

Executive Summary



Q1. What is your concept of culture for your city?

Liverpool is unconventional, pioneering, unpredictable. It lives on the edge of Europe, the edge of America, and the edge of Africa, on the fault-lines of culture. The city takes a very broad view of the nature of culture, and is the richer for it. To prepare for 2008 the city is specially branding each year from 2003 with one aspect of our culture.

Q2. How does this fit within a European Context?

Liverpool mirrors the aspirations, challenges and concerns of Europe: regeneration, unemployment, new technologies, cultural identity – all are part of Liverpool's challenges. In exploring these, the city will build on a wide range of existing links with Europe, both formal and informal.

Q3. What are your themes and objectives?

Liverpool's central theme for 2008 will be 'The World in One City'. Its objectives are to confirm Liverpool as a premier European city, to empower an inclusive and dynamic community, and to achieve long-lasting cultural and economic benefits for future generations. The central theme will be underpinned by three supporting themes – Create, Participate and Regenerate – and will be explored through three lenses – Yesterday, Today and Tomorrow.

Q4. What organisations will be involved?

The Bid is led by the Liverpool Culture Company for the City Council. The Bid is supported by all the regional organisations of the North West, the Merseyside Boroughs and every major Liverpool institution. Organisations across Liverpool's arts, sporting, regeneration and other sectors have been involved in the Bid and expect to play key roles in 2008.

Q5. How will you ensure local commitment and participation, particularly amongst traditionally under-represented groups?

Local commitment and participation are central to Liverpool's culture. Excellent good practice exists which will be built on.

There will be a programme of events and activities in 2008 and in the preceding years which will celebrate the diversity of the city. Following the experience of the Bid there will be constant consultation with voluntary and community groups and agencies. Proper monitoring and an evaluation framework will be put in place.

Q6. How will you involve people from other parts of the UK, Europe and the wider world?

Broader involvement will be built on the foundation of deep local and regional involvement in 2008. Links are planned with other cities, including London, the other Centres of Culture and various City Consortia; at the European level Liverpool will utilise its twin city relationships and the vast number of links between arts, sporting and educational organisations. Globally, we would exploit the truly international standing of the city: for example, with China, building on our deep links with America, and our strong connections with Africa and Arabia.

Q7. What is the scale of your budget and how will resources be provided?

The City has plans to increase revenue spending on the cultural sector by up to £4 million every year between now and 2008, a total of £22.5 million. In addition the Company has determined a budget totalling £22.6 million for the particular years of 2007 and 2008. The majority of this funding would be committed to local organisations, deriving from a mixture of commercial sponsorship and public sector funding.

Q8. What is the nature of the city's cultural/transport/tourist infrastructure and how would these be utilised or developed in the delivery of the programme?

Liverpool aspires to be a true Festival City. We have all the pre-requisites for this: a built environment and cultural infrastructure of international quality and renown; a strong indigenous cultural life, particularly in the visual arts; excellent and further improving tourism and transport resources.

In addition we have strong brand awareness amounting to global recognition. The numerous plans to develop this include the Fourth Grace, a new and iconic contribution to Liverpool's waterfront.

Q9. How will the event exploit the potential of the historic heritage, urban architecture and quality of life of the city?

Liverpool's built environment is exceptional; it has more Grade 1 listed buildings than any other city outside London; its waterfront is on the DCMS 'Tentative List' for World Heritage Site status; English Heritage chose it when looking for a city to which to dedicate an urban programme. This setting is already widely exploited in many ways by the existing cultural and festival programme, something that would be further developed in 2008.

Q10. What innovative/imaginative means would you employ to increase dissemination of various events?

Tourism is already big business on Merseyside, and 'culture' is already a central theme of all city messaging. The regional dimension – Liverpool in partnership with Manchester and the rest of the North West rather than by itself – is a key element of the marketing programme. Innovative and imaginative ideas will lie at the heart of a detailed 6-year programme to build up awareness of and engagement with 2008.

Q11. What do you envisage as the long-term outcome of the event?

The outcome of 2008 would be a new Liverpool: a city recognised for its creativity, internationalism and heritage, but become a better place for a new generation to live in, work in, visit and invest in. For Liverpool the award would be a scholarship, not a cup; something to do great things with rather than a reward for past achievements.

Q1. What is your concept of culture for your city?



Liverpool is not a chocolate-box city. It is unconventional, pioneering, unruly, unpredictable. It lives on the edge of Europe, the edge of America, and the edge of Africa, on the fault-lines of culture. Its cultural history and challenges are a microcosm for Europe; built on the foundations of imperialism, economic migration and the Industrial Revolution and looking to survive, thrive and transform in a new international context.

Liverpool's culture is the outward expression of the vitality, resilience, inventiveness and tenacity of its people. In its architecture, in its poets and playwrights, in its football teams, in its comedians and entertainers, and, in the songs of Lennon and McCartney lies a dynamic creative energy, which justifies the name 'the pool of life'.

Culture records how Liverpool learns from the past, innovates and commemorates, deals with disaster and success, treats citizens and visitors, informs, educates and organises. Culture also enables Liverpool's citizens to express affiliation and identity, whether through mass support for Liverpool and Everton Football Clubs or through more intimate icons. During the bidding process of the last 18 months, we have been seeking ways to explore the city's concept of culture. We have settled on three.

One of these is the **Bottle your Culture** project. Bottles have been filled with family portraits, spices from grandparents, football shirts and poetry, stories of leaving and arriving, sand from the bottom of the Mersey and old school textbooks – stories of celebration and aspiration, images of fragment and memory.

Another will take the form of a transportable 15ft inflatable world - **The Community Globe**. As it arrives in playgrounds around the city, over 20,000 primary school children will explore and celebrate their culture and bring the city to life.

And finally, culture finds a voice through **Public Consultation**; through polls, public meetings, community and sectoral consultations,

video vox pops, radio phone-ins and newspaper letters pages, leading to the top 10 reasons 'Why Liverpool?' is unique in the context of the Capital of Culture bid.

The city takes a very broad view of the nature of culture and is the richer for it.

The cultural map of Liverpool is grounded in the experiences of traditionally under-represented groups and individuals. As a port, it acted as a magnet for social migration, as a focus for the slave trade and as a place of settlement for different communities, beginning with the Irish, then the Chinese, West African, seamen from many countries, in particular Somalia and the Yemen, and more recently as a location where refugees and asylum seekers have come for sanctuary. It has a cultural identity which is both local and international - **The World in One City**.

The 18th, the 19th and early 20th century saw the creation of huge economic wealth for some of Liverpool's citizens. At first this was invested in the quality Georgian buildings and dockland warehouses that are now Grade 1 listed buildings and provide a magnificent home to Tate Liverpool and the Merseyside Maritime Museum. 19th century wealth was also invested in such magnificent Liverpool institutions as the Walker, the Liverpool Museum, St George's Hall and the Picton Library. Early in the 20th century came the Three Graces, the Empire and the Philharmonic Hall. This remarkable cultural heritage brings with it strengths and tensions which Liverpool continues critically to explore and celebrate.

In the late 20th century, the city had to draw on its enormous capacity for resilience and re-invention to deal with harsh economic change. Sports such as boxing, football, gymnastics, athletics and horse racing have acted as a flagship for morale and self-esteem, linking Liverpool with Europe and the world. Traditional knowledge and expertise in science, medicine, engineering, trade and the visual and performing arts have found innovative ways to respond to new opportunities - for

example, in industrial design, biochemistry, multimedia and club culture. Liverpool writers like Roger McGough, Alan Bleasdale, Willy Russell, Jimmy McGovern, and Beryl Bainbridge have given unforgettable witness in literature, film and television to the life of the city and of contemporary Britain.

This has been a response which is distinctively Liverpudlian - mining those qualities which can be detected in the accent - combative, comic, determined and laced with a healthy cynicism. It is a distinctive brand which attracts worldwide recognition.

Q2. How does this fit within a European Context?



Europe is re-inventing itself. There are currently 15 member states, and there is every chance of 28 within the next 10 years. It is forging a new place in the world, as an economic force competing directly with the United States in global markets and world trade. It aims to establish this new place and presence through a unique experiment of the single market transcending national boundaries; the abolition of barriers between countries; and specific major practical initiatives, of which the most obvious is the successful introduction of a single currency in 12 countries to date.

However, it is not all straightforward. There are challenges from many directions: the regeneration needs of declining industrial and rural economies; the economic impact of significant unemployment; the need to keep up with the impact of the new technologies; and the implications of a mix of cultural identities. This last point will be further challenged through the admission of new member states, some of which have a cultural history that has not run on the western European model.

Liverpool mirrors these aspirations, challenges and concerns to a remarkable extent. It is addressing many of the challenges faced by Europe. Regenerating the industrial landscape is top of the agenda. Culture, with its potential to drive both tourism and inward investment, as well as deal with the enormous challenges of regenerating communities, is a key tool in dealing with this.

Liverpool's regeneration, assisted with EU funding, has delivered a broad range of developments. They cover a range of investments in cultural, environmental and infrastructural resources, as well as more directly in human resources. This has been achieved through an agreement from planners and culture workers as to the important role of culture in creating the ambience and atmosphere that is part of the city's unique charm.

The latest evidence of such goals made fact is, indeed, FACT, the Foundation for Art & Creative Technology, whose new centre will be

opened in 2002. FACT is an organisation that has built its strength and reputation on involving European and international partners in its work as the cornerstone of its success at home. Similarly, other Liverpool cultural organisations both sense and understand their place in Europe, and welcome the opportunities that arise for exchange and the development of greater links and understanding.

Liverpool can proudly claim a number of significant European cultural exchanges and achievements: the European links with the various institutions within NMGM have been extensive. More recently, Brouhaha, launched as a youth theatre festival, enjoyed an emotional opening night in January 1990. This was the first performance in western Europe by young people from the countries of central and eastern Europe since the collapse of the Berlin Wall just 2 months previously. Twelve years later Brouhaha is flourishing and each year spreads its wings more widely.

No British football club has as strong a record of European achievement as Liverpool FC. Michael Owen was European Footballer of the Year 2001.

European Objective One funding has had a major impact and has contributed to improvements in the fabric and texture of the city as it transforms itself into a viable modern (and European) city. We believe that the award of Capital of Culture status to Liverpool would be the perfect exit strategy to Objective One, or even a graduation ceremony for that programme. It would send a triumphant message about its effectiveness.

One striking example of this transformation in its impact on developing links with Europe has been the development of Liverpool John Lennon Airport, itself part-funded from Objective One (according to a recent survey, the "fastest growing airport in Europe"). The European destinations offered by Easyjet have been swamped with travellers, a significant portion of which have come from Liverpool and whose appetite for Barcelona, Brussels,

Amsterdam, Madrid, Geneva, Nice, and other European points is still growing.

Perhaps the two European inter-city relationships which are most significant for Liverpool are the links with Cologne and Dublin. The twinning with Cologne is 50 years old this year and was forged in May 1952 when the War was still a burning and recent memory. The exchanges have been on an annual basis between artists and students and this year there will be great celebrations in May in both cities to mark the first 50 years. Liverpool and Dublin links are said to extend as far back as St Patrick who some historians believe left the banks of the Mersey on his mission to Ireland. Today tens of thousands of Liverpudlians claim Irish descent. Formal twinning finally took place in 1997 and the Agreement between the two cities says everything both of the past and the future. It refers to "the basis of their common geographical, historical, cultural and trading links and their wish to continue to develop those links for the mutual benefit of the cities and their citizens".

Furthermore, Liverpool also offers an excellent role model as it overcomes its economic and social challenges to many of the cities of the accession countries of the Baltic, central and eastern Europe. This places it even more firmly in the broader European context of the enlargement of the European Union. It will be, of course, cities such as Riga, Vilnius, Krakow, Gdansk, etc., that will receive the benefits of Objective One when Liverpool completes its current funding cycle. And they will have more to learn from Liverpool than from many other British cities with more comfortable pasts. It is Liverpool's firm intention to develop special links with at least one port city from an accession country.

Q3. What are your themes and objectives?



MAIN THEME: THE WORLD IN ONE CITY

Liverpool's central theme for the European Capital of Culture year in 2008 will be **'The World in One City'** and the objectives will be to:

- Confirm Liverpool's position as a premier European City.
- Empower an inclusive and dynamic community.
- Achieve long-lasting cultural and economic benefits for Liverpool and its future generations.

These objectives reflect the wider objectives pursued by the Liverpool Partnership Group and Liverpool Cultural Strategy and are supported by all key regional partners.

A number of developmental themes and objectives have also been devised to reflect the programme of work that will be undertaken from 2002/03 onwards in preparation for both the 800th anniversary celebrations in 2007 and the European Capital of Culture title in 2008.

YESTERDAY, TODAY, TOMORROW

'The World in One City', has been devised as the central theme for 2008 to enable all partners involved in the planning of the year-long programme to focus on the depth of the city's heritage, diversity and cultural offer whilst maintaining an active engagement with Europe and the rest of the world. As a theme, **'The World in One City'** will be explored through three lenses:

Yesterday

Liverpool has 800 years of history, much of it proud, outstanding and significant on a world scale. The story of this great city will be re-examined and re-told through every conceivable medium ranging from school projects to television documentaries and from new exhibitions to theatre productions.

In August 2007, Liverpool will be celebrating the anniversary of King John's Royal Charter of 1207, bestowing borough status upon Liverpool. This anniversary provides a timely opportunity for the city to review its achievements, celebrate its triumphs and prepare for its future.

Today

The city is forging a new identity and the realistic examination of 'where we are today' will be a pre-requisite of a credible plan for the future. This strand is about the people, businesses, organisations and institutions of the city, interpreting the regional, national and international position of the city and directly contributing to its regeneration and renewal.

Through consultation, education, local projects, networks and media campaigns, the cultural health of Liverpool and Merseyside will be examined, diagnosed and restored.

Tomorrow

In 2008, Liverpool will present a vision of the future built around the new urban reality, the shifting factors that shape city development and the transition from Seaport to Eport.

At the heart of this renaissance is culture, not a static relic of the past, but a living, breathing culture that draws on its heritage to shape its future.

THE OBJECTIVES FOR 2008

To confirm Liverpool's position as a premier European City, by:

- Forging strong local, national and international partnerships.
- Forging stronger links between Liverpool, Manchester and the North West.

- Developing a positive profile and image of the city in the region, Europe and internationally, and increasing the confidence and pride of its citizens.
- Marketing the city effectively as a good place to live, to invest or to visit.

To empower an inclusive and dynamic community, by:

- Building on the strengths of the city's cultural diversity and rich heritage.
- Encouraging high quality and excellence in all aspects of culture.
- Enabling local people to take an active part in planning the future of their communities.
- Increasing opportunities for people of all ages, abilities and circumstances to experience or take part in a wide range of high-quality activities.

To achieve long-lasting cultural and economic benefits for Liverpool and its future generations, by:

- Contributing to the economic, social and physical regeneration of Liverpool.
- Increasing access to education and learning which develops creativity and skills relevant to the knowledge economy and cultural businesses.
- Sustaining a strong infrastructure of cultural organisations, activities, facilities and services.
- Creating an attractive environment for cultural businesses and creative people.
- Contributing to a vibrant city centre and revitalised neighbourhoods across the city.

Q4. What organisations will be involved?



The answer to the question “what organisations will be involved?” is hundreds, and many of them are listed in the main body of the response to this question. The Bid has already brought together many interested and involved parties who have not been good at communicating with each other before.

The Bid was conceived back in 1999 by the City Council and various members of the arts and academic sectors. Exploratory meetings were held, the idea was canvassed, general enthusiasm was expressed, Whitehall was contacted, and Liverpool’s Bid was up and running.

The focus of the Year will properly be on Liverpool City Centre. At the heart of the celebrations and planning will be the cultural institutions and organisations within a mile of the Town Hall. Once this ‘base-camp’ is established the impact will radiate out, as if in concentric circles, to the rest of the city, then to other Merseyside boroughs and into the North West. Ultimately, the reach will be to the rest of the country and into Europe. As Glasgow served Scotland in 1990 so Liverpool will be the cultural capital for the North West of England.

The fact that the Bid has been endorsed by the North West Development Agency, North West Arts Board, North West Sports Board, Sport England North West, the North West Tourist Board and the North West Cultural Consortium as their sole regional representative in this national competition is eloquent evidence of their support for Liverpool’s concept of a city bid on behalf of the whole region.

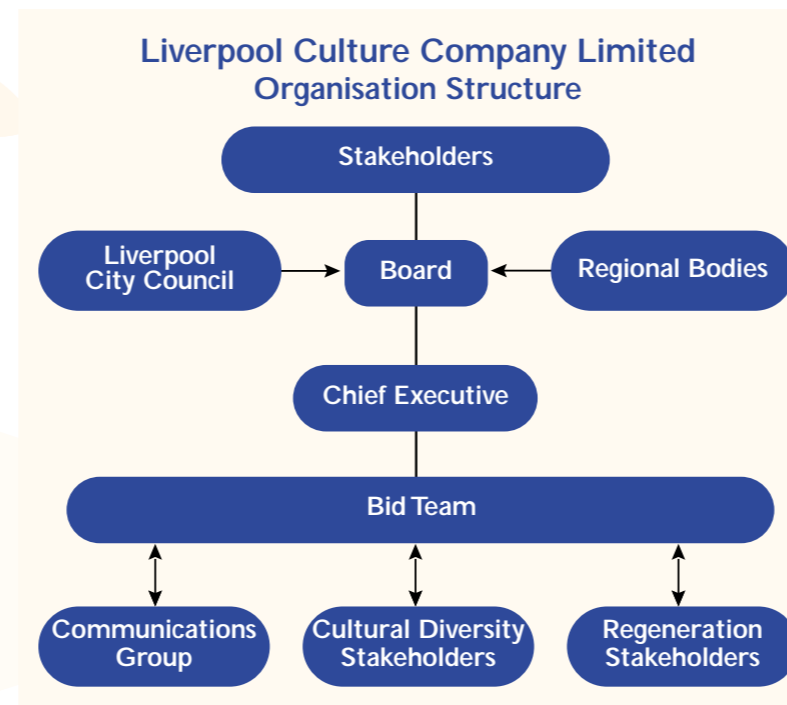
Obviously Liverpool City Council (LCC) will play a central role in 2007/08, with a number of its elected members and officers already closely involved in or seconded to the Bid. This will operate at every level, from the strategic to the operational. In particular, the plans in this Bid should be seen as what they are: an integrated part of the Cultural Strategy – and other strategic frameworks – of LCC. The scale of the budget and resources which the city will devote to the Year and to its build-up is discussed in the answer to Question 7.

To ensure the involvement of all the stakeholders in the cultural life of the region the Liverpool Culture Company Limited (LCCL) has been formed to plan for and help manage the events of 2008 and also 2007, the 800th anniversary of the City of Liverpool’s founding. This is a company limited by guarantee and will be registered as an educational charity once the Bid has been successful. The Board includes the Leader of the City Council and the Leader of the Opposition and a number of other representatives of the city’s cultural, political and business worlds.

During the Bid phase the numbers of staff and other contributors to the Bid process have ranged up to 20, though a majority of these are not full time. This includes individuals drawn from a wide range of sectors to contribute appropriate expertise; the manning will undoubtedly change, as flexibility would remain essential during the planning phase and delivery of 2007/08.

For the purposes of bidding, LCCL has adopted a broad range of organisational sub-structures, working groups, etc. This flexible approach would be maintained if Liverpool were awarded Capital of Culture status. Some structures are inevitably and properly ephemeral, and will not be continued, but we believe that a number have been of importance to the cultural life of the city, particularly among those responsible for its direction and execution. A significant number of these initiatives will continue irrespective of the outcome of the bid, as the new groupings and structures have demonstrated their value to those involved. They include:

- The Stakeholders Group. This is a loosely defined group of individuals (over 100 at the last count) who both represent a wide range of organisations associated with the Bid and/or have a contribution to make to the culturally driven renaissance of Liverpool. At its meetings issues relating to culture in the broadest sense have been presented, and it has shown itself a valuable forum for sharing and developing ideas.
- The Cultural Diversity Stakeholders Group. This has now been subsumed into the general Stakeholders Group, but its creation has been valuable, has already given rise to project work, and it is anticipated will lead to further institutional developments.
- The Regeneration Stakeholders Group. The Bid process has brought together key members of the significant number of Liverpool organisations concerned in regeneration; again, this has turned out to be a valuable environment for debate and exploring ideas.
- A Communications Team and a Communications Advisory Group have managed the marketing of the Bid. The team will be extended if the Bid is successful. The Advisory Group is drawn from the radio, television, press and PR community in the city.



Q5. How will you ensure local commitment and participation, particularly amongst traditionally under-represented groups?



The cultural map of Liverpool is grounded in the experiences of traditionally under-represented groups and individuals and so it is natural that local commitment and participation should be absolutely central to Liverpool's Bid.

Historically, the map is coloured by the impact of social migration. The huge influx of people from Ireland which has taken place since the mid-19th century offers a very clear example. Gaelic football teams were established, ceilidhs were held on a regular basis in church halls and houses and today the Liverpool branch of Comhaltas (a major Irish cultural organisation) is still thriving, teaching Irish dance, music and language to Liverpool-born children. Local cultural participation is a vital aspect of Liverpool's heritage.

In the last decade, there has been an ever-increasing recognition by local communities, major cultural institutions, the local authority, arts and sports organisations, and of the private sector, of the positive benefit and regenerative value of participation in the creative and cultural life of the city. All have a vested interest in Liverpool becoming European Capital of Culture.

Local commitment and participation has therefore been accorded the highest priority, both in the work leading up to this Bid document and in the planning for the period up to 2008 and beyond. Liverpool will ensure that this is sustained and developed through the following measures:

- 5.1 Building on and developing existing good practice.
- 5.2 Offering imaginative and inspiring approaches to the programme for 2008, for work leading up to 2008 and to programme delivery.
- 5.3 Increasing consultation, dialogue and collaboration.
- 5.4 Using a robust and rigorous monitoring and evaluation framework.

The reality of existing good practice is illustrated below:

Contributing to the Cultural Life of the City



Q6. How will you involve people from other parts of the UK, Europe and the wider world?



Concentric Circles

Liverpool sees the involvement of people in 2008 in a series of concentric circles with Liverpool at the centre. First Liverpool City Centre connects outwards with the rest of the city, then outwards again into the adjoining Merseyside boroughs, then out into the region, and so on into the rest of the UK and into Europe.

It has been a basic belief of the Bid team that the process of involving the rest of the country could not start until the centre of the circle was strong. To begin, therefore, the outward push has meant a concentrated effort with the local Merseyside media to engage local people in polls, phone-ins, letters, debates, public meetings, etc, so that there was genuine local consultation in the city's concept of culture. This has been for two reasons; firstly, to enable local people and groups to become ambassadors for their city; secondly, to ensure that the move from 'bidding' city to 'chosen' city should be seamless and immediate.

These efforts have already begun to work as people in the region have been impressed by the enthusiastic and knowledgeable involvement of Liverpool's own people. Recently, the story of Liverpool's Bid has been brought to London as part of a 'Make it Merseyside' week which involved receptions at Tate Britain, press briefings and an event at the House of Commons, attended by the Prime Minister.

At the same time, the city can point to many and very varied connections between arts and sports organisations in other countries and cities which have been fostered over the years and will be further developed in the outreach process. Liverpool, as this document constantly points out, is an international city already maintaining a complex web of existing relationships around the world which will go a long way to encourage the involvement of all kinds of people.

Liverpool exports, imports and exchanges in cultural matters all over Europe and the rest of the world and the city's efforts to involve itself with them will be based on a very sound foundation. Many of these relationships are detailed in Question 2 of the document and it would be repetitious to list them again here. Inevitably, the 'European Context' and 'Involvement with Europe' overlap.

Marketing and Tourism

Similarly, later in Question 10 of the Bid document, there are details of a complex marketing strategy laid out within the context of a new regional positioning of Liverpool in England's North West region. There is considerable reference made to the development of closer relationships with the rest of the country and abroad and how they will be achieved. The significance of the recently signed 'concordat' with Manchester is of considerable importance. It demonstrates that this is truly the Liverpool Bid on behalf of the North West and it is a major step forward in strengthening not just the twin cities but the whole region, which is by some distance the most economically powerful region of the country after the South East.

In yet another effort not to repeat what is detailed elsewhere in the document, there is reference and there are proposals in Question 8 under the Tourism Infrastructure section for how the city anticipates and will work for considerable growth in the number of visitors during the next few years. This outlines how the city and Merseyside are planning to work with the other agencies to transform their connections with the rest of the country and, of course, with visitors from abroad.

Finally, and again not wishing to repeat the sequence and details of the concept of focused or themed years described in Question 1, it will be the city's intention during the build-up years to develop special relationships with the region, the rest of the country and other appropriate countries within the themes identified.

Special Relationships

Above all, special relationships will be grown. Liverpool will propose working with the other bidding cities when the Centres of Culture have been chosen. The city will work out details of common cultural and marketing initiatives with Manchester, as a follow-up to the success of 'The Spirit of Friendship' Festival and Cultureshock which are happening this summer. There will be special initiatives with London. There are plans for a national Scouse Day.

In Europe Liverpool and Cologne have already begun discussions, and there will be major joint celebrations this May to mark the 50th anniversary of the twinning of the two cities. There will be a concentration on building up exchanges with Liverpool's other twin, Dublin, and the other Irish Sea ports in Britain and Ireland.

Liverpool's deep historic links with America will be explored and the newer connections with Africa and Arabia will be celebrated.

Liverpool and Shanghai are also in direct communication and working with the Chinese Embassy in London. With the Olympics in Beijing in 2008, Shanghai regards this year as an auspicious year to develop more activities with cities like Liverpool with whom they have special links.

Q7. What is the scale of your budget and how will resources be provided?



Liverpool was the first city in the country to decide to bid to be European Capital of Culture in 2008. The City Council made its formal decision in the autumn of 1999 before the Government had laid down any rules or guidelines.

The city instinctively knew the importance of the prize and that the Glasgow experience 10 years earlier was exactly the model for Liverpool at the start of a new century under a new administration. At the same time the City Council knew and accepted that pushing the city's cultural programme up the Council's agenda would have to lead to new levels of financial support and a new resource structure for an improved and extended cultural programme. In effect, the city's cultural budget based on a new strategy had to be rewritten.

The immediate task back in early 2000 was to conduct two 'audits'. The first was to study the true depth and extent of Liverpool's culture, its infrastructure, its commercial creativity, its community work, how and where sport and popular culture fitted into the story and where the funding gaps were. The second was to analyse the experience of previous European Cities of Culture, particularly looking at cities and any other year-long programmes of cities comparable with Liverpool. The experience of Glasgow, Antwerp and Rotterdam seemed more helpful than Rome or Paris.

This was completed by the end of July 2001. There was consultation with the obvious institutions in the visual arts, music, theatre, museums, etc, but there was a clear need to go much further down into the community and to talk to individuals as well as groups. Many of these groups or co-operatives felt excluded and certainly under-funded. At the same time, the main organisations were not communicating well, either with the City Council or themselves and they certainly also felt under-funded. Finally, there was a key need to try to uncover the gaps and the shortcomings and find ways to propose change.

The decision to bid clearly reflected a serious desire within the Council to take all aspects of culture more seriously, which is probably best represented by the new structure of the Leisure Services Department and key new appointments. At the same time the creation of an independent bid company with independent chairman, chief executive and board largely drawn from the cultural community has led to a vastly improved understanding between Council and that community.

This has already led to new resources and spending. For example, the city has recently hugely increased its funding for the Royal Liverpool Philharmonic; in short, it is putting its money where its mouth is. The bid, with its new appointments, new investments, new studies and new focus is costing the Council alone over £1 million, and with substantial contributions from the ERDF and the private sector, the total costs of the Bid have risen to over £2 million.

The bidding process has, therefore, already been a positive experience for the city. It is great good fortune that the year 2008 follows the city's 800th anniversary year of 2007 to commemorate the granting by King John to Liverpool of its Royal Charter as a Port in 1207. Building up the idea of two succeeding years of celebration, one to explore the past, the other to celebrate the present and prepare for the future, has been attractive. This has now led to the concept of Liverpool designating each year from 2003 to 2010 with a special theme to give the process a sense of time-line and progress: a journey with milestones from the time of decision in 2003 to the great climax of the European Capital of Culture celebration in 2008.

The important message is that Liverpool is not planning a Capital of Culture Year like a giant fireworks party which has no build-up and no legacy. The essential purpose of the Year will be that Liverpool is left a far better place, economically, socially, culturally and aesthetically after the Year finishes. For there to be a credible legacy, there must

be planning growth, both of resources and experience. Each year will give the city crucial expertise and skill in celebration and 'festival' organisation. This cannot be achieved with spending at its present level.

This will mean that there needs to be meaningful budgetary growth in each of the years leading up to 2008. The details of this proposed extra spending is contained in the following chapter. These figures specifically do not include capital projects whose finances are treated separately.

The budget headlines are these:

On a year-by-year basis **the city's additional cultural spending is planned to rise by £3.5 million annually.** With a small allowance for inflation built in, this increase will have grown to £4 million by 2008.

In the year 2007 the city will commit a further £3 million **and in the year 2008** a special and additional sum of £4.8 million.

In the two years of celebration the city will expect **to benefit from the injection of £10 million** from Government, European, NWDA and other public sector programmes and to **raise £4.6 million** by way of private sector sponsorship. Some of this latter funding has already been committed from major Merseyside and North West companies.

Q8. What is the nature of the city's cultural/transport/tourist infrastructure and how would these be utilised or developed in the delivery of the programme?



Liverpool has long-term plans to become one of the major festival cities of Europe. We aim to sit alongside such major cities as Avignon and Barcelona, Edinburgh and Salzburg.

While all of these cities have cultural riches and are tourist destinations in their own right, they also feature as homes of major festivals. We believe that this is due to a number of fundamental features they have in common.

The first of these is the quality – the richness, in breadth and depth – of the architecture. The unique nature of Liverpool's built environment is covered in more detail in the answer to Question 9, but it is worth reiterating here that Liverpool's bid for the UK City of Architecture award (winner, Glasgow) in 1998 placed it first in England. A festival city has to have a basic beauty and an element of spectacle, in order that visitors quite simply enjoy the experience of being there.

Secondly, such a city has to be able to put on a show. This takes a lot of resources, but without doubt a key one is the right sort of infrastructure. This includes both dedicated venues for the arts and sport, as well as buildings and spaces that can be pressed into impromptu use. Liverpool is astonishingly rich in the first of these: in the summer Liverpool can seat around 20,000 people, under cover in comfort at about 20 venues in the city centre; there is an exceptional level of gallery space, quite out of proportion to the city's population. It is equally well blessed with the casual, occasional spaces, whose use for unlikely performance space or galleries so impress the visitor to the Edinburgh Fringe; this is something exploited by Liverpool's flagship visual arts festival, the Biennial.

It also has to have a vigorous indigenous cultural life. Many of these sporting and arts venues and galleries are home to outstanding organisations. The Walker has now been repositioned as 'The National Gallery of the north', and it has every right to this title.

Again, if it is not nationally known that there is a number of cultural organisations of global standing in the city this is because of the peculiar failure of good news to travel south from an area normally better known for economic difficulties.

A decent standard of accommodation and transport is obviously another must-have for a festival city. Liverpool's hotel supply is already good, and growing fast. And access to the city – by water, road, rail and, increasingly, air – already excellent, is expected to be exceptional by 2008, with sub 2 hour connections to London and easy use of both Liverpool and Manchester airports for national and international flights.

These aspects of the physical infrastructure are necessary but not sufficient conditions – there are less tangible aspects of becoming a festival city.

One of these is awareness. Take the strength of the Liverpool city 'brand'. Ask an American what they think of Liverpool, and they will answer 'emigration and the Beatles'; a European – 'football and the Beatles'; someone from the UK will respond with football, the Beatles, and possibly something less positive. In pure marketing terms this brand is under-exploited, and has extremely strong prospects in tourism and festival terms, particularly for international visitors.

We have taken this further, and as part of preparing this bid have undertaken a great deal of work on reviewing Liverpool's festivals strategy. There is a very promising range of annual festivals on offer, of which Africa Oyé (the best of current African music), Writing on the Wall (current writing) the River Festival (a huge celebration on the waterfront) and the Mathew Street Festival (the location of The Cavern) are but a handful. Much of our work on festivals is still continuing, but one of a number of concrete examples is the determination to fill an obvious gap in the city's armoury by initiating a comedy festival.

Liverpool is the natural home of comedy in the UK (getting on for a quarter of the 'top one 100' comics in the 20th century in the UK came from Merseyside), and is recognised as such. The first event, in June 2002, aims to start the process of building a comedy festival that will rival and, in due course, overtake the stranglehold of comedy on the Edinburgh Fringe. Other projects include investigating the possible niches for both film and jazz festivals.

Comedy illustrates a key point about Liverpool. In truth, the city cannot emulate, say, Salzburg, the home of Mozart and all that is respectable, perhaps even comfortable, in high culture. It certainly provides a great deal of high culture, but above all it offers the world much more of a challenge, a less predictable visit.

Another aspect of establishing the festival city is the programme of 'annual celebrations' mentioned elsewhere. Two key objectives of this are to grow regional and national perceptions of Liverpool as a place to visit year round and give the city practice in hosting large-scale, long-term events. It is the sign of an absolute commitment to establish Liverpool as a true festival city.

In summary, we argue here that Liverpool's raw material for attracting visitors to the city and presenting a year-long event to celebrate it are stronger than any other city competing for Capital of Culture status. Aside from the obvious attractions of the award, it would be an invaluable tool in repositioning Liverpool as a major festival destination for the foreseeable future.

Q9. How will the event utilise the potential of the historic heritage, urban architecture and quality of life of the city?



Introduction

Placed in an incomparable location on a major estuary of international environmental significance, Liverpool is a city of contrast, a major world city yet still like a big village. It has grandeur and power yet is compact and intimate. It is aggressively tough and robust balanced by elegance and delicacy, by richness and exuberance. Liverpool, city of many faces, has the sense of many places reflected in its growing role as a film set representing cities of the world – **The World in One City.**

The resource of Liverpool's remarkable natural and built heritage illustrates how this has already been harnessed for the enjoyment of residents and visitors and is the baseline for this Bid. It refers to some of the influences that have shaped it, acknowledges some of the challenges which are being met, together with forces which are driving its re-invention as a leading 21st century European city. Examples demonstrate how opportunities to exploit the city's heritage and quality of life are already being taken, to show the capacity for development and enhancement during the milestone years that will pave the way to 2008.

It is recognised that the rich environment is a continuous backdrop not only for artistic, sporting, and other events and activities themselves, but as part of the total quality of the experience as people move through the connecting spaces. Innovative ways to exploit the experience of performance and its setting to mutual advantage will be sought, as well as unusual venues to heighten awareness of both the event and its surroundings. There will also be opportunities to increase appreciation, understanding and knowledge of the city's buildings and urban landscape, its history and quality of life. This can be both directly, through building on the developing interpretative initiatives already in place, and indirectly, through a variety of artistic interpretations of the spirit of Liverpool itself, its international links, life in cities, its future and countless other potential metaphors and themes.

Future plans: how the event will exploit Liverpool's potential

The city is much more than its skyline, its remarkable architecture and its river and parks. But to many its wider attractions are yet to be discovered, a feeling echoed by the late Sir Richard Foster: 'The look of Liverpool is one of its greatest assets. It contributes more than anything to its cultural identity. But sometimes I wonder if people realise how many treasures we have here and how much is going on'.

This is the real challenge for Liverpool as a future European Capital of Culture. It is already in the process of re-inventing itself as a unique European city and ensuring that its physical, cultural and social assets are shared equally by all its residents. 2008 provides the opportunity for visitors, too, to enjoy discovering Liverpool's diverse and multi-layered appeal with its architecture and urban spaces forming the 'stage sets' on which the everyday 'theatre' of the life of the city is performed, and as the backdrop for cultural celebration and interaction.

There are many opportunities and aspirations for exploiting the potential of Liverpool's heritage, environment and quality of life. Some examples to be explored as the programme for 2008 and the milestone years are developed include the following:

- To revitalise and enhance the physical aspects of the built and natural environment as the backdrop which frames the whole event, through programmes of public art.
- To promote creative connections and interactions with the planned cultural events, the places where they take place and the experience of moving through connecting streets and spaces.
- To interpret and celebrate existing buildings and places and their associations with people and events. This can be in a direct sense, by relating to a historic or social theme eg, 'Trial By Jury' recently in St George's Hall old courtroom; or indirectly, such as

an orchestral performance a few years ago by the Phil at the lowest level of one of the Mersey Tunnels.

- To interpret and celebrate the process of change and regeneration, involving and empowering those affected. Examples include Liverpool HAT's Community/Public Art programme or Maritime Housing's 'Building your Future'.
- To maximise involvement by the whole community, those living in Merseyside and through national and international connections and partnerships (eg, the potential to celebrate links to Italy through the Italian masons who worked on the Museum and Art Gallery).
- To build on existing activities by the City Council and other organisations and voluntary groups encouraging new creative ideas and collaborations, such as Mersey Guides, who run walking, minibus and coach tours of the city, or the Liverpool Architectural Society, the oldest in the country.
- To find ways to enhance relationships with the location of the event – whether in the public realm or inside a traditional performance space or an unusual venue. Examples include existing events such as the Mersey River Festival, Mathew Street Festival (location of the Cavern), Chinese New Year, Larks in the Park, or potential events: promenade productions in St James' cemetery or the Williamson Tunnels.

Liverpool is a live example of a city re-inventing itself for the 21st century, re-discovering and re-interpreting its physical assets into new uses and in so doing, re-capturing its place as a world city. Its outstanding legacy, having met many of the challenges faced by other port cities in a fast changing world, will be its potential role as an international model for environmental, social, economic and cultural renaissance and quality of life. This legacy enhances the city's potential as a rich and multi-faceted lifelong learning resource for people of all ages and cultures for which the proposed Fourth Grace will be both the functional focus and iconic symbol.

Q10. What innovative/imaginative means would you employ to increase dissemination of various events?



Long before 2008, Liverpool would be ready to accept the challenge of promoting its new role of British European Capital of Culture designate. All partners have already recognised the opportunity to use the bidding process and the build up to 2008 as a way of confirming and re-profiling the city's ambition to be a prime European destination for visitors, investors and re-locators.

In 2002 Culture is already a central theme of all city messaging and profiling and this will continue for the next 10 years with every type of medium being explored and exploited to position the city's cultural significance in a British, European and World context.

By 2007/8, the city will be alive with interactivity - from sky-writing to information points on all public transport systems, and from interactive advertising hoardings to SMS and WAP messaging on mobiles - all residents and visitors will enjoy a high quality of accessible information and customer service.

Tourism is big business in Liverpool and Merseyside. Today Merseyside's tourism and leisure sector is well established with more than 3,000 providers of accommodation, places to eat and drink, entertainment and conference venues and tourist attractions. Our vision is to double annual visitor spend to £1 billion and create 12,000 new jobs in the sector, already the 7th largest employer in the city region.

These improvements in our product and our infrastructure, alongside continuing improvements in standards of customer care are playing a positive role in helping to develop the image and profile of Liverpool.

Image plays a huge part in this. The challenge of changing Liverpool's image is being met not just by the cultural community in the city, but also by the City Council, Liverpool Vision, the North West Development Agency and The Mersey Partnership. Change on this scale is not something that will happen overnight but already there is clear evidence, illustrated in both the local and national media and, more importantly, confirmed by land values, that Liverpool is on the

move. This was reinforced by the Prime Minister at a Merseyside Reception at the House of Commons on 25 February 2002 when he spoke of 'the new Liverpool'.

To achieve this fundamental change in time for 2008 the City must reposition itself to attract people to the events of its year-long celebration. Liverpool is twinned with several world cities but its real twin and the one with whom it must forge a new alliance is Manchester. To many people they have been famous rivals. However, for the North West to prosper in Europe the cities have resolved that they must co-operate and have signed a bold new Concordat to that effect.

Together the tourism potential could be sensational. There is clearly enough here to make a world-class region to compare, in financial terms, with Catalonia, Bavaria and Lombardy.

Strategy

The Culture Company has already taken the first steps in a dynamic process, which will develop as specific programming proceeds in the run-up to and during 2008.

All marketing planning has been directed by:

- The need to make and substantiate the claim to be a worthy European Capital of Culture, locally (including and especially in other Merseyside boroughs), regionally, nationally and internationally, based on the existing cultural offer.
- The need to put in place an enhanced programme of special, world-class, cultural events, unique to the UK, each with its own marketing opportunities and imperatives and to encourage and enable existing players to enhance their own programmes.
- The need to ensure that no potential target group is beyond the reach of marketing and communications activities.

This initial planning framework is designed on the basis that a central organisation will be charged with delivery of the enhanced programme and co-ordination with the sector. This will involve:

- Provision of at least one, world-class, appropriately themed special cultural event, unique to the UK, in each of (at least) the three years prior to 2008.
- Provision of a year-long programme of special events during 2008, the key ones, again, unique to the UK.
- Special events at the beginning and end of the year to label its importance eg, ceremonial opening and closing ceremonies including a handover to the Austrian European Capital of Culture in 2009.
- Co-ordination and integration of marketing and communications with all relevant players will be paramount. Campaigns with an international focus will provide credibility to those aimed nationally and so on down. The different strands of the campaign will be properly integrated and directed from the central office and those from the cultural organisations will provide synergetic benefit.

New technologies will be avidly adopted to facilitate and enhance delivery and dissemination of information, samples, ticket booking, etc.

It is anticipated that the tourism market will grow by around 10% per year to 2010 to deliver some 38 million visitors (19 million visitors in 2000). The value per visit will increase to yield a total market value of an est. £2 billion by 2010 compared to £604 million in 2000. Overseas visitors will grow as a proportion from 24% to 40%.

Q11. What do you envisage as the long term outcome of the event?



A new Liverpool

The legacy to Liverpool of being European Capital of Culture in 2008 will be a new Liverpool. After the long and carefully planned build-up to its 800th birthday and the great year of celebration, the city will have a different view of itself. It will have a new position within its own greatly strengthened region, having forged a new relationship with its similarly ambitious close neighbour Manchester. By exploiting its creativity and developing its talent for innovation, while building on its great, inherited gifts and virtues from the past, the city will display a new image to the rest of the country.

Liverpool will be seen for what it really is, a city of invention, a city of elegance, a city of many cultures, a city of fun and a city of seriousness - not for effect but by example - is Liverpool's campaign branded - **The World in One City**. By 2008 and for a new generation it will have become a better city to live in, to work in, to visit, to invest in. European Capital of Culture is a title Liverpool is hungry to win. By no other means currently available to it, Liverpool can be transformed. That will be the legacy - a new Liverpool.

On behalf of the North West

Every regional force is lined up behind Liverpool. The North West Development Agency, the North West Arts Board, the North West Tourist Board, Sport England North West, the counties and the Merseyside districts with the City of Manchester are unanimous. Felicity Goodey, chair of the North West Cultural Consortium, set up by the Department of Culture, Media and Sport, confirms this, "Liverpool's Bid is an integral part of the strategy of our whole region - the entire region is firmly behind Liverpool's Bid." The Bid is about economic, social and cultural reform in re-shaping the city, its communities, its urban governance and the inter-action of the city within the region.

The template of Glasgow, which made such a success of their City of Culture year in 1990, sits most comfortably on Liverpool. Glasgow, a

great seaport and ship-building city, with a remarkable population, magnificent buildings and a stirring history, looking for a new place in the world, determined to take on the new without abandoning the old, with a successful city rival 30 miles down the road - this could be Liverpool. In 1985 Glasgow made its bid, and 5 years later, by common consent, enjoyed the most successful City of Culture Year of all. The legacy is a new Glasgow which has become a major tourist destination. Again, this could be Liverpool.

A scholarship not a cup

For Liverpool the prize of European Capital of Culture is viewed more as a scholarship than a cup. The city has thrown itself into seeking the award to be able to do great things with it rather than as a reward for achievements already secured; the city wishes to progress along the road towards creating a better city and a more prosperous region. Liverpool has had a difficult recent past but it knows, and commentators confirm, that the good days have begun. Financial investment is greatly increased. There is a new confidence that the future is bright. But the city knows that there is a long way to go.

The starting point is the magnificent physical fabric of the city. Every European Capital of Culture so far has been an architecturally significant city. Liverpool will maintain that standard. The Waterfront, soon to be designated a World Heritage Site, St George's Hall, the Town Hall, the cathedrals, the Georgian terraces, the squares, the parks, the statues are just some of the reasons why Liverpool has more Grade 1 and II listed buildings than any other British city after London. There is an enormous amount of work going on to refurbish and add to the splendour.

This is a city that takes its heritage seriously and improvements to the public realm will be one of the great tasks leading up to 2008 for the benefit of future generations. There are already major plans to upgrade the infrastructure. The biggest urban retail scheme in Europe

starts shortly at Paradise Street. Liverpool John Lennon Airport is the fastest growing in Europe. City centre living, in the form of new housing in converted warehouses, is blossoming. There is a new tram system on the drawing board as well as plans for a cruise liner terminal to bring the great liners back to the Mersey. The key site acquisition has now taken place to enable the start on an international design and development competition to build the Fourth Grace on the Waterfront, a decision entirely inspired by the Capital of Culture Bid. It could almost be said that the legacy has begun.

An important part of the strategy is that the city has decided to push cultural matters up its agenda, committing substantially higher grants to the leisure budget. This process has already begun with the massive increase of financial support to one of the city's 'crown jewels' the Royal Liverpool Philharmonic Society from £100,00 to £800,000 in the current year. The budget proposals outlined in the Bid Document give details of more major new funding in the years leading up to 2008 and, of course, in the Year itself. The legacy from this alone will be a newly minted cultural sector.

The 'Crown Jewels'

Taking the traditional meaning of the 'cultural sector' to be the arts sector, Liverpool has indeed an unrivalled set of 'crown jewels'. There are 8 institutions which make up the National Museums and Galleries on Merseyside. They include the Walker, 'The National Gallery of the North', the Maritime Museum, the Lady Lever and the Liverpool Museum which opens next year after a refurbishment which has attracted the largest single grant in the history of the Heritage Lottery Fund. Tate Liverpool and the Biennial, when added to NMGM, makes Liverpool a world-class centre for the visual arts.

Liverpool's musical pre-eminence stretches from the Philharmonic created 162 years ago to the Beatles, the former a great institution at the top of its form, the latter the most famous popular musicians in history. And the beat goes on, from the 1960s to Cream and Atomic

Q11. What do you envisage as the long term outcome of the event?



Kitten today. Liverpool is officially the world capital of pop. With the splendidly refurbished Empire and Playhouse, the writing history of the Everyman and the emergence of the Unity as a creative force, the theatres are in good shape already.

Sport is the other essential part of Liverpool's culture. The only bidding city with two Premier League Football teams, Liverpool boasts the Grand National, the world's greatest steeplechase, and Merseyside is the proud possessor of no less than 6 of the top 100 golf courses in the world. The city is equally proud of its traditions in the minor sports of gymnastics, swimming, boxing, athletics, tennis, etc, and one of the very best sports development programmes anywhere in the country. Participatory sport is woven through Liverpool's bid as is healthy living and improvements to the quality of life.

The chief legacy of the Year must be that the city sets new and higher standards both for its citizens and for visitors. There will be a commitment to measurable improvements in the provision and the quality of facilities with unrestricted access to them for everyone. There is a major programme of new large-scale buildings. By 2008 both football giants expect to be in new homes - Liverpool at Anfield in a new stadium and Everton in the new Waterfront Stadium Arena at Kings Dock. The Wavertree multi-sports complex will be completed, the Fourth Grace will be open and a new small-scale arena built for smaller championships. Targets will be set and they will be monitored properly. The details of these commitments are laid out in earlier chapters.

The key is much more than money. It is people - Liverpool's greatest asset. This is a city where strong local identity embraces cultural diversity. Liverpool's 800-year history has given the city one of the longest established truly cosmopolitan communities in Britain, second perhaps only to London. While tradition has its place, Liverpool has learned the lessons of urban cohesion - sometimes from conflict and adversity - to emerge as a confluence of a myriad of cultures, which can now claim to lead by example, even on a world stage.

A cocktail of cultures

Liverpool is a veritable cocktail of cultures; Irish, Welsh, Scots as well as English; Jewish, Muslim, Hindu; Chinese, Greek, Italian, Spanish; more recently Caribbean, Somali and Yemeni; and most recently refugees and asylum seekers from the Balkans and the Middle East. Liverpool accords to every person the right to be themselves. The city is proud that it is home to the longest established Chinese community in Europe, that the first ever mosque in Britain was opened here in 1889, that the Somali community, now over 3,000 strong, goes back to the start of the last century.

Culture is not an insular or static entity, tied in conveniently with business or civic life. Liverpool's culture remains a living, organic force. It is shot through with inspirational qualities, affected by the unrivalled creativity of its people. As such it is something which is transportable. Liverpool's culture is world famous. The music, the humour, the writing, the performers are everywhere you look. One of the city's most respected senior citizens, Margaret Simey, 93, the first female graduate of Liverpool University and a former chair of the Police Authority, has summed up the uniqueness of the place. "The magic of Liverpool," she says, "is that it cannot be defined or thought of as just somewhere in England. It is a real place. We are global and as such we are a national asset."

The international city

This international recognition of Liverpool is a crucial strength of the Bid. A European Capital of Culture must be able to punch above its weight. The city the Government chooses will represent Britain in Europe, and Europe to the world, in 2008. The chosen city must therefore be a truly international city and the right choice for Europe. Liverpool was the bridgehead and gateway between the old world of Europe and the New World for literally millions of people. Both as a trading hub and as a port of embarkation, Liverpool has played a prominent part in world history. And the port has had a notable

cultural dimension as the point of entry to Britain from America of all kinds of influences arriving in Britain for the first time.

Furthermore, as Europe moves towards enlargement, Liverpool is an excellent role model for the accession countries and their chief cities in eastern and central Europe and the Baltic countries. Liverpool has been working hard to redefine itself for the 21st century just as they are doing now. For port cities it has been especially difficult. If Liverpool is chosen it will be only the second European Objective One city to be chosen. One clear legacy from such a decision by the British Government would be a triumphant vindication of EU policies which would send out a positive message to other city ports like Tallinn, Gdansk, Riga and Valetta from the accession countries.

In the same way that Liverpool wishes to be a good choice of city for Europe, the city would be a magnificent advertisement for Britain. Liverpool's problems have been the stuff of books and plays. Today it feels quite different. There is an entirely new confidence abroad. Here is a success story in the making. Liverpool longs to be a national good news story. If Liverpool is chosen, then Britain will be well served. The city's concept of culture is both broad and particular. The legacy to Liverpool from a Year as European Capital of Culture in 2008 would be profound.