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# ROCK

Regeneration and Optimisation  
of Cultural heritage  
in creative and Knowledge cities

# ROCK STUDY VISIT IN LIVERPOOL HIGHLIGHTS AND REPORT

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## OBJECTIVES OF THE VISIT

- Focus on best practices from Liverpool as a ROCK role model city;
- Exchange knowledge and share practices among the ROCK cities on the two focuses of the visit: sustainability in terms of environment, adaptive reuse and greening of the city, and sustainable financing and business models for cultural heritage (related ROCK circles: Green, Regeneration)
- Related ROCK clusters: New governance model for circular, creative and sustainable cities; New financing and business models; New approaches to green-oriented city growth.

## EXECUTIVE SUMMARY

### Regeneration of Liverpool through smart investments in its cultural heritage

Liverpool is a great example of a city which has transformed its former industrial heartland into a contemporary hub of culture and business. Under an influential urban-policy umbrella in conjunction with national government, Liverpool's former docklands, which remain in a focal and central part of the city, became the face of tourism campaigns for a revitalized city.

Over the past few years Liverpool has delivered major heritage projects. Grand historic buildings have been restored (e.g. St George's Hall). Important collections have been catalogued and made more accessible. The redevelopment of Liverpool Central Library and Archive, begun in 2010, the building restored to former glory and complemented by new state-of-the art facilities. A programme of tours, events and information material helps promoting the opportunities and interest of the World Heritage Site to residents and visitors.

Deindustrialization that began during the 1970s is the main factor that has led to reduced populations and the decline of city centres areas. During the early 1980s a sharp decline of the industrial economy especially affected the dock city and led the docklands and waterfront to dereliction. Liverpool experienced one of the highest unemployment rates in the UK, people were leaving the city each year and large portions of land were left to dereliction.

Culture has been the rocket fuel for Liverpool's regeneration. In 2004 large portions of Liverpool waterfront and the city centre became a UNESCO World Heritage Site. A massive regeneration programme followed, enhancing the city's competitiveness and global image, Liverpool being today an example of successful use of European funds for cities in transition.

In 2008 the city was awarded the title of European Capital of Culture which led to massive investment in the cultural sectors and events. The success of the year is still measurable today and helped transform Liverpool even more. Today, the city council invests £2.9m in 27 local cultural organisations, and a study revealed that for every £1 spent, there is a £9 return on investment. The flexibility of the money for qualitative cultural programming is important for the council, however the council is very mindful that culture has to contribute to larger objectives such as inclusive growth or environment sustainability. To secure funding for culture, the council requires the cultural organisations to produce outputs and outcomes to achieve policy objectives.

Another lesson from Liverpool's repeated regeneration plans is to include the necessary partnerships between the public and private sector to actually enhance economic and social prosperity of the city and not to create up-scale exclusive quarters. It sometimes requires compromises on the part of the public sector for such partnerships to succeed, but it is also a way to preserve a sense of place, identity and the conservation of sites (especially world heritage) against property developers and pure economic interests.

## **LESSONS LEARNT AND TAKE AWAYS FROM LIVERPOOL**

### **Working together: a governance challenge**

- Liverpool adopted a holistic approach to redevelopment with multidisciplinary teams working on projects and initiatives.
- Partnerships between the public sector and private are necessary to actually enhance economic and social prosperity and not create up-scale exclusive quarters. It requires sometimes compromises on the part of the public sector to be part of such partnership, but it is also a way to preserve sense of place, identity and conservation of sites (especially world heritage) against real estate developers and speculative investment.
- Liverpool City Council used public money (city, region, Europe) to kick start initiatives responding to public needs and build sustainability plans together with stakeholders involved from the start.

### **Future-fit administrations: financial and non-financial support**

- When budgets are stretched and financial resources scarcer, the city council must prove its resilience and start doing things differently. In the case of the Culture and Arts Investment Programme of Liverpool, part of its focus is about supporting the cultural sector in a different/non-financial way.
- Flexibility of the funding is important for cultural organisations to build quality programming, but as a main funder, the city council is in a position to come with requirements to achieve certain specific policy objectives (e.g. sustainability considering the environmental urgency). Cultural organisations would secure funding only when these requirements are met.
- A combined carrot and sticks approach can have noticeable effects. In the case of Ropewalks, combining grant and enforcement rules allowed the city council to combat speculative investments.

### **Legacy of innovative policies**

- For urban regeneration plans not to fracture communities and disrupt the sense of place, it is essential to put social and environmental sustainability at the forefront.
- The value of EU money for cities in transition (i.e. ERDF) has to be communicated back to the EU but also to the residents who benefitted from the transformation.
- The Liverpool European Capital of Culture programme had a total income of £130 million over six years, the highest of any European Capital of Culture to date. Liverpool City Council commissioned an impact study ([Impact 08](#)) to measure the impacts of culture-led regeneration and to offer an

innovative approach which goes beyond usual quantitative indicators. The research took 5 years, but this flexibility was essential to adapt to needs and for findings to emerge.

## INITIATIVES PRESENTED

### UNESCO World Heritage Site



Liverpool Maritime Mercantile City was inscribed by UNESCO as a World Heritage Site (WHS) in 2004, offering the city of Liverpool a distinctive identity and sense of place, which feeds a suitable context for cultural-led planning and regeneration initiatives.

Liverpool played an important role in the growth of the British Empire and became the major port for the mass movement of people, e.g. slaves and emigrants from northern Europe to America. Liverpool was a pioneer in the development of modern dock technology, transport systems and port management. The listed sites feature a great number of significant commercial, civic and public buildings, including St George's Plateau.

Six areas in the historic centre and docklands of Liverpool bear witness to the development of one of the world's major trading centres in the 18th, 19th and early 20th centuries. A series of significant commercial, civic and public buildings lie within these areas, including the Pier Head, with its three principal waterfront buildings - the Royal Liver Building, the Cunard Building, and Port of Liverpool Building; the Dock area with its warehouses, dock walls, remnant canal system, docks and other facilities related to port activities; the mercantile area, with its shipping offices, produce exchanges, marine insurance offices, banks, inland warehouses and merchants houses, together with the William Brown Street Cultural Quarter, including St. George's Plateau, with its monumental cultural and civic buildings.

The six characteristic areas and the Buffer Zone that make up the WHS are spread across the city, presenting ambitious challenges for physical accessibility and connectivity across the WHS, as well as intellectual access to the cultural offer within the distinctive areas.

As an outstanding example, Liverpool's Historic downtown area is constantly shifting in appearance and it is currently being redeveloped through a cultural-led initiative, oriented towards a democratic cultural participation, particularly focused on youth people.

Liverpool is extremely proud of its world heritage status and the site has never been in a better condition thanks to over 20 years of EU investment and dedicated innovative partnerships between public and private sector.

Additional link: <https://whc.unesco.org/en/list/1150/video>

## UNESCO City of Music

Liverpool became a UNESCO City of Music in December 2015, the second city in the UK after Glasgow in 2008. Music is an important driver of Liverpool's economy: the sector generates over £100M a year and employs 2500 people. The Beatles heritage is a distinctive feature of the Liverpool music economy, and one that creates specific opportunities for investment and growth. The city adopted in 2010 a [music strategy](#).

When awarded the title City of Music, one of the key priorities for Liverpool was to sustain and grow the industry and ensure that this growth is inclusive. Liverpool City Council facilitates the City Region Music Board with partners from the sector. The sector uses this platform to get organised and work together with the city council to achieve the objectives laid out in the music strategy.

Additional link: <https://citiesofmusic.net/city/liverpool/>

Contact: Kevin McManus, Head of UNESCO City of Music

## The Bluecoat



*Picture: courtesy of ICLEI*

Liverpool's centre for the contemporary arts, Bluecoat showcases talent across visual art, music, dance, live art and literature. As the most historic building in Liverpool's city centre, Bluecoat has four galleries. It houses a creative community of artists and businesses and runs a participation programme with local communities. Dating from the early 18th century, the building's architectural importance is illuminated by its UNESCO World Heritage and Grade One listed status. Bluecoat has a rich artistic history, Augustus John was associated with Bluecoat and early exhibitions included the first Post Impressionists show, which came to Liverpool in 1911 following an earlier showing in London organised by critic Roger Fry. It featured works by Picasso, Cézanne, Van Gogh, Matisse and Gauguin, exhibiting alongside British artists for the first time. Bluecoat is now home to over 30 creative industries including artists, graphic designers, small arts organisations, craftspeople and retailers.

## Culture Liverpool



Picture: © Liverpool City Council

Culture Liverpool is the City Council Department based within Regeneration & Employment Directorate responsible for Events, Cultural Infrastructure, Creative & Digital Industries, Tourist Information Centres, Commercial, St George's Hall, Liverpool Town Hall, Liverpool Cruise Terminal and Liverpool Film Office. Culture Liverpool is a strong advocate in promoting the unique contribution artists can make to creating a sense of place, enriching experience of the environment and encouraging a greater sense of public engagement and civic pride.

Culture Liverpool manages a range of Heritage buildings where CH activity can be hosted. These include Cunard Building (one of the iconic "Three Graces" located on UNESCO World Heritage Site), City Halls including Liverpool Town Hall, and the Neoclassical St Georges Hall located in the City Cultural Quarter. The Three Graces are three palatial Edwardian buildings; the Port of Liverpool Building (1907), the Royal Liverpool Building (1911) and the Cunard Building (1916) built within the 18th Century George's Dock to face out assertively across the Mersey River and the Atlantic. William Brown Street /Cultural Quarter was created in the mid-19th Century as the Victorian cultural forum of the city, it demonstrates the city's aspirations to emulate the culture of ancient Athens and Rome. It contains St Georges Hall (1840-55), Walker Art Gallery (1877) and Central Library (1879).

The City takes a progressive approach to working with Culture Heritage both tangible and intangible and has a particular strength in design and visual arts. The City supports artists of all kinds in their work in the public realm, and in vacant buildings, and in hosting events and exhibitions in "innovative" and unusual spaces. As testament to this the City has recently worked with Creative Content UK and Global Street Art to produce one of the largest pieces of innovative "Street Art" in the UK.

Culture Liverpool operate the Culture Liverpool Investment Programme which supports Arts organizations both large and small across the LARC (Liverpool Arts Regeneration Consortium, an alliance of seven of the Liverpool's major cultural organisations) and COAL (Creative Organisation Arts in Liverpool) networks in

Liverpool. Culture Liverpool also supports sustainability, training and business support initiatives to arts and cultural organizations.

Contact: Sarah Vasey, arts and participation officer [sarah.vasey@liverpool.gov.uk](mailto:sarah.vasey@liverpool.gov.uk)

## Culture and Arts Investment programme



### Culture & Arts Investment Programme (CAIP) 2019/20 to 2021/22



Follow up of CLIP ([Culture Liverpool Action Plan 2014-18](#)) which provided the medium-term plan for how cultural investment and activity support the city's vision and economic goals. It aimed to maintain the legacy and growth momentum from Liverpool's ECoC year as well as to support, preserve and grow a competitive cultural offer. It streamlines the efforts undertaken since 2008 into a single medium-term strategy, with a view to promoting synergies across policies for local development.

The new programme is called CAIP for Culture and Arts Investment programme with a provisional budget set at £2.9m for 2019/20, tapering by 5% each year to 2021/22. In total, 27 cultural organisations are funded by Culture Liverpool.

Part of its focus is about supporting the cultural sector in a different/non-financial way. This includes investing to earn and save in the future, developing a joint 'ticket quarter' for local cultural organisations, sharing venues/offices/staff, and in the future: develop joint promotion and marketing, exploring possible income coming from parking spaces.

The CAIP programme has developed Green guidance for cultural organisations listing the most prominent resources available locally and nationally and useful contacts that can help the organisations develop their activities in an environmentally sustainable manner.

Contact: Sean Durney, arts officer [sean.durney@liverpool.gov.uk](mailto:sean.durney@liverpool.gov.uk)

## Baltic Triangle CIC (community investment company)



*Picture: © Baltic Triangle CIC*

Located to the south of the city centre, immediately adjacent to Liverpool's World Heritage Site, the Baltic District has been transformed from a largely abandoned area of derelict warehouses into a creative and cultural hub. It is now home to hundreds of digital and creative businesses as well as a number of popular bars and leisure venues.

Before its regeneration, the Baltic Triangle area displayed a very mixed land use pattern, lacking any sort of definition that has characterised adjacent areas, such as the Ropewalks. This has been the result of decades of economic decline as port related activities have moved elsewhere within the city and the replacement uses over time have increasingly been of a much lower value and appeal.

A Community Interest Company (CIC) was formed in 2010. Baltic Creative CIC was established by Liverpool City Council (Liverpool Vision), Northwest Regional Development Agency (NWDA) funded by NWDA budget and £5 million European Regional Development Fund (ERDF). Baltic Creative CIC created the first vision manifesto for stakeholders in the area. The document outlined the core values of running a business in the Baltic Triangle and the areas mission to stay independent. The manifesto is currently being revised for the next 10 years.

Commercial interest companies are designed for social enterprises that want to use their profits and assets for the public good. Surpluses are reinvested in business or community to ensure they are working for the community's benefit rather than to maximise profit of shareholders.

In 2019, a new masterplan seeks to protect the area. Consultation with businesses and residents will be crucial to how this plan is shaped.

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## Conservation led regeneration in Liverpool's Ropewalks

The name of the Ropewalks neighbourhood is derived from the craft of rope-making for sailing ships that dominated the area until the 19th century. It is characterised by its long, straight streets running parallel to each other. The streets were built in this way to allow rope manufacturers to lay the ropes out lengthways during production. There are a number of historic warehouse buildings and it owes much of its character to the rope-making industry.

Despite its economic improvement over the past years, Liverpool still has difficulties finding economic uses for all its historic buildings and still relies heavily on public funding, such as the Townscape Heritage Initiative (THI). THI are led by Heritage Lottery Fund, managed by the city council with additional financial support. THI steps in to bridge the gap between the costs of repair for derelict buildings and the end value of the property. Grants are for bringing vacant historic floor space back into use, structural repairs and architectural reinstatement.

The regeneration of Ropewalks using THI started in 2005. The Liverpool City Council has since put in place additional programme of enforcement actions to combat speculative investment in the neighbourhood. The combined grant and enforcement approach had a noticeable effect on Ropewalks.

## ANNEX 1: PROGRAMME

Time	Activity	Who
<b>Monday 3 June 2019: focus on sustainable financial models for culture</b>		
9.00-10.00	<p><b>Welcome in <a href="#">RIBA North</a> (Royal Institute of British Architects) HERITAGE HUB</b></p> <p>Welcome from Mayoral Taskforce and World Heritage Steering Group members</p> <p>Coffee, introduction of everyone, overview of the agenda, objectives of the visits, interests and needs from visitors</p>	EUROCITIES as facilitator
10.00-12.00  Coffee break 10.45-11.15	<p><b>Local context in Liverpool</b></p> <p>Liverpool is the first regional city for cultural heritage in the UK with 41 Arts &amp; Cultural Organisations present in the city.</p> <p>During this session, we will focus on governance arrangements for delivery of cultural activities in Liverpool, including:</p> <ul style="list-style-type: none"> <li>• Large Scale Events</li> <li>• Civic Heritage</li> <li>• Tourism Management</li> <li>• Heritage Management (WHS site)</li> <li>• The role of the World Heritage Steering Group</li> <li>• Economic Development</li> </ul> <p>Q&amp;A with participants: best practices within ROCK partnership, exchanges and sharing knowledge</p>	Liverpool City Council
12.00-13.30	<p><b>Lunch - Historic Cunard Building</b></p> <p>British Music Experience</p> <p>UNESCO CITY of Music Centre</p>	<p>Explanation of Adaptive Reuse (Financial Model for Cunard Building Revenue Generation). Suzanne Jameson</p> <p>Introduction &amp; Welcome to Kevin McManus BME Strategic Lead (Delegates welcome to</p>

		Tour Museum)  Overview UNESCO City of Music (Kevin McManus)
13.30-15.00	<b>Site visits</b>  Walkthrough Cultural Quarter, focus on financial models, including: Adaptive Reuse enroute to Cultural Quarter (c200 buildings refurbished by Liverpool City Council)  <ul style="list-style-type: none"> <li>- World Museum Cultural Quarter</li> <li>- Liverpool City Libraries</li> <li>- St Georges Hall</li> </ul>	Meet Representatives from:  World Museum Cultural Quarter  St Georges Hall  Liverpool City Libraries
15.00-17.00	<b>Overview of Cultural Investment Programme/s with Culture Liverpool:</b>  Pre planning, community's programme, bidding process, follow up	Meet Cultural Leaders from Culture Liverpool Facilitated Networks  <ul style="list-style-type: none"> <li>- Sarah Vasey (Arts Participation – Sustainability for European Capital of Culture bid and delivery period)</li> <li>- Culture Governance Networks - LARC / Kool with Sean Durney</li> </ul>
17.00-18.00	<b>Wrap up of the day</b>	EUROCITIES as facilitator
18.00-19.00	<b>Welcome reception at St George Hall</b>  Including launch of <a href="#">HoloLens Digital Tools / LIPA Cultural Heritage Pilot</a> and presentation of Youth Engagement Project at St Georges Hall (part of ROCK in Liverpool)	With Civic Dignitaries and local Stakeholders, City and City Region Mayor, Director of Culture
19.00	<b>Informal dinner in Liverpool city centre</b>	
<b>Tuesday 4 June 2019: focus on sustainability and adaptive reuse for cultural heritage</b>		
9.00-9.30	<b>Welcome in <a href="#">Baltic Triangle</a></b>  Official welcome words from northern hub for <a href="#">B Corp</a> and Mayoral Lead (Board Member); historical overview of Baltic	Facilitated by LCC Staff and EUROCITIES  (Local Sustainability stakeholders – private sector)

	<p>Triangle (20 minutes)</p> <p>Review of objectives of the day, remaining questions from participants</p>	names TBC)
9.30-10.30	<p><b>Local context in Liverpool</b></p> <p>Focus on sustainability practice in Liverpool (EU funded) infrastructure and Policy Context: how does Liverpool link sustainability to entrepreneurship? How does the city support local green SME's?</p>	Liverpool City Council (Historical with B Corp)
10.30-11.00	<b>Coffee break</b>	
11.00-12.15	<p><b>Focus on Arts Council England environmental programme and IG Tools: benefits and good practice within Liverpool.</b></p> <p>Arts Council England is the first cultural funder anywhere to require all its National Portfolio Organizations and Major Museums Partners to submit environmental impact data, policies and action plans.</p> <p><b>Green Culture in Liverpool: Environmental Training on Data and Policy by Julie's Bicycle</b></p> <p>An overview of environmental leadership and good practice in CH/CCI buildings and events in Liverpool, presenting the environmental footprint of Liverpool and its surrounding region and the tools which collect and analyse it (i.e. the IG Tools). The workshop will demonstrate the role of data and policy in transforming a whole sector towards low-carbon and sustainable development, using the case study of Arts Council England - the first cultural funder to integrate environmental action into its portfolio.</p>	Sean Durney & Lucy Latham from Julie's Bicycle
12.15-13.15	<b>Lunch in Baltic Triangle</b>	Lunch with Baltic CIC and local stakeholders
13.15-16.00	<p><b>Site visits</b></p> <p><b><i>Focus on adaptive reuse of Industrial</i></b></p>	Tour led by Suzanne Jameson, Liverpool City Council; meeting with City officers, project



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	<p><b>Heritage and models to support redevelopment</b></p> <p>The tour will include:</p> <ul style="list-style-type: none"> <li>• Redevelopment of Ropewalks</li> <li>• Baltic Triangle</li> </ul> <p>We will focus on the following questions:</p> <ul style="list-style-type: none"> <li>• What kind of innovative elements can we find in this case of adaptive reuse of cultural heritage?</li> <li>• How the existing regulatory and governance framework for cultural heritage in Liverpool (or in the UK) facilitated/ influenced this adaptive reuse process? (e.g. European Capital of Culture nomination, strong role of civil groups participating in cultural heritage management)</li> <li>• What worked, what didn't work?</li> <li>• How does the existing cultural / socio-economic context influence this case?</li> <li>• Does/did the site's status (being listed/non listed) affect the process?</li> <li>• Were there any unintended (and potential) consequences (i.e., gentrification, concentrated tourism, other changes in the liveability of a neighbourhood, etc.). If so, what is the strategy to face them?</li> </ul>	<p>managers, conservation, funding and sectors, Baltic and Digital and Creative partners; Q&amp;A with stakeholders and participants facilitated by ICLEI</p>
16.00-17.00	<b>Wrap up of the day</b>	EUROCITIES as facilitator
19.00	<b>Dinner</b>	
<b>Wednesday 5 June 2019: ROCK trainings and bilateral meetings</b>		
9.30-12.00	<p><b>Training session in Cunard Building ICT Suite</b></p> <p>Focus on the ROCKME platform for ROCK</p>	<p>ROCK cities</p> <p>Training led by Howard Cambridge, UniYork</p>

	cities: how to populate the platforms; best practice examples from ROCK Partners; knowledge exchange	
12.00-13.00	<b>Lunch in Cunard Building</b>	
	<b>Departure from delegates</b>	

## ANNEX 2: LIST OF PARTICIPANTS

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