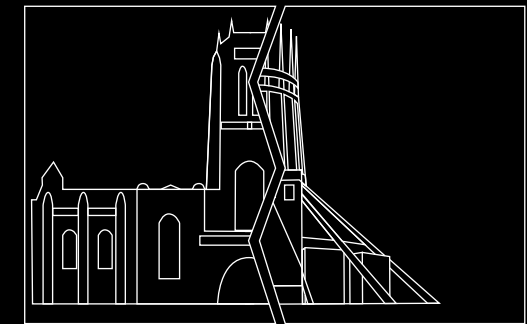
**SPORTING CULTURE IN LIVERPOOL ATTRACTS RECORD BREAKING ATTENDANCES; MORE THAN 500,000 PEOPLE ATTENDED A HOMECOMING PARADE FOR LIVERPOOL FOOTBALL CLUB IN 2019**



**THE ROYAL LIVER BUILDING CLOCK FACE IS THE LARGEST ELECTRONICALLY DRIVEN CLOCK IN THE UK**



**MORE THAN 100 PARKS AND GREEN SPACES IN THE CITY INCLUDING 4 NATURE RESERVES AND 10 LISTED VICTORIAN PARKS**



**TWO CATHEDRALS AT EITHER END OF HOPE STREET; LIVERPOOL CATHEDRAL, THE CITY'S ANGLICAN CATHEDRAL IS THE LARGEST IN THE UK AND 5TH LARGEST IN THE WORLD**



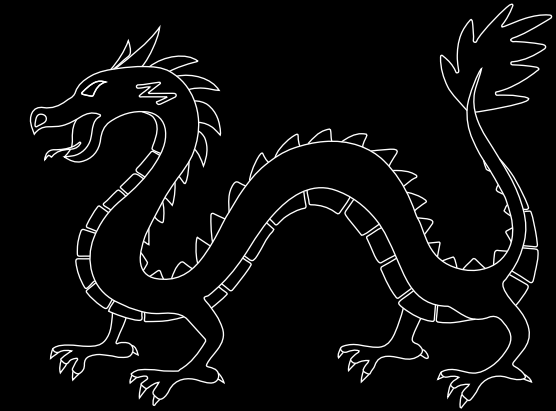
**MUSEUM ENGAGEMENT SITS AT 56.5%, WHICH IS SIGNIFICANTLY HIGHER THAN THE NATIONAL AVERAGE OF 46.6%**



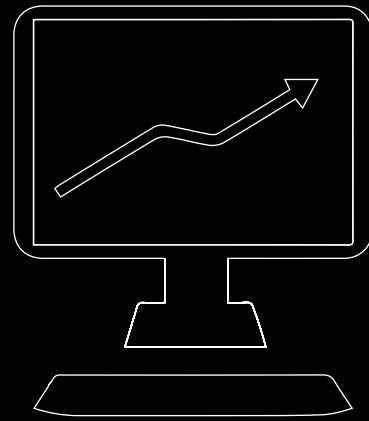
**IN 2018 GIANT SPECTACULAR: LIVERPOOL'S DREAM, ATTRACTED 1.3 MILLION ATTENDEES VISITING OVER FOUR DAYS BRINGING IN A MASSIVE £60.6 MILLION TO THE LOCAL ECONOMY, £58 MILLION TO LIVERPOOL AND A FURTHER £2.2 MILLION TO WIRRAL, WHICH ATTRACTED 80,000 VISITORS**



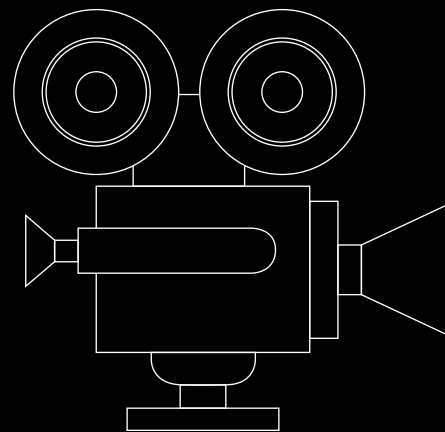
**27 CULTURAL ORGANISATIONS RECEIVED INVESTMENT OF £2.75M IN 2020 GENERATING WIDER ECONOMIC IMPACT OF AT LEAST £30.6 MILLION**



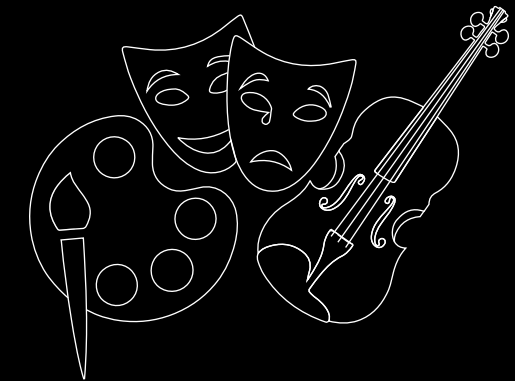
**LIVERPOOL IS HOME TO THE OLDEST CHINESE COMMUNITY IN EUROPE. THIS IS MARKED BY THE ANNUAL CHINESE NEW YEAR CELEBRATIONS, WHICH ATTRACTS AUDIENCES OF UP TO 20,000 PEOPLE**



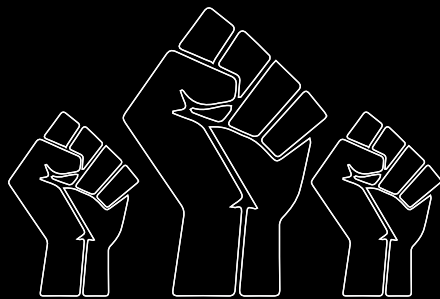
**AN AVERAGE YEARLY DIGITAL REACH OF 76.6 MILLION THROUGH CULTURE LIVERPOOL DIGITAL MARKETING CHANNELS**



**IN 2020, LIVERPOOL FILM OFFICE ATTRACTED 212 DIFFERENT TV AND FILM PROJECTS TO THE LIVERPOOL CITY REGION WITH INWARD INVESTMENT OF APPROX. £13.6 MILLION**



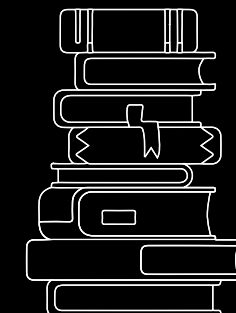
**78.4% OF PEOPLE WITHIN LIVERPOOL ACTIVELY ENGAGE IN ARTS AND CULTURE ACTIVITY, WHICH IS ABOVE THE NATIONAL AVERAGE OF 76.1%**



**IN 2020, BLACK HISTORY MONTH AND ON RECORD PROGRAMMES HAD A COMBINED REACH OF 592,879 AND 33,695 MEDIA VIEWS ACROSS CULTURE LIVERPOOL DIGITAL CHANNELS**



**AFRICA OYÉ IS THE UK'S LARGEST FREE CELEBRATION OF AFRICAN MUSIC AND CULTURE ATTRACTING AN AUDIENCE OF OVER 50,000 PEOPLE A YEAR**



**39.3% OF PEOPLE WITHIN LIVERPOOL REGULARLY ATTEND OR USE A PUBLIC LIBRARY SERVICE, WHICH IS ABOVE THE NATIONAL AVERAGE OF 33.5%**

# VISION, PRIORITIES & SUPPORTING PRINCIPLES

## VISION STATEMENT

Our ambition over the next ten years is for Liverpool to be an exemplar city for cultural innovation. To achieve this vision, this strategy sets out three priority areas under which we will seek to improve outcomes.

## PRIORITY 1: LIVERPOOL'S CREATIVE COMMUNITIES

Creative activity helps to shape where we live, brings people together and empowers communities to address challenges they face.

## PRIORITY 2: LIVERPOOL'S CREATIVE PEOPLE

Ensure more people from all backgrounds in Liverpool have opportunities to engage in, shape and deliver the cultural programme of the city.

## PRIORITY 3: LIVERPOOL A CREATIVE PLACE

Liverpool is a distinctive, outward facing, globally attractive city with a unique and diverse cultural identity.

## SUPPORTING PRINCIPLES

Underpinning these priorities are three supporting principles:

- Collaboration & resilience
- Equality & inclusivity
- Environmental sustainability



LANTERN PARADE. PHOTOGRAPHER MARK LOUDON



# LIVERPOOL'S CREATIVE COMMUNITIES PRIORITY 1 ES



Creative activity helps to shape where we live, brings people together and empowers communities to address challenges they face.





MR KITE'S MUSICIRCUS, 50 SUMMERS OF LOVE (2017). PHOTOGRAPHER GARETH JONES

## Culture brings people together and shapes the communities we live in.

It influences choices about public space, built heritage and the urban environment. It provides us with spaces, both physical and digital, to connect with others. It has clear social impacts, including helping to integrate communities, reduce loneliness, increase neighbourhood safety and improve our mental and physical health and wellbeing.

Owing to the strong partnerships between artists, cultural organisations and communities, all of these benefits filter into the lives of people in Liverpool. Many cultural and social enterprises are rooted deeply in the daily life of the neighbourhoods where they are located. Other cultural organisations and artists work with partners from health, education and other sectors to deliver high quality creative programmes across the city to improve livelihoods, raise ambitions and shape the places we live for the better.

The link between culture and communities is one of Liverpool's greatest assets, and this strategy aims to build on and strengthen existing good practice. Our consultation found that there is significant support for arts and culture to be embedded further in how the city responds to issues facing communities - contributing to transformation in health, education, safety, environment and in celebrating the differences in our communities. There is recognition too that community involvement in shaping cultural activity can lead to wider engagement and an improved, more relevant creative process and output.

Culture Liverpool will have an important role in championing, promoting and helping to secure investment for work between cultural organisations, artists and communities. We will be particularly keen to support innovative new models of working and strengthening creative work and partnerships in areas of the city that most need support.

We will also draw on Liverpool City Council's links across public, voluntary and private sectors to help foster new partnerships and to strengthen and embed existing collaborations.

For example, we will want to better facilitate partnerships that bring together arts practitioners with health and social care in delivery of physical and mental health and wellbeing - including through social prescribing. We want to work with the sector to better understand and demonstrate the impact of such work and share learning and best practice.

Much of this work will continue to be initiated and led by a diverse range of cultural organisations for whom working creatively with communities to solve problems is common practice. Many of these organisations are currently funded through the Culture Arts Investment Programme (CAIP). Through this strategy more recognition will be given to the contribution of small enterprises and grassroots initiatives which represent the city's wide-ranging multi-cultural offer, and which promote understanding between communities - such as Africa Oyé, Liverpool Arab Arts Festival, Mandela8, the Goddess Projects, BlackFest and L8 A Better Place.

As such, organisations show creative practices can be harnessed by communities who seek to strive for social justice and address inequality and discrimination in all its forms. Creative activities in Liverpool uncover and highlight social and economic inequalities, and celebrate the lives and stories of our diverse communities.

Community-led approaches have a strong track record in establishing projects which have yielded greater results than the cash inserted into them. Examples of such successful approaches include:

- Homebaked; a community land trust and co-operative bakery situated in the neighbourhoods of Everton and Anfield, just opposite Liverpool Football Club
- Mandela8 - LCR community cohesion award winners 2020
- Princes Avenue STEP Scheme
- Granby 4 Streets and Assemble architects-winners of the 2015 Turner Prize
- Squash Nutrition on Windsor Street

The Combined Authority brings together Liverpool City Region's six local authorities - Halton, Knowsley, Liverpool, Sefton, St Helens and Wirral - to tackle the big issues that matter to us all, together. It is increasingly looking to explore social enterprise as a pathway to inclusive and sustainable growth within communities, as signalled by its £5.5 million investment into the Kindred Social Enterprise Accelerator Programme.

Community-based arts activity is evident within social enterprise lines. Over the next decade, public investment will increasingly look to encourage more collaboration, recognise where best practice exists and share it.



SUSPENDED TIME. LUCY IN THE SKY, 50 SUMMERS OF LOVE (2017). PHOTOGRAPHER GARETH JONES



# CULTURE LIVERPOOL WILL WORK WITH CULTURAL ORGANISATIONS AND PARTNERS TO EXPLORE AND DEVELOP THE FOLLOWING INITIATIVES

- Strengthen cross-sector partnerships so that culture can empower residents to address local agendas creatively and contribute to a range of social outcomes.
- Identify and engage 'local champions' across culture and sport in development of the city's cultural offer.
- Review how culture enhances the value of social and community engagement for Liverpool's residents and focus resources towards projects that will benefit from cultural approaches.
- Provide support for community-led initiatives to give artists a role in developing more strategic programmes of activity. These may include 'artist in residence' schemes to place artists within other sectors (such as healthcare and education) within their communities, or as 'innovators in residence' in other industries.

- Create new opportunities for artists and community-based creative organisations to develop their skills, capacity and practice, over time replacing dependency on local authority grants with strategic partnerships that have demonstrable impact and ability to attract appropriate resources.
- Working with the Liverpool Charity and Voluntary Service (LCVS) and other third-sector organisations to encourage links between culture and communities is already one of Liverpool's greatest assets. We will continue to build on and strengthen existing good practice.
- Develop City Region Cultural Compact plans to explore the development of a Corporate Social Venture Trust to leverage increased corporate and philanthropic sponsorship for cultural and social activities.



6 MUSIC FESTIVAL (2019). IMAGE COURTESY OF BBC RADIO 6 MUSIC



VITALITY NETBALL WORLD CUP LIVERPOOL (2019). PHOTOGRAPHER JEN FALDING





OUT OF THE DARKNESS (2016), PHOTOGRAPHER ANT CLAUSEN



PARADE OF SONG, THREE FESTIVAL'S TALL SHIPS REGATTA LIVERPOOL (2018), PHOTOGRAPHER GARETH JONES



LIVERPOOL ARAB ARTS FESTIVAL FAMILY DAY (2019), PHOTOGRAPHER AB PHOTOGRAPHY



CENOTAPH BY HOLLY HENDRY, LIVERPOOL BIENNIAL (2018), PHOTOGRAPHER PETE CARR



ARMED FORCES DAY (2019), PHOTOGRAPHER GARETH JONES



LIVERPOOL ARAB ARTS FESTIVAL (2019), PHOTOGRAPHER AB PHOTOGRAPHY



# LIVERPOOL'S CREATIVE COMMUNITIES

CASE STUDIES

Culture Liverpool: creative engagement for the Princes Avenue STEP scheme

This £4m scheme was part of Liverpool City Region's Sustainable Transport Enhancement Package (STEP).

It focussed on the regeneration of the central reservation along Princes Avenue and the upgrade of the carriageway and footpaths along Princes Avenue and Princes Road. A 1km cycle path and pedestrian walkway was installed within the central reservation - a first for Liverpool.

Culture Liverpool were asked by the Highways & Transportation Service within Liverpool City Council, to act as a facilitator to ensure positive community engagement in both the overall scheme design and layout and the creative elements within it. The engagement programme was developed by Culture Liverpool in partnership with the Friends of Princes Avenue (FOPA) and Mandela8.

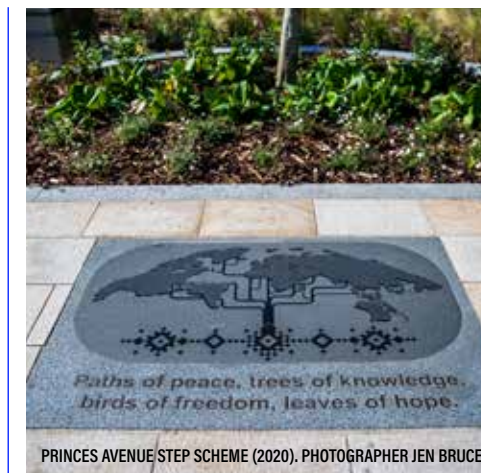
Culture Liverpool facilitated 3 targeted sessions with the FOPA and the wider community, followed by an open information sharing event led by FOPA and Mandela8 at Granby Market and a separate schools engagement programme. These sessions focussed on the agreed themes of history, cultural heritage and the future and informed

the final designs of BCA Landscape, the appointed Landscape Architects.

The workshops were held at community venues, ensuring accessibility to the wider local community. Local arts organisation, Writing on the Wall were commissioned to deliver two creative writing workshops, and visual minutes were produced by artist, Helen Davies.

Writing on the Wall also engaged two local poets and writers to deliver creative writing workshops in five local schools alongside freelance visual artist Helen Davies. Toxteth TV were also commissioned to film and record the development, as well as the workshops and interviews with local people and the completed film will be featured as part of a celebration event and online.

The outcomes from the public engagement and school workshops were incorporated into the final design of the artwork within the scheme to provide a lasting legacy for the local community.



FRIENDS OF PRINCES AVENUE ARE PROUD OF WHAT WE HAVE ACHIEVED IN THE REFURBISHMENT SCHEME OF OUR BOULEVARD. OUR COMMUNITY CAME TOGETHER AND FROM THIS ENGAGEMENT PROCESS WE HAVE PROVEN WHEN COUNCILS LISTEN, INVOLVE AND RESPECT COMMUNITIES AMAZING THINGS CAN HAPPEN.

PAT HARVEY



With the easing of restrictions on outdoor performance and fuelled by a desire to continue making engaging theatre despite the limitations imposed by Covid-19 20 Stories High saw an opportunity to offer a unique and intimate doorstep theatre production to their local community of L8.

## 20 STORIES HIGH: KNOCKING ON

The piece, titled Knocking On, is a poignant, moving and funny reflection on what lockdown has been like for a young woman in Liverpool. Part scripted theatre show, part authentic social interaction, the show aimed to leave audiences with a smile on their faces and a full heart.

Working with community partners such as the Kuumba Imani Millennium Centre and Squash Nutrition to identify audience members, Knocking On was performed to a wide range of families and individuals in the L8 area, particularly those who had been self-isolating and shielding over the past few months. 20 Stories High were vigilant with health and safety and worked closely with Liverpool City Council to make sure the performances were Covid secure. Social distancing guidelines were maintained or exceeded throughout, and audience members were also provided with a health and safety plan for reassurance.

WOW! POWERFUL,  
BEAUTIFUL AND TRUTH.  
PAULA GOSS





# BLUECOAT: HOME BY KIARA MOHAMED



HOME (2020). STILL COURTESY OF KIARA MOHAMED

On the evening that would have been LightNight, an annual city wide festival of exuberant artistic activity, the Bluecoat premiered Kiara Mohamed's new film Home.

Mohamed, a Somali born, Liverpool based artist, used a drone to capture stunning footage from above the streets of L8 in Liverpool. These beautiful images were combined with the poetic words of the artist, reflecting on the impact of the pandemic on our relationship to home, and in particular the impact of the pandemic on those without a safe home. Identifying as queer, the artist often uses his voice to speak about gender, sexuality, race and class. The work was released online where it was widely shared and received coverage from Liverpool Echo, The Big Issue, The Double Negative and Culture Liverpool.

The Bluecoat was able to create some of the community feel of LightNight through their social media channels. Mohamed's sensitive articulation of life under a pandemic has been a key work for the organisation this year and exemplifies the capacity that art has to help us make sense of the world, connect to each other, and make powerful arguments for a more equal and caring society.

**WE ALL HAVE A SOCIAL RESPONSIBILITY  
TO THOSE WHO ARE VULNERABLE AND  
DESPITE THE DISRUPTION IN OUR LIVES  
DUE TO COVID, WE ALL NEED TO DO  
WHAT WE CAN TO HELP ONE ANOTHER.**

KIARA MOHAMED



# MANDELA8: MANDELA MEMORIAL



NELSON MANDELA. IMAGE COURTESY OF MANDELA8

Mandela8's stunning memorial and outdoor classroom, dedicated to Nelson Mandela, is on course to be completed during 2021.

The memorial, which is to be installed on an island in Princes Park, has many synergies with Nelson Mandela's journey, not least as Mandela himself was incarcerated on an island for 18 years.

The island will be connected to the mainland in the Park by a bridge, representing Mandela's life works and struggles: building bridges, connecting people, breaking down barriers and celebrating diversity and cultural heritage in the city.

There will be 32 cylindrical pillars for seating, representing the 16 oil drums that Mandela cut in half to cultivate 32 planters to make his gardens while in prison. These planters were cleverly used to hide and get his manuscripts out of prison. 32 also represents the size of a UK classroom.

A pavilion will represent the 'tutor'; in Mandela's prison, people would gather round in a circle to listen and be taught while disguising or hiding the tutor.



MANDELA MEMORIAL ARTIST IMPRESSION.  
IMAGE COURTESY OF MANDELA8

**THE MEMORIAL IS A LIVING PIECE OF PUBLIC REALM, PROVIDING A FOCAL POINT TO MANDELA8'S EDUCATIONAL, HERITAGE WORK AND TOURISM.**

SONIA BASSEY, MBE

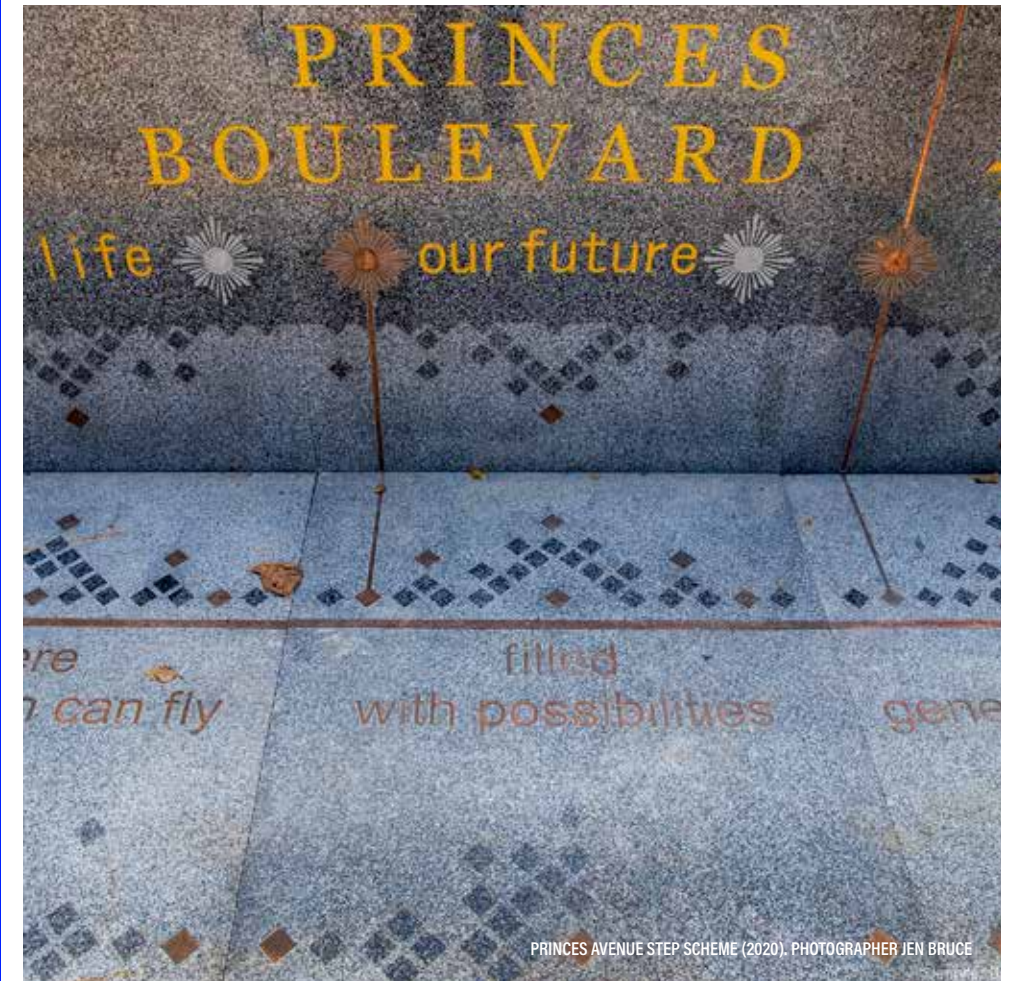




GIANT SPECTACULAR: LIVERPOOL'S DREAM (2019). PHOTOGRAPHER GARETH JONES



PRINCES AVENUE STEP SCHEME (2020). PHOTOGRAPHER JEN BRUCE



PRINCES AVENUE STEP SCHEME (2020). PHOTOGRAPHER JEN BRUCE



# PRIORITY 2 LIVERPOOL'S CREATIVE PEOPLE

Ensure more people from all backgrounds in Liverpool have opportunities to engage in, shape and deliver creative activity.



SCAN ME

GIANT SPECTACULAR:  
LIVERPOOL'S DREAM (2018)



GIANT SPECTACULAR: LIVERPOOL'S DREAM (2018). PHOTOGRAPHER JASON ROBERTS



## We want as many people as possible from all backgrounds in Liverpool to regularly experience, participate in and work in the city's exciting and wide-ranging cultural offer.

A large number of local residents, as well as visitors from around the world, regularly attend theatres, music concerts, museums and galleries. Moreover, free events and festivals including Africa Oyé, Liverpool International Music Festival, Chinese New Year and River of Light run throughout the year attracting thousands of people, helping animate the city's streets and parks.

However, we can always do more to ensure people across the city regularly engage in and benefit from creative activity. We will work with the sector to identify and tackle barriers to participation, ensuring that people's age, disability, ethnicity and socio-economic background do not determine how accessible, relevant and reflective the city's cultural offer is.

This will include building on lessons from the current pandemic, which has seen a host of brilliant cultural initiatives in Liverpool using digital platforms as a means of connecting more people to creative experiences.

Raising cultural and creative engagement will benefit the sector, the city and its people particularly children and young people. National and local evidence demonstrates that creativity plays a seminal role in helping young people to enjoy the best quality of life, gain important skills, have a say in matters that affect them and reach their full potential. Local initiatives, such as the Royal Liverpool Philharmonic's In Harmony Liverpool programme, is already having a significant and positive impact on school-age children and their families. We want to see more children and young people across the city

have opportunities to raise their creativity, both within and outside of mainstream education and will continue to support key partners to do this, including cultural and education organisations, Music Education Hubs, the Bridge, and Liverpool Cultural Education Partnership (LCEP).

It is crucial that young people are able to access opportunities to work in the cultural sector, and that organisations attract the best new talent. Positive action to address under-representation together with improving information, advice and guidance and broadening access to employment opportunities within the sector for new entrants will be key to this - and can help address diversity in the creative workforce.

The Covid-19 crisis has dealt a particularly tough blow to the people who work, or want to work, in Liverpool's cultural sector, with projects for many creative freelancers being cancelled and organisations struggling to retain their staff. Before the pandemic, the Office of National Statistics estimates showed a total of 13,000 employees in the Culture and Creative Industries during 2018. Although independent analysis of LinkedIn data undertaken as part of this strategy suggests that overall employment, including freelancers, was likely to be above 24,000.

Our immediate focus will be to work with cultural organisations, freelance networks, the Combined Authority, Government and national agencies to support these creative workers through the current crisis, to help retain the incredible talent that exists in our city, while also ensuring there are opportunities for new entrants. We will build on existing initiatives such as the Liverpool Without Walls programme, which provided an innovative new approach to commissioning artists as part of wider efforts to re-open the city. We will also work with the local cultural sector and national agencies to identify other kinds of specialist support and helpful information, along with advice and guidance on bid writing for artists and microbusinesses.

The past two years have seen the leadership of some of the city's major institutions evolve and reflect greater diversity, but we want to see more progress across the creative workforce so that it better reflects the diverse population of our city. In particular, national

evidence shows that there is under-representation of working class, minority and marginalised communities - including women, disabled people and people of colour - in the creative workforce. We will work with such communities and with black and minority ethnic-led creative organisations to develop resources, tools and a framework to help them and the wider sector challenge structural racism and all forms of inequality - be it in creative output, operations, management, or recruitment policies.

Future funding agreements for cultural and creative enterprises will include key performance indicators on diversity. Liverpool City Council will work with the arts and cultural sectors to identify model agreements, policies for equality, diversity and inclusion, as well as advice and guidance on how to improve the diversity of boards and management, behaviours and recruitment practices - to promote greater equality, diversity and inclusion - not only within the sector but across society.



BAUBO THEATRE, LIVERPOOL WITHOUT WALLS (2020). IMAGE COURTESY OF CULTURE LIVERPOOL





RIVER OF LIGHT (2017). PHOTOGRAPHER GARETH JONES



NILE RODGERS & CHIC, LIVERPOOL INTERNATIONAL MUSIC FESTIVAL (2019). PHOTOGRAPHER ROBIN CLEWLEY



CHINESE NEW YEAR (2017). PHOTOGRAPHER PETE CARR



# CULTURE LIVERPOOL WILL WORK WITH CULTURAL ORGANISATIONS AND PARTNERS TO EXPLORE AND DEVELOP THESE INITIATIVES

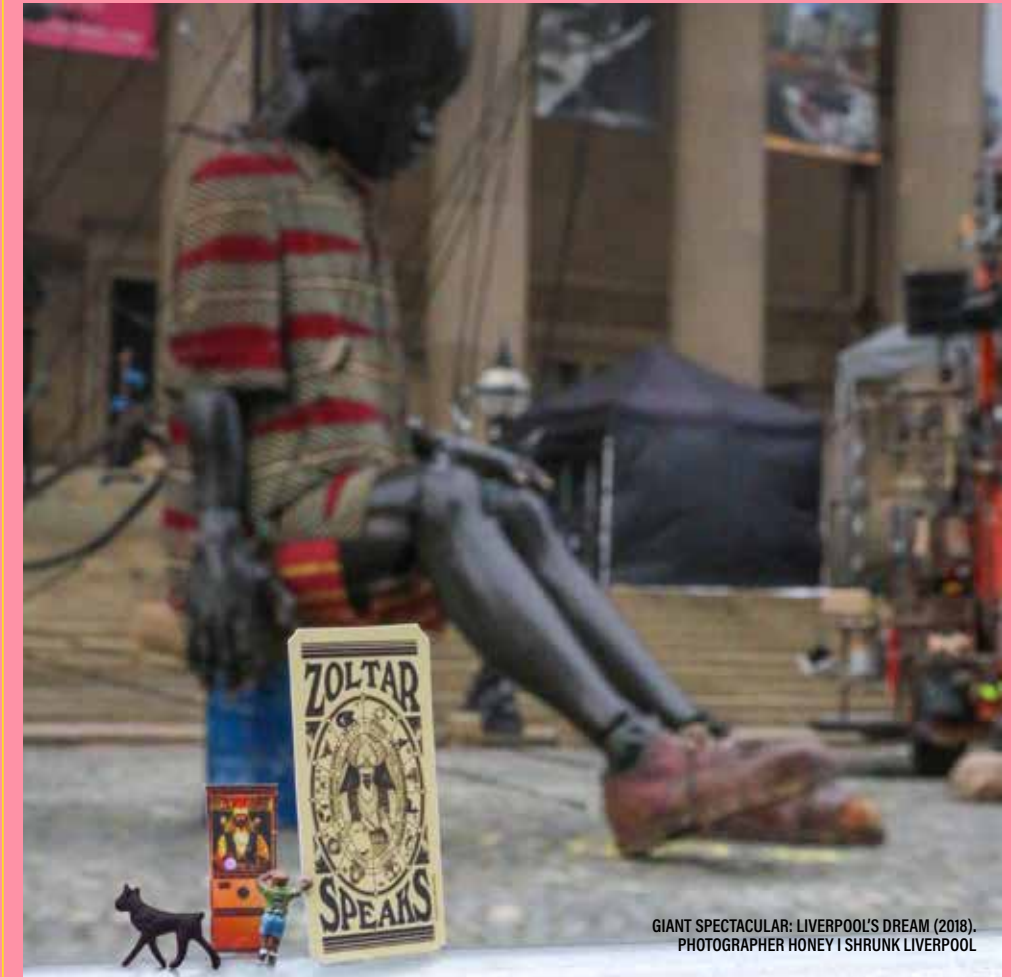
- Engage with the findings and recommendations of the Race Equality Task Force in order to focus on the positive actions that can be taken to reduce inequality in the city around race and take action on how these can be brought to life.
- Work with the Creative Organisations of Liverpool (COoL), Liverpool Arts Regeneration Consortium (LARC), *What's Next?* networks and other sector representatives to identify and tackle barriers to participation - ensuring that the protected characteristics such as age, disability, ethnicity, socio-economic background are not determining factors in how accessible, or how relevant, the city's cultural offer is.
- Identify specialist support, such as help, information, advice and guidance for bid writing for all artists, cultural organisations and creative/cultural businesses.
- Use cultural events to address the lack of youth provision in neighbourhoods and help young people feel safer in their neighbourhoods and the city centre.
- Work with the LCEP to encourage schools, education and careers advisors to work with cultural and creative organisations to highlight opportunities for creative employment.
- Work with partners to expand knowledge and access to digital resources in future, through sharing expertise, training and mentoring.
- Support proposals and partnerships that use digital and immersive media to reach wider audiences.



THE VIVIENNE, THE THREE QUEEN'S BALL (2015). IMAGE COURTESY OF HOUSE OF SUAREZ



SPOKECAST, THE MISFITS (2020). IMAGE COURTESY OF DADAFEST



GIANT SPECTACULAR: LIVERPOOL'S DREAM (2018). PHOTOGRAPHER HONEY I SHRUNK LIVERPOOL



# CASE STUDIES LIVERPOOL'S CREATIVE PEOPLE

Royal Liverpool Philharmonic:  
In Harmony Liverpool



IN HARMONY 10TH BIRTHDAY CONCERT AT LIVERPOOL PHILHARMONIC HALL (2019). PHOTOGRAPHER MARK MCNULTY

In Harmony Liverpool is Royal Liverpool Philharmonic's flagship community music programme in Anfield and Everton, working in partnership with local schools, children's centres, families, residents and community organisations with a vision of a healthier and higher achieving future for North Liverpool.

Since 2009, it has used orchestral music making to improve the life chances of 2,400 local children by helping increase confidence, wellbeing, skills and resilience, enhanced by opportunities to travel, learn, perform and collaborate with professional musicians, international artists and other young people.

In Harmony leads to wider benefits for participating schools and families, and generates civic pride, hope and aspiration in our communities.

The project is aimed at children with the greatest need and fewest resources. Over 40% of In Harmony children are currently classed as living in poverty and a quarter of children have special educational needs. Every child is given the opportunity to learn an instrument, sing, compose and perform throughout early years and primary school, and 1,500 children and young people aged 0-18 are learning music every week, free of charge.

By the end of primary school, In Harmony young musicians have typically taken part in over 140 orchestra rehearsals and 25 performances. 50% of children continue their music making into secondary school, and many young people have gone on to perform in Liverpool Philharmonic Youth Orchestra and Youth Academy Orchestra, the National Youth Orchestra's Inspire programme, National Children's Orchestra, Sistema Europe Youth Orchestra and Resonate Youth Philharmonic.

I HAVE LEARNED SO MANY LIFE SKILLS AND HAD SO MANY LIFE CHANGING OPPORTUNITIES THAT I'M SO GRATEFUL FOR AND WILL CHERISH FOR THE REST OF MY LIFE. MANY PEOPLE OVERLOOK YOUNG PEOPLE FROM MY AREA HOWEVER WE ARE MORE THAN CAPABLE OF ACHIEVING AMAZING THINGS ESPECIALLY WHEN WE HAVE THINGS LIKE IN HARMONY LIVERPOOL IN OUR LIVES.

PHOEBE LAFFERTY





WHY CAN'T WE DO THIS IRL? (2019). IMAGE COURTESY OF FACT

# FACT: WHY CAN'T WE DO THIS IRL?

Why Can't We Do This IRL? was an intergenerational project resulting in an immersive new artwork that engaged 9 members of FACT's Digital Ambassadors (over 60s group) and 19 young participants from Toxteth and Dingle based organisations, Team Oasis and Tiber Youth. The project was co-designed and led by participants alongside UK artist Megan Broadmeadow.

Throughout 30 workshops and filming sessions, the group responded to a widely shared video of an attack on a non-playable Suffragette character in Red Dead Redemption 2, and the outrage this provoked online. They produced a 360° VR experience presenting a court trial that attempts to answer one YouTube comment: "why can't we do this in real life?"

The final artwork examines the impact of new media technology on our social identity and legal understanding of the world, questioning the responsibility of mass media towards social justice. It was exhibited as part of FACT's major exhibition, you feel me\_, alongside works by international artists, and was viewed by over 4,500 visitors.

Participant-led methodologies placed the group in a position of enhanced responsibility, resulting in increased confidence and wellbeing, and the intergenerational nature of the project allowed the different generations to exchange valuable knowledge and experience.

FOR OURSELVES AND THE YOUNG PEOPLE OF DINGLE TO BE A PART OF THIS PROJECT... IS A MASSIVE ACHIEVEMENT.  
JAMES NILSON





# BLUECOAT: OUT OF THE BLUE (OOTB)

IT GETS ALL OF MY IMAGINATION UP AND I  
LOVE ART CLUB... I HAVE ALWAYS LOVED ART BUT  
I'D NEVER REALLY SHOWED THAT BEFORE.  
OOTB MEMBER



OUT OF THE BLUE (2017), IMAGE COURTESY OF THE BLUECOAT

OOTB addresses inequality of opportunity by creating regular creative and cultural opportunities for children aged 5-11 from restricted economic backgrounds, enabling them to develop cultural capital of their own.

OOTB art clubs operate in Anfield, Clubmoor, Norris Green and Picton. Each club is unique, reflecting the diversity of the host community, including children from BAME backgrounds and with Special Educational Needs. Bluecoat's family audience has become increasingly diverse as OOTB families have engaged with our public programmes.

OOTB nurtures children's creative habits, encouraging development of imagination, curiosity, persistence, collaborative working and discipline. These transferable skills will enhance future prospects and enable greater social mobility. In 2020:

- 94% of members improved in wondering and questioning, exploring and investigating and making connections.
- 90% of members improved in sharing product, giving and receiving feedback, daring to be different, using intuition, playing with possibilities, reflecting critically, co-operating appropriately, sticking with difficulty and tolerating uncertainty.

OOTB members often work with artists at Bluecoat. In 2016 members worked with Anne Harild to develop We Approach, a sculptural colonnade in Bluecoat's front courtyard. In 2020 members worked with Tom and Simon Bloor on Platform which will be installed in 2021 after a delay caused by Covid-19.



# WRITING ON THE WALL: WOWFEST LOCKDOWN

WHEN PEOPLE ARE TALKING ABOUT CULTURE BEING CANCELLED, TO NOTE THAT VERY SMALL ART TEAMS HAVE PULLED INCREDIBLE PROGRAMMES, IN A NEW FORMAT, TOGETHER AND THEY ARE SMASHING IT.

FESTIVAL AUDIENCE FEEDBACK

WoWFest is Writing on the Wall's annual, month-long programme of creative writing, performance, discussion, literature, ideas, exhibitions and community.

As WoW announced the full live programme in 2020 the UK was plunged into lockdown. The WoW team worked to create a new, digital programme and trained up quickly on how to deliver digital events and live streaming, having had no previous experience in this field. They programmed relevant, high profile, innovative events that responded to the issues facing the world and our community including issues around health inequality, the NHS, the value of arts in quarantine and the role of world-leaders and the media in responding to a global health crisis.

The festival questioned what is 'normal' and delivered a variety of entertaining, uplifting events to bring a silver-lining to the cloud of lockdown. The programme was a mix of international, national and local artists across art forms and from a wide breadth of non-artistic fields such as politics, sociology, healthcare, justice and broadcasting. WoW also highlighted the work of their community with work from WoW's project participants and general audience/community. The festival reached 193,592 people with 48,600 video views and raised £4,517 for three local charities.







SUCCOUR PUNCH THEATRE REHEARSALS, LIVERPOOL WITHOUT WALLS (2020). IMAGE COURTESY OF SUCCOUR PUNCH THEATRE



UNHEARD VOICES BY AMINA ATIQ, BROKEN BISCUITS (2020). IMAGE COURTESY OF DADAFEST



BRING THE FIRE, LIVERPOOL WITHOUT WALLS (2020). PHOTOGRAPHER NICK MIZEN PHOTOGRAPHY



HALLOWEEN LANTERN CARNIVAL (2017). PHOTOGRAPHER MARK LOUDON



BIDO LITO! PEDAL POWER MICRO TOUR, LIVERPOOL WITHOUT WALLS (2020). PHOTOGRAPHER SOPHIE SHIELDS



GOOD MORNING GOOD MORNING, 50 SUMMERS OF LOVE (2017). PHOTOGRAPHER GARETH JONES



ARMED FORCES DAY (2019). PHOTOGRAPHER GARETH JONES





LIVERPOOL MOUNTAIN BY UGO RONDINONE, TATE LIVERPOOL (2019). PHOTOGRAPHER STUKIME

# LIVERPOOL A CREATIVE PLACE

PRIORITY 3

Positioning Liverpool as a distinctive, globally attractive city, with a strong and diverse cultural identity - the UK's most exciting city.



SCAN ME

LIVERPOOL INTERNATIONAL  
MUSIC FESTIVAL (2019)



## Liverpool's arts and cultural offer makes it a brilliant place to live, work, visit, and invest in.

The city grasped its status as European Capital of Culture in 2008 to rebuild its economy, its self-confidence, and its reputation and has since developed into one of the UK's leading visitor and cultural destinations, both a UNESCO World Heritage Site and UNESCO City of Music. Audiences continue to grow through sustained investment in a diverse range of arts organisations and cultural activity.

Liverpool's cultural organisations and assets are at the heart of its offer as a creative place. There are 21 Arts Council England National Portfolio Organisations and 27 cultural organisations funded by Liverpool City Council including the Royal Liverpool Philharmonic, the Bluecoat, Liverpool Everyman and Playhouse Theatres, Unity Theatre, Liverpool Empire Theatre and Royal Court Theatre alongside significant assets such as Tate Liverpool, National Museums Liverpool, Invisible Wind Factory and the M&S Bank Arena. There is a plethora of small and large cultural organisations, live performance venues, festivals and events that are of huge local significance - consistently producing and showcasing great art for growing audiences. Liverpool City Council understands the enormous value of culture and will continue to support the sector. At a time when many local authorities have made cuts to cultural provision, success in the sector has been backed by the Council's sustained investment in a diverse range of arts organisations and cultural activity.

In the immediate term, we will work with the sector, government and Arts Council England to protect as much of the city's cultural assets as possible from the impact of Covid-19 restrictions - through investment, collaboration and advocacy. The response to the crisis will also demand a reassessment of priorities and impose the need to make some hard choices. Prior to the pandemic, we were working with the city's cultural organisations to strengthen collaboration, save costs and better coordinate a city-wide cultural offer. The Covid-19 crisis has made this even more pertinent, and we will work with cultural organisations and communities to develop a coherent programme

for arts and culture. Alongside this will be 'The Comeback', a content led strategy to reenergise Liverpool's city centre in 2021. Liverpool's reliance on the hospitality, culture and sporting sectors, means the strong return of the city centre is crucial to the economic and social wellbeing of the entire city region.

'The Comeback' is designed for this sector to re-emerge safely, led by science, yet at speed. The mass testing infrastructure has given Liverpool a head start on other UK cities, and Liverpool must move to consolidate that advantage safe in the knowledge that the battle for a domestic audience is going to be fierce over the next 18-24 months against the backdrop of severely reduced international tourism.

Using this content led approach, we will be able to help instil shifts in behaviours from key regional and domestic audiences far more effectively than stand alone campaigns. The success of this approach will create benefits for the critical public health work through 2021 in normalising the way we will learn to 'live with Covid'. More information relating to this can be found in the Public Health Annual Report on

[www.liverpool.gov.uk/council/strategies-plans-and-policies](http://www.liverpool.gov.uk/council/strategies-plans-and-policies)

'The Comeback' has five interlinked strands each with its own delivery plan and include the continuation of Liverpool Without Walls, a specially curated programme of content from March 2021 onwards, the development of Hometown Tourism, active promotion of the city and the re-emergence of major events.

Major event programming remains central to cultural provision and destination marketing for Liverpool. Investment in festivals over the last decade has delivered economic and social benefits to the whole city and its diverse communities. Over the course of this strategy, coordinated development of the sector and its audiences will allow Liverpool to address wider ambitions, identifying new revenue opportunities to develop and expand established festivals and achieve better value for public money.

As the creative sector begins to recover and the city-reopens in the wake of the pandemic, we will work with cultural organisations and individual practitioners to develop an agenda of risk-taking, exciting new work that reinforces Liverpool's global status. This will include harnessing digital delivery and new technology to engage wider audiences, and

securing international collaborations, which raise Liverpool's profile on a global stage and provide exciting new opportunities to artists.

In supporting the growth of Liverpool as a creative place, it is important that in the development of creative quarters - including Baltic Triangle, Fabric District, the Cavern Quarter, Williamson Square, Hope Street, the Knowledge Quarter, the Central Business District and Ten Streets - existing clustering should be recognised. Planning and devolved powers should be used to minimise displacement of cultural and creative organisations, including those in the music industry. These areas house just under half the city's creative enterprises, including renowned independent businesses such as Make Liverpool, Invisible Wind Factory and Warp Liverpool, which have ignited regeneration efforts across Liverpool. Collaboration between cultural organisations, Liverpool City Council and communities is key to determining priorities for new development, with a need for place-specific approaches in which creative voices help to shape thinking.

The forthcoming Public Realm Strategy, which is an innovative and internationalist city-wide public art strategy drawing on the expertise of organisations such as Liverpool Biennial, will be key to shaping the city as a creative place. This will help form an immersive and interactive offer for local, regional, national and international audiences for those engaging in person and online - one which leverages the city's heritage and built environment and furthers the legacy of iconic events such as Giant Spectacular: Sea Odyssey and Liverpool's Dream, and the KLF's 'Toxteth Day of the Dead'. Further information relating to the Public Realm Strategy can be found on

[www.regeneratingliverpool.com](http://www.regeneratingliverpool.com).

Finally, large-scale capital programmes, including those for Littlewoods Film Studios and the new Liverpool Cruise Terminal, will catalyse more and more ambitious development of the cultural infrastructure. Strategic coordination of planning and investment presents an opportunity to move away from developer led models to one that engages communities and businesses in establishing priorities for their local areas. This will help ensure that both regeneration of cultural districts and development of new attractions retain and build upon the cultural grain of Liverpool city centre.



ARTIST IMPRESSION OF LIVERPOOL FILM STUDIOS (2020). IMAGE COURTESY OF LITTLEWOODS STUDIOS © CAPITAL & CENTRIC LTD



DAYS OF JUDGEMENT BY LAURA FORD, BALTIC TRIANGLE (2014). PHOTOGRAPHER PETE CARR



CONTRAST MURAL FESTIVAL, LIVERPOOL WITHOUT WALLS (2020). IMAGE COURTESY OF ZAP GRAFFITI



# CULTURE LIVERPOOL WILL WORK WITH CULTURAL ORGANISATIONS AND PARTNERS TO EXPLORE AND DEVELOP THESE INITIATIVES

LIVERPOOL STREET ART (2020). PHOTOGRAPHER JARED PO

- Embrace opportunities presented by external funding to invest in major programmes, which raise Liverpool's profile on a national and global stage to boost the sustainability of the sector.
- Deliver 'The Comeback' content led strategy in collaboration with key partners, local suppliers and community groups.
- Maximise the collective output of the city's year-round cultural offer, encouraging national and international collaborations and enhance creative spaces through public art and planning.
- Work with the Growth Platform business support agency to extend the Film Office and Music Office offer.
- Future investment will consider ways in which it contributes to stimulating collaboration across the city's arts, events, music, production services, film/television and immersive sectors. This method of commissioning has the potential to create an internationally significant 'smart specialism' in large-scale event production.
- Support the live event production sector through closer collaboration between cultural organisations and the city's creative industries to ensure a greater proportion of the supply chain for major events remains in Liverpool.
- Establish a dedicated Culture Business Portal for specialist information, advice and guidance for all sectors of cultural and creative industries, collaborating with industry, Innovate UK, national sector bodies and universities to identify opportunities, funding to support sector growth and attract inward investment.
- Ensure that both regeneration of cultural districts and development of new attractions retain and build upon the cultural grain of Liverpool city centre by supporting independent creative initiatives.
- Continued support for Invest to Save projects that reduce pressure on revenue budgets and build sector sustainability.
- Build upon the recommendations of the 2020 Theatre Review, emphasising opportunities for collaboration between venues in commissioning, producing and promoting new work, providing new talent pathways for actors, writers, producers, directors and technical staff and exploring mixed funding model.



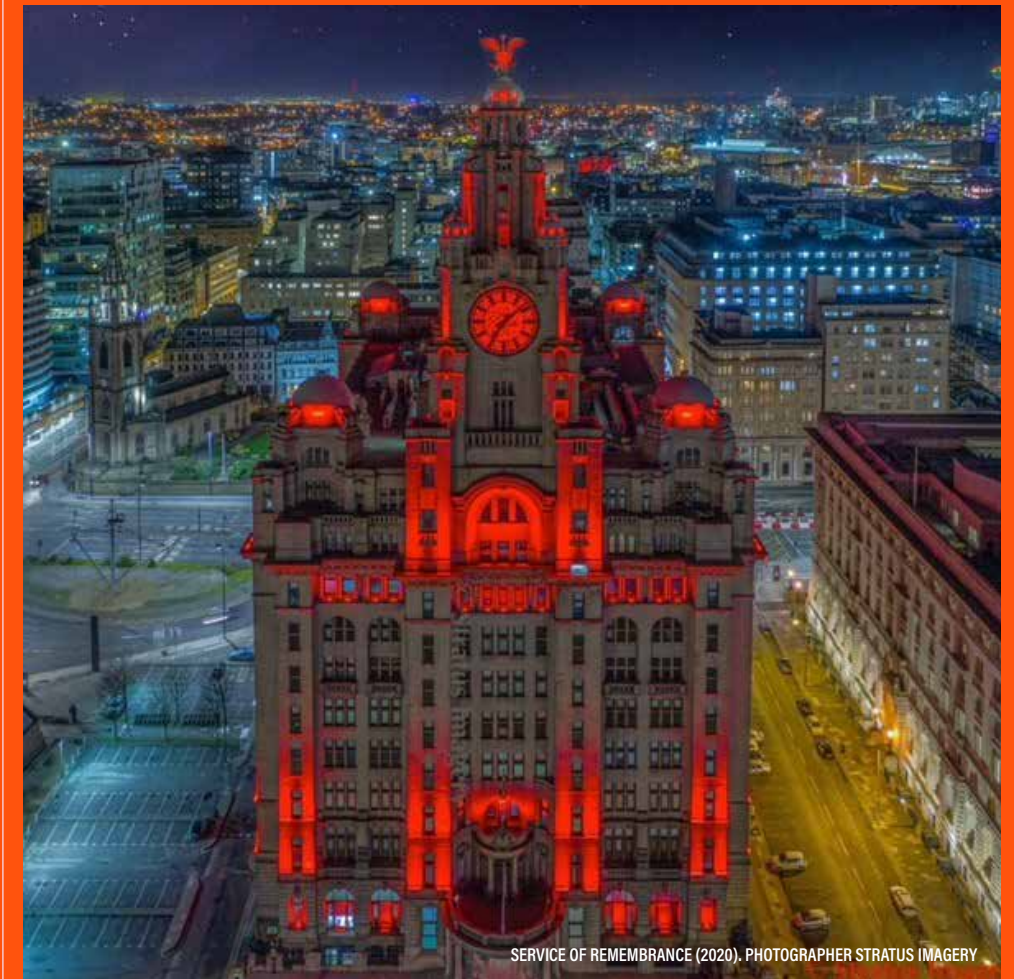




MANDELA DAY (2020). PHOTOGRAPHER STRATUS IMAGERY



THE PEOPLE'S OPENING (2008). IMAGE COURTESY OF CULTURE LIVERPOOL



SERVICE OF REMBRANCE (2020). PHOTOGRAPHER STRATUS IMAGERY



# LIVERPOOL A CREATIVE PLACE

CASE STUDIES

## AFRICA OYÉ FESTIVAL

Africa Oyé is the UK's largest festival of African and Caribbean music and culture, taking place each June in Liverpool, in the picturesque surroundings of Sefton Park.

This free weekend festival is a truly international event - attracting 50-80,000 people, and harnessing the spirit of multiculturalism. Oyé prides itself on being fully inclusive and open to all.

The festival showcases over 10 international artists on the main stage, DJs, performances from local community groups, opportunities for emerging artists (via the Oyé Introduces programme) along with an on stage interpreter providing British Sign Language dialogue.

The festival also features 'The Oyé Village' - with over 30 DJs at the Trenchtown & Freetown stages, and over 100 stalls with food from across the globe, arts and crafts, charities, information and workshops, and The Oyé Active Zone, with high quality participatory workshops and dance classes and activities - for all ages and abilities.

The Oyé festival captures the soul of the music of Africa, the Caribbean and Diaspora, and brings continents, cultures and people together to share sensational live performances and famed ambience in Oyé's unrivalled atmosphere.

I HAVE WORKED WITH OYÉ SINCE 2003,  
AND HAVE NEVER BEEN TO A FRIENDLIER AND  
MORE DIVERSE FESTIVAL - THE AUDIENCE IS  
OLD, YOUNG, BLACK, WHITE, RICH, POOR -  
AND EVERYTHING IN BETWEEN.

DAVID MCTAGUE



AFRICA OYÉ (2019). PHOTOGRAPHER MARK MCNULTY



# OPEN CULTURE: #LIGHTNIGHTATHOME



LIGHTNIGHT AT HOME (2020). PHOTOGRAPHER STRATUS IMAGERY

LightNight 2020: Home was scheduled for Friday 15 May 2020 offering over 150 events and almost 70 new commissions.

Due to the pandemic the decision was made to indefinitely postpone and instead, Open Culture coordinated #LightNightAtHome which took place online on the same date. All 2020 participants were invited to share artistic work digitally aiming to 'create a moment of sharing, creativity and inspiration for all, focusing on the artists that would have brought us all together [on LightNight]'. The theme for 2020 of Home turned out to be much more pertinent than could have been imagined, and although partners were under no pressure to participate (given the difficult circumstances for many) the response to the call out was very positive.

Of over 100 partners, at least 69 organisations and artists created and shared activity on the

night. Audiences could enjoy a range of online events including; a children's virtual tour of the Metropolitan Cathedral, one-minute theatrical shorts from Paperwork Theatre, live-streamed storytelling and spoken word from Writing on the Wall, Amina Atiq and A Spoken Word, sharing of artwork from National Museums Liverpool, shared work from emerging artists making work at their home studios from Convenience Gallery, a pre-recorded concert premiere from the Royal Liverpool Philharmonic, virtual avatar making from Despite the Monkey, and a live portrait sketching class, craft workshops, virtual choir performances and much more.

LightNight AV partners Adlib Audio Ltd and Draw & Code delivered two large-scale mapped projections onto both the Liverpool and Metropolitan Cathedrals to symbolise the city's connectedness, arts community and hope. Intended as an inspiring 'snapshot' to mark the end of the night in the real-world, images were shared online after the illuminations were switched off to avoid crowds gathering.

THE PUBLIC RESPONSE TO THE NIGHT WAS POSITIVE, AND THERE WAS A REAL SURGE OF ENERGY AND SUPPORT FOR THE ARTS IN THE REGION DURING THE EVENT ONLINE.

CHARLOTTE CORRIE



# SUPPORTING PRINCIPLES

Collaboration & Resilience  
Equality & Inclusivity  
Environmental Sustainability



MUSEUM OF THE MOON (2018). PHOTOGRAPHER GARETH JONES



# COLLABORATION & RESILIENCE

Financial sustainability has long been a concern - particularly in the wake of reduced public funding due to austerity measures - but the Covid-19 pandemic has placed unprecedented strain upon the cultural sector.

Our immediate priority will be continued urgent support measures to protect cultural institutions and support the resilience of the sector.

However, plans to improve the sustainability of the sector beyond the immediacy of the Covid-19 crisis must also be put in place. Pre-existing challenges such as pressures on public finances and changed habits and behaviours amongst the public will likely be exacerbated, whilst fallout from the current crisis could result in organisations having reduced capacity and resources.

New business models will be a necessity, and we will work with the sector and supporting organisations, including Arts Council England, to advise and support changes. More work needs to be undertaken on increasing and diversifying revenue and investment in culture and creative enterprises from a mixture of new IP, expanding markets at home and abroad, establishing models of social investment to encourage the formation and growth of community-led organisations and diversifying sources of private and philanthropic funding.

We will also seek to address silo working within the creative and visitor economy. Ongoing initiatives have seen efforts to develop shared resources, including marketing, communications and ticketing platforms and shared access to rehearsal space. This forms the first stage of a plan to

move from a model where individual artists and cultural organisations are forced to compete for funding, to one in which collaboration and cooperation helps make better use of available resource to sustain and grow the sector.

Forums such as LARC, COoL, Festival Forum and *What's Next?* provide hugely important platforms for this collaboration to take place, and Liverpool City Council will continue to support and work through these groupings to design and implement change. Culture Liverpool are also undertaking research to find out how creative freelancers can be better supported through the pandemic crisis and beyond.

Cross-sector working - through Covid-19 recovery groups in culture, creative industries and visitor economy coming together to aide cross-sector working and provide a forum for consultation - resulted in swift, decisive and effective decision-making and action to recover and reassure the cultural sector. The same principles will help the sector move toward a collaboration with public, community, voluntary and charitable agencies to look for new ways to deliver social and environmental benefits, and in the process, identify sustainable revenues for cultural activity.

## Culture Liverpool will work with cultural organisations and partners to explore and develop the below initiatives:

- Investment in new shared services and infrastructures to aid and promote collaboration, cost reduction and knowledge exchange between cultural partners.
- Aligning city marketing with shared ticketing and promotion mechanisms to provide a single point of entry for resident audiences and visitors.
- Reinforcing use of the shared clash event calendar to ensure a sustainable platform for scheduling, planning, commissioning, marketing and promotion of arts, cultural and sporting events.
- Provision of sector-specific business support for artists, freelancers and creative microbusinesses.
- New sources of funding for creative

projects and investment in creative businesses, including revenue funding for new kinds of experimental, experiential, multidisciplinary work.

- Bursaries and skills development support packages tailored to reflect the differing needs and working patterns of creative organisations.
- Supply chain development, encouraging local and national businesses to purchase products and services from Liverpool creative businesses.
- Working with the Growth Platform business support agency to develop a specialist creative IP capacity to provide information, advice, guidance and support to creative enterprises seeking equity investment.
- Inward investment promotion, including a range of incentives (e.g. soft landing spaces) and support (e.g. recruitment and resettlement packages) to attract creative enterprises to Liverpool.
- International partnerships, leveraging existing contacts and partnerships (e.g. UNESCO, CreArt) to establish international exchanges, placements and bursaries for Liverpool-based artists and creative businesses.
- Capital for creative technology development, including immersive and interactive venues and demonstrators.



SUSPENDED TIME:  
LUCY IN THE SKY WITH DIAMONDS, 50 SUMMERS OF LOVE (2017).  
PHOTOGRAPHER GARETH JONES



BUTTERFLY GALLEON. PHOTOGRAPHER MARK LOUDEN



PAPERWORK THEATRE, LIVERPOOL WITHOUT WALLS (2020).  
IMAGE COURTESY OF PAPERWORK THEATRE



FROM THE MERSEY TO MANHATTAN, TRANSATLANTIC 175 (2015).  
PHOTOGRAPHER ANT CLAUSEN





BLACK LIVES MATTER PROTESTS IN LIVERPOOL (2020). PHOTOGRAPHER BILLY VITICH



ARTHUR BRITNEY JOESTAR, FESTIVAL 31 (2020). IMAGE COURTESY OF ARTHUR BRITNEY JOESTAR

# EQUALITY & INCLUSIVITY

In response to the Black Lives Matter (BLM) movement the Mayor of Liverpool set up a Race Equality Task Force in June 2020 providing an opportunity to embed equality, diversity and inclusion (in line with the City Plan priorities) at all levels of the city's cultural and creative ecosystem.

There is a genuine recognition that major changes need to be made and made quickly, with the BLM movement prompting our cultural organisations to look closely at how race and equality is incorporated in all aspects of their operations.

However, we should recognise that prior to BLM there was already a great deal of high-quality cultural activity initiated by BAME organisations in the city celebrating Liverpool's diverse communities. The prominence of BLM in 2020 served to highlight the fact that there already existed a strong black cultural infrastructure to build upon in Liverpool as demonstrated in this year's Black History Month and On Record programmes.

Africa Oyé, for example, is a world-renowned event that has run for over 30 years and there are other organisations such as the Kuumba Imani Millennium Centre and Writing on the Wall with strong track records of developing cultural projects with diverse communities. Over recent years the Heritage Development Company Liverpool has played a key role in drawing attention to the importance of black music in the city through their 'Black To The Future' exhibition which explored the history of clubs in Liverpool 8 and the massive influence of local black artists (such as The Chants) on The Beatles.

More recently we have the development of innovative organisations such as BlackFest and Culture Deck. These are all part of an emerging innovation in arts, culture, heritage and education being developed across diverse parts of the City. The Princes Avenue STEPS scheme used arts to embed the legacy of Liverpool's diverse communities in this regeneration project, while the Mandela8 contemporary memorial not only provides a memorial that acknowledges culture and heritage, but is also an outdoor classroom to educate people and celebrate diversity and cultural values.

There is also a great deal of work focusing on Liverpool's historic involvement in the slave trade with memorial work and street plaques planned that will recognise the underbelly of slavery and its links to the city. It will demonstrate how the city's capital and physical infrastructure was built on the legacy of slavery thereby ensuring that future visitors and residents are aware of that element of Liverpool's history.





HOME ALONE TOGETHER BY SHARON BAILEY, RISE TOGETHER (2020). IMAGE COURTESY OF SHARON BAILEY



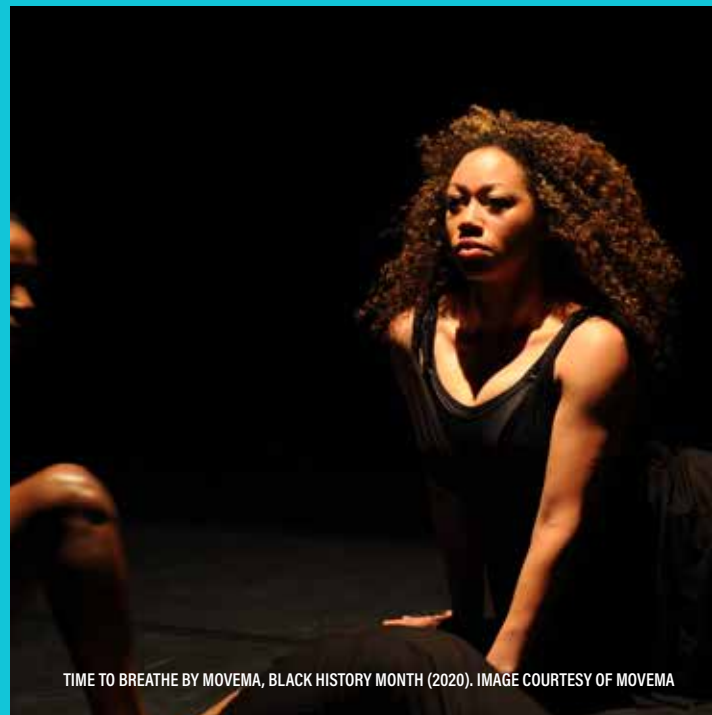
I AM NOT OK BY TMESIS THEATRE, BLACK HISTORY MONTH (2020). PHOTOGRAPHER ROBIN BOWYER



RECLAIMING BABEL. ARTWORK BY YOLART, RISE LIVERPOOL (2019). PHOTOGRAPHER GARETH JONES



TRAVIS ALABANZA AT HOMOTOPIA FESTIVAL (2019). PHOTOGRAPHER EIVIND HANSE



TIME TO BREATHE BY MOVEMA, BLACK HISTORY MONTH (2020). IMAGE COURTESY OF MOVEMA



RUPAUL'S DRAG RACE UK WINNER, THE VIVIENNE, PERFORMING AT LIVERPOOL PRIDE (2019). PHOTOGRAPHER BRYAN FOWLER



MARCH WITH PRIDE DELIVERED BY LCR PRIDE FOUNDATION (2019). PHOTOGRAPHER DAVID WESLEY YATES





PRINCES AVENUE STEP SCHEME COMMUNITY CONSULTATION (2020). IMAGE COURTESY OF CULTURE LIVERPOOL



PRINCES AVENUE STEP SCHEME COMMUNITY CONSULTATION (2020). IMAGE COURTESY OF CULTURE LIVERPOOL



PRINCES AVENUE STEP SCHEME SCHOOL ENGAGEMENT (2020). IMAGE COURTESY OF CULTURE LIVERPOOL



BISAKHA SARKER, FESTIVAL 31 (2020). IMAGE COURTESY OF BISAKHA SARKER



MARCH WITH PRIDE DELIVERED BY LCR PRIDE FOUNDATION (2019). PHOTOGRAPHER BRYAN FOWLER



PRETENTIOUS DRESS FROM HOMOTOPIA (2020). PHOTOGRAPHER M DOT PHOTOGRAPHY



DADAFEST PERFORM (2017). IMAGE COURTESY OF DADAFEST



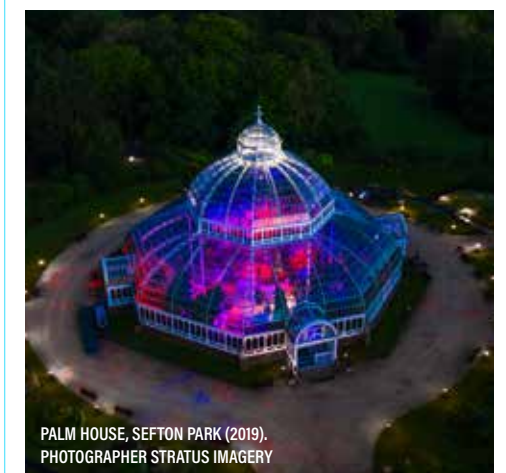
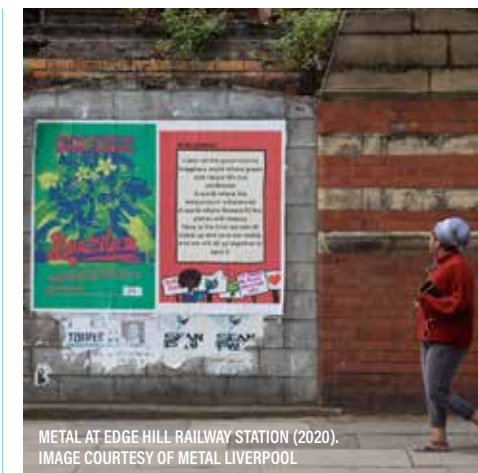
# ENVIRONMENTAL SUSTAINABILITY

In July 2019, Liverpool City Council declared a Climate Change Emergency and called for collective action to make Liverpool a net zero carbon city by 2030.

Climate emergency presents the most fundamental set of structural and human challenges - including how we make, consume and travel to culture.

Like all other sectors, culture has to respond to this challenge. Over the next decade, the council will support the efforts of cultural organisations and its own activities to accelerate the transition to net zero carbon through developing a shared carbon reduction route map with venues and promoters, and maximising clean, sustainable energy sources, to reduce CO<sub>2</sub> emissions citywide and within cultural venues, and to increase the number of enterprises undertaking formal carbon disclosure reporting.

Cultural organisations also have an important role to play in engaging with this subject through the work they produce, helping to shape opinions and raise awareness. And they must also be conscious of their broader environmental sustainability - including reducing energy use, waste streams, audience travel and use of plastics.





# SUPPORTING PRINCIPLES CASE STUDIES



MR KITE'S MUSICIRCUS, 50 SUMMERS OF LOVE (2017). PHOTOGRAPHER GARETH JONES



# JENNIFER JOHN MUSIC: CELEBRATING BLACK ARTISTS - A SERIES OF ACCESSIBLE SINGING WORKSHOPS

As a direct response to the Black Lives Matter movement, Saturday Soul Sessions is a monthly online singing workshop led by award-winning music mentor and vocal coach Jennifer John.

The workshops showcase the work of established black singers and songwriters, using the themes of positivity, resistance and celebration.

The workshops combine elements of African-American Gospel music, rhythm and blues, neo-soul and jazz and are open to all ages and abilities regardless of global location.

The aim is to create a community of people who wish to share the joy of singing and discover the original songs of black artists internationally.

SO MANY BLACK ARTISTS HAVE CREATED  
THE SOUNDTRACKS OF OUR LIVES. THE  
SATURDAY SOUL SESSIONS CELEBRATE  
THEIR WORK.

JENNIFER JOHN





# 20 STORIES HIGH: BLACK WITH A CAPITAL B



Black with a Capital B celebrates black creatives in the city of Liverpool, amplifying and celebrating the amazing work they do. The ongoing digital project will share seven exclusive new works by a fantastic array of black Liverpool artists working in a variety of art-forms including music, poetry, visual art and film making. The works have been created using a range of DIY tools (such as smart phones, home studios and ancestry kits) that enable the artists to tell their own powerful stories and share their unique perspectives and voices. Challenging, authentic and unapologetic, each work demands that its audience engage and reflect on themes of racism, slavery, protest and the black experience. The world is rapidly evolving, and we live in hope for radical reform. Change is coming...

LEARNED SOMETHING NEW WHILE

DRINKING IN THE CREATIVITY 

@GYRO\_TAY





# HOMEBAKED

Homebaked is a little well-known community owned bakery located in Anfield, just opposite Liverpool Football Club.

Incorporated in 2012 by a group of residents, today it has over 200 members all with a passion and vested interest in its success.

On a day to day basis, the bakery is managed by a team of 20 people, the majority of whom live within walking distance. A pillar of the local community, this is a place where people love to meet, catch up and sample delicious award-winning pies.

In March 2020 the bakery was a hive of activity preparing pies ahead of the Atletico Madrid v Liverpool match, ready for its busiest week of the year. The freezer was full, business was booming and there were plans in motion for securing more jobs and to continue to serve the local community.

Then Covid-19 hit. As news of a potential lockdown rippled across the country, Homebaked knew they had to do something with their stock. They advertised their pies and by the time they closed their door on the evening the lockdown came into effect their freezer stood empty.

Not to be disheartened and drawing on that community spirit and strong links with local churches, foodbanks and other local organisations, they sought out and secured funding from the Steve Morgan Foundation. Using that funding they now supply freshly baked bread to Fans Supporting Foodbanks as well as to the Liverpool Six Community Centre.

They also provide daily sandwiches and pies to the local Asda, as a treat from the manager to their hardworking staff.

The story doesn't end there and neither does their planning and resilience. A newly developed website means Homebaked can now begin a delivery service for its frozen pies. Whilst the overall team has temporarily been scaled back through help from the government Furlough Scheme, 5 team members will continue to bake and serve the community. Every single day over 50 loaves will be baked, 50 sandwiches made and 100 pies prepared. A far cry from their normal operations but enough to keep the business open in these unusual circumstances.



HOMEBAKED COMMUNITY BAKERY (2020). IMAGE COURTESY OF HOMEBAKED



# LEADERSHIP & KEY PARTNERSHIPS

Overseeing the delivery of the strategy

Stable leadership - at both political and organisational level - has been a major factor in the growth of Liverpool's creative and visitor economy over the last decade.

This has helped build on the city's commitment to culture by ensuring that decision-making and investment is not bound up in 'red tape'. The voices of strong and well-respected personalities have helped in advocacy for culture in Liverpool at a local and national level.

Culture Liverpool has an important leadership role in the local cultural ecology. However, we cannot achieve the vision set out in this strategy alone. We will need leaders across the local culture and creative sectors to work with us and take responsibility for shaping and owning the delivery of the strategy.



SCAN ME

VITALITY NETBALL  
WORLD CUP (2019)

THE CLIPPER 2017-18 ROUND THE WORLD YACHT RACE (2017). IMAGE COURTESY OF CLIPPER ROUND THE WORLD YACHT RACE



# ROLE OF CULTURE LIVERPOOL

Culture Liverpool was established after the triumph of 2008, in which the City of Liverpool delivered the most successful European Capital of Culture year to date.

Since its inception, Culture Liverpool has continually capitalised on this success, championing culture across the Liverpool City Region through all its services and sub-brands. As Liverpool City Council's cultural service, it has continued to build on Liverpool's world class reputation, using arts and events as the driving force for the regeneration of the city.

Supported by both Liverpool City Council and Arts Council England, Culture Liverpool has developed its capacity as an executive producer and as a development agency. This strategy embeds that capacity as a resource for communities and the creative and visitor economy of Liverpool. As well as providing development and investment support for cultural organisations, Culture Liverpool offers a portal for creative enterprises of all sizes, community organisations, individual artists and freelancers to reach out and benefit from the expertise that has been built up over time within several cultural domains. Moreover, Culture Liverpool's role in advocacy for culture will be critical in helping communities and organisations across the city to collaborate to survive, recover and grow.



LIVERPOOL INTERNATIONAL MUSIC FESTIVAL (2016). PHOTOGRAPHER MARK MCNULTY



HMS PRINCE OF WALES (2020). PHOTOGRAPHER STRATUS IMAGERY





# THE CULTURAL STRATEGY WILL SEE CULTURE LIVERPOOL ASSUME GREATER RESPONSIBILITY IN ITS CONVENING AND DEVELOPMENT ROLE

- Joining up the cultural and creative ecosystem, promoting collaboration and more strategic approaches to event and project development.
- Coordinating and influencing public sector policy and interventions around culture.
- Sharing best practice built up through experience of its commissioning role for major events - acting as executive producer in support of cultural and commercial partners, engaging and catalysing the supply chain, transferring knowledge and skills.
- Championing a single point of entry for sector specialist business support, supply chain and skills development for creative enterprises within the Growth Platform.





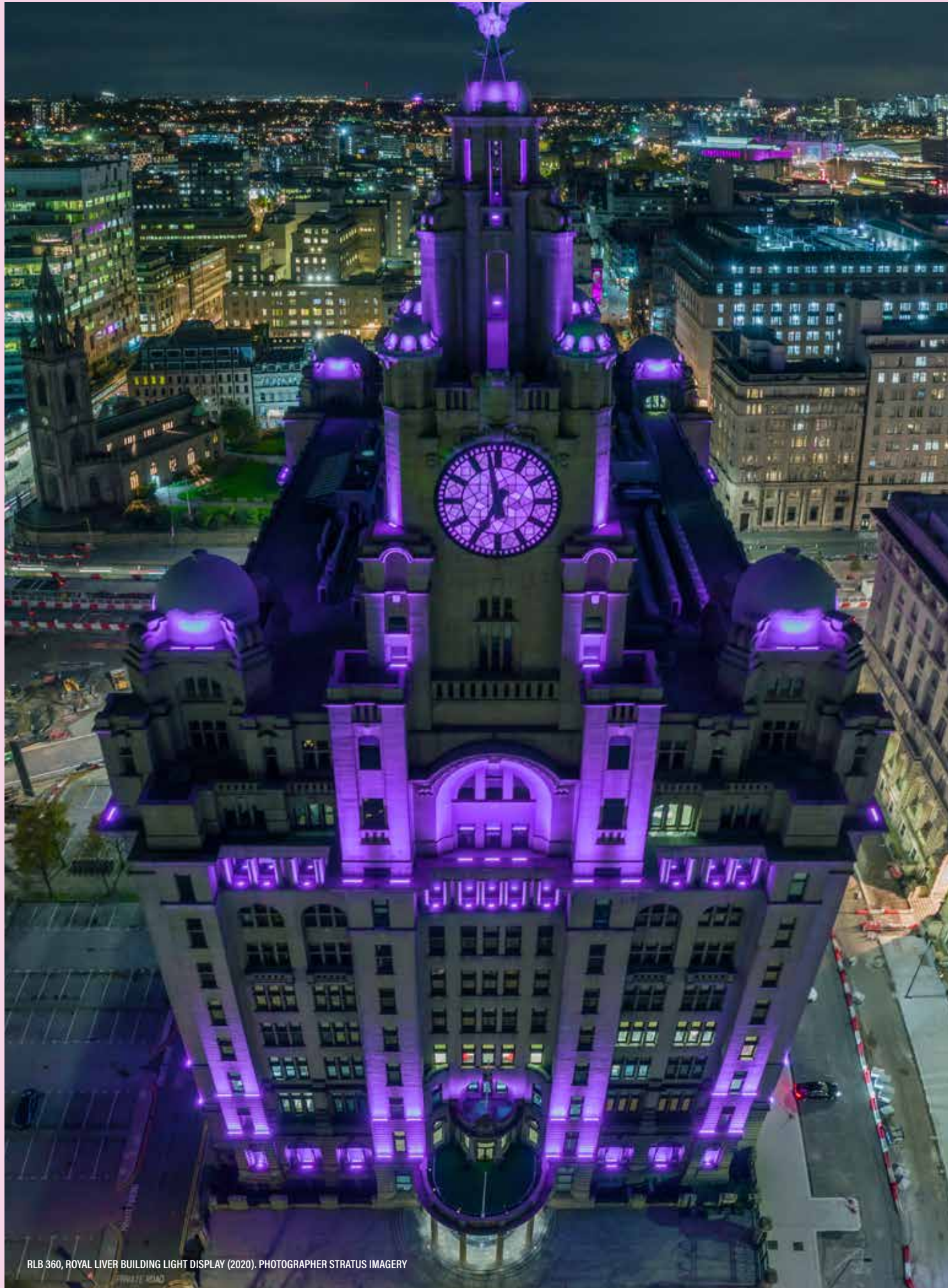
# THE CULTURAL COMPACT

We will work closely with the newly formed Liverpool City Region Cultural Compact, which is in the process of being established under the auspices of the Cultural Partnership with a remit to:

- Lead the development of a strategic framework for culture across the City Region.
- Oversee the development of the LCR Cultural & Creativity Strategy shaped by consultation and engagement with a wide range of stakeholders and aligned to relevant key strategies, taking account of key national and local data and priorities.
- Share relevant data and insight to strengthen understanding, context and ongoing learning across the Cultural Partnership.

LFC VICTORY PARADE (2019). PHOTOGRAPHER GARETH JONES





RLB 360, ROYAL LIVER BUILDING LIGHT DISPLAY (2020), PHOTOGRAPHER STRATUS IMAGERY

# ROLE OF THE CULTURAL SECTOR

Liverpool Arts Regeneration Consortium (LARC) and Creative Organisations of Liverpool (COoL) are a legacy of 2008 and a product of this unique cultural context.

Together the 30+ members of LARC and COoL create exciting art in many forms, including visual arts, theatre, film, dance, comedy, music, literature, multimedia, craft, design and festival production. They play a pivotal role in promoting the cultural offer of the Liverpool City Region by championing inclusivity, diversity, participation and collaborative working practices.

A decade of sustained investment in culture has delivered coherent and consistent leadership from the sector. Collaboration between Culture Liverpool and cultural leaders, including through the LARC and COoL cultural networks, has helped influence and shape policy and the development of the cultural offer which has been so important to Liverpool's renewal and growth.

The speed and agility with which the cultural sector and city partners were able to respond to the Covid-19 emergency, making support available to artists and creative enterprises ahead of other parts of the country, brought home a recognition of the value of clear and consistent leadership – and the risk of losing it. This emphasised the importance of strong governance at a sector and organisational level; succession planning, with a strong, collective voice; a definition of new structures and the definition of new ways of working as well as acknowledging that collective strength is one of Liverpool's key strengths.



An aerial night photograph of Liverpool, UK, showing the city's skyline illuminated with various colors. The prominent building in the foreground is the Liverpool City Hall, featuring a large clock tower and illuminated with blue and red lights. Other buildings in the background are lit up with warm white and yellow lights, creating a vibrant cityscape.

# OTHER LEADERSHIP FORUMS

- Liverpool City Region Destination Board: currently in development but key to coordinating the delivery of an overall destination strategy, including delivery of Liverpool City Region's destination marketing plan and leading a coherent approach to positioning Liverpool as a global brand and ensure alignment of activity with Liverpool City Region brand narrative.
- Marketing Liverpool: The city's destination marketing organisation (DMO) which promotes the city region as a global destination for visitors, conventions and investment. Its role is crucial to strategic communications to government and investors.
- Growth Platform: Liverpool City Region's growth company, designed to support people and businesses to realise their potential and generate growth. A partnership between the Local Enterprise Partnership and the City Region Combined Authority, its role is to strengthen and simplify our business landscape, creating a sustainable economy that reflects the needs of the community.



# NOT THE END OF THE STORY

Toward the end of 2021, as the shape of the post-Covid and post-Brexit settlement for the public finances becomes clearer, Culture Liverpool will go out to further consultation again to reaffirm the direction of this strategy and to develop a detailed action plan for the recovery, reboot and renewal of the cultural sector, creative and visitor economy.







**TO BE CONTINUED...**

BEATLES STATUE AT LIVERPOOL PIER HEAD (2019), PHOTOGRAPHER COLIN LANE FOR LIVERPOOL ECHO





SUSPENDED TIME: LUCY IN THE SKY WITH DIAMONDS, 50 SUMMERS OF LOVE (2017). PHOTOGRAPHER GARETH JONES

# THANK YOU'S



SCAN ME

LIVERPOOL. ACCEPT NO LIMITATIONS (2018)

The Draft Liverpool Cultural Strategy 2020-2030 was researched and written by The Fifth Sector: Iain Bennett, Sara Sartorius, Jane Baker. Employment and workforce data provided by City Curator: Simon Sprince, Andy Goodwin.

Claire McColgan, Alicia Smith, Sean Durney, Chris Steward, Kevin McManus at Culture Liverpool.

Sarah Lovell at Liverpool City Region Combined Authority.

Culture Liverpool and the consultants could not have developed this strategy without the generous and insightful input from its partners. Organisations who have contributed to this consultation include:

Matthew Ashton - Director of Public Health, Liverpool City Council

Tracy Gore - Chair of Liverpool's Race Equality Task Force

Rebecca Ayres - Sound City / Liverpool City Region Music Board

Jane Beardsworth - Arts Council England

Gemma Black - Commissioning & Contracts Manager, Liverpool City Council

Sonia Bassey, MBE - Chair of Mandela8 and Africa Oyé

Professor Dinah Birch - University of Liverpool

Cllr Lawrence Brown - Green Party Councillor, Greenbank Ward

Mary Cloake - The Bluecoat

Mark Da Vanzo - Liverpool Everyman & Playhouse Theatres

Paul Doyle - Chaos Dance

Alex Ferguson - Homotopia

George Francis - Freelance

Mathew Flynn - University of Liverpool / Liverpool City Region Music Board

Karen Gallagher, MBE - Karen Gallagher & Associates

Beatriz Garcia - University of Liverpool

Christina Grogan - Open Culture

Professor Greg Lynal - Department of English, University of Liverpool

Dr Cristina Steliana Mihailovici - Little Globy

Mike Morris & Madeline Heneghan - Co-Directors, Writing on the Wall

Jo Pocock - Lantern Company

Catherine Rice

Julia Samuels - 20 Stories High

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Cathy Skelly - Business & Economic Support, Liverpool City Council

Nicola Triscott - FACT

Ben Williams - Commercial Director, ACC Liverpool

Jack Welsh - Liverpool Arabic Arts Festival  
20 Stories High

Africa Oyé

Ariel Trust

Arriva Northwest

Arts In Liverpool

Baltic Creative CIC

British Council

Collective Encounters

Creative England

Creative Industries Council

Creative Industries Federation

Creative Skillset

Cultural & Creative Skills

DaDaFest

Downtown Business In Liverpool

Draw & Code

Edge Hill University

Eureka Merseyside

FACT Liverpool

First Take

Granby CLT

Heart of Glass

Hi Impact

Homotopia

Institute of Cultural Capital

Knowsley Borough Council

Kuumba Imani Millennium Centre

Liverpool Arab Arts Festival

Liverpool Artists Network

Liverpool Audio Network

Liverpool BID Company

Liverpool Biennial

Liverpool City Region Combined Authority

Liverpool Cultural Education Partnership

Liverpool Everyman & Playhouse Theatres

Liverpool FC

Liverpool Film Office

Liverpool Heritage Development Company

Liverpool Hope University

Liverpool Institute of Performing Arts

Liverpool Irish Festival

Liverpool John Moores University

Make Liverpool

Marketing Liverpool

Merseyside Dance Initiative

Metal Culture

Milapfest

National Museums Liverpool

Open Culture

Open Eye Gallery

Pagoda Arts

Parrjazz

Refractive Pool

Royal Court Theatre

Royal Liverpool Philharmonic

Sefton Metropolitan Borough Council

Sound City

Squash

Tate Liverpool

The Black-E

The Bluecoat

The Comedy Trust

The Extraordinary Club

The Kazimier

The Reader

The Women's Organisation

Wirral Borough Council

## FILM CREDITS

Giant Spectacular: Liverpool's Dream (2018).  
Film by The Guide Liverpool

Liverpool International Music Festival (2019).  
Film by Nikki Dyer and Rebecca Oliver

Netball World Cup (2019). Footage courtesy of  
Netball World Cup. Film by First Take

Liverpool. Accept No Limitations (2018).  
Produced by Abby Brennan

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