



The Social Impact of the Arts in Liverpool 2015/16

A Review of the Culture Liverpool Investment Programme

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Liverpool
City Council



This report was commissioned by Liverpool City Council.

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Liverpool, 2017



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Out of The Blue, Collaboration (Detail), Courtesy of Bluecoat, 2016.

Executive Summary

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The arts can enrich people’s experience of life, providing colour, beauty, enjoyment, relaxation and a source of solace and escape... they are also seen to have some wider outcomes or applications, such as bringing people together, creating links between different communities and encouraging people to feel a sense of pride and belonging in their local area.

”

What People Want from the Arts, **Arts Council England** (2008)

In 2015/16 Liverpool City Council (LCC) invested £2,779,310 in thirty-six cultural organisations through the Culture Liverpool Investment Programme (CLIP).

This funding was vital to the organisations. Not only did it directly enable extensive and diverse cultural activity across the city, it also demonstrated the value that LCC places on its cultural offer. This commitment enabled arts organisations to generate £27 million of investment to the city from a wide variety of local, national and international sources.

benefit from engaging in creative activity. In 2015/16 all CLIP's thirty-six funded organisations positively contributed to the health and wellbeing of Liverpool's residents, supported their personal development or helped to improve their communities.

Cultural investment in Liverpool enables residents from every ward, from Fazakerley to Speke from Riverside to Knotty Ash, to take part in high-quality participatory arts activities and events. In 2015/16 these activities achieved a huge array of social impacts and benefits. Some

“ It made me feel like I was not alone with what I have been through and I now feel I'm able to confront things in my life that I would not have been able to previously. ”

Stand Up to Stigma (The Comedy Trust) participant

These thirty-six organisations create high profile work that helps to attract millions of visitors to the city. Over the last decade Culture Liverpool, the business unit of LCC responsible for cultural programming, has commissioned a series of important research studies which have evidenced the economic benefit of arts and culture. These have helped to raise awareness of how the arts can contribute to the regeneration and remaking of a city and attract inward investment.

Beyond this excellent, high-profile work is a diverse array of high quality, low-key, grass-roots arts activity permeating Liverpool's communities. The social impact of this work has long been recognised, it was indeed one of the key attributes that helped Liverpool secure the European Capital of Culture title in 2008. Liverpool is fortunate to have a diverse range of cultural organisations producing world-class events, pioneering new ways of working and enabling residents from across the region to

have improved the lives of those experiencing homelessness, worklessness, long-term health issues or poor mental health; whilst others have brought residents together to make improvements to their local area, reduce anti-social behaviours, improve life chances and strengthen communities.

With Liverpool losing £420m through central Government spending cuts since 2010, equivalent to a 68 percent reduction in funding, it was timely for Culture Liverpool to commission this review. It will act as a reminder of the vitally important role that arts and culture plays not just in the economic prosperity of the city but in the day-to-day life of communities and residents.

This report demonstrates the innovative ways in which Liverpool's cultural organisations are working in partnership with LCC services, to achieve the city's objectives in a creative way.

These include Adult Services and Health, Children and Young People's Services, Community Services, and Regeneration and Employment. Moving forward, the cultural sector should continue to be strident in its approach to partnerships with LCC services and continue to forge relationships with the raft of voluntary and community organisations that also enable the city to achieve its social objectives.

It is important to note that this report does not provide the full picture of the social impact of investment, limitations of the data, and time constraints means that some of the excellent work taking place could not be included. It does however highlight a range of exemplary projects delivered in 2015/16 by CLIP funded organisations, and contextualises them within the priorities and objectives of the city. It is an important reminder of the breadth, depth and range of Liverpool's less visible but very important arts and cultural offer.



CLIP ENABLED:

36
organisations to deliver

29,840
activities

66%
of activity was aimed at specific groups

2,916,331
people attended CLIP funded events in Liverpool

1,748,942
people attended CLIP funded festivals in Liverpool

258.034
participated in CLIP funded activities in Liverpool

£15,140,917
additional arts funding was raised from public and private sources



Rediscovering The Radical, Theatre for Social Change, Liverpool 2016.
Andrew AB Photography

The Social Impact Of The Arts

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The benefit people achieve from ‘taking part’ is felt individually but also crucially by society as a whole: strengthened communities and social networks, increased independence into old age, greater innovation in our economy.

”

Understanding the Drivers, Impact and Value of Engagement in Culture and Sport,
DCMS (2010)

50 Benefits of Participating in the Arts

- 1 Increase people's confidence and sense of self worth
- 2 Extend involvement in social activity
- 3 Give people influence over how they are seen by others
- 4 Stimulate interest and confidence in the arts
- 5 Provide a forum to explore personal rights and responsibilities
- 6 Contribute to the educational development of children
- 7 Encourage adults to take up education and training opportunities
- 8 Help build new skills and work experience
- 9 Contribute to people's employability
- 10 Help people take up or develop careers in the arts
- 11 Reduce isolation by helping people to make friends
- 12 Develop community networks and sociability
- 13 Promote tolerance and contribute to conflict resolution
- 14 Provide a forum for intercultural understanding and friendship
- 15 Help validate the contribution of a whole community
- 16 Promote intercultural contact and co-operation
- 17 Develop contact between the generations
- 18 Help offenders and victims address issues of crime
- 19 Provide a route to rehabilitation and integration for offenders
- 20 Build community organisational capacity
- 21 Encourage local self-reliance and project management
- 22 Help people extend control over their own lives
- 23 Be a means of gaining insight into political and social ideas
- 24 Facilitate effective public consultation and participation
- 25 Help involve local people in the regeneration process
- 26 Facilitate the development of partnerships
- 27 Build support for community projects
- 28 Strengthen community co-operation and networking
- 29 Develop pride in local traditions and cultures
- 30 Help people feel a sense of belonging and involvement
- 31 Create community traditions in new towns or neighbourhoods
- 32 Involve residents in environmental improvements
- 33 Provide reasons for people to develop community activities
- 34 Improve perceptions of marginalised groups
- 35 Help transform the image of public bodies
- 36 Make people feel better about where they live
- 37 Help people develop their creativity
- 38 Erode the distinction between consumer and creator
- 39 Allow people to explore their values, meanings and dreams
- 40 Enrich the practice of professionals in the public and voluntary sectors
- 41 Transform the responsiveness of public service organisations
- 42 Encourage people to accept risk positively
- 43 Help community groups raise their vision beyond the immediate
- 44 Challenge conventional service delivery
- 45 Raise expectations about what is possible and desirable
- 46 Have a positive impact on how people feel
- 47 Be an effective means of health education
- 48 Contribute to a more relaxed atmosphere in health centres
- 49 Help improve the quality of life of people with poor health
- 50 Provide a unique and deep source of enjoyment

The Benefits of the Arts to People and Communities

The potential of the arts to bring about positive personal and social change has long been recognised. Since the mid-1980s local councils and national governments have understood that the arts contribute to regeneration, social inclusion and neighbourhood renewal. High quality arts and cultural activities have been proven to offer positive, creative ways of tackling some of society's greatest contemporary challenges from homelessness to mental health,

studies that clearly demonstrate real impacts. These impacts fall into three broad categories: personal development, health and wellbeing, and community development.

Personal Development: Arts activities enable people to learn new or enhance existing skills. These may be inter-personal skills, life skills, creative skills and/or subject specific skills. People who have never before achieved qualifications often gain nationally recognised

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Culture has important social benefits in terms of health, education and community cohesion.

”

The Culture White Paper, DCMS (2016)

from educational attainment to worklessness, from civic disengagement to community breakdown. The arts can be a positive tool for social change, and offer a means of alleviating some of the impacts of poverty experienced by some of our more disadvantaged communities.

In 1997 the first major study into the extent and range of social impacts of the arts was undertaken in the UK. The ensuing report, *Use or Ornament: The Social Impact of Participation in the Arts*, gave a robust analysis and highlighted 50 key benefits. Many subsequent studies have built on this, offering a greater insight into the specific impacts on health, regeneration, improving the life chances of young people and older people etc. These are evidence-based

accreditation. This provides a great sense of achievement and better equips people for volunteering and work opportunities in the future.

Participation can significantly improve coping strategies, confidence, self-belief and levels of happiness. It can lead to increased optimism for the future and offer people new, creative ways to think about old circumstances and to make more positive life choices.

For instance, in 2015/16 Collective Encounters' *Transitions* used theatre to enable 55 adults with experience of homelessness, mental health challenges and addictions to achieve nationally recognised qualifications.

Health and Wellbeing:

In 2014 The All-Party Parliamentary Group on Arts, Health and Wellbeing found that *“the case for the efficacy of the arts and creativity in improving health and wellbeing is compelling, underpinned by a growing evidence base on health and wellbeing outcomes and the cost benefits of arts and health interventions.”*

The arts have been shown to reduce the need for medication, reduce pain levels, reduce hospital stays, decrease GP visits and improve both physical and mental health. They have been proven to improve happiness and feelings of being in control, to reduce anxiety and depression, and to make people feel more connected and engaged. Arts activities enable participants to achieve the nationally recognised

Community Development: Engaging in arts activities can lead to feelings of empowerment: people feel that they have had their voices heard, that they and their opinions matter, that they have the capacity to bring about changes in their world, have widened their horizons and lifted their expectations. Often this leads to greater involvement in civic life, from voting to volunteering. People feel more connected as a group identity develops and they see themselves as part of something bigger.

The arts can help to build social cohesion as projects break down barriers and decrease social isolation, they can enable new networks to be formed and friendships forged; and they can increase tolerance and understanding in diverse communities. Arts activities can draw



I was left feeling empowered by the whole experience. It had a powerful effect on my confidence and self-esteem, and brought about a fundamental shift in own sense of self.



Stand Up To Stigma (The Comedy Trust) participant

Five Ways to Wellbeing - to Connect, Be Active, Take Notice, Keep Learning and Give. They can provide life-enhancing experiences for people with long-term illnesses and conditions. In addition the arts are used to disseminate positive public health messages, raise awareness of public health issues and to offer new approaches for healthcare professionals.

A great example of the arts impacting positively on mental health in 2015/16 was The Comedy Trust's *Stand Up to Stigma*, which enabled people accessing mental health services to develop comedy skills and present sketches to a wider public audience.

communities together with a common goal and can enable them to build a shared identity whilst celebrating diversity.

In 2015/16 Metal's *Meanwhile Space* helped to improve both the community spirit and the physical environment of Liverpool's Picton ward by engaging residents of all ages and backgrounds to make decisions about the future of a disused green space. This had a transformative effect by empowering the community to take ownership and find common goals.

The Liverpool Story

Liverpool has a strong history of participatory arts across its communities and is home to the oldest community arts centre in England (The Black-E). Both its arts ecology and its organisations' approach to engagement are distinct and vibrant. Cultural organisations in Liverpool work hard to ensure activities reach diverse and under-represented residents, and develop innovative approaches to achieving a myriad of social impact and benefit. Both universities and organisations in Liverpool carry out research into the impact of the arts, and many of the organisations have national and international profiles. Liverpool's universities and the Liverpool Institute of Performing Arts incorporate community arts in their curricula; and many graduates find their first-destination employment working in and with communities for Liverpool's arts organisations. This wealth of work has enabled Liverpool's diverse communities to tell their own stories, chart their experiences and dream for the future; providing a wonderful snapshot of Liverpool past, present and future.

In 1995 a Home Office funded pilot project called Arts in Regeneration was begun with joint sites in the Dingle and Speke areas of Liverpool. Originally the organisation was funded by Single Regeneration Budget (SRB) and European Social Fund (ESF) to deliver arts-based training for young people not in employment, education or training (NEET). The two geographically-based parts of the organisation separated in 1999 and the Speke-based part became Arts in Regeneration. Its mission was to bring a creative dimension to the regeneration of Speke Garston.

The learning from this programme informed the city's thinking when it took an unprecedented approach to its bid for European

Capital of Culture 2008, focusing on "using cultural tools and experiences to promote renewal and regeneration, through people and their communities." This brave approach put people and communities at the heart of its vision. It won support across the political spectrum and proved to be a key factor in Liverpool's success in securing the 2008 title. As Jeremy Isaacs said:

"If you had to say one thing that swung it for Liverpool, it would have to be that there was a great sense that the whole city was involved in the bid, was behind the bid and was shouting on behalf of the city."

In 2005 the European Capital of Culture Programme launched Creative Communities. Its values were clear:

"The projects created are very diverse, but they share the basic characteristics of being inclusive, participatory and above all, relevant to the people of Liverpool. These factors have the effect of bringing people together, and that's where neighbourhood cohesion and individual engagement begin to gain their own momentum."

This was followed in 2006 by Four Corners, a six year programme of work, during which dozens of arts organisations and tens of thousands of local people participated. This ground-breaking participatory project pushed boundaries, encouraged dialogue and celebrated everyday life in Liverpool. It provided a framework for artists and communities to work together, and shone a spotlight on the experience of life in Liverpool's neighbourhoods. Partnership working with Neighbourhood Management Services was at the heart of the Four Corners model.

Between 2010 and 2012 LCC and Liverpool PCT jointly funded over 60 Arts & Health projects that supported raised awareness of the Five Ways to Wellbeing: **Connect...Be Active...Take Notice...Keep Learning...Give...** The rationale was that a focus on wellbeing is a preventative approach that works well in community settings, addresses social isolation and provides a way to build community capacity for health and wellbeing as a means to reduce reliance on the clinical system. The grass roots programme engaged over 60,000 participants across the city and raised awareness of the Decade of Health and Wellbeing campaign.

The activity continues and the reach of arts organisations into communities widens and deepens. The Liverpool Culture Action Plan 2014-18 strives to maintain this energy and momentum. It explicitly recognises the social

value that a thriving arts and cultural sector provides. It aims:

“To ensure that local people engage creatively and memorably with culture, that they have a strong sense of civic pride and high levels of optimism and aspiration for themselves and their city.”

LCC’s continued and considerable investment into culture is a clear indicator that there is a recognition of the power of the arts to regenerate communities, transform individuals and improve the quality of life of its population.

The case studies presented in this report show that the trust LCC has placed in the CLIP funded organisations was well deserved, that they have been delivering above and beyond expectation and are making a significant contribution to the vision and aims of the city; to empower people to enjoy the best possible quality of life and reach their full potential.



this has transformed my whole life, I can't stress the importance of that.



Transitions (Collective Encounters) participant

Courtesy of Culture Liverpool, LCC



The Social Impact of the Arts in Liverpool in 2015/16

In 2015/16 cultural investment in Liverpool enabled thirty-six CLIP funded organisations to provide activities and events in a wide range of creative disciplines including music, theatre, visual arts, dance, writing, circus and creative

community groups and local councillors. In 2015/16 an indicative range of non-arts partners includes: Harthill Youth Centre, Friends of the Mystery Park, Frontline Church, Royal Mail, Liverpool Children's Services, Princes Primary

“ I walked into a youth centre the other day where we have worked on and off for many years. Some of the kids were on their smart phones, others were playing table tennis and some were just chatting. Then I noticed a group of about eight of them writing. Just writing for pleasure. It was a wonderful moment. ”

Writing on the Wall Artist/facilitator

events with a broad cross-section of Liverpool's communities in every part of the city. They delivered projects which engaged children, low-income families, disabled people, diverse communities, homeless people, adults with poor mental health, young people with experience of the criminal justice system, those living with dementia and older people in the community.

Children, families & communities

A common feature of projects involving children, families and diverse communities was the importance of working in partnership with non-arts organisations and statutory services such as health, education, community centres,

School, New Park Primary, Whitefield Primary, Four Oaks Primary, looked after children, education services and child and adolescent mental health services. Projects sought to develop the skills and confidence of children, families and communities, bringing people together and growing their sense of identity and purpose.

Young people

Young people, and in particular those experiencing some kind of exclusion, were also well-served by CLIP funded organisations in 2015/16. There is evidence of projects working with young people with experience of the

criminal justice system, of worklessness, disability, mental health issues, the care system, the immigration system and most commonly young people experiencing the impacts and limitations imposed by poverty.

Organisations cited the importance of meaningful, long-term and sustained engagement with these groups. Evaluations and case studies from young peoples' projects showed the huge impact this work can have. Young people taking part were more likely to take part in other aspects of community life and engaged more fully in school-life and in home-life.

There was also significant evidence of the potential of participatory arts in supporting the young peoples' personal and professional development. A number of projects directly supported them back into education, training or employment and all improved young peoples' confidence and self-esteem. Many participants said that by taking part they were more likely to seek or consider volunteering, or further development opportunities.

Adults

In 2015/16 CLIP funded organisations piloted or adopted some innovative approaches to using the arts to benefit adults experiencing a disadvantage. Projects targeted veterans struggling to make the transition to civilian life, worked with frontline homeless services, supported people recovering from addiction, and engaged people with mental health challenges both outside and within the mental health system. These projects predominately looked to improve health & wellbeing, work-related skills and participants' confidence and self-esteem.

Organisations delivering participatory arts projects for adults all highlighted the importance of having different access points and progression routes for participants, and different levels of

engagement for people with varying personal circumstances. Again, partnership working with non-arts organisations was a vital success component and in 2015/16 activities took place in a huge number of non-arts settings across the city such as: Crown Street Resource Centre, Local Solutions, Person Shaped Support, The Basement, Ann Fowler House, The Whitechapel Centre, Broad Oak Secure Unit, The Roots Trust, Mary Seacole House and Hugh Baird College.

Older adults

Older adults engaged widely in the city's cultural offer, with many attending cultural events and activities. Again, some innovative approaches were used and a range of models offered.

Many participatory projects combated isolation and loneliness amongst older people, developed their social networks and grew their resilience to deal with significant life events such as long-term illness, caring responsibilities or the death of a close partner. Some pioneered new practices and approaches, such as training carers of people with dementia to undertake creative activities within their day-to-day caring routine.

The snapshots and case studies included in this report show how the arts are being used to great social benefit in Liverpool. As a major cultural destination it has long been clear that the city reaps significant economic reward from its arts organisations, in particular from the visitor economy. But equally important are the arts organisations reaching into every corner of the city, engaging some of its most vulnerable residents and communities.

The social impact of cultural investment in 2015/16 is significant. CLIP funded organisations offer alternative and innovative ways to achieving the city's social objectives and goals - they inspire hope, open up new possibilities for individuals and communities and unleash the city's inherent and unique creativity.

Moving Forward

Continued investment

The Liverpool Culture Action Plan 2014-18 has provided a framework in which the highest quality of arts engagement for residents can thrive. In 2015/16 all thirty-six CLIP funded organisations achieved outcomes relating to improving the health and wellbeing of residents, using the arts to trigger personal change such as increasing skills or confidence. Their artistic programmes created a platform for dialogue and exchange between residents and artists and provided a place where local people could come together to find new solutions to local problems. Innovative partnership working ensured that residents had their voices heard; that they have the capacity to bring about changes in their world; have widened their horizons and lifted their expectations; and have an increased sense of self-determination.

LCC has remained progressive, maintaining its strong commitment to arts and culture. Some local authorities have brutally or entirely cut their arts funding, which has led to other funders cutting funding in those areas, so the cultural landscape and the social benefits of a thriving cultural sector quickly diminish. LCC's progressive approach, working with Arts Council England and supporting organisations to bring significant investment into the city has ensured the cultural offer in Liverpool not only serves those more likely to attend a concert, or enjoy a good night out at the theatre, but also reaches and engages under-represented individuals and communities, allowing them to benefit hugely from being involved and taking part.

Quality of engagement

The diversity of participatory arts projects, their aspirations and their participants ensures a broad array of practice: there can be no one-size-fits-all approach. But there are some underpinning principles that, when taken together, are useful indicators of good practice and projects that adopt them are most likely to deliver high quality, transformative cultural experiences, that can lead to important social impacts. These principles are:

Removing barriers: Providing access and support for those who experience barriers to participating whether they be psychological, economic, geographic or social. This could include ensuring activities are free, refreshments are provided, participant expenses reimbursed, wheelchair accessible venues used, child care costs are covered etc.

Flexibility: Adopting a flexible approach to participation, offering a range of ways in which people can participate to suit their particular circumstances.

Regularity: Medium to long-term opportunities are resourced. Sustained weekly provision as opposed to parachute interventions. Where short term projects are delivered, connections and routes are offered into sustained activity.

Participant led: Providing a framework within which the process can be owned and led by participants - a model of participatory democracy.

Ethical approaches: Are adopted in all aspects of planning, delivery and evaluation.

Partnership working: With non-arts services and organisations that support some of the more excluded and disadvantaged residents.

Positive atmosphere: Creating a relaxed, fun environment for participatory interventions in which ideas can be openly expressed and explored; where people are valued and their achievements are celebrated.

Professional practice: This is a highly skilled area and to enable the best impact artists need to be not only excellent in their arts discipline, but also confident in community development and group facilitation skills. They need to be able to plan creatively, practically and strategically, to deliver imaginatively and flexibly and to evaluate appropriately and effectively.

Partnership working

The cultural sector must continue to find creative ways to engage and work in partnership with non-arts commissioning services and organisations. The most successful projects are those that grow strong partnerships with relevant community and public sector agencies. This ensures the most extensive reach, the most appropriate terms of engagement, and the deepest understanding of the relevant issues within each sector. It also offers the most opportunity for participants to have their voices heard by those shaping and delivering the services affecting them, through a creative engagement: a participatory democracy. Arts and cultural organisations need to find non-arts sector events and opportunities at which to showcase creative approaches to developing communities, and supporting individuals.

Evidencing outcomes

The cultural sector should continue to work with funding bodies to provide evidence of the social impact of arts and cultural activities and the benefits they have for individuals and communities. They could also more effectively celebrate their achievements in this field through documentation, advocacy and profiling.

It is also recommended LCC undertake a review of the processes they use to monitor and evaluate the social impact of cultural investment in Liverpool. A separate report outlining how relevant data can be streamlined and used more effectively has been submitted to LCC alongside this report.



Courtesy of FACT



Research Process

“

Liverpool has well document evidence on the importance of culture to the economy and the return on investment the arts generate but it is the intangible benefits that excite me the most; the confidence that comes from taking part, the sense of wonder that comes from experiencing something outside the everyday, the aspiration that comes from the unlocking of the imagination.

”

LCC Liverpool, A Cultural Capital: Culture Liverpool Action Plan 2014–2018 Joe
Anderson MBE Mayor of Liverpool (2014)

The Brief

In November 2016 Liverpool City Council commissioned Collective Encounters, a CLIP funded organisation specialising in theatre for social change, to prepare a report highlighting the social benefit and impact on communities of the Culture Liverpool Investment Programme (CLIP) 2015/16.

The contents and findings in this report are mainly drawn from existing data held by LCC and research interviews conducted with a small number of arts organisations. The limitations of the available data and time constraints means this report does not reflect the full social impact or benefit to communities of cultural investment in Liverpool nor every arts organisation's offer. But it does offer an overview of the ways in which Liverpool's arts organisations are working with communities to achieve positive social impacts and illustrates the range and breadth of activity that would not be possible without investment from LCC.

Data Sources and Research Methodology

Monitoring & evaluation forms

All thirty-six CLIP funded organisations submitted monitoring and evaluation returns, which provided both qualitative and quantitative data on activities, promotion, media coverage, finances, staffing, equality and contribution towards strategic goals. A full analysis of this 2015/16 data is available within a report LCC commissioned from the Audience Agency.

Case studies

Social impact case studies from nineteen of the organisations were reviewed. These case studies were collected as part of the LCC monitoring and evaluation process. The request was as follows:

"Please attach a case study, which outlines how your work has made a social impact in Liverpool. This could be for example: increasing skills, benefiting health and wellbeing, improving access to the arts for disadvantaged groups, increasing understanding of our heritage."

The quantitative data from these case studies was entered into a proforma organised using two sections: the first identified the target age group for each project, and the second categorised the projects in relation to their social aims and outcomes. The categories were: Personal development (skills and confidence), Creativity, Health (physical and mental), Community development (cohesion and empowerment, heritage and identity).

Limitations & exclusions

Comprehensive data was not available for nine case studies, however any relevant data that was available has been included. Projects that had concluded before the period covered by this report (15-16) have been excluded. Some of the data in the case study section of this report includes outcomes and outputs achieved in 2013/14, 2014/15 and 2015/16, as some of the projects have been running for more than one year.

Evaluation Interviews

Six CLIP funded organisations participated in telephone interviews to deepen the research and gather qualitative data for this report. Interviews were conducted with Chief Executive Officers or Project Managers from DaDaFest, Liverpool Arabic Arts Festival, FACT, The Windows Project, Metal and The Comedy Trust.

The interview questions were:

What is the context/background of your work or project?

What happens during the activities/services (frequency, creative disciplines, location)?

Who are/were the partners & practitioners (funders, support agencies)?

What are/were the outcomes?

How are/were the outcomes measured?

What is the legacy from the project or services, expected or unexpected?

This data was manually coded for information relating to each of the interview questions; and was then analysed and is presented in this report under corresponding headings.

Existing research

Existing evidence based reports into the social impact of the arts were used to provide a context for this analysis; and previous Liverpool arts and culture reviews provided background information. Both Local Authority and National Policy documents were used to indicate how the social impact of the arts can connect to wider policy agendas. A full bibliography can be found at Appendix 2 of the digital version of this report.



Arts and Cultural Activity

“

Liverpool is a city of culture – not because of a title or a festival, but because of what its people do to create, express and share their dreams.

”

Telling Stories: The arts and wellbeing in North Liverpool, Francois Matarasso, (2011)



MeanWhile Space, courtesy of Metal

Children and Families

“

Taking part in the arts can transform the way children and young people explore the world around them, changing the way they see themselves and what they aspire to in the future, and contributing to their learning and personal and social development.

”

Arts Matters: How the Arts can Help Meet the Needs of Children and Young People, Arts Council England (2006)

We will build strong, attractive and accessible neighbourhoods by...developing a shared sense of identity and community pride... Encouraging more engagement with local people and groups.” - Our Vision and Aims, LCC (2016)

METAL MEANWHILE SPACE

Context

Metal has been active in Liverpool since 2004 producing an exciting programme of international and UK artists residencies. It runs a wide range of events, exhibitions and participatory projects out of Edge Hill Station, the world’s oldest active passenger railway

Project activities

The first stage of the project looked to trigger conversations with residents about their local area. One artist donned a high-vis jacket and stood on the land and began to dig a hole. This inevitably drew the attention of local residents who started to talk to the artist, and share

“ You can go and tell Grandma you helped to name the space where she was born.

Meanwhile Space (Metal) participant

”

station which now serves as a creative hub for artists, the local community and Liverpool City Region.

Meanwhile Space aims to transform vacant and unused plots of land into vibrant spaces, which can be enjoyed and shared by local people. In 2014, supported by a panel of local residents, Metal invited artists to help them rethink the potential of such spaces in Picton. The choice of location came from research with the local community, particularly through ward meetings. Picton is one of the poorest wards in the country: 49.3% of the children in the ward live in poverty and worklessness is nearly double the national rate.

Over the course of 2016, Metal engaged artists Marcus Coates, Neville Gabie and Cristina Lina alongside local residents to activate one of these ‘meanwhile spaces’ – an anonymous plot of green land adjacent to Wellington Road.

informal conversations about the green’s history, and what types of activity could help activate and animate the space again.

The next stage of the project, Name Your Green sought to investigate how the space could be used to build local identity, in a place that hosts diverse and sometimes transient communities. Over one weekend, local residents were invited to get their hands dirty, write ideas on a ‘Dreams of the Green’ blackboard, paint signs and suggest new names for the green. Following the sign-making weekend an alternative democratic voting process was established and a DIY polling booth erected, inviting local residents to vote for their favourite of the suggested names. Metal brokered an agreement with LCC for the winning name to be officially adopted, and an official naming ceremony was held on the green.

What were the outcomes?

Meanwhile Space aimed to encourage children to be physically active on the green and the streets close to their homes, encouraged neighbours to meet one another in a social setting and residents to feel an increased sense of ownership of their local area.

The project engaged and retained 30 core residents throughout, and a further 600 local people took part in weekend activities and events. At least 10,000 people witnessed the placards and naming posters and the project attracted regional and national press coverage.

Local people embraced the naming ceremony; young people encouraged other passers-by, family members and local residents to take part.

Over time many local residents allowed the artist team to use their electric power supply, keep equipment and materials in their backyards and offered umbrellas when it rained. Local shops donated raffle prizes, and families started to use the space together for the first time.

Artists and Metal staff reported initial conversations with local residents were deeply saddening; feelings of hopelessness were strong. However, a “Dreams of the Green” blackboard was filled with suggestions: build a fence so it's safe to play, put tables and chairs out, plant more trees, create a dog free area, grow a strawberry patch, make a picnic area, host dance classes, design a play area. All hopeful, optimistic ideas.

How were the outcomes measured?

Activities were recorded and monitored, and artists kept details of their conversations with local residents along the way. The project was also documented in a photographic series by Metal staff and a local photographer.

Who were the partners?

In addition to CLIP funding Meanwhile Space received funding from the Seedbed Trust and Arts Council England. To deliver the project Metal worked in partnership with local residents, the local councillor and Council services, Harthill Youth Centre, Friends of the Mystery Park, Frontline Church and the Wavertree Royal Mail Sorting Office.

Unexpected outcomes & legacy

Meanwhile Space drew local and national press attention. Local residents have been inspired to take part in other aspects of Metal's programme, also keeping in touch via phone and email. Metal have reached out to other local organisations who could help access funding for more activity on Welly Green. They are currently working with residents to identify how sustainable, long-term, resident-led activities can continue to provide an informal space for people to voice their opinions. Rubbish from fly tipping was cleaned up during the project.

Metal is working towards finding financial support to make the green space safer by for example, planting hedgerows. Liverpool City Council Highways Services have installed an official Welly Green sign, which sits prominently on the green next to the busy bus stop – a daily reminder of the fun and community activities which took place.



Children and young people with SEN are more than twice as likely to be out of education, training or employment as those without. This is wrong.

LCC SEN and Disability Strategy 2013-16

THE BLACK-E

ADHD AFTER SCHOOL PROJECT

The Black-E has been engaging communities in Liverpool since 1967. It offers a broad ranging programme of arts activities for all ages, from 'how to change your school, your town and the world' workshops to photography competitions and a wide ranging exhibition programme.

The ADHD After School Project targets 5- 13 year olds with neurodevelopment conditions offering a range of health and cultural activities including circus skills, meditation, yoga, drama and music therapy in weekly and half term sessions. All activities are free and children and parents can access the project directly. The Black-E also encourages referrals from GPs, Liverpool Children's Services, Children and Adolescent Mental Health Services, educational psychologists, pediatricians and social services.

The project aims to improve participants' concentration, behaviour, mental health and educational potential. It started as a pilot in 2014 in response to the fact that there were no other support services for children under 13 with ADHD and/or ASD in Liverpool. Since 2015, 86 children and young people have benefited from the activities. So far, significant improvements in participants' confidence, resilience and appropriate behaviour have been recorded.

“ I had parents come to me and say their child hadn't left the house in three years. When the session ended they cried – saying they had never had anything like this before.

Black-E Project Artist

Children from the poorest backgrounds often do not achieve the same success as others. We need to be focused and innovative .

LCC Children and Young People's Plan 2013-17

THE BLUECOAT

OUT OF THE BLUE

The Bluecoat is Liverpool's centre for contemporary arts, with a year round programme of exhibitions, events and workshops. Out of the Blue was a legacy from LCC's Four Corners programme and involves five art clubs for 6 – 11 year olds that run in community spaces in Kensington, Anfield, Granby, Norris Green and Walton throughout the year.

The Bluecoat works in close partnership with primary schools in Liverpool (including Princes Primary, New Park Primary, Whitefield Primary, Four Oaks Primary), as well as Children and Young People's Services and community organisations to promote and deliver school arts clubs, holiday activities and family weekends. The clubs are run by an artist facilitator and are supported by a team of artists with learning disabilities who take part in The Bluecoat's Blue Room project. NB: The Blue Room gives adults with learning disabilities the opportunity to develop creative and social skills and increased independence of thought and action.

Out of the Blue offers children and families a unique creative experience and an opportunity to develop positive attitudes towards people with learning disabilities. For the Blue Room participants it is a chance to participate meaningfully in the wider community, and work with children in a safe, neutral and creative environment.

The children loved the exhibition and really enjoyed the interactive activities...It was lovely to hear them say "Bye bye Bluecoat, see you soon" when they left"

Out of the Blue Participant





Courtesy of The Black E

“Learning and achieving is key to breaking negative cycles of poverty and worklessness.

Liverpool Children and Young People’s Plan 2013 – 17

TATE LIVERPOOL ART GYM

Tate Liverpool is the most visited visual art gallery outside London and home to a national collection of modern and contemporary work.

Art Gym signaled the start of a new approach to co-creation and engagement with diverse local audiences for Tate Liverpool. Led by the Tate Collective, a group of 16 – 25 year-olds, Art Gym offered local people the chance to feel inspired, learn something new and get creative through a sensory installation, a wellmaking clinic, pinhole camera and woodblock printing workshops.

Tate Liverpool worked in partnership with Liverpool’s Young People’s Advisory Service, Child and Adolescent Mental Health Services and migrant groups to ensure there was wide and diverse participation. Following this 2016 project, Tate Liverpool has dedicated a new space within the gallery to enable the co-creation of events and activities with community and education groups in Liverpool.



Out of the Blue,
Courtesy of Bluecoat, 2016



Art Gym at Tate Liverpool
© Tate Liverpool



Courtesy of Tmesis Young
Physical Fest



Out of the Blue
Courtesy of Bluecoat, 2016.



Young DaDaFest 2016. Courtesy of DaDaFest.

Young People

“

Engagement in structured arts and culture improves the cognitive abilities of children and young people...High-school students who engage in the arts are twice as likely to volunteer than those who don't engage in the arts and are twenty per cent more likely to vote as young adults.

”

The Value of Arts and Culture to People and Society: An Evidence Review,
Arts Council England (2014)

DADAFEST

YOUNG DADAFEST

Context

DaDaFest is a Liverpool based disability arts organisation that curates and delivers a biennial festival of national and international work made by deaf and disabled artists, as well as other events that promote the work of deaf and disabled artists. DaDaFest's youth programme, Young DaDaFest, started in 2002 in response to the lack of professional arts provision for young disabled people in Liverpool.

workshops also last for two hours and allow young people to develop their theatre-making skills through taking part in productions and attending skills development workshops.

All workshops are free and there are no auditions. Young DaDaFest provides access support to enable young people to take part through the provision of support workers, sign language interpreters and financial help with transport. All workshops take place outside of school hours.

“ I think its great to have something like the DaDaFest to celebrate everyone's different abilities so I am happy and excited to be in DaDa again, its a great experience and every year gets better.

Dadafest Participant

”

Project activities

Initially Young DaDaFest offered young disabled people the chance to take part in one-off creative workshops, short-term projects and to exhibit their work as part of the biennial DaDaFest. These activities soon grew and now as well as being a part of this biennial event Young DaDaFest provides weekly music and theatre workshops throughout the year.

Young DaDaFest currently offers two opportunities for young disabled people to get involved in the arts on a weekly basis: music workshops that take place at Resonate Music Hub in Everton, and theatre workshops that take place at the Liverpool Everyman Playhouse. The music workshops last for two hours and aim to develop the composition and playing skills of young disabled musicians through one-to-one and group work with professional musicians. The theatre

What were the outcomes?

Approximately 250 disabled young people take part in Young DaDaFest's weekly theatre and music workshops each year. The main focus of this work is to develop disabled young people's creative and artistic skills. Through this process disabled young people grow in terms of personal confidence and self-belief. They also offer a rare opportunity for young disabled people to come together, socialise and make and consume art that is relevant to them.

How were the outcomes measured?

Young DaDaFest uses a range of methodologies to measure the success and impact of their work. Each participant has a development plan setting out or renewing his or her personal goals. These are updated at regular points during the year. One-to-one interviews take place with the participants and feedback is also attained from family members and support workers if appropriate and relevant.

Who were the partners?

Weekly music workshops at Resonate Music Education Hub are funded through Youth Music and delivered in partnership with Drake Music and Live Music Now. Theatre workshops are delivered in partnership with the Everyman & Playhouse Theatre. Both organisations co-fund this work through core funding from Arts Council England and LCC.

Young DaDaFest works in partnership with Liverpool's Special Educational Needs Schools, Children & Young People's Services, the Merseyside Youth Association and voluntary sector organisations offering respite care for families of disabled young people. This allows for disabled young people to be signposted to these workshops at anytime during the year.

A leadership group made up of disabled young people guides Young DaDaFest's services and programme. This group meet regularly to advise on the strategic development of Young DaDaFest programme, quality improvements to services and marketing and branding.

Funding from CLIP enables DaDaFest to deliver some of this work, and enables further investment to be secured from other sources to ensure all costs can be met. Young DaDaFest has recently been awarded a significant grant from the Big Lottery's Reaching Communities programme. This grant will pay for a new three-year creative programme to support disabled people making the transition from education to the workplace.



Unexpected outcomes & legacy

Disabled young people have become more involved in city life, and have started to influence those who make decisions on their behalf and provide public services for them. They have worked directly with Children and Young People's services to advise on leafleting campaigns, and have also met with the Taxi Licensing Authority to discuss access improvements for young disabled people.



Aim to improve community relations and promote diversity through events, publicity, educational programmes and other initiatives and continue encouraging participation in local democracy. - LCC Equality and Diversity Policy Statement (2016)

LIVERPOOL ARABIC ARTS FESTIVAL

I CALL YOU YEMEN

Context

Liverpool Arabic Arts Festival (LAAF) has been working with the Arab community in Liverpool for 18 years. A large part of this community in Liverpool is of Yemeni origin. Since 2014 Yemen has been experiencing a large internal and external conflict that has destroyed the country's infrastructure and led to a humanitarian disaster. Liverpool's young Yemeni community were at risk of getting drawn into what could sometimes be quite a negative debate.

LAAF recognised the need to involve young people in the debate in a positive way that was not politically driven, to dispel myths and provide information on this invisible war that very often was not being covered by the mainstream media.

would not be drawn into political or unsafe conversations with their interviewees.

Once all the footage was captured the young people worked for a further two weekends with the filmmakers editing the film. They also received a master class from BAFTA award winning documentary filmmaker David Navan.

There were two screenings of the film: one at CLIP funded Foundation for Art and Creative Technology (FACT) and the other at Liverpool Arabic Centre. The FACT screening was followed by a question and answer with Comra, a filmmaking camp based in the Yemen.

“ If you hear it from young people, you are more interested and more able to understand. ”

I Call You Yemen (LAAF) Participant

Project activities

Over the course of 10 weeks a small group of young people from the Arab community worked with Optical Jukebox, a film production company, to interview members of the local community about the conflict in Yemen and how it was affecting them.

Prior to these sessions, LAAF undertook months of consultation and negotiation with community leaders and family members. The aim of this was to develop trust, to reassure community leaders and families that if the young people took part they would be safe and that the young people



Courtesy of LAAF

Aim to prevent and reduce crime and disorder and improve... feelings of safety and community cohesion.

City Safe: Liverpool A Safe City

What were the outcomes?

A core group of four young people took part in all sessions, and a further seven young people dipped in and out of the project. Approximately 220 watched the film at the public screenings and the audience was made up of around 90 per cent Arabic audience.

The young people reported they felt empowered by the project, and how important it was to talk openly about this issue. Some family members reported the young people's confidence had increased.

How were the outcomes measured?

The outcomes were measured through feedback from the young participants, their family members and local community leaders.

Who were the partners?

I Call You Yemen was co-funded by Safer Worlds (a humanitarian organisation) and Arts Council England. Optical Jukebox led on the delivery of the technical aspect of the project. The British Council in Yemen advocated for the project brokering the partnership with Comra.

Unexpected outcomes & legacy

The Arabic community was initially very reluctant to give permissions for this work to take place with the young people and a lengthy period of brokering was required. This is a common feature in work engaging marginalised communities, and the preparatory work for I am Yemen was exemplary in the patience, consistency and commitment exhibited. This slow building of trusting relationships paid off, as could be seen in the high level of engagement in the project and attendance at the screenings by members of the Arabic community. This was much higher than had been anticipated by LAAF.

LIVERPOOL EVERYMAN AND PLAYHOUSE CREATIVE CONSTRUCTION

Liverpool Everyman and Playhouse Theatres (run by Liverpool Merseyside Theatres Trust) have a year round performance programme with an international reputation, and recently made national news for their progressive appointment of a repertory company for the first time in decades. They also run a year round educational and outreach programme.

Creative Construction is a partnership project with Liverpool Targeted Services for Young People that started in 2014. It engages ten young offenders per annum in a vocational training programme of design, metal-work, carpentry and mechanics, through high-profile art-led construction projects and intensive mentoring. The project aims to support personal development, reduce re-offending and prepare for employment.

By March 2016, all ten of the young male participants had found meaningful work in painting, decorating, refurbishment, mentoring, environmental services/waste disposal, sports, installation and engineering. Fifteen months after the start of the project none of the participants had reoffended and mentors reported they had seen a significant change in all of the young men in terms of confidence with public speaking, expressing ideas, taking the initiative and trying new activities.

Children who lack basic literacy and numeracy skills develop low self-esteem and become disillusioned with education, eventually leaving school early.

Children and Young People's Emotional Health and Wellbeing Needs Assessment, 2010

Promote the exchange of information and advice on local services and any other good health and wellbeing issues that will help to promote a fairer, healthier, happier Liverpool.

Liverpool Sustainable City Health & Wellbeing Strategy 2014-2019

WRITING ON THE WALL YOUNG WRITERS PROJECT

Writing on the Wall works with diverse communities across Merseyside offering a wide range of writing projects which culminate in an annual festival bringing together local audiences and local, national and international writers, artists and social commentators.

Since 2007 Writing on the Wall has run the Young Writers Project. This project provides young people aged between 11 – 19 years with the chance to develop skills in poetry, lyrics, rap, the spoken word, artistry and prose to enable them to develop a voice and an outlet for their creativity. A 2015 evaluation of this project reported 75% of the young participants felt more confident, ambitious and had an increased willingness to engage in activities in their communities.



HOMOTOPIA ALIEN SEX CLUB

Homotopia is an international LGBT festival held annually in Liverpool every November and features a mixture of theatre, dance, film, photography, art, cabaret and debate.

Through the Alien Sex Club project Homotopia sought to use art exhibitions, talks, workshops, and installations to convey a number of key health messages relating to HIV. These include raising awareness of the importance of early testing in managing a positive result, levels of transmission, connecting with wider audiences to understand the transmission risk, and to engage younger people with the issues connected with those living with HIV.

Homotopia partnered with The Armistead Project, Sahir House, Liverpool Public Health, Royal Liverpool University Hospital and key bar and club spaces in Liverpool to reach younger members of Liverpool's LGBT community. Also, through these partnerships Homotopia were able to offer free, rapid HIV testing by fully trained health professionals at exhibition and installation sites. Over the course of the project almost 5,000 people visited the exhibition and installation sites.

“ It gave me back a reason for living. I had lost all confidence. It gave focus to a chaotic life.

Young Writer's Project (WOW) participant ”



Creative Construction. Courtesy of Liverpool Everyman and Playhouse Theatres



Collective Encounters Transitions
Andrew AB Photography

Adults

“ There was substantial evidence that in attending arts projects participants were able to develop a focus that had a wide range of mental health benefits. It enhanced their ability to relax and provided them with a way of dealing with, or a distraction from, their mental health difficulties. ”

Mental Health, Social Inclusion and the Arts: Developing the Evidence Base,
DCMS (2005)

All images courtesy of Veterans in Practice, FACT.
First image, second row - Still from Remembered? (2015)



Aims to promote understanding and awareness among the public of issues affecting the armed forces community.

The Armed Forces Community Covenant

FACT

VETERANS IN PRACTICE

Context

FACT is a new technology and media arts organisation based in Liverpool's Ropewalks area, with an international reputation for hosting exhibitions and arts events and being a cinema.

Veterans in Practice (VIP) began in 2012 and came out of work FACT was undertaking in Liverpool with the recovery community and the wider north Liverpool community. At this time Breckfield & North Everton Neighbourhood Council was setting up veteran support services in response to the increasing number of veterans returning to Liverpool after combat. Many veterans

What were the outcomes?

Primarily, VIP aims to create high-quality art through a collaborative process. The project develops the participants' skills, self-esteem, social networks and confidence. The work produced fosters a greater understanding and inclusion of veterans in the local community.

How were the outcomes measured?

VIP has been evaluated independently using qualitative and quantitative methodology. This report is based on the veteran's stories and copies of the report are available from FACT.

“VIP gives us a reason to get up in the morning...What started out as some veterans getting together to produce art has kept me sane in difficult times and may even lead to a new career...its been an amazing opportunity.”

VIP (FACT) Participant

struggle to cope with the transition to civilian life and may experience issues around post-traumatic stress, addiction, worklessness and homelessness.

Project activities

Veterans in Practice is now in its fourth year. Participants meet for two hours every week to work with a range of artists on discrete projects such as making a film, website, app or performance. Veterans in Practice also offers a monthly film night which provides a less daunting offer for those who might find the weekly session too intense.

In 2015/16 these services were accessed by 40 veterans with around 10 – 12 taking part in each session. The group is dynamic, with veterans dipping in and out depending on what is going on in their lives. The age range of those taking part is between 20 – 90 years, with the majority of the group either being in their late 20's or mid-50's.

Who were the partners?

VIP is funded largely through Paul Hamlyn Foundation. FACT work closely with Breckfield & North Everton Neighbourhood Council who signpost veterans to the project. A recent partnership with Liverpool John Moores University will also see further research undertaken through the theme Reimaging Conflict: Pedagogy, Policy & the Arts.

Unexpected outcomes & legacy

Amongst FACT staff and volunteers VIP has nurtured a greater understanding of some of the issues veterans face. The group has also worked collaboratively with LCC's Making it Happen for Veterans and supported both LCC in their production of a website for veterans, and the Royal British Legion to find ways to make their services more accessible veterans.

We are proud to support the Time to Change campaign and are committed to promoting ways to improve wellbeing, challenge stigma and support those who are experiencing mental health problems. - Liverpool City Council Pledge

THE COMEDY TRUST

STAND UP TO STIGMA

Context

The Comedy Trust deliver bespoke comedy training using the best comedians and practitioners from the national circuit. Since 2002 they have worked with over 10,000 people.

National research had shown that women experiencing mental health problems were more likely to seek help than men and The Comedy Trust were looking to find ways in which comedy could be used to help those men that were slipping through the net. Over 70% of the participants of the pilot were men. In 2014 The Comedy Trust ran a six-month pilot project that used comedy to challenge the stigma attached to mental health. This pilot involved a professional comedian working with people accessing mental health services to create short sketches about their experiences that were then performed to friends and family. Stand Up to Stigma evolved from this pilot project.

Project activities

Stand Up to Stigma is delivered four times a year and is a seven-week programme made up of weekly workshops delivered predominantly in mental health settings in Liverpool. During these workshops a professional comedian and facilitator work with a group of fifteen men, aged over 30, to develop, write and perform their own stand up comedy routine. At the end of the seven weeks these routines are performed in front of an audience of about 100 people in a Comedy Club. Whilst the participants are not explicitly encouraged to write material about mental health, many of them do.

What were the outcomes?

Stand Up to Stigma develops the confidence and skills of participants, and also works to improve their sense of wellbeing. Participants learn new skills and techniques for dealing with nerves and memory loss, and also develop their use of body language. The programme does not intend to turn participants into professional comedians but hopes to help them to more easily see the funny side of things.

How were the outcomes measured?

The Comedy Trust uses a number of methods to measure the impact of the project. These include the national Warwick-Edinburgh Mental Wellbeing Scale (WEMWEBS). Participants are also encouraged to write an online blog about their experience on the course.

Who are the partners?

Stand Up to Stigma is funded by Time to Change. So far The Comedy Trust has worked in partnership with Person Shaped Support (PSS), The Walton Centre, Options for Independent Living, Hugh Baird College and Crown Street Resource Centre, and is continuously building new networks to extend the reach of the project.

Unexpected outcomes & legacy

Stand Up to Stigma participants were recently invited to perform at the Leicester Comedy Festival. The Comedy Trust is also looking to take some of the work produced through Stand Up to Stigma to the Edinburgh Festival in 2017.



All images courtesy of Stand Up for Stigma, The Comedy Trust, 2015 -16.



Our mission: To deliver, secure and promote accessible, high quality, locally delivered adult learning opportunities for the people of Liverpool.
Adult Learning Mission and Aims, LCC

THE WINDOWS PROJECT

CORE PROGRAMME

Since it began in 1976, The Windows Project has run workshops aimed at promoting writing for all ages and abilities within the community. The Windows Project works with children and young people in youth clubs, day centres and with respite services, with those in care or custody and also with adults in the mental health system. It delivers 12 week courses beginning by building trust between participants and playing games to encourage them to have fun; to eventually supporting them, through one-to-one mentoring, to write poetry that covers a wide range of subjects and themes. At the end of the course participants are encouraged to read out their work to other group members.

In 2015/16 The Windows Project delivered 24 workshops for adults in the mental health system; each workshop had around 12

“ Expressive writing has been linked with improved mood, well-being, stress levels and depressive symptoms as well as more physical benefits including lower blood pressure, improved lung and liver functioning and decreased time spent in hospital. ”

Advances in Psychiatric Treatment journal

“ After a few sessions in mental health settings something happens with the group. It’s like gestalt, there’s magic in the room ”

Windows Project Facilitator

participants. These took place in an open unit, The Roots Trust in Everton and a secure unit at Broad Oak, Broadgreen. Workshop participants have compound mental health issues and sometimes learning difficulties and all are over 35 years old. This work is supported by the independent charity, The Roots Trust and highly valued by the occupational therapy team at the Broad Oak Unit, with whom The Windows Project have had a long term relationship. MerseyCare also funds elements of this work with adults.

The workshops encourage participants to socialise and supports them to build up their self-esteem. For some participants it will be their first experience of writing, and most participants will never have read to a group before. Some participants use the process to tell their own stories. Outcomes are measured through artist observation, participant feedback and discussions with support workers and members of the occupational therapy team.

The poetry created through these workshops has subsequently been published in a collection called *Great is the Place Upon her Face*. The book was launched as part of a National Poetry Day event that took place at Mary Seacole House, in Princes Park ward.

There is a need to address the physical and mental health needs of the homeless population.

Liverpool's Homelessness Strategy 2016-20

COLLECTIVE ENCOUNTERS TRANSITIONS

Collective Encounters specialises in theatre for social change and has been working with marginalised communities in Liverpool since 2004. Their Transitions programme has offered those with experience of homelessness, addiction or poor mental health the opportunity to use the arts to support their life transitions since 2007. Whether from street to hostel and hostel to home, or into volunteering and into work, or into a more stable life-style that enables re-connection with family. Participants all use theatre as a tool to enable them to move forward in their lives.

Each year approximately 60 workshops take place in Liverpool-based homeless settings, recovery and mental health settings and in Collective Encounters' home space in central Liverpool. Workshops are designed to support participants to achieve nationally recognised qualifications in a range of subjects such as personal development, communication, facilitation and mentoring; as well as accreditation in arts and theatre specific subjects.

They create, rehearse and tour a play about current social and political issues. In addition to this, Collective Encounters organises work placements in arts and heritage organisations; and facilitates mentoring relationships between participants who have taken control of their lives, and those who are going through a process of change. Through this work Collective Encounters develops participants' skills, health and wellbeing

“ I was in a performance...I couldn't believe it was me, and I've carried on with drama...it changes my whole day, it changes my life, I have a purpose... the most important thing is, that it's reminded me that I matter. ”

Transitions (Collective Encounters) Participant

and engagement with the wider community.

Collective Encounters partners with many organisations to deliver this work in Liverpool including Crisis, The Whitechapel, Local Solutions, Genie in the Gutter, LCC's Homeless Strategy Unit, Everyman and Playhouse Theatre, YMCA, Plus Dane Group and a number of other housing associations. Transitions has been funded by Big Lottery's Reaching Communities programme since 2011.





Older Adults

“

The beneficial impact of participatory art in terms of mental and physical wellbeing is evident at the individual, community and societal levels...there is tremendous potential for participatory art to improve the quality of life of older people .

”

An Evidence Review of the Impact of Participatory Arts on Older People,
Mental Health Foundation (2011)

Novel community solutions such as digital hubs to increase internet access; Active@60 community activities to develop older people's knowledge of and access to technology; recruitment of community champions to increase community penetration and address social isolation."

Liverpool City Region Innovation Plan 2014-2020

FACT

DIGITAL AMBASSADORS

Context

FACT's Digital Ambassadors project is a legacy from TenantSpin: a community media project that started in a tower block in north Liverpool in 1999. The majority of TenantSpin's participants were over 60 and following the end of this project in 2012, participants were keen to continue to explore histories and local contexts through digital technology.

Project activities

Each week a group of approximately 15 older north Liverpool residents meet for two hours at FACT to explore a whole range of digital technologies from 3D printing to 360 degree filming. The group then interrogate these technologies within the broader context of the digital age. Participants explore how they themselves can and have contributed to the digital age, and the political, social and historical contexts for the development and use of technology. The Digital Ambassadors group meet all year round. All activities are free and there are no entry requirements.

What were the outcomes?

Participants come from a wide range of backgrounds. Some participants have worked in engineering and technology sectors prior to retirement but most are new to the digital world. The unifying factor of this group is isolation: many don't have family, or have family that have moved

away. Participants report they highly value the social element, the consistency of the weekly sessions and the chance to come together and take part in something new.

How were the outcomes measured?

FACT is tentative in the use of formal evaluation systems and tools with this group. Having found in the past that the type of questions they are required to ask changes the nature of the relationship between artists and participants. Evidence of outcomes is collected anecdotally, through conversations with participants as and when they naturally happen.

Who are the partners?

Through Digital Ambassadors the group have worked collaboratively with many other cultural, heritage and learning institutions on Merseyside including Space Port, National Museums Liverpool, Open Eye and Liverpool John Moores University.

Unexpected outcomes & legacy

The consistency of the weekly sessions has been vital to maintaining positive relationships with the participants.

MERSEYSIDE DANCE INITIATIVE

50 MOVES

Merseyside Dance Initiative (MDI) is one of the UK's leading dance development organisations, working to create a healthy and vibrant sector and infrastructure for dance; and delivering year-round activity aimed at giving people access to the transformational benefits of dance.

MDI's 50 Moves project is a well-established weekly class where people aged 50 plus are taught exercises to increase mobility, balance, fitness, promote memory and build dance sequences.

MDI has gathered qualitative and quantitative data over the years demonstrating how the project also provides a valuable social network for participants, and in particular for older people experiencing significant life events such as recovery from illness and surgery, chronic illness, death of partners and mild mental health problems. The group also connects participants to the wider cultural network in Liverpool involving older people in performances and events they would not normally take part in.



“

I get up in the morning, I'm 73, I get up with all the aches and pain that we have at our age, I get up, I come here, the music starts and I'm young again.

50 Moves (MDI) Participant

”

Work with people living with dementia and their carers to continually improve dementia care and work towards Liverpool becoming recognised as a 'dementia friendly city'.

Liverpool Commissioning Strategy for Dementia
2014-2018

COLLECTIVE ENCOUNTERS LIVE AND LEARN

Live and Learn has been running since 2007 with two aims: to improve the lives of those living with dementia through arts based activity, training and research, and to engage older people in high quality participatory arts workshops and performances in community settings.

Activities include a Third Age Theatre company, which makes an annual touring show exploring social and political themes; performs political sketches and cabarets at conferences and festivals; and works alongside professional artists to deliver workshops and give performances in care homes and other community settings. The group also go on theatre trips and cultural visits together and host coffee mornings with poetry readings and songs to encourage new participants and break down social isolation.

Another strand has been the development of an Arts and Dementia pocket guide for carers. In 2015/16 Collective Encounters delivered workshops in Liverpool care homes to demonstrate the positive benefits of using the arts with people with dementia to improve communication and quality of life, and to build stronger relationships enabling high quality person centred care through meaningful creative activity. Having built this relationship with staff

“The thing that I was amazed at was that the residents that did take part in the session were all fully engaged for the whole time of the session... everyone took part and contributed. It reminded me that everyone has got something to contribute and we shouldn't let our expectations limit the abilities of people with dementia.”

Occupational Therapist at a Collective Encounters Intervention

and residents the company then trains the carers in using the toolkit to enable them to embed a creative approach in their daily practice.

Collective Encounters works in partnership with care homes across Merseyside; Older People's services; higher education and the wider arts and cultural sectors in Liverpool to deliver the project.

Collective Encounters Third Age Theatre, Andrew AB Photography





And that was just the tip of the iceberg...

There's also...

The Royal Liverpool Philharmonic Orchestra leading its field internationally with a trail-blazing programme of long-term engagement with hundreds of children in north Liverpool schools. This has improved education attainment in key curriculum subjects including maths and english, through musical skills development and performance. And has also improved parents' engagement with learning, and relationships between the schools and their communities.

Africa Oye delivering on the Five Ways to Wellbeing with diverse communities through their festival workshop programme.

Tmesis Theatre working with youth groups across the city to produce exciting new performances to be platformed at Young Physical Fest. Teaching circus skills, puppetry, stage combat, storytelling and physical theatre it offers an exciting opportunity for young people to be stimulated and engaged.

First Take making films with people who have multiple and profound disabilities, people with mental health issues and learning disabilities; as well as refugees and other socially excluded groups.

Positive Impact delivering the nationally recognised Arts Award qualifications in skills such as dance, singing, music technology, music performance, drama and arts and craft to young people in Toxteth.

Bluecoat Display Centre facilitating artists residencies in complex and stroke rehabilitation

units, outpatient clinics, pain management clinics and elderly and dementia wards in three Liverpool hospitals. Spending time with patients, staff, family members and other visitors to create public art to be displayed on site.

“ Great art inspires us, brings us together and teaches us about ourselves and the world around us. ”

Great Art for Everyone, Arts Council England

In 2015/16 tens of thousands of Liverpool residents engaged directly in arts and cultural activity in their city. Many of these people are vulnerable or living on the margins of our society; many have felt the impact of austerity. Their engagement in the arts improved the quality of their lives. For some this was a temporary moment of joy. But for many the experience has long lasting, life-changing results. The positive social impact of the arts is being felt in communities all over the city. The arts are offering exciting, creative approaches to tackling some of the city's most pressing challenges.

With continued investment from LCC, support and guidance from Culture Liverpool, the continued development of cross-sector partnerships, and of course, the extremely hard work, strategic thinking and creative innovation of the cultural organisations of Liverpool, this positive impact will continue to grow.

Appendices

APPENDIX 1: CLIP FUNDED ORGANISATIONS

20 Stories High
20storieshigh.org.uk

Africa Oye
africaoye.com

Black-E
theblack-e.co.uk

Bluecoat
thebluecoat.org.uk

Bluecoat Display Centre
bluecoatdisplaycentre.com

Brouhaha
brouhaha.uk.com

Collective Encounters
collective-encounters.org.uk

The Comedy Trust
thecomedytrust.com

DaDaFest
dadafest.com

FACT
fact.co.uk

First Take
first-take.org.uk

Homotopia
homotopia.net

Hope Street LTD
hope-street.org

Lantern Company
lanterncompany.co.uk

Liverpool Arab Arts Festival
arabartsfestival.com

Liverpool Biennial of
Contemporary Art biennial.com

Liverpool Carnival Company
brazilicafestival.com

Liverpool Everyman & Playhouse
everymanplayhouse.com

Liverpool Irish Festival
liverpoolirishfestival.com

Liverpool Philharmonic
liverpoolphil.com

Liverpool Pride
liverpoolpride.co.uk

Look
lookphotofestival.com

Merseyside Dance Initiative
mdi.org.uk

Metal Culture
metalculture.com

Milapfest
milapfest.com

Open Culture
culture.org.uk

Open Eye Limited
openeye.org.uk

Pagoda Arts
pagodaarts.org.uk

Positive Impact

Squash Nutrition
squashnutrition.org

Tate Liverpool
tate.org.uk

The Royal Court
royalcourtLiverpool.co.uk

Tmesis
tmesistheatre.com

Unity Theatre
unitytheatreliverpool.co.uk

Windows Project
windowsproject.co.uk

Writing on the Wall
writingonthewall.org.uk

APPENDIX 2: BIBLIOGRAPHY

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Thanks to all the CLIP organisations who contributed research to the report, in particular to DaDaFest, FACT, Liverpool Arabic Arts Festival, Metal, The Comedy Trust and The Windows Project.

Thanks also to Culture Liverpool for commissioning such an important and timely report, and for their support throughout the process.



