

<b>Institution:</b> University of Liverpool		
<b>Unit of Assessment:</b> UoA33 Music, Drama, Dance, Performing Arts, Film and Screen Studies		
<b>Title of case study:</b> Transforming Music Policy in Liverpool: Heritage, Tourism and Industry		
<b>Period when the underpinning research was undertaken:</b> 2000-2019		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Dr. Michael L. Jones Prof. Sara Cohen	Senior Lecturer Professor	Sept. 1999/ongoing Sept. 1988/ongoing
<b>Period when the claimed impact occurred:</b> 2016-onwards		
<b>Is this case study continued from a case study submitted in 2014?</b> No		
<b>1. Summary of the impact</b> (indicative maximum 100 words) <p>Research at the Institute of Popular Music (IPM) has catalysed and informed policies pursued by Liverpool City Council. Firstly, research on the economic and cultural value of Beatles tourism for Liverpool inspired the creation of a multi-agency Beatles Legacy Group (BLG) to maintain and improve the quality of tourism. It also directly informed a key policy innovation enacted by Liverpool City Council in the form of a Strategic Regeneration Framework (SRF), which designates areas of Liverpool city centre populated by Beatles-related sites as a focus for improving the tourism 'offer'. Secondly, research on Liverpool's music history and heritage directly contributed to the recognition of Liverpool as England's UNESCO City of Music, a status that enabled the Council to establish new mechanisms for developing, strengthening and promoting music and the music industries locally, most notably the City-Region Music Board. Together, these policy innovations have brought about permanent and productive collaboration across the city-region's formerly disconnected sectors of music heritage and tourism, and music industry.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words) <p>The underpinning research is part of extensive, consistent and wide-ranging investigations into the musical life and history of Liverpool that have been conducted at the IPM at the University of Liverpool (UoL) since its launch in 1988. Led by Cohen, who has specialised in research on music cities, this research has been conducted through collaboration with practitioners, policy-makers and organisations spanning private, public and voluntary sectors. It enabled the IPM to play a substantial role in developing music industry, tourism and heritage initiatives in Liverpool. One example is the formation of the Merseyside Music Development Agency (1998-2006), with Cohen representing the IPM as a founding member and Jones joining later as acting Chair. This and other initiatives were examined as part of Cohen's research since 2000 on music and urban regeneration, which was written up as a monograph (3.1.) featuring Liverpool as a case study. The research, conducted through a series of major projects, included extensive ethnographic and archival investigation into the richness and diversity of Liverpool's popular music past, long-standing efforts to develop the local music industries and formulate music policy, diverse experiences and evaluations of Beatles tourism, and different understandings of music as heritage. The research revealed contradictions within Liverpool's music community and infrastructure, including a palpable lack of cohesion between private and public initiatives in terms of music heritage, tourism and industry.</p> <p>Cohen subsequently embarked on more in-depth ethnographic investigation into popular music heritage. Conducted in collaboration with Historic England and cultural organisations in Liverpool between 2007 and 2009, her research on popular music and urban landscape was featured as</p>		

part of a major exhibition on Liverpool's popular music heritage and written up for various publications, including a book published by Historic England (3.2). It provided a basis for a further three years of collaborative research on popular music heritage, cultural memory and local identity in Europe (3.3). Together, these projects highlighted diverse and contested ways in which popular music is authorised as heritage, and how this heritage is valued, mobilised and made accessible. In doing so, they exposed the sometimes fractious, interplay between official accounts of the musical past and how this past is remembered by musicians, businesses and audiences.

These research findings underpinned the contribution that Cohen and Jones made to the bid for Liverpool to be recognised as a UNESCO City of Music, which was further informed by Jones' research into the value of Beatles heritage and tourism for Liverpool's economy (3.4). This research was funded by the City Council and conducted through formal collaboration between the IPM, the Institute of European Affairs at Liverpool John Moores University (LJMU), and the Institute of Cultural Capital (UoL/LJMU). Jones' research focus is music industry (3.5). His role in the joint-research project was to evaluate the form and content of Liverpool's Beatles heritage offer to tourists in terms of the group's significance as a music industry and cultural force (3.6).

Through this new study, Jones built on findings from research on Beatles tourism and heritage conducted by Cohen and other IPM researchers. His focus was the intense but substantially uncoordinated efforts of a diverse group of providers who curate Beatles heritage in Liverpool for consumption by increasing numbers of tourists. Extensive interviews with a wide range of such providers showed that the connections between the Beatles and Liverpool's cultural history tended to be assumed by agents and agencies rather than made productively explicit. This inhibited the emergence of a consistent, imaginative and jointly-owned narrative of the city's connections with Beatles history, a situation made more acute by the lack of a reciprocal relationship with Apple Corps, the Beatles' brand management company. In the latter instance, the likelihood of substantial change in the intellectual property status of Beatles recordings could mean that Liverpool rather than Apple would become the principal curators of the Beatles legacy.

In the formulation of the ensuing report, Jones' responsibility for the cultural heritage dimension of the underpinning research meant that he took responsibility for formulating a series of recommendations. Two primary ones were that: firstly, a 'Beatles Legacy' group should be created by the City Council and given a clear and agreed remit to address both the economic opportunities that Beatles tourism presented, and the need to curate and develop Beatles heritage in the city; and secondly, best practice and successful interventions elsewhere in the world in similar cultural, musical or heritage contexts should be identified.

### 3. References to the research (indicative maximum of six references)

- 3.1. Cohen, S. 2007. *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*. Guildford: Ashgate. [Available from the institution on request.]
- 3.2. Cohen, S., and Kronenburg, R. 2018. *Liverpool's Musical landscapes*. London: Historic England. Pp vi-248. [REF2]
- 3.3. Cohen, S. Research Grant, 2010-2013. 'Popular Music Heritage, Cultural Memory and Cultural Identity (POPID, England)', a project supported by the HERA Joint Research Programme, which is co-funded by AHRC, AKA, DASTI, ETF, FNR, FWF, HAZU, IRCHSS, MHEST, NWO, RANNIS, RCN, VR and the European Community FP7 2007-2013, under the Socio-economic Sciences and Humanities program.
- 3.4. Jones, M.L. (et al), Beatles Heritage in Liverpool and its Economic and Cultural Centre Impact (aka 'The Beatles Report'). <https://livrepository.liverpool.ac.uk/3027416/>.
- 3.5. Jones, M.L. 2012 *Music Industries: From Conception to Consumption*. London. Palgrave. [Available from the institution on request.]
- 3.6. Jones, M.L. 2020 'The Place of the Beatles within Liverpool as a UNESCO City of Music' in *Cities of Music* ed. Ballico, C. & Watson, A. London: Bloomsbury Academic, pp 81-102. [Available from the institution on request.]

**4. Details of the impact** (indicative maximum 750 words)

The research findings and recommendations of Cohen and Jones have decisively informed measures and policies undertaken and introduced by Liverpool City Council. Firstly, the Council realised key recommendations of the Beatles Report through its formation of the Beatles Legacy Group and SRF. They reinforced this by incorporating the Group's recommendations into its Work Programme. Secondly, the success of Liverpool's bid to become a UNESCO 'City of Music' prompted the council to support the formation of the Liverpool City-Region Music Board. Two of the five founding principles of this Board were directly informed by the research undertaken for the Beatles Report: 'Growing current and future music heritage' and 'Developing the Beatles' legacy'. The Board has strengthened co-operation between private and public organisations involved with music heritage, tourism and industry. As the Deputy Director of National Museums Liverpool expressed it: 'The (Beatles) report has encouraged further collaboration across the sectors, which has enabled connections, relationships and projects to emerge that would never have happened without it' (5.10).

**Forming the Beatles Legacy Group: Establishing Cohesion and Facilitating Innovation in the Management of Music Heritage and Tourism.**

One of the recommendations Jones made as part of the Beatles Report was: 'creating a 'Beatles Legacy' group on a clear set of terms with a clear and agreed remit to address both the economic opportunities but also the need to curate and develop the Beatles heritage in the city' (3.4, p.33). This recommendation was actualised by the City Council Mayor Joe Anderson immediately on receipt of the Report, and The Beatles Legacy Group was established in February 2016 (5.1. 5.2.i).

Jones was appointed to the group along with representatives from key organizations: Culture Liverpool, National Museums Liverpool, Liverpool Business Improvement District and Marketing Liverpool. Subsequently, the Legacy Group's own recommendations, formulated within the framework of further recommendations made in the Beatles Report, became incorporated into the work programme of the Culture, Tourism and Events Select Committee of the City Council (5.3). Consequently, representatives from the City Council's Planning and Regeneration Department, together with its Public Art Officer, were incorporated as core members.

The presence of Local Government officers within the Legacy Group proved particularly advantageous and was instrumental in effecting major policy changes stemming from the decisions of the group. In the first instance, these were led by a recommendation (3.4, p.33) of the Beatles Report, with particular reference to the Cavern Quarter, 'to explore how best to develop and improve the public space and surrounding infrastructure, including the management of the space in regard to visitor numbers and traffic' (3.4). The key legislative innovation thus far has been the creation of a Strategic Regeneration Framework (SRF) for Mathew Street and Williamson Square (locations of historic Beatles-related venues and businesses). In responding directly to the findings of the research, the Legacy Group and, through this group, the City Council, addressed directly the neglect of City Centre Beatles-related sites by commissioning an evaluative report into the heritage and legacy dimensions of the Mathew Street and Williamson Square areas (5.4, pp. 6-12) for which Jones was a respondent. On receipt of this report the City Council designated the area as one subject to an SRF (5.5). This policy instrument affords city and regional councils the ability to invest in regeneration projects in co-ordinated ways, and according to a publicly-articulated 'vision' of and for specific areas and neighbourhoods. As the Senior Development officer of the City Council expressed it in an email: 'the SRF has been endorsed by the Council and is now a material consideration for planning applications' (5.6). This means that all proposed developments within this area now need to be responsive to its heritage.

By recognising the importance of two areas of Liverpool city centre for securing the city's 'stake' in the gestation of the Beatles, the value of the Beatles' association is made explicit for residents as well as tourists. As a Council Cabinet Report EDR/32/18 (April 2018) expressed it, the Beatles Report was 'the first step in a journey which ultimately allows for us to create the best possible experience for both visitors and residents.' (5.4) The SRF went to final public consultation in

November. 2019. Following this, initiation was scheduled for May 2020 but was delayed by the pandemic until Spring 2021.

**The achievement of UNESCO City of Music and the formation of the City-Region Music Board: Establishing new mechanisms for developing, strengthening, and promoting music and the music industries.**

The UNESCO Creative Cities network promotes cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. Cities compete to join it and benefit from the promotional opportunities it offers. Liverpool's UNESCO City of Music steering group consisted of representatives of Liverpool's main music and arts providers. As a consequence of Jones' participation in the Beatles Report research team and Cohen's long-standing reputation as a researcher into the city's music heritage, they were invited to become members of this group.

Drawing on their research, Cohen and Jones made two key contributions to the successful UNESCO application. Firstly, they strengthened its contextual and historical sections, documenting the richness and diversity of Liverpool's music history and heritage, and its wealth of contemporary live music festivals and venues. Secondly, they devised three IPM projects that were outlined in the bid, and designed to investigate, launch and promote Liverpool as England's UNESCO first City of Music. The contribution of IPM research to this successful bid was recognised by the Head of UNESCO City of Music: 'We ... needed to concisely convey the history and variety of music throughout Liverpool's history and the work of Cohen and Jones was invaluable in this regard... one of the key benefits of working with the IPM on the bid, was their development of specific project ideas which were integrated into the final successful bid' (5.7).

One of the proposed IPM projects resulted in the world's first Music Tourism convention staged in the city in February 2017 (5.2.ii). This high-profile international event established a global network which hosted subsequent Music Tourism conventions in the USA and Germany before returning to Liverpool, which hosted its second Music Tourism Convention in September 2019. The convention developed after Cohen had approached the London-based global consultancy firm Sound Diplomacy to invite them to collaborate on a Liverpool-based music cities convention. The CEO, familiar with Cohen's work on music and cities, had contacted her to explain the firm's plans for the first of a series of Music Cities conventions (5.8). Cohen subsequently arranged for the CEO to meet with the UNESCO City of Music Steering group. Through this group, Sound Diplomacy engaged in discussions with Liverpool City Council, Marketing Liverpool, and the Beatles Legacy Group, and Cohen advised on their proposal, plans and programme for a convention focused on music tourism.

The receptivity of the City Council and of Marketing Liverpool, who supported the convention flowed from the recommendation made in the Beatles Report that: 'further research to identify best practice and successful interventions in similar cultural, music or heritage contexts elsewhere in the world' should be considered (3.4, p.33). The success of this inaugural convention is demonstrated not only by the series of Music Tourism conventions it inspired, but by its effectiveness in drawing together key policy-makers and business leaders working in Liverpool music tourism, music heritage and music industry. The Beatles Legacy Group acted as a template for this cooperation and the event involved a keynote presentation from its Chair, Peter Hooton.

In combination, the consolidation and subsequent policy contribution of the Beatles Legacy Group, along with the success of the Music Tourism convention, encouraged the City Council to support the call made by City-Region Mayor, Steve Rotherham, that a City-Region Music Board be formed. Established in 2019 (5.9), this board is charged with cementing the city region's position as one of the world's music capitals and will work to ensure that music businesses and communities have a stronger voice in local and regional decision-making. Its five priorities are to: safeguard and protect music venues, grow current and future music heritage, develop the Beatles' legacy, increase access to music education, and engage and develop new talent. The references to 'music heritage' and to 'the Beatles legacy' derive directly from the recommendations of the Beatles



Report (3.4 sections 7.2.1 and 7.2.2). The appointment of IPM researchers Tackley and Flynn as two of the board's 16 members, ensures a University of Liverpool presence in the making and transformation of future music-related policies.

The City-Region Music Board and the Music Tourism Convention show how the winning of Liverpool's UNESCO City of Music bid, and the formation of the Beatles Legacy Group, promoted a level of cooperation among cultural, arts and commercial music organisations that had not been previously encountered in Liverpool's history.

#### **5. Sources to corroborate the impact** (indicative maximum of 10 references)

**5.1.** Culture Liverpool: <https://www.cultureliverpool.co.uk/news/beatles-legacy-group-established/>  
This source identifies the City Council's formation of the Beatles Legacy Group as a direct response to the recommendations made in the Beatles Report

#### **5.2.** Media Reports:

i) Kirby, D. *The Independent*, 8<sup>th</sup> February 2016. <https://www.independent.co.uk/news/uk/home-news/beatles-legacy-brings-more-ps89m-liverpool-s-economy-each-year-a6859271.html> . This source exemplifies mainstream media coverage of the publication of the Beatles Report as something nationally newsworthy;

ii) Pennington, S. *Live Music Exchange* blog, 4<sup>th</sup> May, 2017. <https://livemusicexchange.org/blog/liverpool-music-city-craig-g-pennington> This source confirms the Music Tourism Convention as the world's first.

**5.3.** Liverpool City Council Cabinet Minutes Friday 20 April 2018. Mayoral Recommendations. Item 103 D. This is the actual minute identifying the City Council's decision to commission a report into the regeneration needs of the Mathew Street and Williamson Square areas.

**5.4.** CABINET DECISION (pp.6-12) This is the source of the minute to commission the report and shows that recommendations by the Beatles Legacy Group have been taken into the City Council's Work Programme.

**5.5.** Regenerating Liverpool: Major Project. Liverpool City Council. This source announces the declaration of the designated area under the SRF.

**5.6.** E-Mail from the Senior Development Officer, North. Liverpool City Council - email to M. L. Jones 21/9/20. This is email confirms that the SRF has been endorsed by the Council and is now a material consideration for planning applications.

**5.7.** Letter from the Head of UNESCO City of Music, Culture Liverpool. The letter identifies the City Council's recognition that IPM research contributed to the winning of UNESCO City of Music status for Liverpool.

**5.8.** E-Mail from the Managing Director, Sound Diplomacy – email to S. Cohen 28/2/15

**5.9.** Liverpool City Region 21<sup>st</sup> January 2019. This announcement of the formation of the City-Region Music Board incorporates directly the recommendations of the Beatles Report. <https://www.liverpoolcityregion-ca.gov.uk/liverpool-city-region-music-board-unveiled/>.

**5.10.** Testimonial from the Deputy Director and Head of Creative Partnerships at National Museums Liverpool. This letter identifies the decisive role played by the formation of the Beatles Legacy Group in creating a new synergy among music heritage concerns in the city.