Edition:

01

The City Tribune

Issue Location:

Liverpool, UK

Tidal Power

—

Your guide to the people and places propelling Liverpool into the heart of international business.



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How culture and industry define modern Liverpool.

Writer—
Andrew Beattie

Liverpool is a city that re-invents itself. Since its recovery from the downturns of the 70s and 80s, the city has evolved through redevelopments such as the Albert Dock restoration, development of the iconic waterfront into a UNESCO World Heritage Site and the sprawling Liverpool ONE, which has reconnected the city centre to the Mersey.

The city's new-found status as a cultural destination with global appeal has also impacted on the culture of business in the city. Nowhere is this more apparent than in Liverpool's mass repurposing of old warehouses to house its creative and digital sectors. The Baltic Triangle is home to much of this community: within two years the area has been turned from a derelict landscape of relics from long-dead seafaring industries into a thriving community. The area motto — Creative, Industrious, Pioneering — is becoming just as relevant citywide.

The City Tribune examines the sectors that Liverpool itself has identified as its key sectors over the next generation: a blueprint for expansion and diversification; a strategy to ensure the city survives and thrives in a landscape packed with new technologies, new businesses and new ways of ensuring that a city works as a cohesive entity. >>









Clockwise from top—

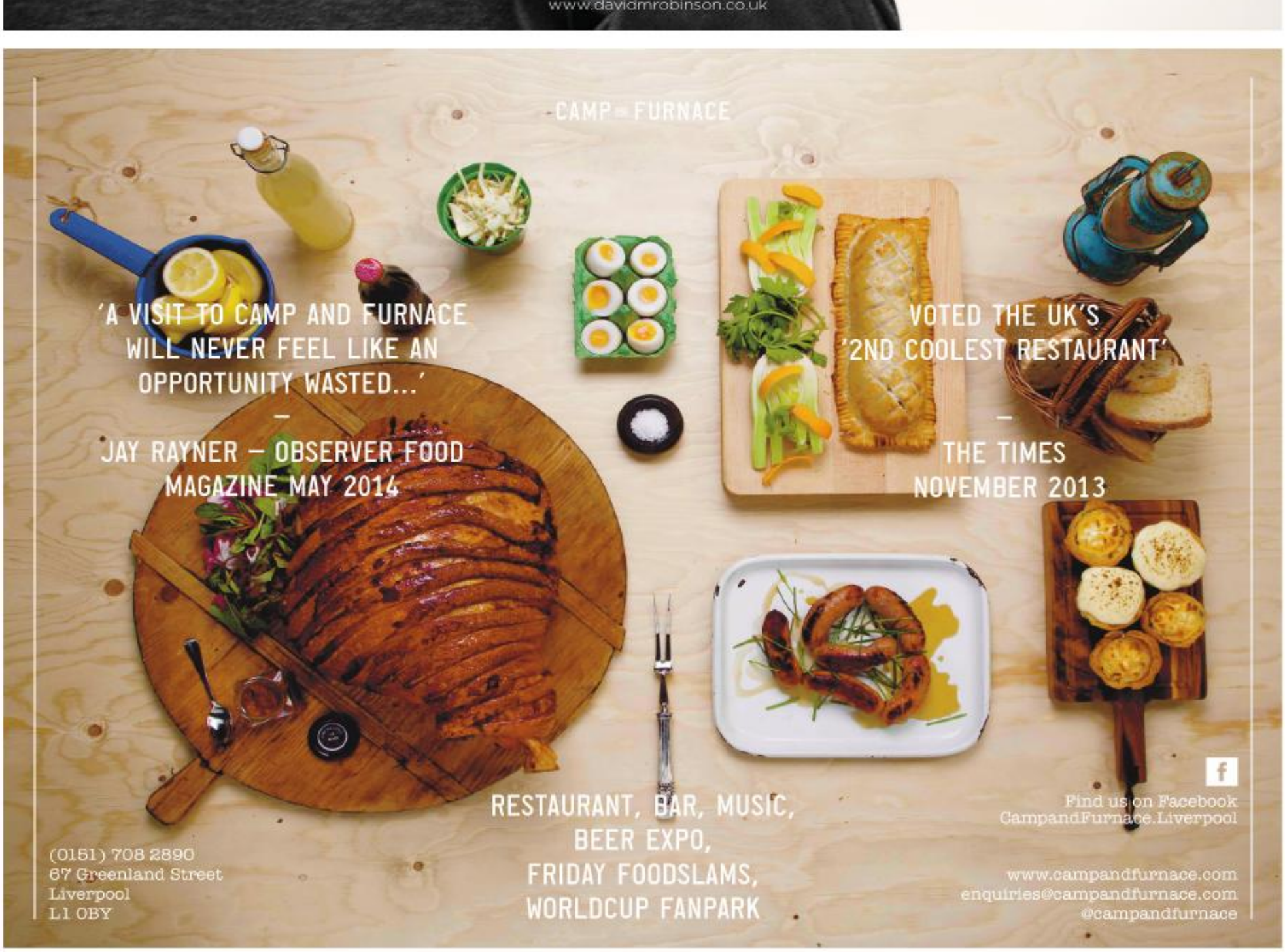
Liverpool Albert Dock
Kid prototype by Uniform.
Land Rover Evoque production.
Starship CEO Martin Kenwright
Beach Skulls at Kazimier.

Free edition

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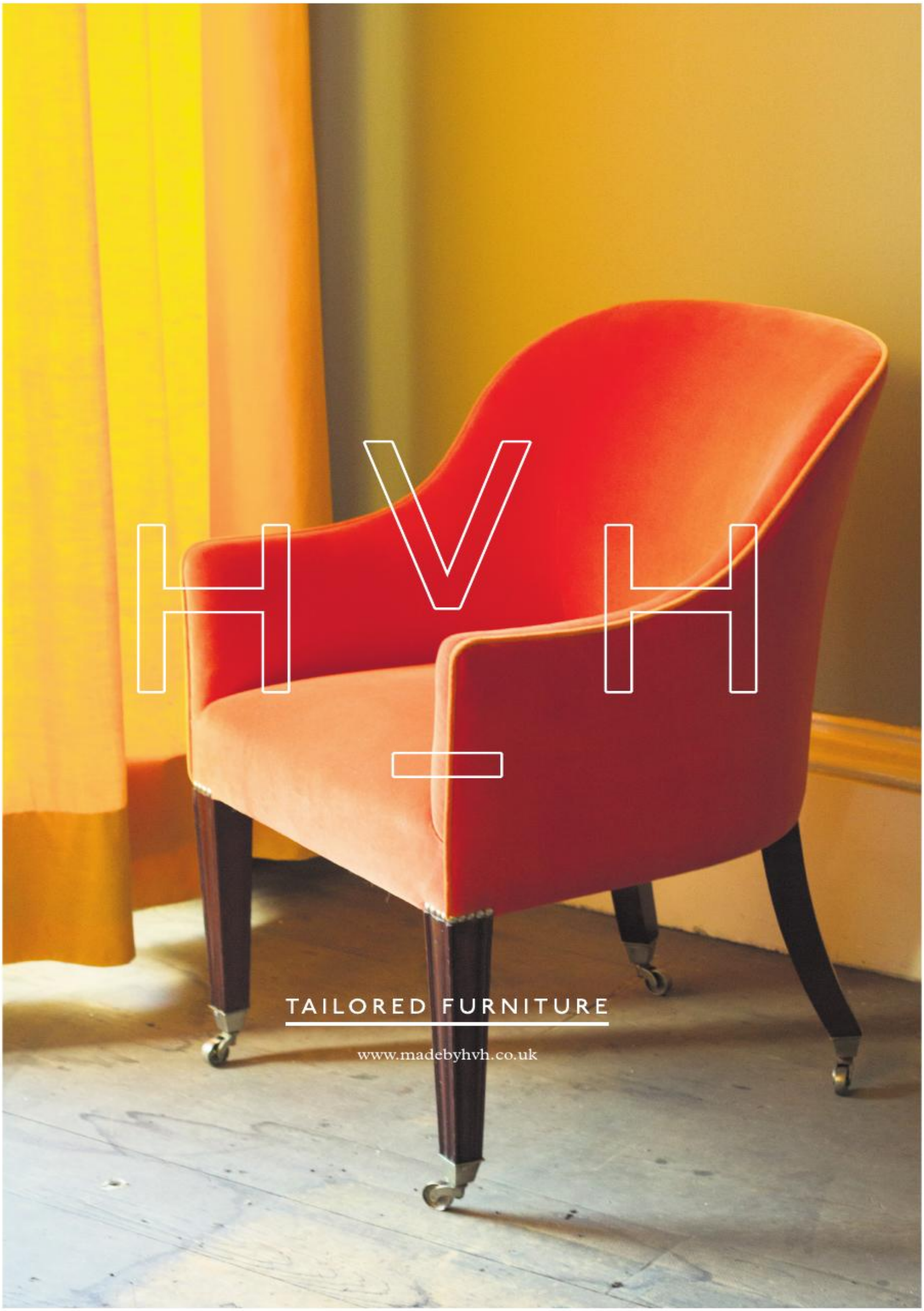
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>> Financial and business services; creative and digital; life sciences; culture and tourism. Sure, there are crossovers and overlap — already, one year one from the publication of Liverpool's 15-year-plan the boundaries between creative, digital, culture and tourism are blurred. Who's to say what sectors Liverpool's businesses slot into?

"What is gaming?" asks Martin Kenwright of Starship, notionally a software company that is expanding quickly into e-Health, education and virtual reality. Janet Hemingway, Director of the Liverpool School of Tropical Medicine, emphasises the school's traditional links with both business — a new model for how academia can work with the private sector and government. Craig G Pennington, editor of Liverpool music magazine, Bido Lito!, describes music as a cultural product, ripe with opportunities for those in creative, digital and business sectors.

Liverpool, it's been said, has always been a melting pot — a confluence of merchants, immigrants, races and creeds from around the globe. It's good at cross-pollination; synthesising new materials; fusing thoughts, ideas and skills.

The City Tribune tells those stories — about how and why Liverpool's business and culture got to where they are and where they're going. To look beyond press releases, expos and business breakfasts. We hope that, as a result, you take a little more of Liverpool away with you when you leave.


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The Day Trippers—

Writer—
Fiona Shaw

Illustration—
Marion Bochard
Michael Walsh

Building on the success of its year as European Capital of Culture in 2008, Liverpool has placed cultural tourism at the heart of its economic regeneration.

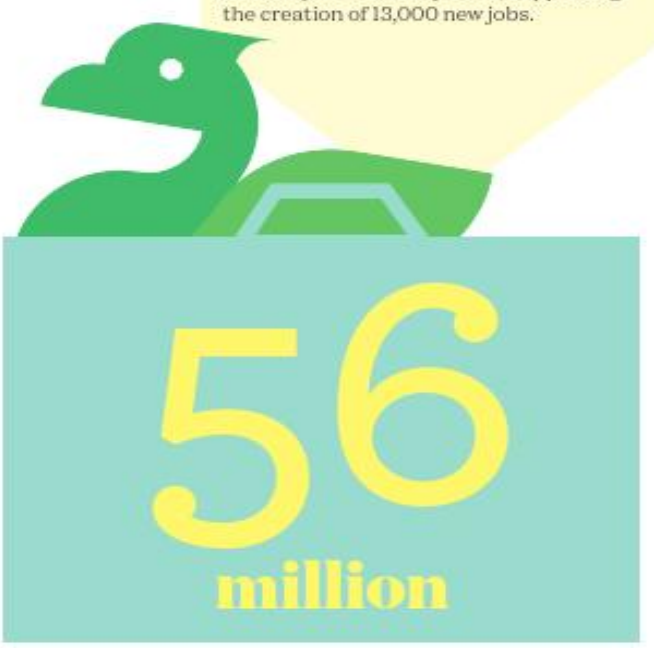
From Ginsberg's "centre of consciousness of the human universe" to number three in the Rough Guides's 'Cities to Visit 2014', Liverpool's a city with plenty going on. Culture and tourism is one of the council's four key growth sectors (alongside Liverpool superport, and the low carbon and knowledge economies) with good reason: in 2013, UK tourism reached an all-time high, with 32.8m overseas visitors spending in excess of £21bn here. The average overseas tourist spends £640 on their visit to the UK, and since 2010 tourism has been the fastest-growing sector in the UK in employment terms. Mayor Joe Anderson says "tourism is a top priority for us. We are very ambitious and very bold," setting a plan locally to increase spend in the visitor economy to £4.2bn by 2020, supporting the creation of 13,000 new jobs.



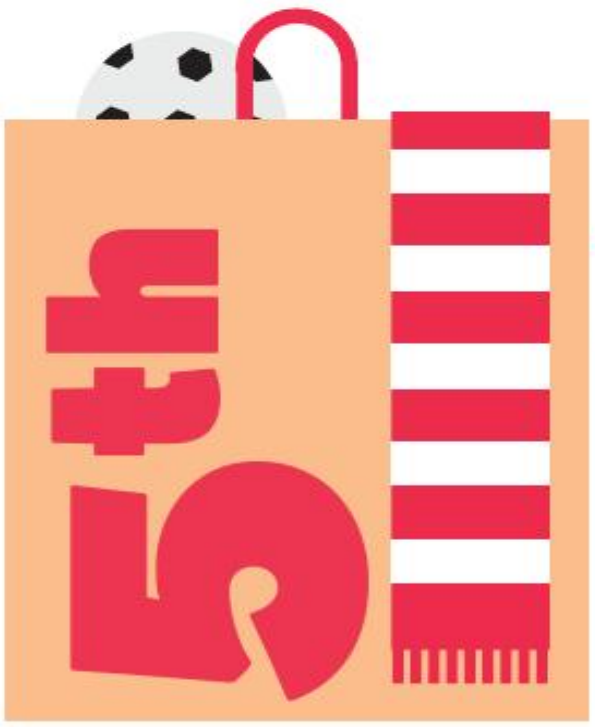
Tourism supports 45,890 jobs in Liverpool, creating 2,574 new jobs between 2011 and 2012



Tourism was worth £3.41bn to the region in 2012



2012 saw 56.76m visitors to the region



Liverpool is the 5th most-visited city in the UK



4,646,185 passengers arrived at Liverpool John Lennon airport in 2012 + another 600,000 by ferry



Pairs of feet in Liverpool ONE (2012)

№1 Cruising—
Liverpool's £21m Cruise Liner Facility brings visitors into the heart of the city at the Pier Head, and will welcome over 80,000 people on 46 visits this season, which are worth an average of £2m each to the local economy. The cruise industry is worth £2bn in the UK alone, with mayor Joe Anderson revealing "we have a plan within 10 years to get 100,000 visitors a year coming to Liverpool via cruise liners"!

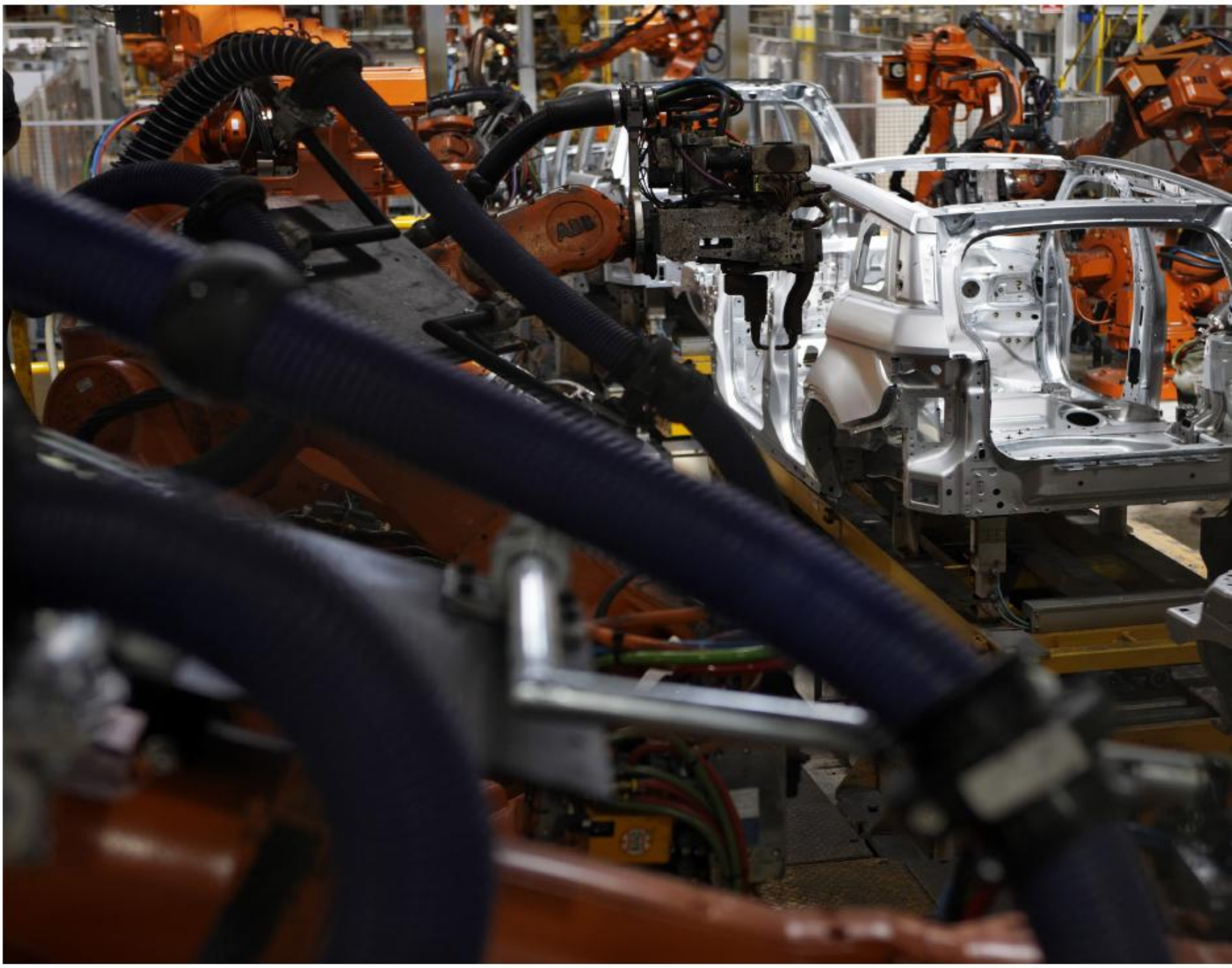
№2 The Giants—
Back by popular demand, the first visit of Royal de Luxe's magical marionettes in April 2012 brought 800,000 people out onto the streets of to see them, generating £32m for the local economy (almost three times the initial £12m estimate); they return between July 23 and 27 for 'Memories of August 2014', with an anticipated audience of two million this time around...

№3 Biennial—
Now in its 15th year, this summer's eighth Liverpool Biennial has been extended from 10 to 16 weeks, and is on course to welcome more than 700,000 visitors. During that time the Biennial has commissioned 231 new artworks from 350 artists, representing some 72 countries, and 34 collaborative neighbourhood projects in the city. Since 2004 the Liverpool Biennial has contributed more than £98.9m to the local economy.

№4 Music—
UK Music describes Liverpool as the 'standard bearer' for music heritage tourism, cajoling other cities to follow Liverpool's example in its IMAGINE report, which estimates the national economy could benefit to the tune of £4bn. While the city's International Musical Festival won a silver award in Eventex's international showpiece, (behind Liverpool's Battle of the Atlantic 70th anniversary commemorations), the Beatles and city's music heritage is said to generate £70m for the local economy every year.

№5 Albert Dock—
The north west's most-visited free attraction, last year the Albert Dock saw 5.8m visitors, a 5% increase on 2012, and the fourth consecutive year of growth. It marked the 25th anniversary of its reopening with a year-round programme of events and the arrival of three new businesses. Tate Liverpool remains the most-visited modern art gallery outside London, with overseas visitors doubling in number since 2008.

№6 Sport—
In 2012/13 2.4m people visited the city region's seven most popular sporting venues: Anfield and Goodison Park, St Helens RLFC, Aintree and Haydock racecourses, Tranmere Rovers FC and Widnes Vikings RLFC. Football fans alone spend approximately £200 more than an average overseas visitor per trip.



Merseyside's car plants are set to reignite automotive production in the UK, boasting award-winning products and a burgeoning supply chain in the region.

Power Plants—





Writer—
Robin Brown

Look carefully and you may notice that some cars are more common than others in Liverpool. A flash of sleek bonnet here, a recognisable grille there — even the low-slung growl of Liverpool's very own supercar. The automotive industry continues to flock to Liverpool and, in return, the city has taken the respective cars — the Range Rover Evoque and Land Rover Freelander 2, the Vauxhall Astra and the BAC Mono — to its heart.

The luxury crossover SUV (with some styling supposedly supplied by Victoria Beckham) is manufactured just a few miles south of the city centre at Halewood and Jaguar Land Rover are so proud of the association with Liverpool that the international launch was held in the city; an old underground railway tunnel reactivated for the worlds journalists to try out the car's four-wheel drive.

Halewood is churning out Evoques as fast as it's able to — more than 200,000 were built in its first 24 months of production — and the resulting demand keeps the plant working 24 hours a day, employing 4,500 people; a workforce that has trebled since the Evoque hit the production lines.

The plant's impact on the area isn't confined to Halewood, however, with a supply chain and auxiliary plants cropping up around Merseyside. In 2012 a further 300 jobs were announced for a new logistics centre in Ellesmere Port to handle the additional parts for the increased volume. JLR says that it has placed £3bn worth of supply contracts since 2011, just for the production of Evoque, with many going to companies on Merseyside.

Richard Else, Halewood's Operations director says the plant is one of the most flexible, advanced automotive manufacturing facilities in Europe, but admits that JLR underestimated demand for Evoque, which necessitated a move to three shifts over 24 hours, every day. As a result a new Evoque heads off the production line every 82 seconds.

Things weren't always so rosy. Back in 2008 previous owners Ford decided they'd had enough of Jaguar Land Rover — along with Aston Martin and Volvo, the US giant shed its Premier Auto Division, putting the future of Jaguar Land Rover in doubt. Dial back 30 years and the Liverpool's car plants were synonymous with bolshy unions, shoddy work and industrial disharmony.

What's changed? New owners Tata, having successfully ridden out the after math of their purchase — supposedly overvalued — in 2008 went about creating a product that was relevant to a modern audience, updating Jaguar and Land Rover products without losing their inherent appeal. In addition to the Evoque's 'styling by Beckham' tag it boasts levels of personalisation previously unheard-of in volume cars and is packed with clever technology, including a lenticular screen that shows different images to driver and passenger.

Tata's global reach, particularly in developing markets, has also helped JLR push into Brazil, India and especially China where growth is strong and margins fat. Halewood exports 80% of its cars to all corners of the globe. It may be made in Liverpool, but the Evoque is a global car.

James Batchelor, Editor of Car Dealer Magazine, says the Merseyside region is well-placed to emerge from the recession in pole position.

"Arguably Nissan's Sunderland plant grabs the headlines more, as does Mini's Plant Oxford and Honda in Swindon, but Merseyside has a thriving automotive heritage — and it's only set to get better if the indicators are right.

It's at the heart the North West's success in this arena. More than that it's home to Jaguar Land Rover and Vauxhall — two plants that are performing well and have great futures ahead of them.

In the case of the former, Jaguar Land Rover's plant at Halewood is constantly being upgraded — both in terms of technology and manpower — to meet global demand for its desirable products, while Vauxhall's Ellesmere Port facility recently won the contract to build its next Astra – and that's no small feat."

Vauxhall & Us General Motors' Ellesmere Port is just over the Mersey and upstream a few miles. The Vauxhall plant proudly calls itself 'The Home of the Astra' — Vauxhall's small family car that has become synonymous with the Wirral peninsula.

The Astra, designed by Brit Mark Adams, is one of Europe's best-selling models — using the Opel badge on the continent — and the all-new model will built at Ellesmere Port from 2015. >>

Range Rover Evoque in numbers

200,000
Evoques built in the first 24 months

£3 billion
worth of supplier contracts

82 seconds
between new Evoques leaving the production line

4,500
strong workforce

80%
of cars produced are exported internationally

"The UK is a genuine world force when it comes to pioneering innovation and engineering"

>> With a parent company undergoing radical restructuring and uncertainty over the health of the volume market in Europe, doubts were cast on the future of the plant at the start of the decade. However, with a business case that "made itself", according to Business Secretary Vince Cable, and Ellesmere Port recognised for its productivity and quality, the plant's future was assured with an investment of £125m and a commitment to continue building the Astra on Merseyside into the 2020s.

Vauxhall says that almost 4,000 jobs have been created directly and in the supply chain as a result of the news – with at least 25% of parts sourced locally – on top of 2,000 existing workers at Ellesmere Port. When construction of the new Astra begins the plant will move to a three-shift pattern producing a minimum of 160,000 vehicles each year.

It's another example of the region's success in the automotive sector – with Toyota's Deeside engine plant and Bentley's headquarters in nearby Crewe there's a network of satellite companies in the area that supply the OEMs with parts and skills.

The local supply chain was a significant reason for Ian and Neill Briggs bringing their supercar – the BAC Mono – to Liverpool. The Briggs Automotive Company (BAC) was born out of the brothers' design studio (with an impressive client list that includes Bentley, Ford and Porsche) but a mutual love of fast cars and track days led them to designing and building their own one-seater.

It's no coincidence that the Briggs brothers chose Liverpool as the birthplace of the Mono.

"One of the challenges we have is that we can't afford automation," says Ian. "We needed guys from the automotive or aerospace industries or very highly-skilled technicians. But due to the amount of car industry in the Merseyside area we were able to recruit from the supply chains around here."

With new car sales hitting a 10-year high in March 2014 and the sector's exports worth over £30bn, all of Merseyside's automotive companies are well-placed to take advantage of the long-awaited economic upturn. Autocar editor Chas Hallett says the domestic automotive industry is in its best shape for over 30 years.

"The British car industry was on its knees in 1982, when we were only building 887,000 cars a year. This was down to a combination of a desperate lack of top-flight engineers, the legacy of a lack of training following WWII, and the crippling divisions in British society of the time. It has taken nearly 30 years but the industry is now in the best shape it's ever been and is a vitally important part of the country's wider economy."

Hallett believes the strategies employed at Ellesmere Port and Halewood show how British car factories can prevail, even in difficult times.

"Better management, planning, design and engineering have all contributed to the buoyant state we are in now... the UK is now a genuine world force when it comes to pioneering innovation and engineering."

What remains today of the British car industry is inevitably foreign-owned. But Brits still design many world-beating cars. And they make many of them too. It's tempting to draw a parallel between these new cars – stylish and award-winning – with a Liverpool also unrecognisable from 30 years ago.

Time was, people in Liverpool had a reputation for their skills in stealing cars. Nowadays they're renowned for their skills in making them – and they are some of the best, most individual and sought-after cars in the world.

Previous page—
Range Rover Evoque in production at Jaguar Range Rover manufacturing plant, Halewood.

From top—
BAC Mono rear
BAC mono profile

BAC Home—



Briggs Automotive Company on builiding Liverpool's Supercar—

The reveal of the Briggs Automotive Company's (BAC) Mono supercar in the Summer of 2013 kicked things, if you will, into overdrive. The Mono — a lightweight one-seater with a focus on dynamics rather than outright power — is the brainchild of brothers Ian and Neill Briggs, who have an impressive heritage in the industry.

They boast a formidable reputation and client list — Bentley, Ford, Porsche — and run a design studio; conceiving the Mono as a shop window for their skills.

"At the very least we thought it would be a great acquisition project for us, where we could show potential clients what we're capable of, but it has become our main focus," says Ian Briggs who designed the car with brother Neill as project director.

"We had the desire to own and drive something like this but we also wanted to show what we could do to the big car companies. The private and professional desires came together and in mid-2011 we debuted the Mono in Stuttgart and had a great response. Within six weeks we had an order for 80 cars. It just went crazy. We were just falling over ourselves in terms of space; now we've got the people and the space to expand into Liverpool."

Their new factory in south Liverpool isn't a coincidence or simply result of some attractive tax breaks. With a lengthy supply chain in the area due to the North West's automotive know-how it was an obvious place to do business. The car will be built at Speke Hall Industrial Estate and was tested on roads around Liverpool.

You may have seen it being put through its paces on the BBC's Top Gear track by The Stig. Should you be interested you can expect 300 horses and a sprint time of 2.8 seconds for your £100K. But this is a car that's much more about ride and handling than outright speed — and what's really clever is the adaptive gearing, meaning that you can have the car set up to complement your local track.

The track, of course, is where the car can really come alive — although Ian is at pains to point out the versatility of the car on A and B roads; even around town. It's the purity of the vision of a car designed simply to be enjoyed, free of compromise, that really excites him.

"The more you think about it, cars have always had a legacy of transportation — even with supercars — whereas if you look at something you do just for the fun of it such as skiing or mountain biking, you'd never dream of having an additional passenger. Imagine a mountain bike that would allow you to occasionally take a pillion passenger – how compromised would that be?

"Because cars are a transport medium people don't view them in that way but we started with a blank sheet of paper and something specifically for the enjoyment. It's about a pure experience."

Ian's attention is distracted by a troupe of young Scousers. "Is that your car mate?" they shout at him. "You must be a millionnaire!" Ian demurs as they turn their attention back to the car, marvelling at its lines and quiet intent. Already this is a Liverpool supercar.



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Twin Cities—

Liverpool has links all over the globe, but what is behind the relationships that the city has forged with Rio de Janeiro, Cologne, Shanghai and Dublin?

Illustration—
Emeline Bon, Marion Bochard

Rio de Janeiro— Brazil



Founded:
1565

Population:
6,323,000

Distance from Liverpool to Rio de Janeiro:
5,779 miles

The pairing of Liverpool and Rio de Janeiro, Brazil's second-largest city, in 2003 recognised both cities' musical and football heritage. The 2014 World Cup, hosted in Brazil, will see several Liverpool FC and Everton FC players head to South America, but few material links have been formed between the two cities in the last 11 years.

Iconic sights such as Christ the Redeemer, Sugar Loaf mountain and Copacabana beach attract millions of visitors every year, but the city also has culture, in the form of the Brazilian Academy of Letters and favela tours — an important reminder of the poverty that still informs the city's geography and characteristics.

Both Liverpool and Rio boast huge port and dock facilities, making them party cities for visitors and workers alike. Rio's Carnival takes place every February and attracts millions from all over South America, while Liverpool hosts Brazilica Festival every July — bringing a taste of Brazil's carnival atmosphere to the streets of Liverpool's city centre. The two cities have worked together to boost boost creative links through Sound City, but Rio remains the twin city with whom Liverpool has the most undeveloped relationship.

Cologne— Germany



Founded:
38BC

Population:
1,024,373

Distance from Liverpool to Cologne:
464 miles

Liverpool has been twinned with Cologne for over 60 years, when the cities agreed to the first official twinning between British and German cities post-WWII.

The original intention was to enable those cities to learn more about each other in the aftermath of war. Liverpool and Cologne were twinned to the mutual industrial heritage the cities held. Cologne has historically been a base for chemicals, automotive and engineering sectors; as times have changed the city has moved into media and service sectors.

In 2012, a variety of events, many of them revolving around the city's, two cathedrals — including a performance of Benjamin Britten's, War Requiem in both cities by the respective cathedral choirs. Previously Liverpool and Cologne had made a formal commitment to exploring opportunities for joint bids for European Funding and to working collaboratively on tourism.

Cologne is one of the important centres for contemporary art in Europe; the link with Liverpool being recognised by Tate Liverpool in 1989, with the exhibition Art From Köln. Today Liverpool's Bluecoat and the artist-run Bundesverband Bildender Könstler gallery maintain cultural links between the two cities.

Issue Location:

Liverpool, UK

Shanghai— China



Founded:
1291

Population:
24,000,000

Distance from Liverpool to Shanghai:
5,707 miles

Twinned in 1999, the pairing of Liverpool with Shanghai symbolised the changing relationship between East and West and reorientation of global commerce.

Both cities have enjoyed a rich shipping trade through the 18th — 20th Centuries due to their geographical locations. Where once Liverpool was the busiest port in the world, Shanghai now holds that honour.

Of all Liverpool's twin cities, its relationship with Shanghai is perhaps most evident — the huge Shanghai Arch in Chinatown gifted to the city in recognition of the shared historical, cultural and mercantile relationship is the largest outside China and can be found in Liverpool's Chinatown quarter.

Liverpool's Chinese community is relatively small, but the oldest in Europe — founded in 1880 by merchants and seamen from Shanghai who stayed in Liverpool.

With the two cities enjoying prominent academic and business links, Liverpool was the only regional city to attend the Shanghai's World Expo in 2010, another sign of the strong bond between Liverpool and one of the largest cities in the world.

Dublin— Ireland



Founded: 988

Population: 527,000

Distance from Liverpool to Dublin:
135 miles

Liverpool and Dublin's links are said to extend as far back as St Patrick, who some historians believed left the banks of the Mersey on his mission to Ireland.

The twinning agreement between the two cities refers to the basis of their common geographical, historical, cultural and trading links. Liverpool's unofficial links with Dublin are evident in Irish ancestry, numerous pubs and chaotic St Patrick's Day celebrations, but it wasn't until 1997 that the two cities were twinned.

Numerous cultural exchanges have taken place between community groups in the two cities since then. Historical links between Liverpool and Ireland — both historic port cities — are also evident in Liverpool. The Famine Memorial at St Luke's Church is a memorial to the mass starvation of the 1840s when the Irish potato famine led to millions fleeing to Liverpool.

The Institute of Irish Studies at the University of Liverpool was founded in 1988, offering a BA honours degree in Irish studies. While an annual Irish Festival celebrates the connections forged between Liverpool and the Emerald Isle.

The Beat Goes On—

Sound City 2014 took place over three days, with 365 artists playing 25 venues across the city.

How Liverpool is helping to haul the music industry into the 21st Century.

Writer—
Sam Turner

Photography—
Pete Carr

Clockwise from left—

Jam session outside Kazimier. Crowd enjoying Royal Blood. Audience watches Kodaline. Beach Skulls perform live.





Music has often being termed the life-blood of Liverpool. As reliable as the Mersey estuary, bringing in trade, new experiences and good times. Music has always been there through the hard times and it has soundtracked the celebrations. From dingy cellars in the 60s Merseybeat boom to a man called Macca returning to the city's Mecca, Anfield in the Capital of Culture year.

Buoyed by bands like Outfit, All We Are and Dan Croll breaking out on to national radio waves, events conceived on Merseyside are being rolled out around the world and Liverpool-based businesses actually making money from music. There's an atmosphere of confidence. Right by that same river that brought in the first rock'n'roll records all those years ago, entrepreneurs are placing Liverpool back on the musical map and helping the industry adapt to a changing landscape once again.

"Music as a cultural product is more popular and more consumed than it ever has been in history, whether that's listening to records, going to more shows, engaging with music producers in different ways. From that perspective it's undeniably buoyant and there's a massive opportunity for people that work within the music industry." Craig G. Pennington is typical of this new found optimism, and not without reason. Pennington is Editor-in-Chief at Bido Lito! the Liverpool music scene's leading publication and co-curator of Liverpool International Festival of Psychedelia. In only its second year the festival brought 4,000 people to the city and has sprouted an off-shoot in the inaugural Eindhoven Psych Lab, which takes place this June.

Liverpool International Festival of Psychedelia is one of a number of high profile events that the city hosts in a busy summer period. Supported by a slew of new music venues that have opened in the last ten years, Liverpool has readily taken to the likes of Sound City, the UK's biggest urban music festival. The city's concentrated centre with bars and venues a short walk away from each other makes it perfect for the May event. The three-day festival, the brainchild of Dave Pichilingi, brings nearly 400 artists to the city along with 45,000 music fans and runs alongside a conference discussing the industry side of the art.

"We started Sound City with the aim that business would be the heartbeat of it while also creating an infrastructure here. I'm very proud of Liverpool. There's no reason why people have to go to London anymore," says Pichilingi from his Baltic Triangle base.

The Sound City conference this year welcomed key-note speakers John Cale (of The Velvet Underground), Thurston Moore (of Sonic Youth) and Jerome Champagne (FIFA presidential candidate). Liverpool's other great cultural export, football was also up for discussion at the conference this year along with the style industry.

Pichilingi explains: "We got a bit of criticism when we said we would do football, but in business, you have to be open to everything. Great businesses look at their competitors to learn. That's how you grow. So we've learned from others within our industry what about learning from other industries, like football, like style?"

It's this open-mindedness which has helped the industry flourish. Rather than the music business dying, Pennington believes that it has only become fractured, with the result being more opportunities from a multitude of revenue streams.

"I think it's just made it much more lattice-like, dense and complex and a lot harder to apply much older Fordian structures like the way it used to be. The problem is that the original business model that the industry was based on has been completely ripped apart. So the challenge for the modern music industry is to try and construct an exciting workable business model to support that cultural industry in the next 40 or 50 years – that's the challenge."

Two organisations which are working to this new model are Ditto Music and Sentric. Ditto is an online music distribution service which allows independent musicians to make their music available across the plethora of web-based streaming and download platforms. Sentric is a rights management service dealing with the publishing side of music and bringing about sync opportunities for artists.

Ditto Music is another business which has grown out of Liverpool and now has an international presence with offices in Melbourne and Nashville. Mike Townsend,



3
days

365
artists and bands

3,000
industry professionals

25
venues

45,000
music fans brought to Liverpool

£14 million
generated in contracts signed after Sound City roundtable events





Digital Content and Customer Support Manager at Ditto explains founders Matthew and Lee Parsons' decision to move from their home town of Birmingham to the city.

"The owners saw a chance to Liverpool as an opportunity to become more established by meeting more businesses, like Sentric and Sound City who they could work with. It was the start-up scene rather than the music scene which was the attraction."

Both organisations are part of a vibrant business community among other digital companies who have nested in a grand 18th Century red brick warehouse on Parliament Street: a haven of digital-age companies sparking a renaissance for the city. Ditto and Sentric have also capitalised on a seachange among musicians. No longer content with leaving the important business of making money from their art to less than trustworthy managers, artists are now taking control of their fortune by tendering their own publishing rights and organising their own distribution. Chris Meehan, CEO of Sentric believes artists now have more direct access to their fans.

"From an artist's perspective the relationship between the artist and fans has never been as easy to manage. Artists don't need gatekeepers such as magazines, radio and television to interact. The music industry saw the internet as a threat rather than an opportunity, but a lot of artists saw it as an opportunity to connect directly with their audience. The disparity between the two outlooks took the music business far too long to overcome and embrace, but I think in 2014 we are all in a good place."

Chris McIntosh, who records and performs under the guise Silent Sleep, is typical of this new generation.

"It's a necessity to be a businessman, I hate to think of myself as one but the one thing I've learnt in the last few years is that you have to do that so you don't get ripped off. I don't think I'll have to start wearing a suit and smoking cigars, but you have to step up no matter how much you hate it.

"To an extent it's a good thing that artists are getting more control and not having managers, it's the reason you don't hear so many stories like the ones of Hendrix and The Beatles getting ripped off because they weren't savvy enough. They didn't have Google to ask about their contracts."

McIntosh is an example of how Liverpool's outward-looking infrastructure is helping artists and businesses in the city. Seeing that sync opportunities (selling the rights for music to appear in films, television, video games and other media) are where a lot of the money is for musicians today, Dave Pichilingi took a selection of artists from Liverpool to play at the Sundance Film Festival in Salt Lake City this year. McIntosh admires the forethought of such a move.

"Sundance was great, the idea was to go there instead of SXSW because there's about 800 bands in Austin competing for punters whereas Sundance is a film festival so there weren't many bands. Whenever we put on a gig it was really exciting." It was on this trip that Silent Sleep signed a deal with Salt Lake City-based digital content business Red Touch Media.

It is a symbiotic relationship in which Red Touch will fund the recording of SilentSleep's new album and secure its distribution while McIntosh will help them to set up a new record label and essentially be his own A&R man.

But taking Liverpool music as a brand abroad is nothing new for Pichilingi. From the ashes of In The City, a music festival based in Manchester, Sound City in its first incarnation was taken to Austin, Texas for SXSW festival in 2007.

"I said to Tony [Wilson, co-founder and head of infamous Manchester record label Factory] I wanted to call it Liverpool Sound City rather that In The City or Manchester Sound City because I feel Liverpool is a stronger international attack brand.

"In that first year we took businesses over to Austin as well as artists, we took Sentric over in their infancy and helped them build their model. There was a stage under the banner Liverpool Sound City and under that we had an expo where businesses had stands and could engage with people."

Pichilingi goes on to tell a remarkable story about how the event helped a small start-up sell Bluetooth marketing to a crowd of record company executives watching a set by Sound City prodigies The Wombats. It is this theory of Liverpool as an international attack brand that is most interesting. Are people outside the city really taking notice of what's going on here on Merseyside? Or is it still the place made famous by that band in the '60s and suffered such decline in the '80s? Pichilingi believes perceptions are changing.

"We bring in thousands of people into the city for Sound City, they are very excited to come here, and people come year after year because they have a fantastic time and they believe it is valuable for them as a business.

"We've got a long way to go, we maybe bang the drum louder than is appropriate but that's Scousers. We used to bang the drum even when there was no substance, but now there is, it's important for everyone to get behind it."

Pennington agrees that artistically and from a business perspective the city is seeing an upturn in fortunes.

"Liverpool is a strange beast because music is so centrally imbued in our notion of place, the identity of our city is based on music and cultural things like football, boxing, poetry all of those things give Liverpool its own identity. There's not many places in the world where that is so strong.

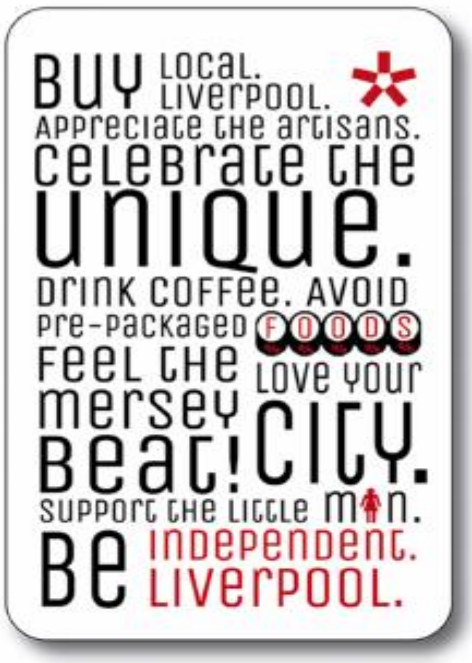
"The industry and support infrastructure is stronger than it ever has been. On a local scene perspective, independent promoters, the variety of venues, the media is all really strong, in terms of Liverpool having companies that tap into wider markets you've got really strong publishing companies that work on a national and international level like Sentric and Ditto. Music is thriving throughout Liverpool."

It's an optimistic picture painted by these industry leaders in the city and it's one backed up a vibrant business environment. Whether the halcyon days will return is another matter but the industry has not only come to terms with the challenge the internet has introduced but has positively have embraced it.

www.liverpoolsoundcity.co.uk
www.bidolito.co.uk

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Il Forno: Made with Love—



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There is a little corner of Liverpool that has remained, authentically and enjoyably, Italian for a decade, winning such consistently good reviews that it was voted one of the UK's top 10 restaurants by The Times.

Slow food — big in Italy — may not have caught on here yet, but when it does you can be sure of one thing: Il Forno, will lead the charge. The name? Il Forno, meaning The Oven, is no coincidence. The vast centrepiece stone oven — full of the restaurant's pizzas, breads, baked pasta dishes and vegetables — that dominates the room is at the heart of the Italian eaterie, literally and figuratively.

Il Forno is a real family affair, with a closely-knit team headed up by Restaurant Manager Donato Cillo and his Head Chef brother, Paulo. Hailing from Basilicata in Italy's deep south, the brothers' passion for fine food and great service combine to create a dining experience that showcases Italian dining at its laidback best. It's a place you can rely on — for a leisurely lunch or night-time celebration.

And you can be sure, whatever your order, the ingredients will have been sourced with care. Frantoio Biscione extra virgin olive oil from a tiny independent producer in Cancellara, Potenza. The pizza dough takes two days to prove and the recipe that hails from a Napoli pizza chef — and, no, you can't have the recipe.

Every two weeks sees a new delivery of gleaming Parma hams, bresaola, salami, speck and mortadella head to Liverpool before an appointment with Il Forno's meat slicer, dispensing wafer-thin morsels of intense antipasti.

At Il Forno provenance is important: it means honest food, it means a celebration of home, and the assurance of a meal made with love. It's an ethic that radiates through the restaurant; that has helped make it a real Liverpool favourite.

Commerce Culture—



A historical perspective on commerce and culture in the city.

Writer—
Prof. John Belchem

Photography—
Pete Carr

Culture has played many different roles throughout the rollarcoaster ride of Liverpool's remarkable history since it emerged from relative obscurity in the 18th century, thanks to its pioneering dock system. Culture — or rather the absence of cultural provision — was soon evoked as a harsh rebuke to condemn mercenary commercial Liverpool, philistine capital of the slave trade. Then in a much-needed civic rebranding exercise after abolition of the heinous trade in the early 19th Century, the great seaport of Liverpool, second city of empire, invested in culture to sanitise and embellish its commercial wealth as 'Liverpolis'. By the late 20th Century, such civic pride and prosperity was a distant memory as Liverpool transmogrified into the shock city of post-colonial, post-industrial Britain. Ironically, culture has now come to the rescue, leading the way to urban renaissance. Much more than a counterweight to mercenary economic activity, cultural and creative resources are now the very business and commerce of the new 'Livercool'.

Having been condemned for barbarism, philistinism and lack of civilised culture during the slave trade period, Liverpool sought to reposition itself throughout the Victorian decades as a kind of city state dedicated to culture, civilisation and commerce. Although Victorian Liverpool failed to fulfil William Roscoe's vision of the 'Florence of the north', it progressed to official city, diocesan and university status, acquiring an impressive cultural infrastructure alongside 'palaces of trade', superb buildings — still to be seen within the Liverpool Maritime Mercantile City World Heritage Site — which attested to its commercial prowess. After WWI however, history, geography and economics began to turn against Liverpool, eventually prompting an overdue exercise in industrial diversification.

Culture played yet another role in the process, a proxy indicator attesting to the quality of life on Merseyside, an urban asset to attract inward industrial investors. There were other factors at play: the move into industry was aided by the kind of civic enterprise (or public-private enterprise) previously displayed in the construction of the pioneer wet docks system in the early 18th Century, through drawing upon the security of the corporation estate.

As well as major transport infrastructure projects such as the Mersey tunnel and the East Lancs arterial road, acts of faith in the future to ensure Liverpool's integration in the industrial heartland of the nation, there was the pioneer Liverpool Corporation Act of 1936 according the city unique powers to lay out and develop industrial estates and to erect factories for sale or lease.

Liverpool's period of industrial 'branch-plant' prosperity soon came to an end. Once development aid and other short-term advantages were exhausted, industrial combines were apt to close their new Merseyside plants ahead of branches elsewhere, a board-room decision taken far away from Liverpool. Thereafter with the collapse of the colonial economic system and global restructuring — the 'triple whammy' of the end of empire, the introduction of containerisation and eventual entry into the European Economic Community — Liverpool's descent appeared unstoppable. Thanks in particular to remarkable cultural and creative resources the tide has been turned.

Leading the way in regeneration through conservation and creativity, Liverpool, now a prime destination for cultural tourism, has acquired glittering prizes, most notably inscription as a UNESCO World Heritage Site in 2004 and a highly successful year as European Capital of Culture in 2008. The upward momentum needs to be sustained. In the past, innovative forms of public-private partnership provided the means for the city to re-position itself and redefine its economic rationale.

As yet, however, there has been nothing on a similar public-private scale to aid the latest rebranding exercise around creative and cultural activities. In this respect, the lack of a 'grand project' — whether a fourth grace, some other world-class signature building or merely a reintroduced tram system — is disconcerting. In its present-day inflexion, partnership government has yet to deliver on prestigious strategic priorities.

John Belchem is Emeritus Professor of History at the University of Liverpool His latest book, *Before the Windrush: Race Relations in 20th Century Liverpool* is published by Liverpool University Press.

Liverpool's World Heritage Site

Writer—
Fiona Shaw

The significance of Liverpool's maritime roots — and its corresponding influence on trade and commerce — was recognised by UNESCO in July 2004, when it inscribed Liverpool Maritime Mercantile City as "The supreme example of a commercial port at the time of Britain's greatest global influence."

The site stretches for around 4km north to south along the waterfront, from Stanley Dock past the Pier Head down to the Albert Dock, and 1km west to east, taking in the historic commercial district around the Town Hall and Dale Street, the Ropewalks area and William Brown Street's cultural quarter. Covering more than 8,000 individual addresses, the World Heritage Site:

— Shows how Liverpool played a leading role in the development of dock construction, port management and international trading systems in the 18th and 19th centuries.

— Demonstrates how the port and city's buildings and structures are an exceptional testimony to mercantile culture.

— Charts the major role Liverpool played in influencing globally significant demographic changes in the 18th and 19th centuries, through both its involvement in the trans-Atlantic slave trade and as the leading port of mass European emigration to the New World.

Nonetheless, the heritage and progress scales remain finely balanced. In 2012 the site was only the second European WHS put on the List of World Heritage in Danger, as a result of the proposals for the Liverpool Waters scheme.

Part of the wider 'Ocean Gateway' project (alongside Wirral Waters, MediaCityUK, Port Salford and Liverpool ILA, amongst others) — which includes over 50 projects delivered over the next 50 years — it is pegged to regenerate a 60-hectare stretch of the city's northern dock, creating a world-class, mixed-use waterfront quarter. UNESCO's concerns include the potential impact of its dense, high and mid-rise buildings on the form and design of the historic docks, while an independent report in March 2014 revealed the first five years of the project have yielded £2bn of private investment and created 11,000 permanent jobs.

Cultural Landmarks—



Writer —
Fiona Shaw

Illustration—
Marion Bochard
Emeline Bon

Whichever way you choose to look at Liverpool its fortunes are irrevocably tied to the river. Dominated by gargantuan warehouses and grand shipping lines, elegant insurance buildings and townhouses for the merchants whose businesses fed the teeming docks, it remains a maritime powerhouse — although the outward signs are far less obvious these days. From the rope walks of Bold, Wood and Seel Street to the docks and civic pomp of success, the high seas have left their stamp on the city.

№1. North docks—

Liverpool's north docks were once the city's engine room: the monolithic Tobacco Warehouse remains the world's largest warehouse, comprising an astounding 27m bricks and 30,000 panes of glass. Sitting opposite, alongside the tranquil waters of Stanley Dock, the Rum Warehouse is one of the IBF hubs, holding nearly 1,000 people, with 1,400 sq.m of exhibition space. It stands on the site of the original rum warehouse, which was destroyed by a bomb during WWII. Developed by the team behind Belfast's Titanic Quarter, they've continued the theme with a sweeping replica of the Titanic's staircase in the exhibition centre and transformed the north stack into a 153-room hotel, restaurant and spa; the Tobacco Warehouse opposite is being transformed into a mixed residential and retail site.

№2. The Baltic Triangle—

Bursting into new life as the city's creative and digital heart, historically the area now known as the 'Baltic Triangle' reflects many of the city's Scandinavian links — our local stew (and subsequent nickname), 'scouse', derives from the Norwegian dish lapskaus, brought ashore at the neighbouring Wapping Dock by sailors of the Baltic Fleet. Norwegian sailors stoked the fires of the industrial revolution with their timber supplies from the 17th to the early 20th century — you'll see the distinctive ship-shaped Baltic Fleet pub on Wapping, with Gustav Adolf's Kyrka — the Scandinavian seamen's church — around the corner on Park Lane.

More than 40% of the world's trade passed through Liverpool's docks in the 18th and 19th centuries; the hulking, shuddering warehouses of the Baltic Triangle have housed everything from sugar to spices, cotton to coffee. More recently the success of creatives, digital businesses and musicians in the former warehouses of Elevator Studios, Camp and Furnace and the now-demised CUC, which sit between Greenland Street and Parliament Street, cemented the city's renaissance. Greenland Street runs adjacent to the former Queens Dock, where Liverpool's late-18th century whaling ships landed, unloading their gargantuan Arctic cargoes onto the street, where the whales were stripped and prepared. A valuable cargo — the head of one sperm whale could yield 2,000 gallons of oil — alongside lubricants, corsets, umbrellas, knife handles and furniture, the labour-intensive crews of 40-50 men per ship saw around 1,000 Liverpool men sent to the Arctic each year.

While Liverpool's Scandinavian connection is an ancient one, the streets of the Baltic Triangle are a hodge podge of links to its seafaring past, many — though not all — symbolic of darker days: the city's role in the trans-Atlantic slave trade is notable in the name of Jamaica Street, which bisects the Baltic; New Bird Street is named after Alderman Joseph Bird, a slave trader and 18th century mayor, while Blundell Street is named after slaver Bryan Blundell, who also founded the Bluecoat School.

№3. Pier Head & Three Graces—

The most distinctive silhouettes on Liverpool's famous skyline, the Pier Head's Three Graces (Cunard, Liver and Port of Liverpool buildings), stand on the site of former George's Dock, built in 1771. By the 1890s it was redundant — rendered too small and too shallow for the commercial ships of the day. Built in the pre-war optimism of the first decades of the 20th century, the Graces are testament to the city's twin engines: shipping and insurance.

Looking left to right from the river, the most celebrated of them all — the Liver Building — is topped by Carl Bernard Bartels' distinctive Liver birds, which themselves measure more than 18 feet high. Work began on Walter Aubrey Thomas' new home for the Royal Liver Group in 1908 — considered one of the world's first skyscrapers, it remained the tallest building in Europe for more than 20 years after its construction.

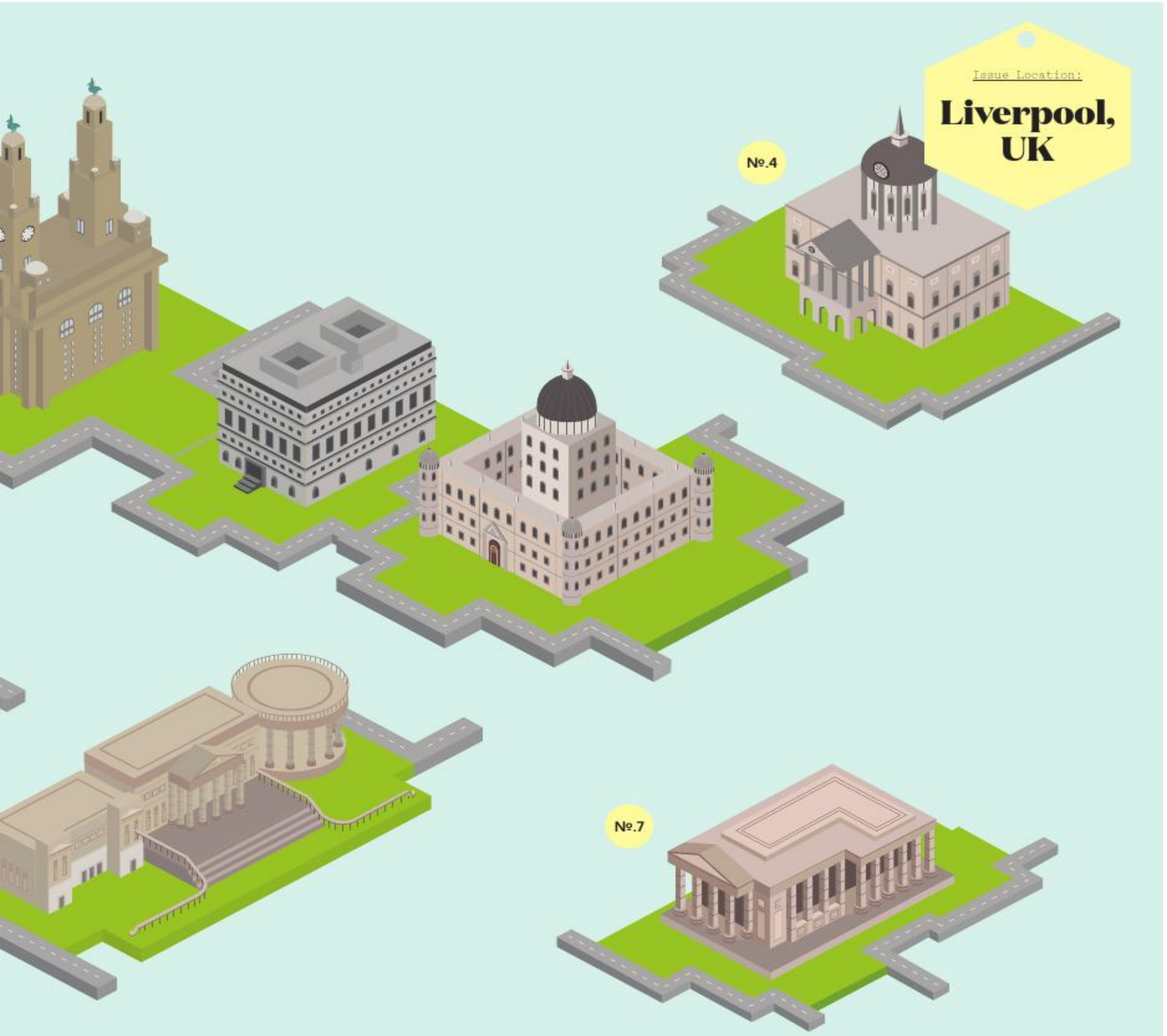
The central Cunard Building is the youngest, built between 1914 and 1916 as HQ of the Cunard Line, and housing its administrative services, ship design offices (the Queen Mary and Queen Elizabeth were designed here), booking offices and waiting rooms for the liner's passengers. Cunard was founded in the city and based here until the 1960s, when the demise of trans-Atlantic routes led to relocation to Southampton. Liverpool City Council bought the building earlier this year, with the aim of opening a restaurant and baggage handling for cruise ships arriving in the city. The firm will return next year, celebrating 175 years since Cunard's first New World sailing from Liverpool — its three Queens — Mary, Elizabeth and Victoria, will be moored together in the Mersey for the first time.

The Port of Liverpool Building was the first, built between 1903 and 1907. A neo-Baroque home for the Mersey Docks and Harbour Board, which was based there until 1994, it's now owned by developer Downing, which recently completed a £15m renovation — the largest privately-funded refurbishment of a listed building.

The recent redevelopment of Mann Island has seen the addition of three new, smoked-glass blocks, the Latitude and Longitude buildings (№. 15 and 11) sit alongside No.1 Mann Island, corporate head quarters for Merseytravel and home to IFB's hub for the duration of the festival.

№4. Liverpool Town Hall & business district—

The Town Hall marks the junction of Dale Street and Water Street, both dominated by the city's maritime heritage. One of Liverpool's original H-shaped seven streets, Dale Street remains the



heart of today's business district, crammed with elegant, intricate buildings designed for the insurance companies and banks that clustered in the area. Queen Avenue was the home of the city's first Stock Exchange, which moved temporarily to Exchange Flags (behind the Town Hall) before building a permanent home on Exchange Street East, demonstrating the close ties between the the city and its commerce.

Moorfields station lies at the centre of the area, with a first floor concourse you have to reach by escalator. It was the shortest-lived of a 1965 planning scheme to link the city's business district via a series of walkways in the sky — you'll see plinths jutting out at No. 1 Old Hall Street and on the Thistle Hotel's terrace — part of a futuristic approach to city planning that was never built. Is Moorfields the only underground station in the world you have to reach by going up?

Water Street's towering commercial blocks form a grand frame for views of the Pier Head at the bottom: elegant India Buildings, the nine-storey home of shipping line Alfred Holt (operators of Blue Funnel Line ships to China) was built to contain offices, a bank and post office, and occupies an entire block, most similar in style to commercial buildings of the US. Opposite the Liver Building, West Africa House is the former HQ of the Bank of British West Africa, formed in 1891 by Elder Dempster shipping magnate Alfred Lewis Jones to introduce modern banking into British colonies along Africa's west coast. Throughout IFB Digital and Creative week it will house Creative Kitchen.

№5. Kings Dock—
For more than 30 years one of the most stunning sites on the Liverpool waterfront was a white elephant: Kings Dock opened in 1788 — built for the sum cost of £25,000 — but the two branch docks were infilled in the 1970s, and the site lay bare, variously the home of the RLPO Summer Pops big tent, and mooted as a new home for Everton FC before plans fell through in 2003. A council-led scheme saw the site developed in time for the opening of the 11,000-seat Echo Arena and BT Convention Centre, in January 2008, to mark the advent of the city's Capital of Culture year. 2015 sees the opening of a new £40m exhibition centre on the site.

№6. Albert Dock—
Part of Liverpool's UNESCO World Heritage Site, the Albert Dock is a place of firsts. Today it is the largest collection of Grade I-listed buildings in the country and distinctive landmark; when constructed it was the first enclosed, non-combustible warehouse system in the world, the first British structure to be made entirely of cast iron, brick and stone, and the world's first hydraulic warehouse hoists were installed in 1848.

In spite of its firsts, within 50 years of opening it was defunct, too small for the hulking steamships of the day. It finally closed in 1972, silting up and falling into a state of disrepair, before being regenerated by its owners the Arrowcroft Group in time for Liverpool's International Garden Festival and the arrival of the Tall Ships race in 1984. These days the dock is a mixed-use commercial and residential estate, and the most-visited free tourist attraction in the North West; the Tall Ships for which it reopened remain a key part of the year-round cultural calendar,including as the venue for several International Festival of Business events.

№7. St George's Hall—
"Worthy of ancient Athens'", according to Queen Victoria, St George's Hall is the epitome of the city's civic pride during its Victorian heyday. Lime Street station, opposite, had been completed in 1837, bringing rail passengers on the world's oldest inter-city service (between Liverpool and Manchester) into the heart of the city; built between 1841 and 1854 it served a variety of civic functions, including the city's law courts and concert hall. The doors of St George's Hall feature the grand inscription SPQL (for the Latin phrase *Senatus Populus Que Liverpudliensis*, or 'the senate and people of Liverpool'), alluding to ancient Rome's SPQR.

№8. University of Liverpool—
The University of Liverpool is the country's original 'Red Brick' university, named after the clock tower of Alfred Waterhouse's Victoria Building. It was the university's medical school that lay at the heart of the original building; it remains strong in the life sciences field, opening a £23m Biosciences Centre in 2003, a key economic driver in the city. The seamless location of the two largest universities in the city (alongside Liverpool John Moores University) creates what some call the 'Knowledge Quarter'; whether academic excellence or cutting edge research, student life in Liverpool remains a profitable economic catalyst.

Romantic as it sounds for Hope Street to link the city's two cathedrals, it predates both by many years — merchant William Hope built his house on the corner plot of what was to become 'Hope' street, on the site of the Philharmonic Hotel. Now popularly known as the 'Georgian' quarter, Hope Street's Georgian mansions have been divided up to house a variety of business — and some of the city's finest cultural institutions, including the Everyman theatre (which reopened spring 2014 following a £27m refurbishment), the art deco Philharmonic Hall and LIPA (Liverpool Institute for Performing Arts). Parallel to Hope Street is Rodney Street, originally built as an escape from the overcrowding of the city centre for the wealthy, it later became the 'Harley Street of the North'. Rodney Street also boasts the birthplace of four-time prime minister William Ewart Gladstone.

№9. Central Library/ Cultural Quarter—
Where once William Brown Street was on the edge of the city, a route for merchants travelling east, the Victorian neo-classical buildings now form the heart of cultural Liverpool. The city's wealth allowed the pursuit of philanthropy and culture: the 1860 William Brown Library and Museum (Brown, a local MP, donated the land) now houses the World Museum Liverpool and Liverpool Central Library (recipient of a £50m refurbishment in 2013). The money for the adjoining Walker Art Gallery was provided by former city mayor and brewer Andrew Barclay Walker.

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Advertising Feature

Sapporo Teppanyaki: Eastern Promise



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Teppanyaki — the modern Japanese art of cooking on a hotplate — is a superb meal with a difference. At Duke Street's Sapporo Teppanyaki, food and entertainment go hand-in-hand: trained Japanese chefs can be seen slicing airborn eggs, setting woks aflame and juggling knives — it's all part of the theatrical dining experience.

None of the histrionics detract from the food — prepared on a flaming grill in front of your eyes. Choose from sumptous set menus or à la carte with a huge range of Japanese classics and contemporary twists on pan-Asian favourites: from delicate sushi and sashimi to umami tang of beef, salmon and chicken teriyaki — washed down with a wide selection of Japanese cocktails and whiskeys.

Sapporo was the first Teppanyaki restaurant in the UK market, launched in 2003 and, with 160 covers, space for large groups. The restaurant, situated in the bustling Ropewalks area, is particularly popular due to its large interior, wide tables and entertainment designed to cater for larger groups.

Perfect for larger parties are sushi demonstrations that seat diners around a Teppanyaki table. Watch as sushi chefs prepare nigiri sushi and a selection of signature sushi rolls, then invite you to roll up your sleeves and have a go yourself — under the watchful eye of Sapporo Teppanyaki's experts.

Sapporo isn't the only Japanese restaurant in town, but it is unique in offering this theatrical dining experience — perfect for work parties and families alike: who doesn't enjoy a spot of aerial egg-slicing?

Stage Craft—

Advertising Feature

Treading the boards of business with Liverpool Everyman and Playhouse.

Writer—
Mark Till

Photography—
Phil Vile

In a city of storytellers it's only fitting that investment in the arts remains a key strand of economic policy: this spring Hope Street's Everyman theatre reopened after a £27m refurbishment; next, the Philharmonic Hall will be the recipient of a £10m makeover.

It's ten years since the Everyman — a 400-seat thrust stage — joined the city's more traditional, proscenium-arched Playhouse theatre, to create a dynamic, forward-thinking creative hub under artistic director Gemma Bodinetz and executive director Deborah Aydon, who moved to the city from London to take on the challenge.

While the two theatres each have distinguished and distinct histories launching careers of stage and screen luminaries — including Anthony Hopkins, John Thaw, Ian McKellen, Julie Walters, Pete Postlethwaite and Bill Nighy, as well as directors and writers such as Alan Bleasdale and Willy Russell — their strength today lies in their collective innovation. Bodinetz's mission to "reflect the aspirations and concerns of our audiences, to dazzle and inspire them, welcome and converse with them, nurture the artists within them and engender civic pride" has resulted in 41 world premières — 37 by local writers — and 50 tours and transfers.

Both theatres play an active part in LARC — the Liverpool Arts Regeneration Consortium — alongside the Bluecoat, FACT, Biennial, Philharmonic, Tate and Unity Theatre – allowing them to cross-pollinate their artistic and development programmes and collaborate on projects. In the post-Capital of Culture years, the arts have been firmly positioned at the heart of the city's development strategy, with LARC recognised as an important forum for shaping policy on Merseyside.

Mayor Joe Anderson describes the arts as the 'rocket fuel' of the local economy. Yet with cuts to council budgets, it is increasingly necessary for arts organisations to generate more private revenue, and to work with businesses in the city. In April the Everyman and Playhouse confirmed a three-year partnership with John Moores University, and is rapidly expanding its business membership and sponsorship relationships.

"We have long recognised the benefits the arts give to every sector of the community — including businesses," says Chris Topping, Partner at QualitySolicitors Jackson and Canter. "As a firm founded in Livepool in the heady days of the ealy 1960s we have long-standing relationships with with clients involved in theatre, art, design, and music. We see these two theatres as being a central part of Liverpool life."

A combination of public and private funding is behind the £27m renovation: the majority came from Arts Council England's Lottery fund, the European Regional Development Fund, and the North West Development Agency; the balance was secured from private trusts and foundations and a fundraising campaign that recruited more than 1,000 individual donors.

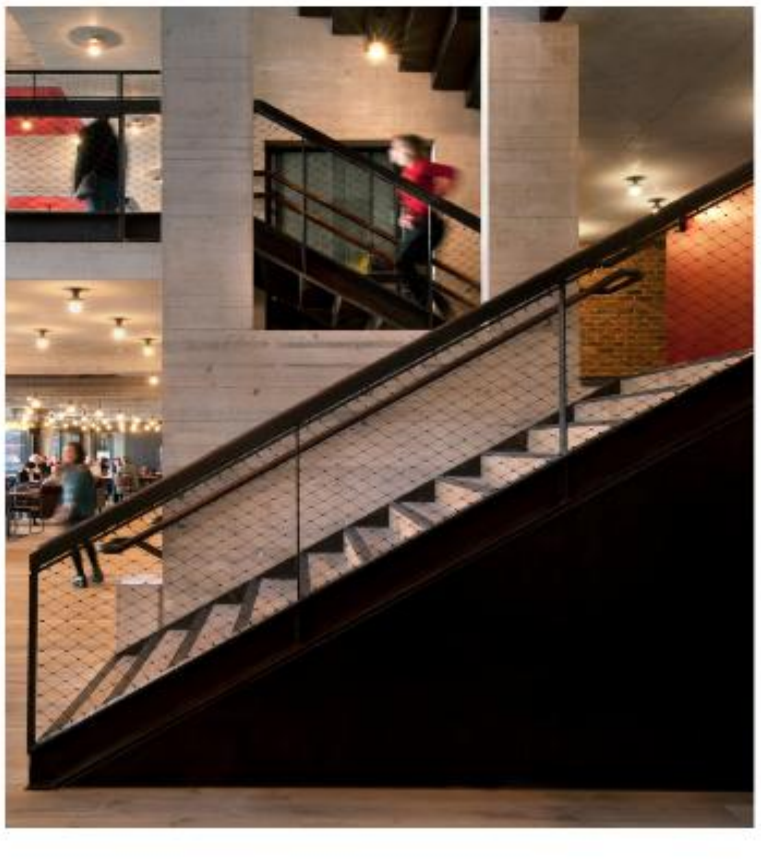
Designed by Haworth Tompkins, the new Everyman won RIBA's North West Building of the Year accolade shortly after its March reopening. It has been transformed into a light, bright space, with exceptional accessibility for visitors with disabilities and high environmental sustainability. Reinforcing the theatre's role in city life, across the front images of Liverpool citizens have been crafted into metal shutters.

A sell-out production of Shakespeare's *Twelfth Night* marked the reopening, while the redevelopment brings the building firmly into the 21st century, in its 50th anniversary year: the legendary basement bistro sits alongside cutting-edge technical equipment, a rehearsal room, costume workshop and sound studio. A Writers' Room provides a place to work, meet and create, while the 25,000 bricks reclaimed from the original Hope Hall structure have created a modern, dynamic space equipped for conferences and events when the theatre programme allows. The Playhouse carried the mantle for both during the redevelopment, celebrating its 100th anniversary in 2011, and has enjoyed West End and national tour success with shows such as *The Ladykillers*, *Ghost Stories* and *The Misanthrope*.

This summer's inaugural season at the reborn Everyman concludes in a collaboration with the irrepressible Kneehigh theatre company on a radical new version of John Gay's musical satire *The Beggar's Opera*, titled *Dead Dog in a Suitcase (and other love songs)*. The Playhouse, meanwhile, offers the regional première of *Betty Blue Eyes*, a riotous, feel-good musical, based on Alan Bennett's *A Private Function*, which played to critical acclaim in the West End.

The Liverpool Everyman and Playhouse is writing a bi-weekly blog looking further into the business culture within theatre — you'll find it at www.thecitytribune.net.







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Top—
John Peel World Cup 2014 image by Michael Walsh.

Bottom—
GloballCoach application.

The Money Shot—



Understanding the business behind our beautiful game

Writer—
Fiona Shaw

Photography—
Mike Gannon

Football, indisputably, is big business. The advent of the Premier League in 1992 created a breakaway group of elite global brands, capable of leveraging the commercial spoils of hearts and minds — instant name recognition that reaches consumers few other brands could hope to touch. While Merseyside's twin footballing axis of Everton and Liverpool propelled the city to international prominence in the 1970s and '80s, performances from both teams in the 2013/14 season have prompted talk of a new dawn in Liverpool, reaping dividends not just for the fans, or the shareholders, but for the city itself.

Liverpool's commercial performance has out-stripped its on-field performance in recent years: 2013 turnover of £206m was the fifth highest in the Premier League, yet even an increase from £169m in 2012 saw them drop out of the top ten for the first time since 1999 in Deloitte's Football Money League 2014, falling from 9th to 12th place; over at Everton a turnover of £86m in 2012/13 places them ninth in the Premier League (PL).

Sustainability— Fans have become accustomed to hearing their team's financial position discussed almost as much as its performance on the pitch. This season has seen the trickle-down impact of Financial Fair Play (FFP) for clubs hoping to compete in Europe matched by rules for Premier League and Championship clubs for the first time. UEFA's FFP rules were introduced in the 2011/12 season as a way of ensuring clubs' ongoing sustainability, attempting to prevent them from spending unsustainable amounts of cash in their pursuit of on-field success. In the Premier League alone, debt among the 20 PL clubs for the year 2008-09 was around £3.1bn — Portsmouth and Leeds United serve as cautionary tales, both Premier League clubs at the time they were forced into administration by the extent of their debts.

The issue is whether football clubs are really businesses at all — no doubt fans, directors and economists all have a different view. Writing recently about the arguments for and against FFP, economist Stefan Szymanski notes:

"In reality football clubs are more than just businesses – they are community assets. Local government usually will not allow a stadium to be sold off without providing a new one for the local club. As a result club managers know that they can risk financial failure without risking the life of the club itself... UEFA has introduced Financial Fair Play to try to limit the spending of clubs. However, it is not clear that these regulations will really benefit the fans. Given that clubs never disappear it is not clear why loss-making is a problem, and there is a danger that restricting spending will just cement the power of already dominant clubs."

A version of the 'too big to fail' argument, yet the rules have undoubtedly focused attention. A club's income is derived from three key areas – its matchday revenue, share of lucrative broadcasting monies, and commercial activity. Their assets, of course, form a critical part of the balance sheet and strong FFP foundation: the fixed assets of the stadium loom large (while most PL clubs own their own stadia, many European venues remain municipal), alongside the value of the playing squad (in 2013/14 Everton's was worth £64.5m; Liverpool's £175m).

Emile Coleman is the MD of Liverpool-based GloballCoach, sporting software that compiles, analyses and communicates performance stats and strategies. He sees the squad as integral to a commercial club's function.

"Elite level clubs may well be playing three games in eight days, so how do you manage a squad through a whole season of 82 games (inc. cups)?" he asks. "Managing a squad is key to success in football — on and off the field. While most

"Had both teams in the city qualified for the Champions League, it could have generated a minimum of £15m for the local economy"



value comes from your squad, and what you can develop from the academy. Profit on academy players is a huge part of revenue. We're not talking needing to produce 20 or 30 players – just two or three. Some clubs have recognised that to lower their cost base they have to invest in the academy. That's why Swansea, for instance, have instituted a philosophy, and play the same system at every level up to the first team. It makes sure that players are ready."

While the asset value of the squad is crucial to FFP, it's also a general indicator of on-field success. Dave Phillips is an MBA in Football Industries candidate at the University of Liverpool: "In the major European leagues at least, there is a strong correlation between a club's total outlay on remuneration and a club's final position in a league table." (Everton's 6th placed finish in 2013 with the league's 10th highest wage bill and Liverpool's – the 5th highest wage bill equalling a 7th placed finish – broadly chime with Stefan Szymanski's *Soccernomics* theory). The magic number for wages as a percentage of turnover, lies around the 70% mark:

"A club regularly spending more than that on wages runs the risk of requiring external funding to continue its operations, so commercial awareness is of inherent importance," he says.

A Numbers Game— Commercial awareness drives a numbers game: ground capacity – and therefore matchday revenue – makes up a tasty part of the financial pie, and April 2014 saw Liverpool unveil plans for a refurbished 60,000-seat stadium at Anfield, while Everton also announced it had earmarked a local site for a new 50,000-seat ground. But the number – and commercial value – of worldwide fans is also critical.

Phillips says: "Although the past two decades have seen more isolated successes than in the 1970s and 1980s, Liverpool FC kits remain one of the four biggest selling in the world. Between 2006 and 2012 Adidas was the club's shirt manufacturer, for which Liverpool were rumoured to receive up to £13m per season and which was tied to performance. Moreover, Adidas controlled the sale of products outside the standard kit range. What the Warrior deal did was not only to guarantee LFC an estimated £25m per year regardless of performance, but also to restore control of the non-branded merchandise to the club, leaving Liverpool to believe that they could double that £25m per year over the six-year lifespan of the deal – a full £150m." Tying that to the club's shirt-sponsorship deal with UK-Asian bank Standard Chartered, is reportedly worth up to £20m a season, (and was ex-







Fans gather outside Anfield on a spring afternoon before the Liverpool v Chelsea game.



tended for a further two years in 2013). Standard Chartered's strategy included selling LFC shirts from its branches. Tellingly, Peter Sands, cheif executive of the Standard Chartered group, told the *Liverpool Echo* at the time:

"Liverpool are hugely popular in the markets where we do business, and we are excited about the opportunity to continue to work with this fantastic club and their passionate fans."

Compared to fifth place in the PL turnover league and a seventh placed finish, Liverpool's commercial income is the third highest of the English clubs. Business acumen, alongside a trophy-laden heritage and global fan base, means only the top six teams in Deloitte's Football Money League boast superior commercial income, in spite of the team not having played in the Champions League since 2009.

By contrast, Everton's 2012/13 season review shows a revenue of £7.6m from sponsorship and advertising alongside other commercial revenues of £4.4m. The club boasts the Premier League's longest-running relationship with a shirt sponsor, Chang, which has appeared on Everton shirts for over ten years now.

CE Robert Elstone is realistic about the impact of new owners on any club, and conscious of the need to make the 'right' decisions. "I presented a list to our shareholders of every club that had been taken over in the last ten years and identified where they were then and where they are today and the vast majority had gone downwards. Of course, two owners have absolutely transformed the league, Abramovich and Sheik Mansour. Both have changed the financial landscape, but aside from those two there aren't many owners who are throwing cash at a club to make it work," he said, talking to Liverpool Vision's *It's Liverpool* magazine.

Yet the potential of the Premier League's teams' value hasn't been lost on foreign owners looking to invest. Branding has become a significant part of the jigsaw: this season has seen tussles between fans and new owners at both Cardiff City and Hull as a result of the owners' attempts to broaden their commercial appeal by changing the club's identity.

Global Fans, Local Impact— Huge though the global potential is, as Syzmanski points out, football clubs remain vital community assets. Those advantages are two-fold, adding direct value to the local economy through both visitor spend and jobs supported.

The first research to look into the economic importance of football to the Merseyside economy suggested that the game supported 3,000 full-time jobs, and a further 1,400 part-time match day posts. Dave Phillips points to some further examples:

"When Swansea City were promoted to the Premier League, a Cardiff University study estimated that 290 additional full-time jobs were supported, and generated approximately £58m for the overall Welsh economy. If both Liverpool and Everton had qualified for the UEFA Champions League this season, a separate study found that the average overseas football fan spends £776 on their travels, meaning each home Champions League group game could be worth in the region of £2.5m, generating a minimum of £15m in the local economy."

VisitBritain figures reinforce the economic value of football locally: the average spend by an overseas football fan is £785, £200 more than the average visitor; in 2011 900,000 overseas visitors watched a football match here, spending £706m: 20% of them headed for Old Trafford, closely followed by Anfield.

Worldwide recognition also points to a more intangible advantage: online search data attests to the power of a club's brand — and value to its home city. A report by the Sports Industry Research Centre at Sheffield Hallam University and Cambridge Econometrics, analysing the value of football to the city of Manchester, shows that the top two Manchester-related search terms were 'Manchester United' and 'Manchester City', highlighting the global level of exposure afforded by football clubs with international brands. Similar patterns showed when Liverpool won the Champions League in 2005, and when Blackpool was promoted to the Premier League in 2010 (searches also declined significantly after they were relegated in 2011).

By contrast, Bristol, the third largest UK city without a Premier League football team is seldom searched-for outside the UK — related searches bring up neither Bristol City or Britsol Rovers, the city's two clubs. The January 2013 league match between Manchester United and Liverpool is estimated to have been broadcast to a global audience of more than 600m people, a level of exposure which is otherwise hard to buy.

Few would dispute that football has changed forever. In a cut-throat commercial world, it's now a game dominated by data and metrics, money and risk. And those millions of fans? Well, they're extremely valuable. But, for the doubters, the evidence suggests that the beautiful game is still bigger than the sum of its parts.

Creativity and football are combining throughout Liverpool to establish everything from publications and applications to kickstart game-changing innovations.

Sporting Chance—

Writer—
Fiona Shaw

The data, the details; the gossip, analysis and infrastructure: beyond those businesses directly supported by a match-day audience, or bolstered by the tourism spend, football — and sport in general — is driving innovation in the city.

Trinity Mirror's Sport Media (TMSM) is based in the heart of Liverpool's business district, the evolution of the business tracking the growth of fan media in a sports-mad city. Managing Director Ken Rogers started his professional life on the *Liverpool Echo* sports desk:

"We began to talk to the big clubs about dramatically improving their in-house publishing options around official magazines and match day programmes. We saw the benefits of aggregating content for use in special editions and books. We brought many pluses to the table — a complete understanding of the fans, an obvious route to market, archives that stretched back a hundred years and more in words and pictures." A business plan was born.

While TMSM started as a straightforward expansion of its football archive, independent publisher Spiel broadened its leisure/music/culture portfolio with the introduction of a football-specific paper, *Field*, in 2013. Though based in the city, *Field*, with a circulation of 55,000, is the only publication distributed at all of the Premier League's 20 grounds.

"Independent publishing has had a good spell recently, based round commitment to quality of content and freedom of voice, but almost all of this has been based around London and the South East," says director Dan Byrne. "There are a few independent publishers (like ourselves) based outside London, but as the whole of the advertising industry is based there, working elsewhere just means travelling to meetings" he admits.

Key to both businesses is the way they operate within the same mindset as their audience: they are fans, and understand the needs and demands of their readers, from the rafts of data and soundbites TMSM can pluck out to the beautifully-designed pages of *Field*.

"Our readers are more sophisticated than they've ever been," says Rogers. "They can get live sport every second of every day of every year. On their mobile devices they can assimilate and digest every pass, shot and goal." And the numbers tell the tale — in 12 years, those scoops from the *Echo* sports desk have translated into an international business, national and international partnerships, including with seven Premier League clubs.

Creative agency Uniform is approaching the fans' lust for information in reverse, harnessing the fan's voice via social media. Building on its work with The FA and Liverpool Football Club, and current Internet of Things projects, it has used its R&D platform to create Kixl, linking online fan content with a physical object.

Kixl provides the answer to an emerging worry — how to keep up with ever-increasing volumes of information on the internet? A neat box tracks trending chatter, glowing green for quiet, orange as the buzz builds, and red as key topics take over social media. Uniform's creative technologist, Martin Skelly, likens its effect to matchday buzz: "It's a bit like standing outside a stadium on match day — hearing the chants, and the near misses, and the goals — but you're staring into the depths of an online conversation instead."

"We used it during the #Moyesout rumours just prior to his exit and also the #JFT96 and #Hillsborough — two very different events," he says. "It went into overdrive." In a world where businesses and brands are increasingly trying to deepen their "connection" with customers the idea provides an opportunity for instant interaction.

Pete Thomas, Uniform's futures director, adds: "We're really interested in how connected devices improve the relationship between the people who own brands and the people who use them. We know that Internet of Things technologies are going to have a major impact generally, but we think they could have a massive impact across the sports and entertainment sectors, offering a richer experience to people who play sports and a deeper level of engagement to sports fans."

Baltic Triangle-based GloballCoach takes the data fans consume so hungrily one stage further — directing it straight back to the clubs themselves. Launched in 2012, managing director Emile Coleman describes the technology they've created as a 'conduit' for clubs, giving them a valuable tool in a time-pressured environment to communicate data, methods and strategy.

Developed alongside the former Liverpool manager Rafa Benitez, with whom GloballCoach continues to work closely, their advantage, Coleman says, is "we understand the industry, and make sure we always responds to their needs. We're not married to the tech side — we're driven by the needs of the managers, coaches and football insiders we work with. Football is a very hard industry to get into — probably because it's worth so much money — but they come to us now.

"There's a natural pessimism and suspicion about letting people who're seen as 'outsiders' in — most people have worked in the industry their whole lives, so you have to communicate the way they want to communicate."

Liverpool is indeed a sporting city, and its business leaders are no exception. But, travel aside — though it may be more likely to support sporting start-ups than, say, Stevenage — does the location bear much relevance today? Rogers says: "In today's digital world, your base becomes fairly irrelevant. We operate in a production sense from our Liverpool HQ, but we readily embed writers in specific football locations with a complete knowledge and understanding of local fans and club partners. For instance, in London we work with Chelsea, Arsenal and Tottenham Hotspur, and have production staff at our national Canary Wharf headquarters, as well as in stadium and training ground sites."

Nor does a partisan viewpoint hold any sway. Byrne agrees: "We enjoy it, but it's a job. *Field* is a commercial freesheet and takes the editorial voice of a national football paper. This pretty much dictates content and rules out anything like concentrating on the clubs we support."

Coleman too spends much of his time travelling — GloballCoach's key markets are in Europe and the US, and it will open a New York office later this year. Overseas, the Liverpool brand remains strong. "Coming from a city with a reputation for football does give us certain advantages," he admits. "There's an element of brand recognition, and we're able to tap into the city's footballing heritage. But not even 1% of our business will come from here — even if we supply both clubs. What we do is export."

Also looking to international markets is the iSportconnect platform, developed by Liverpool-based The Lucid Agency. It gives sports industry professionals the ability to tap into a global sports business network in a closed, online environment. The site has more than 18,000 users every month, across a range of sports including Formula One, NBA and football, amongst others. iSportconnect's Digital Strategist Steve Moorhouse says: "The business of sport has been burgeoning for more than 20 years, what iSportconnect has created is a more accurate and relevant way for businesses to reach their target audiences and potential clients.

"Through the use of the various elements of its digital platform and, very importantly, live events, iSportconnect is expert at tailoring marketing activity to the needs of their clients. Before the digital age this would not have been possible - efforts would have been centred around adverts in print media and exposure at exhibitions and conferences."

The fan demand is there, and - while the digital era has unquestionably changed the rules of the game - innovative ways of digesting and communicating content are developing apace in the city. According to data from VisitBritain, in 2010, sport's contribution to the English economy hit £20.3bn, placing it inside the UK's top 15 economic sectors. Yet while that records direct employment and participation, the data doesn't tell the whole tale. Competitive and constantly-changing, the money invested and insatiable hunger from fans has created a heady opportunity for Liverpool's entrepreneurs.



Clockwise from left—
Field Magazine.
GloballCoach application.
Kixl application.
Kixl prototype.



Trinity Mirror Sport Media—
Sport Media is a leading specialist publishing unit nationally, producing official matchday programmes and magazines for seven Premier League clubs - Manchester United, Chelsea, Arsenal, Tottenham Hotspur, Everton, West Bromwich Albion and Aston Villa - alongside Celtic, the Football Association of Wales and the Welsh Rugby Union. It also publishes books and magazine specials, including official titles for footballers Steven Gerrard, Fabrice Muamba and Craig Bellamy.

tmsportmedia.com

GloballCoach—
Developed in Liverpool alongside the former LFC manager Rafa Benitez, and now independently owned, Globall-Coach is a single piece of sporting software designed to improve performance. It creates a cloud of information at your fingertips — for players, managers, analysts, coaches and club administrators. It facilitates the analysis of squad data, facts and figures, making them accessible in real time, at any time, via a desktop computer, tablet or phone.

globallcoach.com

The Lucid Agency—
The.Lucid.Agency works across a range of digital platforms, developing creative solutions for online projects. The team's IT and development background has led Lucid to a specialism in creating e-commerce solutions, content portals and ordering systems, integrating stylish design with scalable systems and interactivity, increasing ROI and delivering accessible, effective online and offline content.

lucid-design.net

Spiel—
Founded on a commitment to creating quality independent content, described by the directors as 'something we'd want to read', Spiel is a quarterly football magazine, weaving football content into fashion, music, art and culture. It has become something of a cultural commentator in the football world, collaborating most recently with the National Football Museum on 'State of the Zine', a celebration of football fanzines.

spielmagazine.com

Uniform—
Creative consultancy Uniform creates brands, content and products to help businesses connect with their customers. Its broad portfolio of research, design, strategy and innovative projects investigates how design and technology creates experiences and conversations, connecting brands to their audiences and customers. One key areas of Uniform's current R&D programme is exploring the Internet of Things, and understanding its impact on brands and audiences.

uniform.net









The Internet of Things—

The Internet of Things is a loose term for a variety of different kinds of devices, from sensor-laden smoke alarms and thermostats, to internet-connected buttons to order your favourite pizza. What they share is a reliance on increasingly cheap electronic components and an ever-more reliable 'always on' internet infrastructure.

At this year's Consumer Electronics Show in Las Vegas, Cisco CEO John Chambers estimated that by 2020, the cumulative economic impact of the sector could be as large as £11.5tn. By 2010 more than 2.5bn 'things' were connected to the internet, while Cisco's Internet Business Solutions Group estimates that will grow to 25bn by next year, and as many as 50bn devices by 2020.







Clockwise from left—
Table Top Racers.
The Playroom.
Firesprite Studio.

Generation Game—

Just two years ago Liverpool's games industry — responsible for several iconic titles — looked dead and buried. Now a new generation of games companies is making waves.

Writer—
Robin Brown

Just two years ago the gaming landscape in Liverpool looked bleak. Sony's Studio Liverpool — the bedrock of the region's landscape in various guises for decades, responsible for genre-defining games including Lemmings, Colony Wars and WipEout — was closed down, just a year after Bizarre Creations, of Project Gotham Racing fame, became defunct.

However, with the city's nurturing of industry talents it was only a matter of time before new companies started to spring up. In a matter of two short years, Liverpool is packed with games studios that have emerged from Studio Liverpool and Bizarre. Lucid Games, Playrise Digital, Starship and Firesprite are among them, with a dozen more companies in the city working in the sector.

Nick Burcombe who, along with artist Jim Bowers, conceived WipEout in a pub in Oxton, is just one of a series of former Studio Liverpool employees who is starting out again, with his own startup, Playrise Digital — a mobile developer.

The studio's first two games were a light-hearted physics puzzler called Baby Nom Nom and Table Top Racing, the latter a cross between Mario Kart and Micro Machines that has lit up the download charts — five million and counting with a port to PS Vita on the cards too.

"Right now, Liverpool is fast becoming another hot-bed of game development and we're very proud to be a part of it," says Burcombe of the nascent industry. "It's great to see such a creative resilience after the devastating closure of Sony's Studio Liverpool and Bizarre Creations.

"The loss of the studio is very big deal, but in Elevator Studios and the Baltic Triangle Liverpool has a hive of creative industries. You have the bands and music publishers too. Playrise, Lucid, Starship, Ripstone, Paw Print, Catalyst, Atomicom and Firesprite — plus many other new companies are at the cutting edge of this new era of game development in the region."

Firesprite is another company that has risen from the ashes of Psygnosis and Studio Liverpool, boasting a team has worked on their key titles. Firesprite's The Playroom is an alternate reality game that comes pre-loaded on PlayStation 4 — using AR technology it projects cute miniature robots into players' living rooms.

While Firesprite's founders all worked at Studio Liverpool. Art Director Lee Carus believes Liverpool's current success in the sector is indivisible from the industries history in the city.

"It's part of the fabric of Liverpool now and you only have to look at the amount of people who have stayed in the city since the closure of the big studios. Having that talent base on your doorstep is a massive consideration.

"I think Liverpool is experiencing a boom in the gaming sector now. You only have to look at the number of developers in the city right now to see that. Ranging from two or three people right up to the bigger players like ourselves and Lucid Games.

Starship's Martin Kenwright has also benefited from the glut of talent in the city, but while his company is creating traditional games, Starship is also venturing into new territories by developing apps that have a function beyond entertainment.

"We've created a business model which has 'gamification' at its core, and we're using that to disrupt other sectors and to create new vertical revenue channels," says Kenwright

"The power of play is something that we're really interested in here at Starship, and it's influenced our IPs massively."

However, while Kenwright is a big believer in the city, he also believes it has to attract more investment and help existing companies develop more commercial skills. It's an area in which Carri Cunliffe of Secret Sauce is heavily invested.

Cunliffe created north-east games network GameHorizon that, in turn, spawned an annual conference and works in the games industry to develop networks, curate industry events and work with games companies in business development.

As part of the International Festival of Business, and in co-operation with industry trade body the UK Interactive Entertainment Association, Cunliffe will be realising a two-day expo showcasing games currently in development. In addition there'll be workshops with the government's UK Trade & Investment arm, looking at how to make the most of new industry tax breaks, exports, new territories and learning from companies that have a background in those areas.

"There are some industry clusters around the UK and Liverpool is one of them. When a company like Psygnosis bases itself in a region it seeds a whole new growth of businesses as the people involved start their own businesses."

Cunliffe believes that new tax breaks that will allow games developers to claw back 25% of their production costs, if they are gauged to be sufficiently British and use a certain proportion of talent from Britain, will be significant in aiding small, independent developers.

"What we find with smaller, independent developers is that there's a strong cultural aspect to their product, so they will be able to claim back a percentage of money. This is something which the UK film industry has benefited from for a number of years and is why many British films have a cultural essence.

"It's a little help for an industry that's growing and it signals that the government recognises it's important to the growth of the economy. After all, the domestic games industry is bigger than television and films put together."

With a critical mass of developers in the city and the expertise to create games and apps that sit at the top tables of the industry, Liverpool appears set to take advantage of these unique conditions

In that respect the closure of Studio Liverpool and Bizarre appears less of a terminal blow and more of a reboot.

9

Versions of Studio Liverpool's WipEout series by 2012

5m

Number of downloads for Playrise Digital's Table Top Racing app

7m

Sales of PS4 units with Firesprite's The Playroom pre-installed





Catching Fire—

Firesprite worked on pre-installed PS4 game The Playroom; Art Director Lee Carus on why Liverpool is the place to be for developers.

Tell us about Firespite.
There are 20 of us at Firesprite and we're based in the heart of [the city centre's] Ropewalks. I look after the art direction for the studio; my fellow directors, Graeme, Chris, Stu and Stu look after the business, game direction and code respectively. Collectively we've got a ton of experience (I'm at 20+ years in the industry —ouch!). The rest of the team are all individually amazing too but together we really are an immensely strong unit.

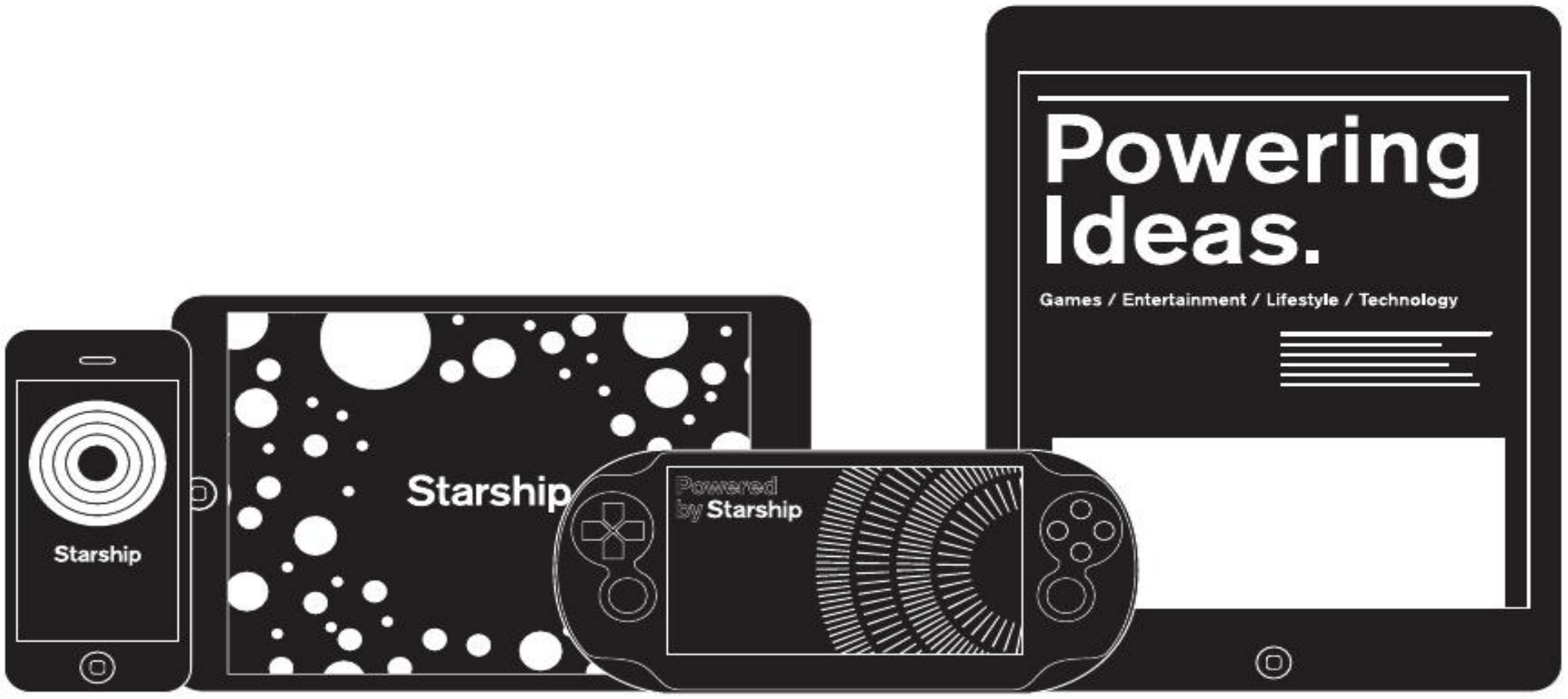
The Playroom is pre-installed on the new PS4 console. How would you describe it?
The Playroom is a wonderful family-friendly introduction to the features of PS4. It's cute, funny, inclusive and innovative. We had family staying with us last Christmas — all they wanted to do was play with the AR Bots or draw toys on my phone for the AR Bots to play with; we have a companion app on mobile/tablet/Vita that allows you to draw toys for the robots to play with. We've taken immense pride delivering a launch title for PS4 in The Playroom and we're looking forward to showing everyone the versatility of our in house engine in the coming months. We're really excited.

What is working in the city like at present?
There's a real buzz about the place. Ignoring the developer community for a moment the wider arts scene is thriving. Where there's this much creative energy some of it inevitably rubs off. Going further afield Liverpool is a much easier place to recruit into. Back in the old days we struggled to get talent from outside of the city to come on board. More recently we've taken on people from London who love it here. The perception of Liverpool as a place to live and work is changing. I think Liverpool is experiencing a boom in the gaming sector now. You only have to look at the number of developers in the city right now to see that. Ranging from two or three people right up to the bigger players like ourselves and Lucid. It's part of fabric of Liverpool now and you only have to look at the amount of people who have stayed in the city since the closure of the big studios. Having that talent base on your doorstep is a massive consideration. Of course there's a new breed of talent coming through via the brilliant educational initiatives with fresh ideas and creative energy in abundance.

How could the city support you better?
We need developers to be creative and productive — removal of as much red tape as possible is important to allow them get on with their jobs. It's not as bad for bigger devs like us, but if there are two or three of you working on an app in a little room somewhere you don't want a third of your team swallowed up with chasing grants or other types of funding. Making sure the infrastructure is able to compete with the giants down the road at Media City is important.

I'd also like to see more events that showcase not the talent of developers, but external services that are there to support developers. For example do we have any motion capture studios in the city? Render farms? Green screens? I know all of these things exist but you have to go out and look for them. It'd be great if someone joined up all these dots for developers in the city!

www.firesprite.com



Starship: Enterprising—

Having sold his gaming business to Sony in 2007, Martin Kenwright is breaking new ground with his new company, Starship.

What is Starship?
Fundamentally, Starship is a group of world class IPs, created by a world-class development team, with amazing handpicked principles and a disruptive vision. We started with a core group of 25 people, and that's scaling up daily.

Why Liverpool?
Liverpool is my home town. I grew up and learned my craft here. After the demise of development studios such as Bizarre Creations and Studio Liverpool, I spotted an opportunity to get back into development but also saw a chance to give something back to the city. I sold Evolution to Sony in 2007, and after five years away I realised that I still had so much more left to give. The North West holds a pool of proven development talent, and many of them have put down roots and have families here. There were all these extremely talented people still based here, so there was a big opportunity to punch well above our weight as a start-up by getting these people on board with what I set out to do. The thing that really reaffirmed it for me was when I commented to an associate that I was planning to set the business up here. He said "Liverpool, don't you mean Livermore in Silicon Valley?", to which our Chief Operating Officer Clemens Wangerin replied "No Liverpool, with the silicon scallies!".

Is Liverpool on the cusp of a gaming boom?
Maybe not just yet, it's early days, but give it time. The Baltic Triangle [where Starship is based] is a creative melting pot. The North Liverpool Academy [also in the Baltic] will expose the younger generation first-hand to the industry and this can only be a good thing. Anyway, what is gaming? Everything has changed so much and gaming now infiltrates so many areas. There are positive early signs but ultimately we need ongoing growth and investment.

What does Liverpool need to do to protect this nascent industry?
Liverpool needs to get the vision right and then get people in who can deliver that vision. It's not just about the money, it's also about exposure to help develop commercial skills. Money won't buy success, all the money will do is make that success come quicker and bigger. We need to expose the industry more on an international level and nurture stronger commercial skills in our sector. From a business perspective we need to set up more investment-grade companies.

What's in the pipeline?
Our May announcement saw us unveil a glimpse of three products, the first being CyberCook. Featuring the world's first hyper-realistic and time sensitive cooking simulation, it's a next-gen eco-system for cookery. The second, Playworld, is a children's adventure series that offers children the ultimate craft creation tool. Preview versions of CyberCook and Playworld are scheduled for a Q4 release. The third, Forget Me Not, is an e-health memory aid that will act as a wearable second brain. In five years, I fully expect memory aids to be as ubiquitous as hearing aids. Virtual Reality is still very much on the map for Starship, and we're thinking about returning to our roots with a wicked twist. Original, made-for-VR propositions are on the way. It's truly a case of 'watch this space'.

www.starship-group.com

International Rescue—

Over 100 years since its inception, Director Janet Hemingway explains why the Liverpool School of Tropical Medicine plays a vital role in health at home and abroad.

Writer—
Robin Brown

Time and again, Liverpool's mercantile background informs its present. The Liverpool School of Tropical Medicine (LSTM) is no different. Were it not for Victorian merchants heading back from the tropics with all manner of exotic diseases, the issue would never have come up, but when the city's businessmen went to the government with an idea for an institute to deal with these new threats, London wasn't interested.

Undeterred they returned to Liverpool and invested their own cash; in 1898 the Liverpool School of Tropical Medicine was born. Impressed by the idea, the government opened a second, in London, a year later.

106 years later the School has 400 students hailing from 70 countries around the world — and its origins are obvious in the ease with which is negotiates public and private sectors.

"Because of the origins of the LSTM we've always been business friendly and influenced by business — looking at real-life issues and problems," says Professor Janet Hemingway CBE.

"That tradition hasn't really changed since we first started. We're not blue-sky; we're very hands on"

Professor Hemingway, the current Director of Liverpool School of Tropical Medicine and Professor of Insect Molecular Biology, to give her full title, initially trained as a geneticist in Sheffield and ended up in Liverpool via London, south-east Asia, the States and Cardiff. She describes herself as being steeped in tropical medicine for almost 40 years and is polite, assured and unmistakably British — a dash of no-nonsense and stiff-upper-lip pragmatism.

While the School's activities are many and varied — spread across a number of sectors and carving out a pivotal role between government, business and third sector — the people of Liverpool may recognise just one of its most public-facing services.

"We run a travel medicine clinic," says Professor Henderson. "We also deal with specialist referrals that GPs can't deal with — if you do get sick while abroad there's a good chance you'll be referred here."

Although the people of Merseyside may only know the School as the place they get their pre-holiday jabs, the LSTM has a much higher profile abroad.

"We say that we're one of Liverpool's best kept secrets, but if you go into the tropics we're very well known," laughs Professor Hemingway.

"Price Waterhouse Coopers asked people overseas what they knew about Liverpool. We were third after football and The Beatles."

The School's awkward positioning — partially academic, part-business and part public sector — makes it in some respects a de facto NGO; without it, Hemingway believes, much governmental and aid work simply could not happen.

"Without us that process would not begin. We help with catalysing that process and we've got the ability to test these products within at-risk populations. We're about improving health in the tropics and you work out what you need to do, how to do it and where you need to do it.

"Once they have them, big pharmaceutical companies will give out millions of drugs for free, but there's no normal distribution system for getting them out so we have to work with various ministries of health to distribute these drugs. At last count we work with 36 different countries; we have a brand name overseas that most organisations would be delighted with."

With AstraZeneca, the School was responsible for co-developing one of the first anti-malarial drugs — an example of the role the School plays in bringing real-world products to market. But the School doesn't work exclusively with one industrial partner.

"The consortia we work with might be quite large and involve companies, government agencies and NGOs. We work with many different companies because we have the proper firewalls in place; people trust us with their IP and activities.

"We're in that space between research and generating products — medical devices, diagnostics, drugs, agrochemicals, IT systems, policy and practice — and have always worked in industry."

Professor Hemingway recognises the unique role the School plays is drug formulation, strategy and logistics — yet it does remain fundamentally a place of learning.

"Most of our clinical staff are practitioners but that's because we need to be at the top of our fields and work with patients — you can't maintain your clinical practice without doing that; they're all practising clinicians but will need to balance those activities.

"We've got clinicians who want qualifications in tropical medicine — a standard clinical degree in the UK won't equip you for dealing with tropical diseases. We run a three-month specialist course that brings clinicians up to speed in tropical medicine and have about 280 clinicians who will do that course each year.

"We're also dealing with parasites and insects that transmit the diseases we're concerned with and have specialist courses for biologists who want to be on the parasitology or entomology side; public health people who are interested in distribution; nurses coming here who want to work in tropical environments; midwives who will work in resource-poor settings, where you will not be attended by a doctor if you're having a baby, to reduce the phenomenal maternal and child mortality that still happens in many countries.

"We also run a number of programmes in humanitarian assistance; we train people to go into situations of developing-world conflict and natural disaster because if you don't know how to deal with the politics and logistics of those situations you're a hindrance, not a help."

Professor Hemingway sees the LSTM as a model for how academia and industry can better work together.

"I don't think there's a great model out there for academia working with industry — we're different because we were set up wanting to do something in terms of improving health. We've always been in

Clockwise from left—
Professor Janet Hemingway CBE
Liverpool School of Tropical Medicine
Making it Happen training session









Making It Happen—

Making It Happen (MiH) is currently the largest programme delivered by the School's Centre for Maternal and Newborn Health — aiming to reduce maternal and newborn mortality by increasing availability and quality of birth attendant, emergency obstetric and newborn care. MiH consists of a complex package of interventions including access to a blood bank to anticonvulsant drugs. Also included is an intensive training course held in Liverpool, meaning birth attendants can return to health centres and regional hospitals with the necessary skills.

www.mnhu.org

Making it Happen in numbers—

3,000
health care providers trained

12,690
still births will be averted

10,490
newborn lives will be saved

9,586
maternal lives will be saved

191,720
maternal disabilities will be prevented

3 million
women and babies will benefit from birth care



that translational space; the drivers coming from government now are pushing academia into that space that we inhabit. It means that we're a lot more used to talking that industrial language.

"There's been a push for a very long time for academia and business to work together but it's been very slow because the drivers for success are poles apart.

"Because science in universities tends to be driven by people being inquisitive about how things work, academics in industry are seen as unfocussed; going off at tangents because they happen to be interesting, rather than the most direct route from A to B. You have to get those two cultures understanding each other's language and drivers."

The School has recently normalised its relationship with the government to receive its funding and reward degrees directly, rather than through the University of Liverpool — a natural development of the School's original independence.

Hemingway believes the move will improve the School's profile nationally and internationally and allow for continued growth and expansion. It comes at a time when the LSTM is expanding into a new building and pushing into new areas after winning millions of pounds in grants to expand its life-saving work — including £650m from the foundation set up by Microsoft founder Bill Gates.

"The Gates Foundation realised that industry, off its own bat, wasn't going to develop these products and if they left organisations like us to develop ties with industry, although it would happen, it would happen way too slowly. So they started giving fairly substantial awards to consortia to develop these new products.

"Because we were already working in that space we were able to react quickly in terms of developing new drugs to combat malaria, tuberculosis, filariasis and worm diseases and new public sector insecticides. We follow the industrial process and take these products through to market — some even came out last year as a result of those partnerships."

Among other projects, the brand new Centre for Maternal and Newborn Health, due to open in October 2014, is doing pioneering work in tackling the appalling number of deaths that result from childbirth every year. It's an example of what Hemingway describes as the desire among the School's staff — from clinicians to cleaners — to do something beneficial.

"We're there to respond to need, so when you look at the big questions it's blindingly obvious that there's a big problem around maternal and child health, with unacceptably high levels of child mortality.

"It's a case of looking at what skills we can bring — and can we get out there and test it so it's not simply theoretical. We were getting some very good results coming through from the countries we worked in — now we're getting more requests than we can actually handle. We wanted to build on the success that we already."

Hemingway is enthused by the opportunities ahead, with a brand new Royal Liverpool Hospital and bio-campus arriving a matter of yards away — in the heart of Liverpool's so-called Knowledge Quarter — by 2017.

"Within the Knowledge Quarter you will have co-located the LSTM, the University of Liverpool and the new Royal Liverpool Hospital with a bio-campus sitting in the middle. There'll be a clinical trials unit that has access to patients, the research base and hi-tech equipment. That's a potent mix and Liverpool needs to attract the right companies to that area.

"We've got the biggest concentration of infectious disease research going on here — we need to grow that in an academic and industrial sense. We want to work with SMEs in the area and the larger companies — most obviously companies that are sending large numbers of people overseas and look at their healthcare needs. There's a feedback loop there."

The Liverpool School of Tropical Medicine may be a vital cog in the wheels of international health, research, drug development and policy, but it's heartening to know that it is still looking after the health of locals who are following in the footsteps of those merchants of Victorian Liverpool.

lstmliverpool.ac.uk

Future City—

Writer—
David Lloyd

Illustration—
Michael Walsh

Liverpool's vision for how it tackles the next 15 years is exciting, but is it achievable?

You know the feeling. You've lived in your house for years then, one day, you actually start to notice it. You focus in on the blind spots, the unfinished DIY projects, and the underutilised spaces. And you make a mental note: there is work to be done.

About once every generation Liverpool experiences the same home truths: the city takes a long hard look at itself, and proclaims — to its people, its businesses and its potential investors — we're going to build this city with more than rock'n'roll, but with cycle paths and green squares, urban villages and start-up spaces.

So it was that, last year, the city released its Strategic Investment Framework (SIF) — a weighty tome of wish lists and promises that mapped out Liverpool's next 15 years. A blueprint that's as much a statement of intent as it is a plea for help.

Because Liverpool, like many post-industrial cities, is at something of a crossroads: shaky and a little unsure of its place in the new world. At its frayed edges it's much like many other shrinking cities: the shells of long-abandoned warehouses stand, sentry-like, over scrubby brownfield sites. In its heart it's still a world player. The glory days might come again. But how? And what shape will they take, when heavy industry's gone east, and huge capital projects are stuck within the M25 ring road?

But Liverpool has form. Its knows how to punch way above its weight. As 20th turned into 21st Century, the city scored an audacious last-minute victory, securing the last big pay out of those heady, pre-recession days: a whopping £1bn investment from Grosvenor that became the shopping and leisure behemoth that is LiverpoolONE.

One of the development's sneakier success stories is how it rejoined the city to its waterfront, shifting its axis ever so slightly towards the river — a supercrossing over the Strand now effortlessly linking Albert Dock (the big regeneration story of the last generation) with the cool steel, stone and glass of John Lewis and the Apple store.

And, at its core, the city's new regeneration plans — painstakingly spelled out in the new SIF — are all about this reconnectedness of things. Of how the city is a series of pieces and parts just begging to be introduced to each other.

And so the SIF trumpets a series of cool piazzas, busy thoroughfares punctuated with mini parklets where central reservations used to be, green corridors where pedestrians and cyclists hold sway, stop for coffee, meet and mingle. It's all terribly European.

The city's well respected 'Knowledge Quarter' — home to Liverpool's John Moores and city Universities, the Liverpool School of Tropical Medicine and the Science Park — will be linked to the larger city by way of a new Knowledge Quarter Gateway adjacent to the Adelphi.

Public realm investment and provision of 'green infrastructure' will create 'memorable journeys and spaces'. More than that, they'll make spending time in these places more fun.

Liverpool as liveable city? It's a positioning that might just pay off. With Manchester bullishly still intent on second city status, Liverpool's hoping it might sneak up on the rails and offer something a little different: a city that you'd willingly choose to spend time in, whether that's as a tourist, a life scientist or a student.

Mayor Joe Anderson's identified a key selection of sectors ripe for driving the city's economic growth. Financial and Business Services, Life Sciences, Creative and Digital and Culture and Tourism. And, where each of these sector are based, so the SIF's grand plans follow.

The waterfront will be, finally and fully, a place to be proud of: new pathways will be created between the ACC and the new Exhibition Centre, the Museum of Liverpool and the Pier Head. And, in a pleasing echo of Liverpool past, the city's cruise facility will be ramped up to welcome the sleek super liners. Further upriver still, LiverpoolTWO will see the arrival of the real giants: the world's largest container ships. The ones measured in football pitches.

Diving deeper into the city, the SIF talks of 'de-engineering' the highway network, giving the streets back to the people. Lime Street station and St George's Hall will see the most drastic of nips and tucks: creating a vast, pedestrianised hub similar to Trafalgar Square.

The intent is clear: Liverpool is to be given back to the people — and the city's five million annual tourists will be free to mill about, wandering from spruced-up new Central Library to the boutiques of LiverpoolONE without so much as an angry honk from a black cab.

Tying all these projects together, the Great Streets scheme will see the city's main routes from the top of town to the waterfront given a much needed injection of TLC. Street trees, green roofs and 'productive landscapes' will mingle with public realm improvements.

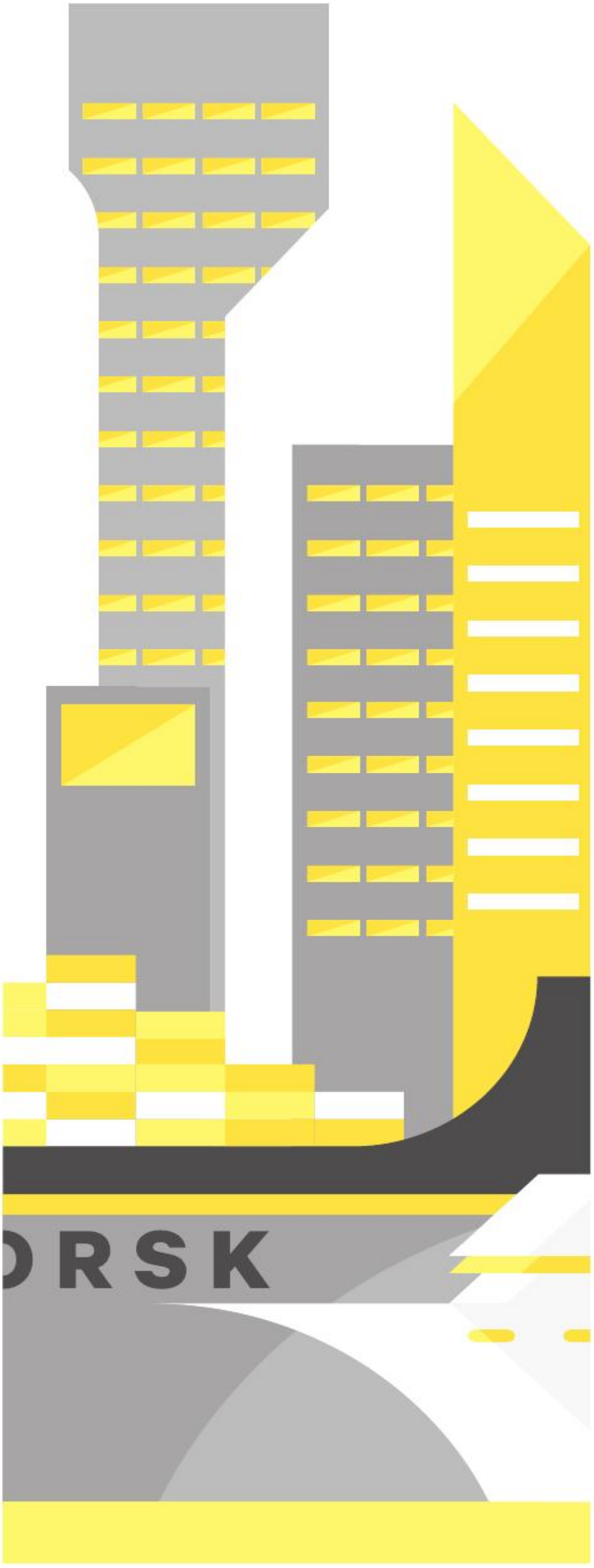
New public squares will create breathing spaces, and even the provision for busses (something of a thorn in the side for Mayor Anderson — who's controversially wiped bus lanes from the city map) will come a poor second to pedal power.

Underpinning the city's economic ambitions, Anderson's keen to focus on creating a more diverse residential population, including the provision of housing for families as well as for young and older people. He's identified six key areas he's keen to transform into 'distinctive neighourhoods' — including the digital and creative nexus of the Baltic Triangle, the trim streets of the Georgian Quarter and the nightlife heartland of Ropewalks.

The new Framework will, it's hoped, create a city that's attractive for visitors, residents and businesses, and a greener, more sustainable city centre.

"A creative vision is needed," the framework says, when it talks — somewhat vaguely — of the need to seek out pots of investment to transform some of the city's most blighted quarters.

It's true — much of the SIF is more a wish list than an action plan. Like an exercise in magical thinking, it imagines future uses for buildings that are, currently, no more than buddleia farms. Streets that are as silted up as the sandbanks of Liverpool Bay. But, like the city it springs from, the SIF is radical, upbeat and creative. So who's going to bet against it?





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