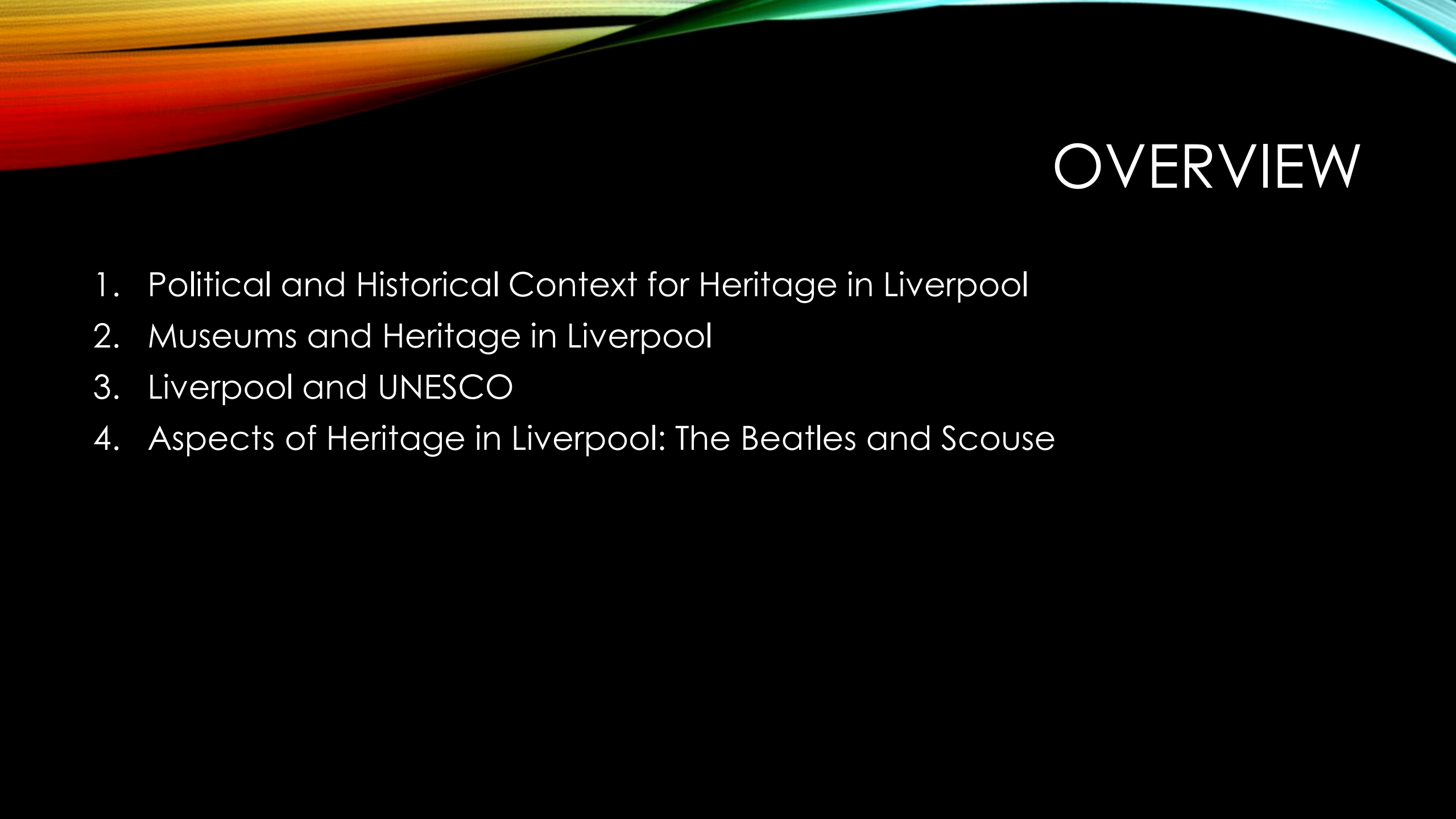




WEEK 4

HERITAGE TOURISM AND
URBAN REGENERATION IN
LIVERPOOL



OVERVIEW

1. Political and Historical Context for Heritage in Liverpool
2. Museums and Heritage in Liverpool
3. Liverpool and UNESCO
4. Aspects of Heritage in Liverpool: The Beatles and Scouse



BILBAO EFFECT

The 'Bilbao Effect' narrates a **success story** of **urban regeneration** named after the seemingly miraculous and unprecedented success of the Guggenheim Museum Bilbao (GMB) ... Built on a **site of Bilbao's failed shipbuilding industry**, it was intended as a flagship for **the city's regeneration plan**, to move the city away from its **rusting heavy industries** and **machine-age modernism** and to restructure it around new **service industries**, emerging technologies ... design, culture and aesthetics.

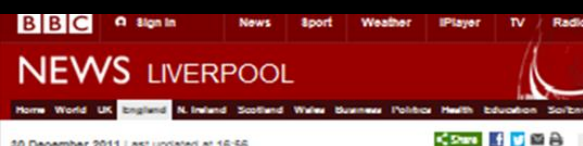
- Adrian Franklin, 'Journeys to the Guggenheim Museum Bilbao: Towards a Revised Bilbao Effect,' *Annals of Tourism Research* 59 (2016), pp. 79–80.



“Liverpool in the 1970s and 80s [w]as *the* symbol of the inner city. Here, on Merseyside, as laid bare in newspaper article after newspaper article, television programme after television programme, seemed to be concentrated all the elements of large-scale decline. Coupled with the city’s back history of splendours and miseries... Liverpool is the archetype of a city which grew furiously to meet a particular need and, that need having disappeared, has collapsed on itself”

Ron Middleton, *Cities in Transition: The Regeneration of Britain's Inner Cities* (London, 1991), p. 75

Photographs of Toxteth Riots, July 1981 – Media coverage, December 30 2011



Toxteth riots: Howe proposed 'managed decline' for city

By COMMENTARY (287)

Margaret Thatcher was urged to abandon Liverpool to "managed decline" by her chancellor, newly-released National Archives files have revealed.

The confidential government documents, made available under the 30-year rule, reveal Cabinet discussions following the July 1981 Toxteth riots.

But then-Chancellor Lord Howe has said his short letter was misunderstood.

The riots, which lasted for eight days, followed the arrest of Leroy Alphonse Cooper on Selborne Street.

Some 480 police officers were injured during the disturbances, which began on 3 July.

More than 70 buildings were demolished or burnt down as tensions boiled over between the police and the districts African-Caribbean community.

'Stony ground'

While ministers such as the then Secretary of State for the Environment Michael Heseltine, were arguing for regeneration funding to rebuild the riot-hit communities, Sir Geoffrey Howe, now Lord Howe, thought it would be a waste of money.

He warned Mrs Thatcher "not to over commit scarce resources to Liverpool".

"I fear that Merseyside is going to be much the hardest nut to crack," he said.

"We do not want to find ourselves concentrating all the limited cash that may have to be made available into Liverpool and having nothing left for possibly more promising areas such as the West Midlands or, even, the North East."

"It would be even more regrettable if some of the brighter ideas for renewing economic activity were to be sown only on relatively stony ground on the banks of the Mersey."



Lord Geoffrey Howe: "I wasn't in any sense



Sending more money to Liverpool was like making "water flow uphill", the chancellor had said

Related Stories

Files reveal

Thatcher's frugal side

Thatcher 'debated

arming police'

BBC censored

Panorama



No 10 SECRETS OF 1981 REVEALED



By TOM HARRY
@TomHarry

MARGARET Thatcher was urged to cut Liverpool adrift and leave it to rot in the aftermath of the 1981 Toxteth riots.

The Tory PM was advised by then Chancellor Geoffrey Howe to abandon the city to a fate of "managed decline".

He wrote to her warning of the need "not to overcommit scarce resources to Liverpool".

In secret documents revealed for the first time yesterday under the 30-year rule, he said: "I fear that Merseyside is going to be much the hardest nut to crack."

"We don't want to find ourselves concentrating all the limited cash that may have to be made available into Liverpool and having nothing left for possibly more promising areas such as the West Midlands or even the North East."

He added: "It would be even more regrettable if some of the brighter ideas for renewing economic activity were to be sown only on relatively stony ground on the banks of the Mersey."

STRUGGLING

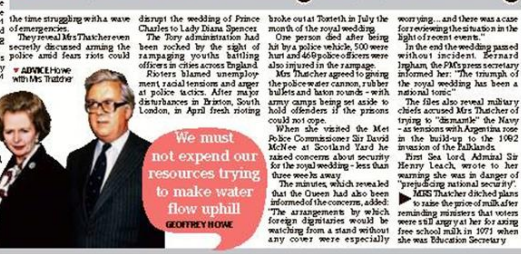
"I cannot help feeling that the crisis of managed decline is one which we should not forget altogether. We must not regard all our limited resources in trying to make water flow uphill."

Aware of how controversial his remarks would be, Sir Geoffrey said "managed decline" was not a term for general use.

The shocking revelations confirm what many had long suspected about Thatcher's regime's attitude towards Merseyside and the North West in general.

ABANDON LIVERPOOL

▶ Howe's call to Thatcher after Toxteth
▶ She considered giving guns to riot cops
▶ Fears of mob ruining Diana's wedding



'IT TOOK A RIOT'

Michael Heseltine
and business leaders
touring Liverpool in
the aftermath of the
Toxteth Riots



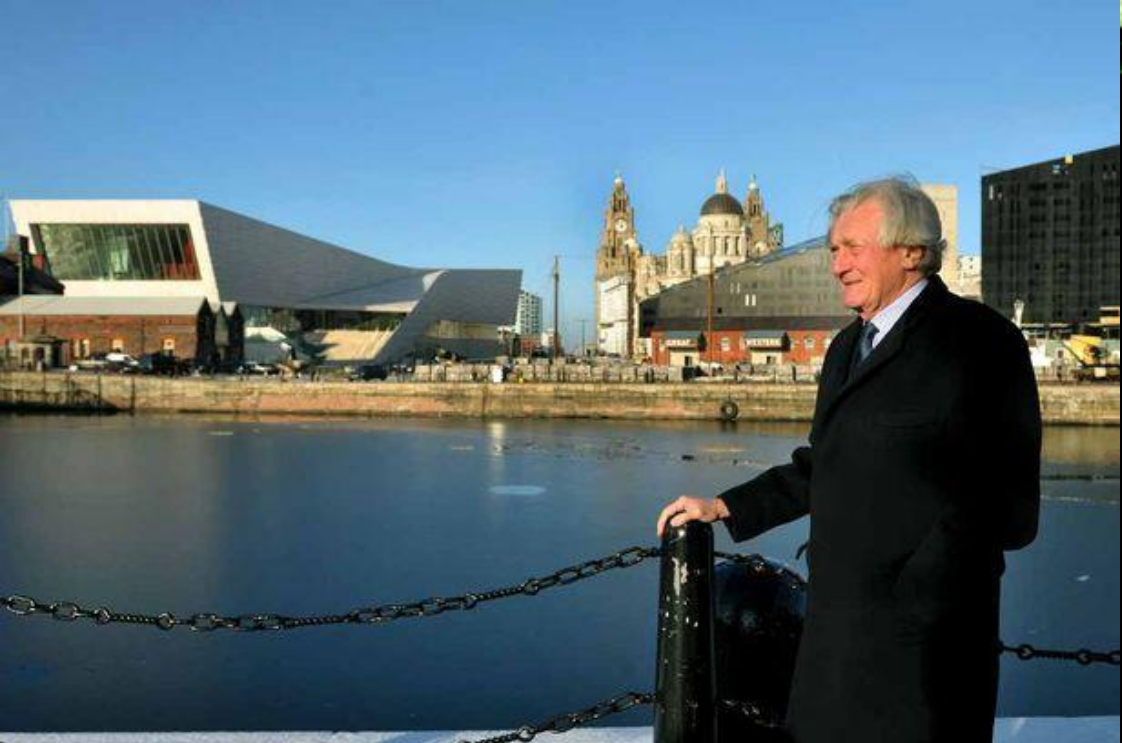
PRIME MINISTER

IT TOOK A RIOT

No sentiment was more frequently expressed to me during the time I spent with Tim Raison in Merseyside. There is no escaping the uncomfortable implications.



STRICTLY CONFIDENTIAL

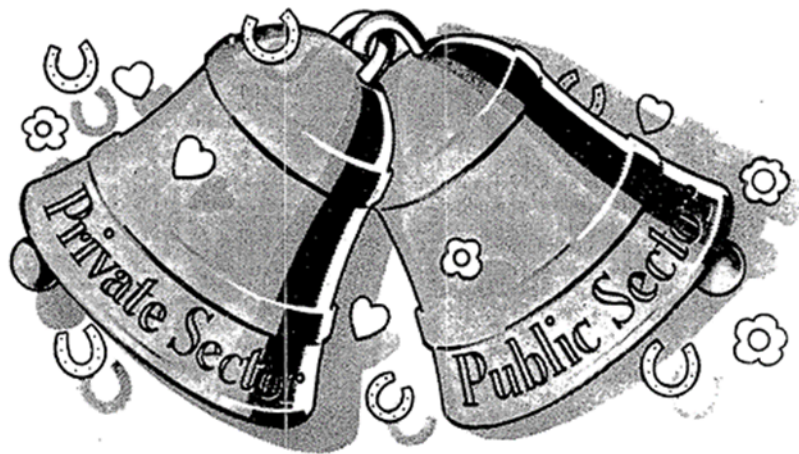


Michael
Heseltine at
the Albert
Dock during
its
renovation;
in 2014



“Yet there are strengths. There is a substantial City Centre with grand architectural heritage. It is still an attractive and lively place. There is a strong tradition of office work and entertainment, and outstanding cultural (Walker Art Gallery and Philharmonic orchestra) and sporting (Liverpool and Everton FC) assets ... We must build on these things.”

- Michael Heseltine, 'It Took a Riot,' memo to Prime Minister and the cabinet, August 13 1981 (NA [PREM 19/577](#)), p. 4.



051-236 6090. WITH THIS RING, I THEE WED.

At first glance, the Merseyside Development Corporation might seem an unlikely marriage bureau. But the Government recognizes that the only way to achieve successful inner city regeneration is to marry the Private Sector with the Public.

A marriage of convenience, yes. But a highly profitable one. For both parties.

With some very attractive proposals for investors in the Docklands.

We can offer generous financial incentives. Rapid planning permission. And hundreds of acres of what are rapidly becoming

prime waterside sites. Right in the heart of an established city, yet only fifteen minutes from the motorway network.

And there's no reading the banns. We can act with the minimum of red tape and bureaucratic delay.

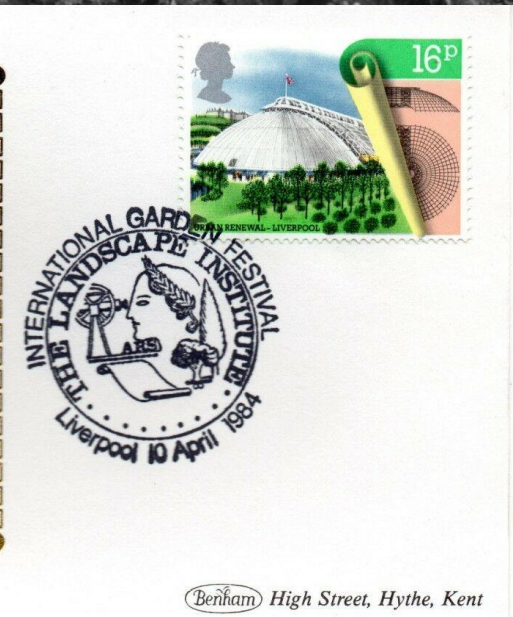
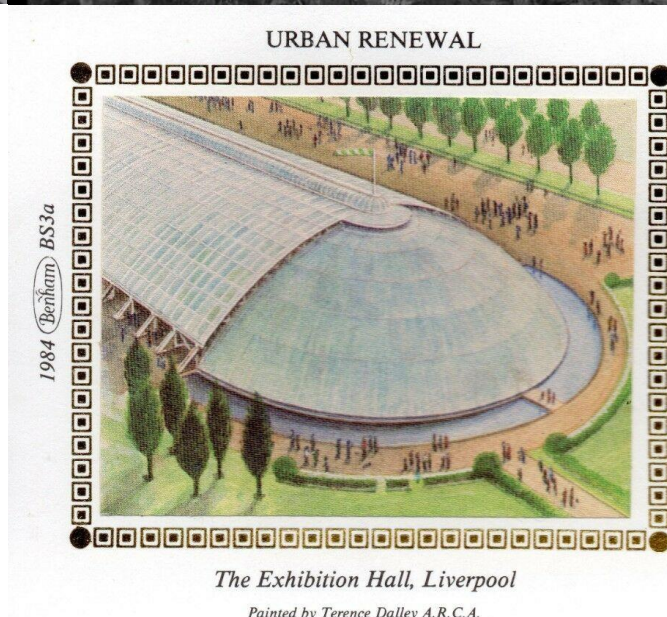
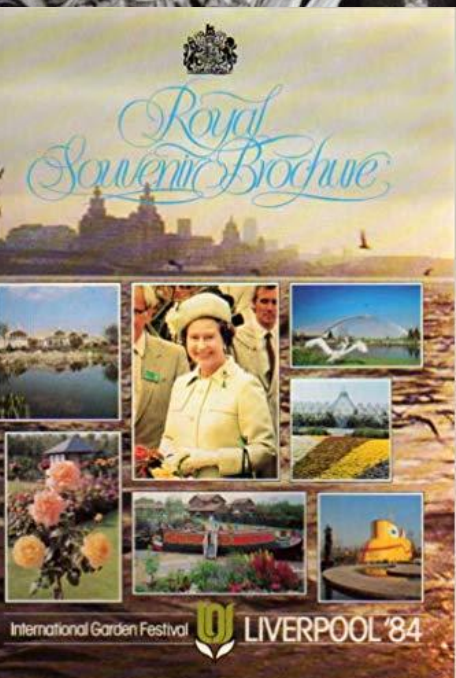
The Government wants Merseyside to be a showcase for its inner city regeneration programme, so it's prepared to put a lot of money into making this marriage of Public and Private Sectors work.

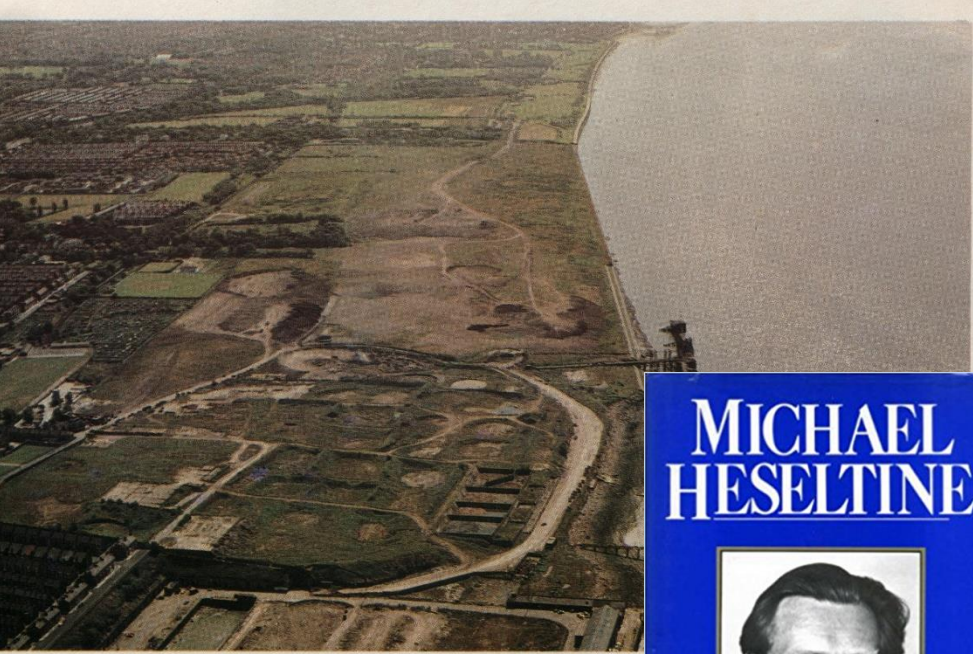
If you'd like to marry into money, just give our Commercial Director a ring.



Contact: Alex Anderson, MDC, Royal Liver Building, Liverpool, L3 1JH. 051-236 6090

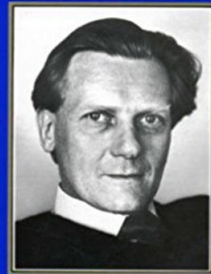
A NEW SOUND'S EMERGING ON MERSEYSIDE



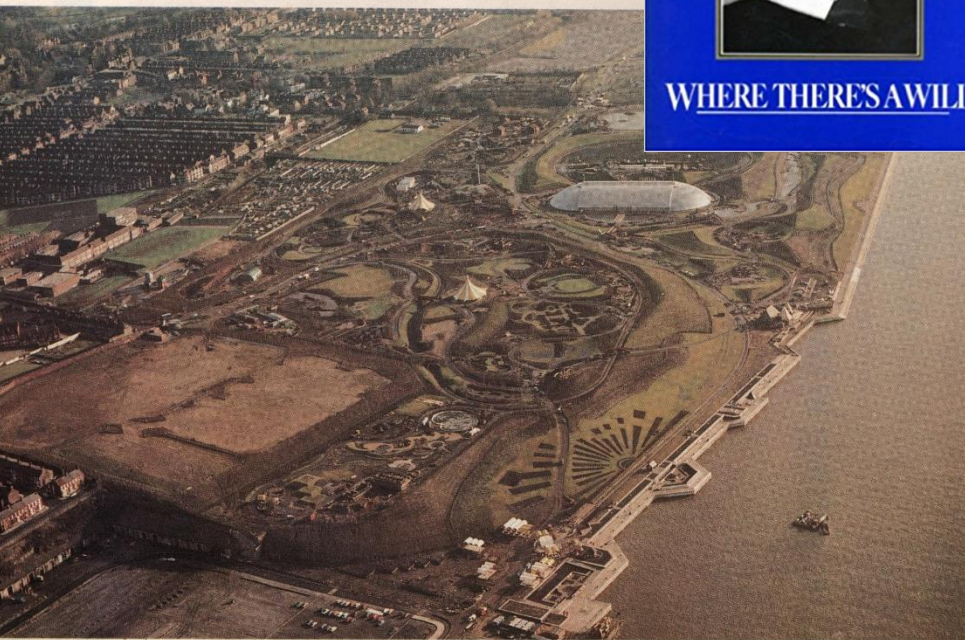


Initial site before commencement of development January 1982.

**MICHAEL
HESELTINE**



WHERE THERE'S A WILL

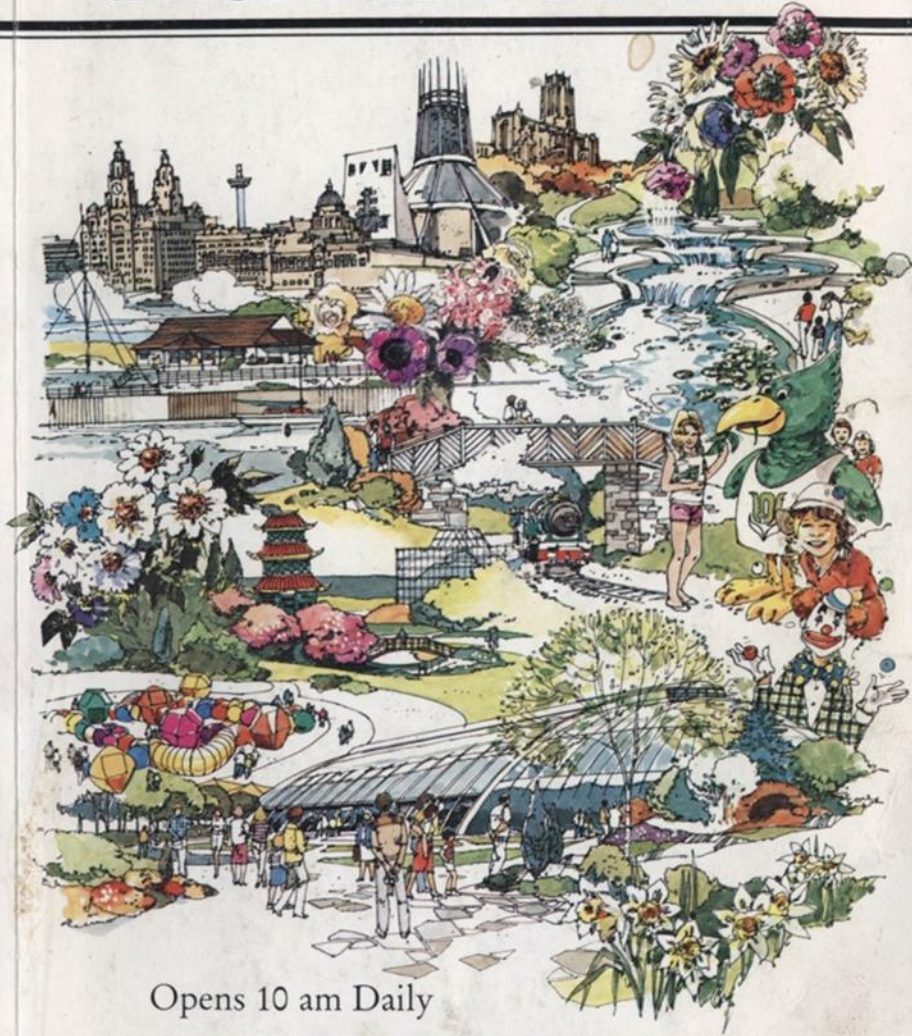


Initial site as at February 1984.

“Th[e] reclamation of 250 acres of despoiled urban land was the largest such work ever done in Europe, a triumph of private- and public-sector cooperation and a heroic achievement both by the management of Merseyside Development Corporation and by the Liverpool workforce, all locally recruited, who took great pride in working to renew their city ... **There is now a green field in the heart of Liverpool where, in 1981, there was growing dump of toxic waste which stood in plies up to seventy feet high.**”

- Michael Heseltine, *Where There's a Will* (London: Hutchison, 1987), p. 157

FESTIVAL GUIDE



Opens 10 am Daily



International Garden Festival
LIVERPOOL '84

2nd May to 14th October

£1.50

“Britain’s first International Garden Festival brings much more than a glorious year for Liverpool. Its significance lies in the trade, tourism and friendship it is stimulating throughout the country and overseas. The implications are self-evident: **an event attracting many people can act as a catalyst for the growth of tourism.** Britain ... is beginning to learn that **its heritage** and other attractions hold the seed of a major branch of employment. **The lesson of Liverpool** is that a city burdened by high unemployment and low morale found the vigour and inventiveness to grasp the garden festival opportunity.”

- *International Garden Festival Liverpool '84: Festival Guide*



Liverpool Skyline

The surprise for visitors to Liverpool is not the International Garden Festival. Although its many facets will delight them, it is the shimmering centrepiece they expected to find. But few newcomers are likely to be familiar with the other jewels in Merseyside's crown . . . magnificent buildings, rich horticultural heritage and museums which bring to life themes as different as maritime history and the Beatles' heyday.

Carl Jung, the psychiatrist, called Liverpool "the pool of life". Certainly it was a cosmopolitan cauldron of English, Welsh, Irish and many other races which brewed the city's diverse character.

The mixture has produced the swashbuckling greed of pirates and slave traders, the reforming zeal of William

Gladstone, Prime Minister four times in the 19th century, and the talents of an array of entertainers such as Arthur Askey, Frankie Vaughan, Ken Dodd and, of course, the Beatles.

To some people, playwrights Alan Bleasdale and Willy Russell reflect one side of Liverpool most accurately — ambivalence towards the city, which is mocked constantly until someone else starts. Then it is defended. Humour, sentimentality and rebelliousness all play a part. Passionate unity prevails only on the football terraces, themselves depleted these days because bread must come before circuses and one in every five Merseysiders is unemployed.

Other aspects are not immediately apparent to the visitor: the talent and

“The Leaving of Liverpool’ once referred to the embarkation of great ships but now indicates that **the liners have left for ever. So have the jobs.** Visitors to the festival could help invest those words with a brighter meaning. The event has brought tourists to Liverpool and Liverpool to tourism ... [a] message [that] will not be missed **as large-scale industry drifts away in the wake of the ships.**”

- from *Liverpool '84: Festival Guide*



Designed by: WG Curtin & Partners with William Gillespie & Partners



Esplanade

Visitors can be forgiven for thinking, as they step out on the Festival's waterfront, that they have arrived at Liverpool-on-Sea. Bracing breezes sweeten the air, before them are the waves of the Mersey — more than a mile wide at this point — and a promenade captures the carefree atmosphere of a seaside resort and blends it with Merseyside's maritime heritage.

None of this happened by accident. One of the reasons the Riverside site was preferred to others in Liverpool was its marine aspect. Another was the opportunity to feature the county's nautical associations. And the walkway has a long-term purpose.

The esplanade, in fact, fulfills two roles. It is a pleasant place to walk or sit and admire the views or take in seafront entertainment during the Festival; it is also a vital link, threequarters of a mile long, in a permanent riverside walk which will eventually extend four and a half miles; from the Pier Head near the city centre to Otterspool Promenade, beyond the Festival site.

The waterfront path is in two continuous sections. The Marine Esplanade is a showpiece stretch of 450 metres, starting at the Western Entrance,

which incorporates the characteristic colour and gaiety of a seaside prom.

There are walkways on two levels, flower-filled sunken gardens, shelters and an ornate bandstand for small-scale entertainment. Then there are features not normally found at the seaside which recall Mersey's shipping tradition.

Four brightly painted ships' funnels rise from the paving in the livery of Cunard (red and black), Blue Funnel (blue and black), Elder Dempster (yellow) and Blue Star (blue, white and red). These, like the Yellow Submarine in the Beatles Maze, were made by youngsters on a training scheme at Monks Ferry.



Esplanade

Dockland artifacts garnered from Liverpool, Birkenhead and Bromborough in Wirral, such as sea bollards, anchors and capstans, were repaired and shotblasted before being fixed to the walkway. The attention to detail can be seen in the retaining railings of the upper wall. Each post is decorated with the Festival's red rose emblem. A Yorkshireman involved with the work lightheartedly contemplated painting one white but rejected the notion on the grounds that he would be the prime suspect.

Despite the speed with which it has been



“**A new society is being blueprinted right on Yosser’s doorstep** ... Yosser is old hat. When he cries ‘Gizza job,’ what he means is ‘give me back a place in society.’ Until **his society** has accepted the changes the times demand there will be no place for him ... Widespread unemployment and changes in working patterns and the style of personal life are no more than the early warnings of even greater changes to come. And, whether we like it or not, Merseyside and the Merseysider will have to change with them.”

“ ... [The MDC is] not merely creating jobs and houses and gardens. **We are engineering a whole new environment** which can signal **the transformation of urban life** of Merseyside’s thousand Yossers.”

- Sir Kenneth Thompson, *Liverpool Daily Post*, February 14 1983



INTERNATIONAL GARDEN FESTIVAL - LIVERPOOL '84

KEY TO MAP National Themes

- 1 Seven Seas Garden
- 2 Tree Council Garden
- 3 Liverpool Street
- 4 Liverpool Quiz
- 5 Witch Garden
- 6 Sculpture Terraces
- 7 Picnic Area
- 8 Jam Garden
- 9 Beatles Maze
- 10 Blue Peter Garden
- 11 Promenade Garden
- 12 Heather and Conifer Garden
- 13 Granada Television
- 14 Alpine Garden
- 15 Rose Garden
- 16 Garden of Hope
- 17 Victorian Garden
- 18 Snakes in the Grass
- 19 The Water Margin
- 20 Rock Garden
- 21 Land Treatment Maze
- 22 Grass Garden
- 23 Plantman's Corner
- 24 Scottish Garden
- 25 Vine Garden
- 26 Organic Garden
- 27 Allotments Garden
- 28 Kitchen Garden
- 29 Nursery Garden
- 30 Sculptor's Garden
- 31 Model Forest
- 32 Gardens for Disabled Persons

- 33 Gardening is for Everyone
34 Nature Garden
35 Wild Garden
36 Wild Plants We Use
37 New Lands for Old

International Themes

- 38 Austria
39 France
40 Great Britain
41 Canada
42 Belgium
43 Egypt
44 Greece
45 Spain
46 Australia
47 The Australian Bicentenary 1788-1988
48 Portugal
49 Turkey
50 Federal Republic of Germany
51 United Kingdom Government Pavilion

- 52 Italy
53 Holland
54 Japan
55 United States of America
56 The People's Republic of China
57 Cologne
58 India

Home and Garden Feature

- A Ceramic Garden

- B Abbey National Building Society
C Brouseley Estates Ltd.
D Wimpey Homes Holdings Ltd.
E Barratt Northern Ltd.
F Barratt Northern Ltd.
G Cheshire Garden
H National Garden Festival Stoke on Trent
I Canal Garden
K Norwest Holst (V.I.P. Suite)

Herculeum Entrance:

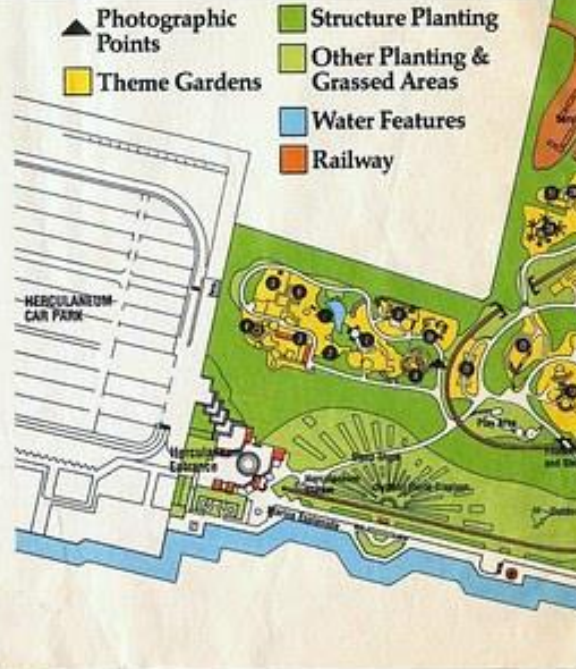
- Toilets; Telephone;
Lost Property;
Post Office; First Aid;
Lost Children;
Buttery;
Information;
Left Luggage;
Souvenir Shop;
(Wheelchairs available)

Fulwood Entrances:

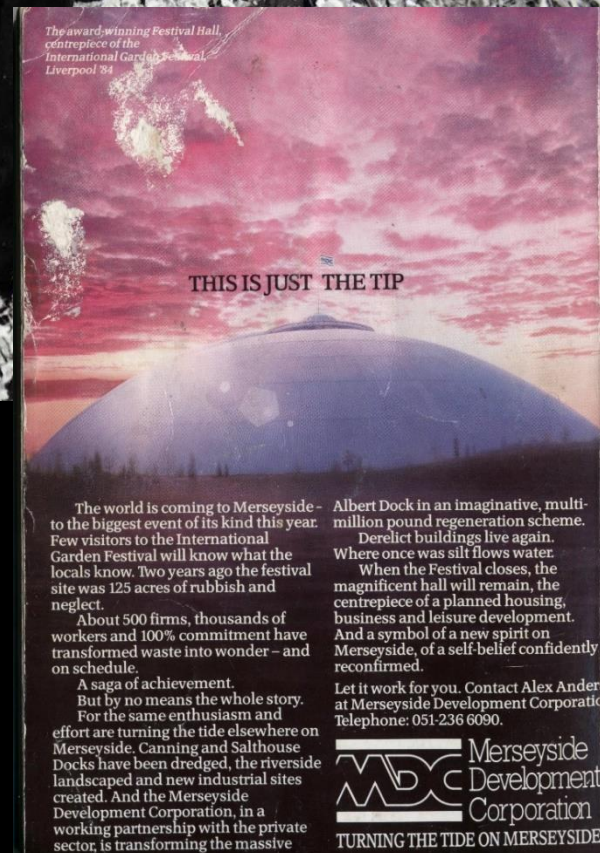
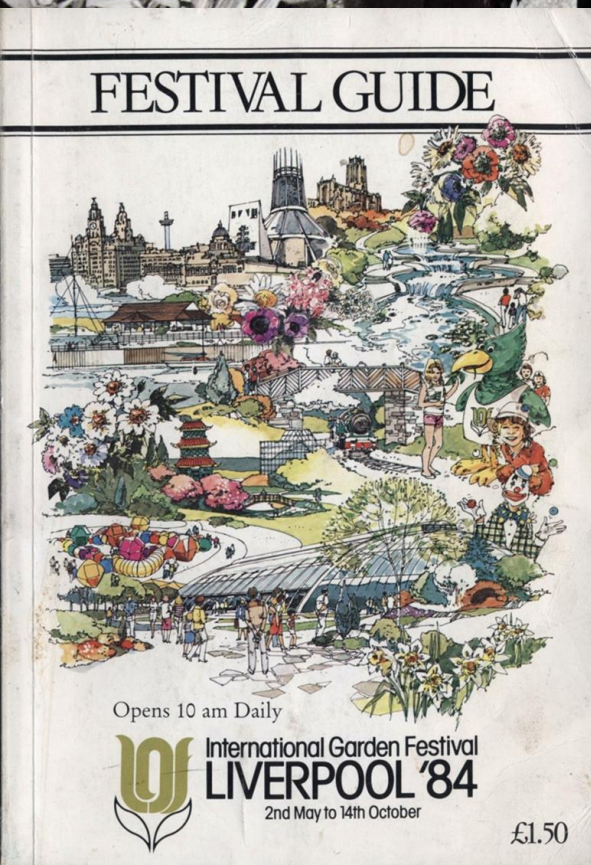
- Bank;
Toilets;
Telephone;
Lost Property;
First Aid;
Buttery;
Information;
Left Luggage;
Souvenir Shop;
(Wheelchairs available)

- ▲ Photographic Points
■ Theme Gardens

- Structure Planting
■ Other Planting & Grassed Areas
■ Water Features
■ Railway



- 'New Lands for Old' = wastelands transformed into gardens
- 'Land Treatment Maze' = redeveloped canals, railways & woodlands – representing "a walk from a city back into the countryside."
- 'The Garden of Hope,' contrasting "decay and despair of urban decline" & "hope, vision and regeneration" juxtaposing "a scene of dereliction, rubble and dead trees" vs a floral display "characterised by colour & light"
- 'Victorian Garden' arranged "to evoke the atmosphere of a small pleasure which evolved in prosperous industrial towns during late Victorian times."



“The long-term advantages will become apparent after the festival closes [when] commerce, trade and industry will be seen to have benefitted from the increased number of visitors ... and the facilities and opportunities left behind will be available to all.”

- Sir Leslie C Young, Chairman of Merseyside Development Corporation (pictured showing PM Thatcher around Garden Festival site, 2 October 1984), *Liverpool '84 Festival Guide*, p.5.

Festival Gardens, early 2000s and post-2012 restoration



Introducing Britain's most challenging leisure experience.

Pleasure Island is packed with exciting attractions and things to do that all the family will enjoy.

There's the Works, the world's biggest indoor adventure play area, with hair-raising tube slides, Decar for exciting lasergun battles in the Labyrinth and the Shrike Zone, a fully computerised ten pin bowling centre.

There's also the Roller Dome, a unique roller rink with futuristic lighting and sound, a state of the art video games area and Microbolic, the toddler's safe play.

INTERNATIONAL PLEASURE ISLAND FESTIVAL PARK

JUST PAY ONCE TO DO AS MUCH AS YOU WANT

BY ROAD. Only 10 minutes away from Liverpool city centre and the M52.

BY RAIL. A five minute walk from St Michael's station.

PARKING. 2000 free secure parking spaces. Ample room for coach parties.

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GREAT EXPLORATIONS. A spectacular interactive science centre built in the shape of a flying saucer housing fun and exciting hands-on experiments. A visit to Great Explorations, the biggest science centre in the North West, is included in your entry price.

Plus the North West's biggest hands on science centre, Great Explorations. And when the weather's fine you can stroll outside and enjoy the family adventure crazy golf, the nature reserve and experience the International Gardens Of The World with spectacular mountains, streams and ponds. There's so much to do and see at Pleasure Island - have you got what it takes to do it all?

GREAT EXPLORATIONS





Merseyside
Development
Corporation (MDC)
advertisements, *The
Times*, March 17
1983, p. 5-6; March
28 1996, p. 28.



<https://www.hatads.org.uk/catalogue/record/9b69a2bc-2eaa-4ce1-87a5-72c410727c06>



The derelict Albert Dock; *This Morning*, 1990s.

LIVERPOOL'S ALBERT DOCK

WHERE
BUSINESS IS
ALWAYS
A PLEASURE

MERSEYSIDE
A Taste
of Talent

Situated on the magnificent Liverpool Waterfront, Albert Dock is one of Merseyside's most exclusive business addresses. This famous landmark, just minutes from the bustling city centre, has around 5.5 million visitors a year, and boasts its own fine restaurants, pubs, cafés, shops, galleries and museums. With space now available for retail and office units both large and small, as well as a further 28,000m² under development, it's positive proof that it is possible to mix business with pleasure.

The development of Albert Dock is one of Merseyside Development Corporation's major projects on the Mersey Waterfront, which is now home to such successful organisations as Costco, Littlewoods, Royal Mail, Meyer UK, Cable North West and McIntyre & King. If you'd like the pleasure of joining them, make it your business to call MDC today.

CALL NOW ON
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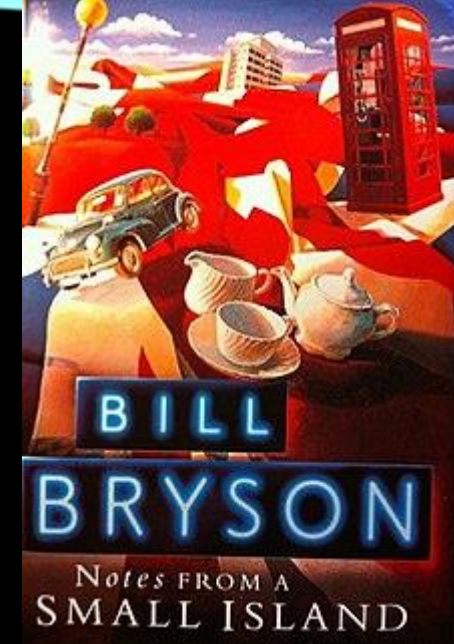
MERSEYSIDE
DEVELOPMENT CORPORATION

INTERPRETATIONS OF THE ALBERT DOCK

"I love the Merseyside Maritime Museum, not merely because it is well done but because it gives such a potent sense of what Liverpool was like when it was a great port - indeed, when the world was full of a productive busyness and majesty of enterprise that it seems utterly to have lost now. How I'd love to have lived in an age when you could walk to a waterfront and see mighty ships loading and unloading great squares of cotton fibre and heavy brown bags of coffee and spices, and when every sailing involved hundreds of people - sailors and dockers and throngs of excited passengers. Today, you go to a waterfront and all you find is an endless expanse of battered containers and one guy in an elevated cabin shunting them about.

"Once there was infinite romance in the sea, and the Merseyside Maritime Museum captures every bit of it. I was particularly taken with an upstairs room full of outsized ships' models - the sort that must once have decorated executive boardrooms. Gosh, they were wonderful. Even as models they were wonderful. All the great Liverpool ships were here - the Titanic, the Imperator, the RMS Majestic (which began life as the Bismarck and was seized as war reparations) and the unutterably lovely TSS Vauban, with its broad decks of polished maple and its jaunty funnels. According to its label, it was owned by the Liverpool, Brazil and River Plate Steam Navigation Company Limited. Just reading those words, I was seized with a dull ache at the thought that never again will we see such a beautiful thing.

- Bill Bryson, *Notes from a Small Island* (London, 1995) pp. 238-241.



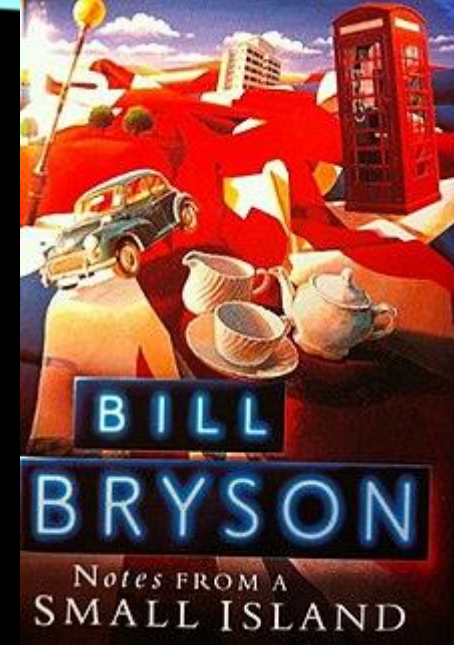
INTERPRETATIONS OF THE ALBERT DOCK

On a Mersey Ferry ride:

“ ... This was once a great city and now it's Liverpool.

“Now don't get me wrong. I'm exceedingly fond of Liverpool. It's probably my favourite English city. But it does rather feel like a place with more past than future.”

- BBryson, *Notes from a Small Island* (



INTERPRETATIONS OF ALBERT DOCK

On a Mersey Ferry ride:

“ ... I walked from the ferry to the Albert Dock. There were plans at one time to drain it and turn it into a car park - it seems a miracle sometimes that there is anything at all left in this poor, stumbling country - but now, of course, they have been scrubbed up and gentrified the old warehouses turned into offices, flats and restaurants for the sort of people who carry telephones in their briefcases. It also incorporates an outpost of the Tate Gallery and the Merseyside Maritime Museum.

- Bryson, *Notes from a Small Island*



**LIVERPOOL'S
ALBERT DOCK**

.....

**WHERE
BUSINESS IS
ALWAYS
A PLEASURE**

MERSEYSIDE
A group
of talent Situated on the magnificent Liverpool Waterfront, Albert Dock is one of Merseyside's most exclusive business addresses. This famous landmark, just minutes from the bustling city centre, has around 5.5 million visitors a year, and boasts its own fine restaurants, pubs, cafés, shops, galleries and museums. With space now available for retail and office units both large and small, as well as a further 28,000m² under development, it's positive proof that it is possible to mix business with pleasure.

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**CALL NOW ON
0151 227 3245**

MERSEYSIDE
DEVELOPMENT CORPORATION

T 10

INTERPRETATIONS OF ALBERT DOCK

“The dock’s situation for example: the sea [sic] ... is also at this geographical point-of-view a kind of ruin ... once thick with ships, it is now more often than not a ruin. The ferries punctuate the void to provide an experience for tourists. Across the Mersey are the ruins of Birkenhead’s industrial base. Back on land one’s gaze is drawn from the dock to the Pier Head, all monumental early twentieth-century buildings only partly re-let. Or to the west one looks on the Ropewalks, a mile of abandoned and ruined warehouses and vacant lots shrugging up the hill to the Anglican cathedral.”

- Richard J. Williams, ‘The City in Ruins,’ *The Anxious City: English Urbanism in the Late Twentieth Century* (London, 2004), p. 120.

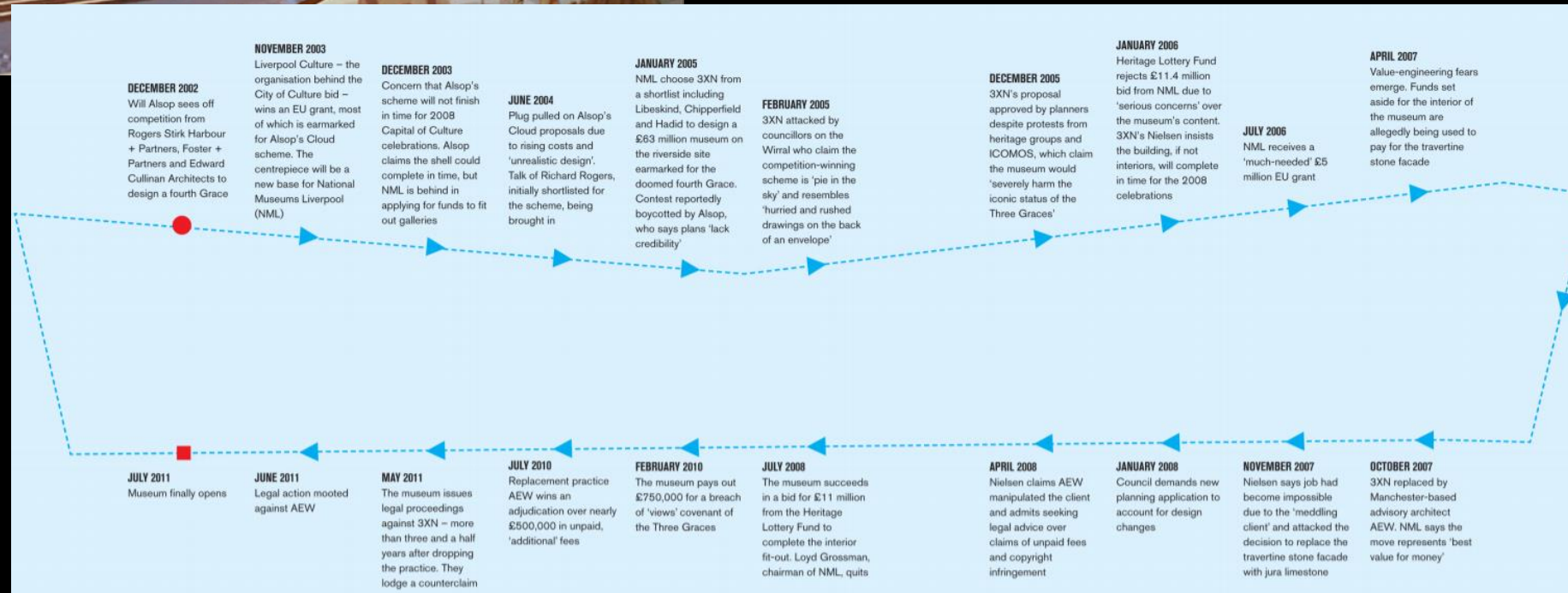
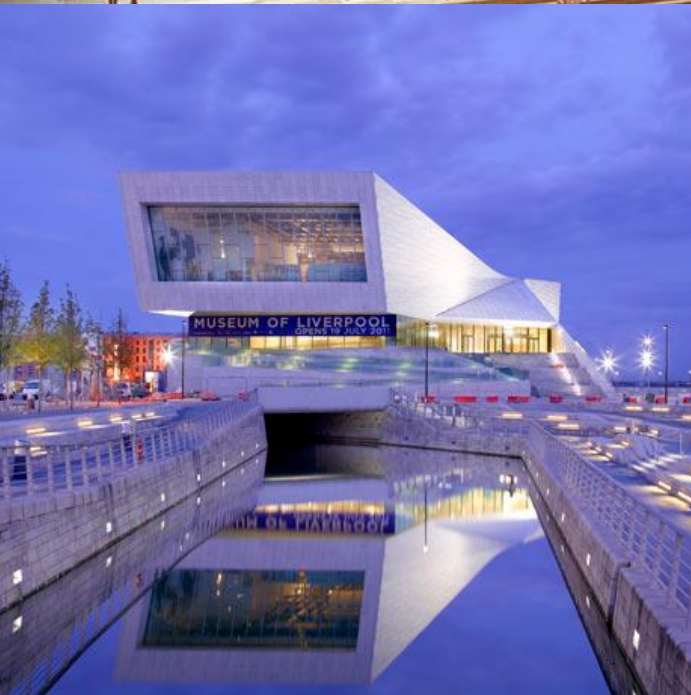


2. Museums and Heritage in Liverpool





Timeline from Rory Olcayto, Museum of Liverpool, Mann Island, Liverpool by 3XN/AEW, Architects Journal, 15 September 2011 <
<https://www.architectsjournal.co.uk/archive/museum-of-liverpool-mann-island-liverpool-by-3xn-aew>>





VG&M
VICTORIA GALLERY & MUSEUM

MAGICAL
BEATLES
MUSEUM
Mathew Street





- National Museums and Galleries on Merseyside (now National Museums Liverpool) est. 1986 after the abolition of Merseyside County Council

Militant

The Marxist paper for Labour and youth

1964 - 1997





National Museums Liverpool is a group of very different and wide-ranging museums and galleries; established more than 150 years ago as a complement and counterbalance to the museums in London, and brought together in 1986 as a nationally-funded group **as a symbol of hope and regeneration** and because of the global importance of our collections.

.... By 2030 we want to be the best museum “league” in the world. A league recognised as the best of the best, like the Champions League, the NFL or the Premiership, we want our museums and galleries to be places that everyone wants to see and that all stakeholders want to be associated with. In our buildings and online we will have world-class displays and engagement programmes that make everyone feel welcome. ‘Off the pitch’ our world-class collections and colleagues will be supported to be their best and given great facilities. We will embrace the fact that each ‘team’ in our league is unique with its own fan base and individual stars; but collectively we want to be a league that all museums will aspire to be part of and which is recognised externally as being a leading example.



To achieve our vision we will focus on five strategic aims:

1. BE MORE REPRESENTATIVE ...
2. BE MORE SELF-SUFFICIENT We will **transform our business model** and embrace the digital revolution, to ensure we generate more income and offer the greatest value for money of any national museum. We will focus on our **commercial** business, grants and gifts to ethically generate more **income** which can be invested in our public offer.
3. PROVIDE MEMORABLE EXPERIENCES ... We will ensure each of our museums and galleries has the highest standard of offer; that as well as wonderful exhibitions and displays **our cafes, shops,** community programmes and other public spaces are also exceptional ...
4. PARTNER AND INFLUENCE We will work with a wide range of partners to maximise the impact of National Museums Liverpool ... We will contribute to our city region through **growing the visitor economy, placemaking** and impacting education, health and social care. **We will be the partner of choice for businesses** and will continue to use our collections for social impact.
5. ENGAGE AND EMPOWER We will build an organisational culture which embeds trust, respect and inclusion We will develop annual action plans and KPIs will be developed each year, based around these aims so we can achieve the overall vision by 2030.



“Liverpool’s cultural offer, including its museums, is without parallel in any UK regional city. National Museums Liverpool is the largest cultural organisation within the City Region, and hence we work closely with our city partners to deliver an innovative cultural offer to our visitors to ensure Liverpool enhances its position as **a cultural destination** that delivers increasing social and economic value.

“... In a period of public spending reductions this responsibility grows even greater; we **can help mitigate the social consequences of adverse economic conditions** by ensuring we offer an excellent service to the widest possible public.

“ ... “We work closely with our partners to support tourism to the Liverpool City Region. As the largest cultural organisation in the North West, we are the largest single factor in attracting tourists to the city region. **We contribute £53m and more than 1,200 jobs to the local economy.** In addition we have a significant positive effect on our audience’s wellbeing. Education and social impact sit at the heart of everything we do.”

- National Museums Liverpool, *Strategic Plan 2018–2019*



NML Strategic objectives for 2018/19

- To deliver a socially inclusive, educational, ethical, diverse, and innovative museum service that delights and inspires our 'in-venue' and digital visitors.
- To ensure that National Museums Liverpool has a diverse workforce and is a place where people want to, and are proud to, work.
- To be ambitious in our **income generation plans** and reshape our resources where necessary to remain financially sustainable.
- To develop appropriate **partnerships which offer strategic development opportunities regionally**, nationally and internationally.
- To engage with the UK Government to maximise the impact National Museums Liverpool has on **soft power initiatives**.
- To engage with the Liverpool City Region and the City to ensure culture continues to **drive economic growth**, positive social impact and **placemaking** in the region,

- National Museums Liverpool, [Strategic Plan 2018–2019](#)



- What are some of the tensions which emerge from National Museums Liverpool's Strategic Plans?
- What 'income generating' initiatives might a public museum service be involved in?
- What 'soft power' initiatives might a public museums service be involved in?

◀ Back to National Museums Liverpool

**World
Museum**

Discover treasures from around the world, explore outer space and meet live creatures!

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China's First Emperor

and the Terracotta Warriors

9 February - 28 October 2018

TICKETS ON SALE NOW



EXPLORE & DISCOVER CHINESE CULTURE

CHINA
DREAM

中国梦

IN PARTNERSHIP WITH



UNIVERSITY OF
LIVERPOOL

FEBRUARY

OCTOBER

What is China Dream?

China's status as a global cultural superpower is coming more and more into focus as their role in the world grows. Liverpool and China have a long and rich relationship – the city boasts the oldest Chinese population in Europe and with its shared architectural and emotional characteristics has been twinned with Shanghai since 1999.

In 2018, the arrival of the Terracotta Warriors to Liverpool – the first time in a generation they are on display in the UK – provides the perfect backdrop to explore the future cultural relationship between the UK and China. China Dream is a 9-month long season of exhibitions, performances, events and happenings which aim to shine a light on modern Chinese culture, to build relationships between leading organisations in both countries and to begin exploring the foundations of future cultural relationships.

China Dream tells the stories of Chinese Diaspora living in the UK and provide a platform to showcase the best in Chinese art, music and performance and hopefully inspire a new and deeper understanding of our shared cultures in a digitally connected world.

Culture Liverpool 2018



HOME

ABOUT CHINA DREAM

THIS IS SHANGHAI

PLAN YOUR VISIT

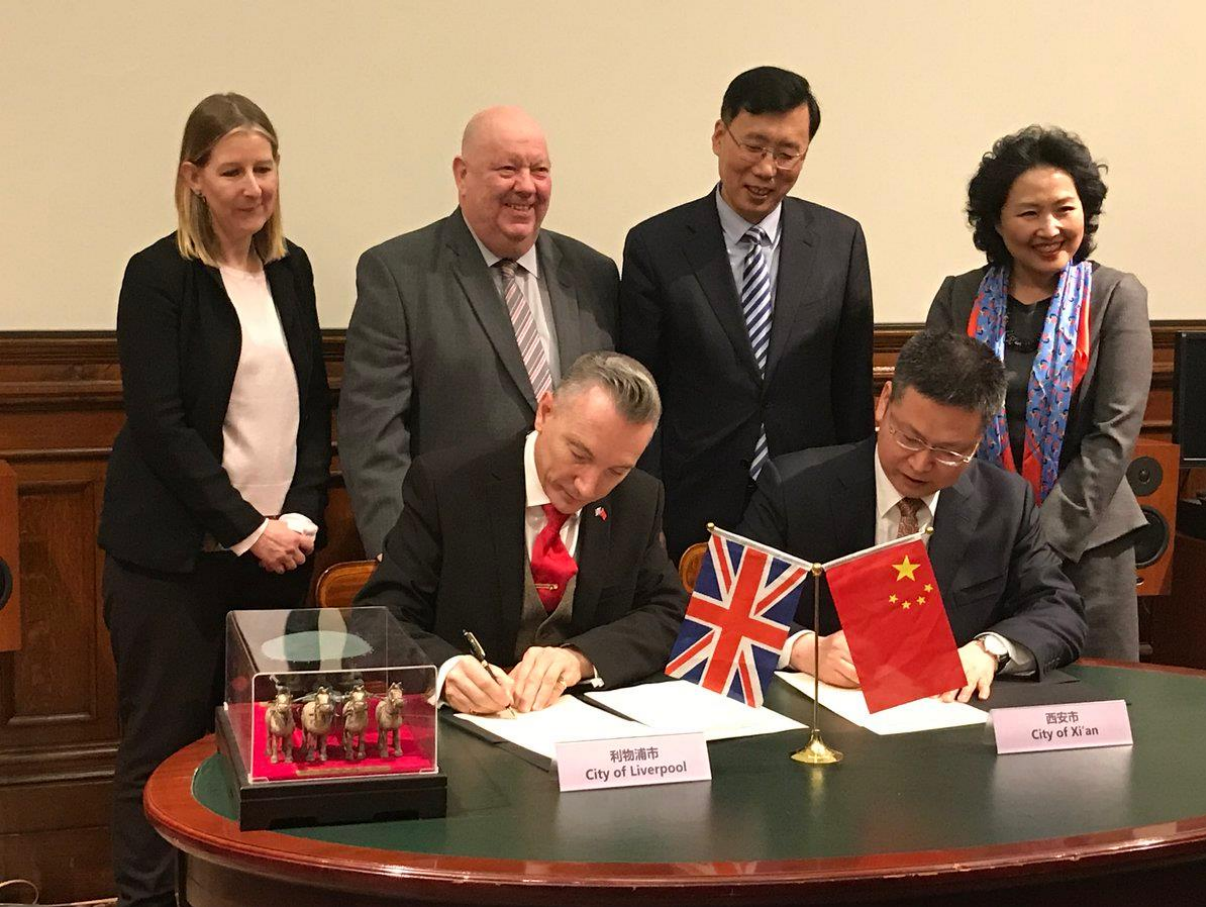
PARTNERS & SPONSORS

GET INVOLVED



14 JULY - 7 SEPTEMBER
LIVERPOOL
**AN EXHIBITION
OF URBAN PARALLELS**

FREE



Signing of memorandum of understanding for 'cooperation on trade, jobs and culture' between the cities of Liverpool and Xi'an, 2018



World Cultures gallery



Closure

The World Cultures gallery is temporarily closed from 29 January. We are sorry for any inconvenience caused.

China in Contemporary Liverpool Museums: World Cultures Gallery, World Museum Liverpool



Portrait of the 13th Dalai Lama

50.31.131

Photography

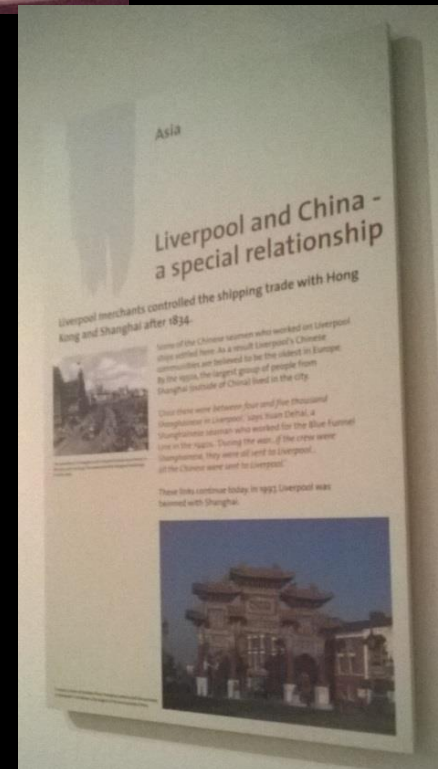
PART OF

Charles Bell collection

The Charles Bell Tibet collection of nearly 200 objects and photo albums is an important archive of the Anglo-Tibetan encounter of the early 20th century.



Pictured are a display panel and three bronze Bodhisattvas on show in the World Cultures gallery. On these items see: Louise Tythacott, *The Lives of Chinese Objects: Buddhism, Imperialism and Display* (Berghahn: Oxford, 2011)



Chinatown and Liverpool's Chinese Heritage



Headquarters of See Yip Association and Chi Kung Tong
(Chinese freemasons), Nelson Street, Liverpool



TO THE CHINESE MERCHANT SEAMEN
WHO SERVED THIS COUNTRY WELL
DURING BOTH WORLD WARS
FOR THOSE WHO GAVE THEIR LIVES FOR
THIS COUNTRY - THANK YOU
TO THE MANY CHINESE MERCHANT SEAMEN
WHO AFTER BOTH WORLD WARS
WERE REQUIRED TO LEAVE
FOR THEIR WIVES AND PARTNERS
WHO WERE LEFT IN IGNORANCE
OF WHAT HAPPENED TO THEIR MEN
FOR THE CHILDREN
WHO NEVER KNEW THEIR FATHERS
THIS IS A SMALL REMINDER OF WHAT TOOK
PLACE. WE HOPE NOTHING LIKE IT WILL EVER
HAPPEN AGAIN
FOR YOUR MEMORY
23RD JANUARY 2006.

和平

谨以此匾
献给曾经在两次世界大战中服务于这个国家的中国商船海员
我们不会忘记
那些献出生命的人们！请接受我们的感谢
我们更不会忘记
那些被要求离开的人们！他们不得不离去，在这个国家不再需要他们的时候
那些被永远也不知道丈夫下落的妻子们，还有
那些从未见过父亲的孩子
让我们记住曾经发生过的一切
让历史不要重演

永远的怀念
二零零六年元月二十三日



“At the end of the millennium Chinatown [was] **suddenly reinvented and refurbished with garish coloured dragon-headed lampposts, red-plastic pagoda-topped phone boxes ...**

“Were my grandfather to return today to [Chinatown], he would find a **brilliant, garishly coloured red-lacquered Chinese arch** imported from the People’s Republic and erected by the workers of China, the Chinese word for ‘Chinatown’ *Zhongguocheng* emblazoned across the upper part of the monument.



- Gregory B Lee, *Chinas Unlimited: Making Imaginaries of China and Chineseness* (Routledge: London, 2003), pp. 99, 112

China in Contemporary Liverpool Museums: John Moores Painting Prize, Walker Art Gallery, Liverpool




2018
约翰·莫尔绘画奖 (中国)
JOHN MOORES PAINTING PRIZE (CHINA)
获奖及入围作品展

颁奖及开幕时间： Opening and Award Ceremony：	展览时间： Duration：	地址： Address：
2018.04.10 16:00	04.10 - 06.15	上海市浦东新区世博大道192号 上海民生现代美术馆

Since 2012 the John Moores Painting Prize – held at the Walker Art Gallery (pictured above) on a biannual basis from 1957 onwards – has been accompanied by a parallel competition in Shanghai, with five winning Chinese artworks then put on display in Liverpool.



China in Contemporary Liverpool Museums: 'East Meets West: The Story of Shanghai and Liverpool' Global City gallery, Museum of Liverpool



Parallel lives

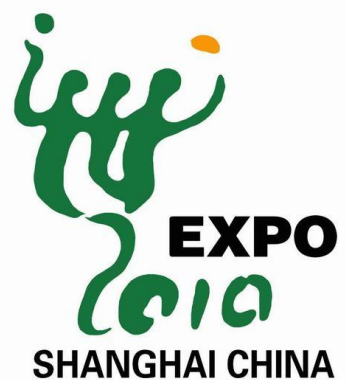
Our City, Our Stories display

In 2010 Shanghai hosted the World Expo, a huge site where countries from across the world created exhibitions exploring the idea of Better City, Better Life.

Liverpool was the only UK city to be represented at the Expo, which attracted an estimated 73 million people. Watch what happened when a group of young people from Liverpool visited and filmed their experiences of Shanghai. See how young people's lives compare in both cities through a display of objects they couldn't live without.

Young people developed this display. The Museum of Liverpool's partnership programme **Our City, Our Stories** enables local people to present their interpretation of the museum's themes and objects.

Thanks to Paul Bradshaw, Lesley Stewart, Jo Kushner, Liverpool City Council and the young people.



<https://www.youtube.com/watch?v=bAC9aS55Foo>

**Liverpool at
Shanghai
Expo 2010**



3. LIVERPOOL AND UNESCO

MENU ☰

LIVERPOOL
WORLD
HERITAGE
CITY



United Nations
Educational, Scientific and
Cultural Organization



Liverpool – Maritime
Mercantile City
• Inscribed on the World
Heritage List in 2004

“the supreme example of a commercial port at the
time of Britain’s greatest global influence.”

UNESCO

<https://www.liverpoolworldheritage.com/why-is-liverpool-a-world-heritage-site/>

LIVERPOOL WATERFRONT

LIVERPOOL AS UNESCO WORLD HERITAGE PROPERTY

- Criterion (ii): Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th, 19th and early 20th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth.
- Criterion (iii): The city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th, 19th and early 20th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and for emigration from northern Europe to America.
- Criterion (iv): Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.



Above image Map of central Liverpool UNESCO World Heritage site . From Liverpool World Heritage, Official Map and Guide http://www.liverpoolworldheritage.com/Images/Printable_map_with_street_names.pdf



LIVERPOOL AS UNESCO PROPERTY

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



LIVERPOOL AS UNESCO PROPERTY

- What are some of the issues surrounding Liverpool's status as a World Heritage property?
- What conflicts might emerge between an emphasis on heritage and conservation versus urban regeneration and economic redevelopment?

Sophia Labadi, 'UNESCO, World Heritage, and Sustainable Development: International Discourses and Local Impacts' in *Collision or Collaboration: Archaeology Encounters Economic Development*, ed. by Peter G. Gould and K. Anne Pyburn (Cham, Switzerland: Springer, 2017): 45-60

LIVERPOOL AS UNESCO PROPERTY

List of World Heritage in Danger

The 53 properties which the World Heritage Committee has decided to include on the List of World Heritage in danger in accordance with Article 11 (4) of the *Convention*.



The World Heritage Committee has placed Liverpool Maritime Mercantile City on the List of World Heritage in Danger due to the proposed construction of Liverpool Waters, a massive redevelopment of the historic docklands north of the city centre.

The Committee contended that the development will extend the city centre significantly and alter the skyline and profile of the site inscribed on the World Heritage List in 2004. Furthermore, experts argued that the redevelopment scheme will fragment and isolate the different dock areas visually.

The Committee warned that if the project is implemented, Liverpool may entirely lose the outstanding universal value for which it was given World Heritage status. The site includes six areas in the historic centre and docklands is a testimony to the development of Liverpool as one of the world's major trading centres in the 18th and 19th centuries.



IT'S LIVERPOOL
WORLD HERITAGE CITY



List of World Heritage in Danger

The 53 properties which the World Heritage Committee has decided to include on the List of World Heritage in danger in accordance with Article 11 (4) of the *Convention*.

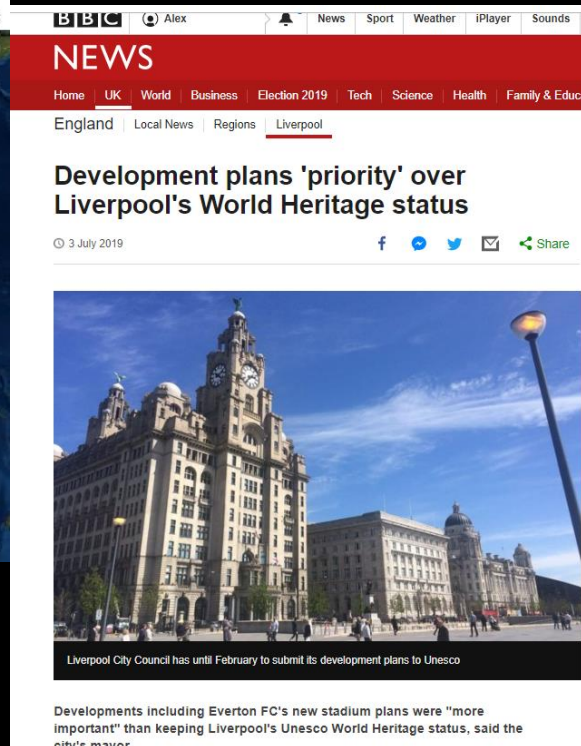


<https://whc.unesco.org/en/soc/3881>

- UNESCO raised concerns about the construction of the Museum of Liverpool and opposed the Liverpool Waters project

- In 2012, placed Liverpool on the 'in danger' list

- Rebuffing these objections, Liverpool's Mayor Joe Anderson has been quoted as saying "our city cannot be fossilised or preserved in aspic – we have to keep moving forward and evolving," adding on several occasions: "we are not a museum"





Our current corporate members

- > David M Robinson Ltd
- > The Mersey Docks and Harbour Company Limited - Peel Ports
- > Professional Liverpool
- > Easirent
- > Irish Business Enterprise

National
Museums
Liverpool



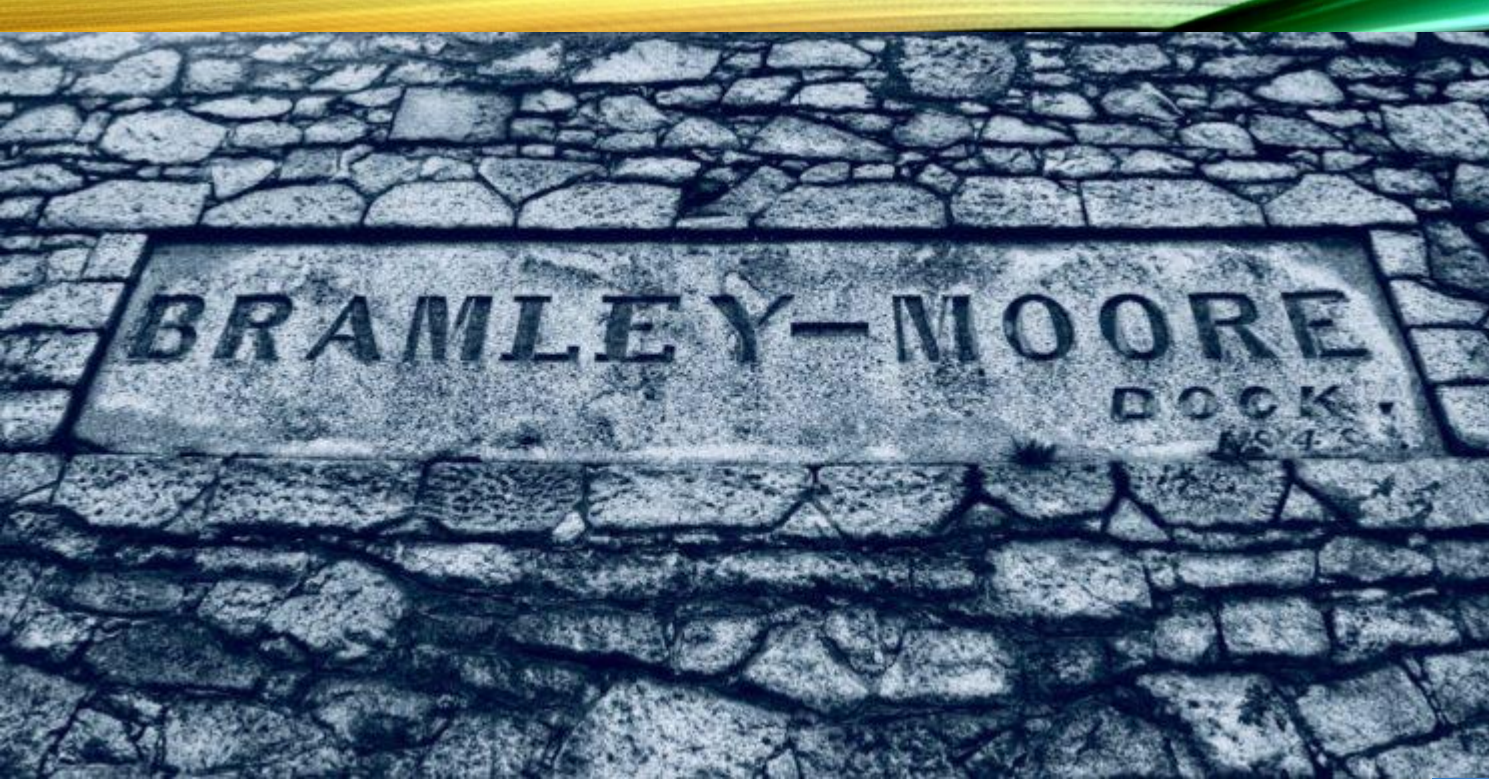
Liverpool 2



Peel Ports



Redevelopment plans for Liverpool Waters (inc. 'Shanghai Tower') and the Liverpool 2 port extension



UNESCO says new stadium “would have a completely unacceptable major adverse impact on the authenticity, integrity and outstanding universal value of the WHS”.





LIVERPOOL AS UNESCO PROPERTY

- What is your opinion of the Liverpool World Heritage debate?
- What is being preserved in the Liverpool North docks?
- What is the docks' 'universal' value? Might this 'universality' be in tension with the interests of local stakeholders and residents?

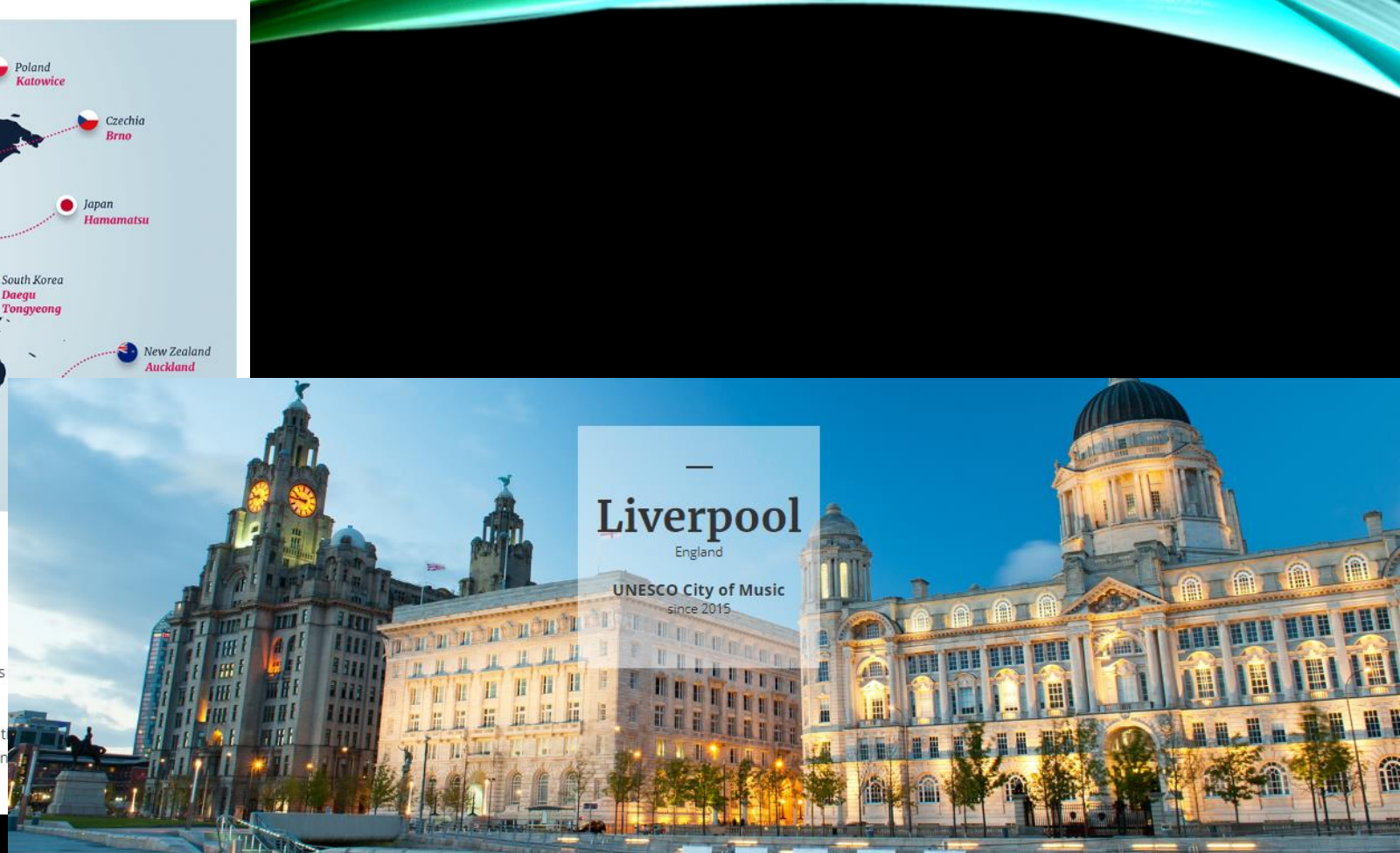




The Cities of Music

The UNESCO Creative Cities Network strives to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

This website presents the Cities of Music and key projects taking place in them. At the same time, it is meant to be an invitation to cooperate, communicate and launch further activities within the network.



Liverpool is a city where music is our lifeblood.

Thanks to The Beatles Liverpool and music are synonymous but the city has a rich and diverse music history that reaches back to the 18th century, and the city's development as one of the world's great ports. Liverpool's links with the Americas, Africa and Asia created a melting pot of cultural and ethnic traditions that shaped a unique character. The port brought a cultural wealth, evident in our grand concert halls and large number of music clubs, pubs, societies and associations and in the diversity of artistic output – from Merseybeat in the 60s, to the emergence of Erics and the influential post punk scene of the 1970s and 80s. This diversity can also be seen in the Royal Liverpool Philharmonic Orchestra which marked its 175th anniversary in 2015, in the global EDM brand of Cream which started as a 'super club' in Liverpool in the 1990s, and in the recognition of the city as the 'World Capital of Pop' by the Guinness Book of Records. Our vibrant festival scene also showcases this diversity with everything from Africa Oye, through to Liverpool International Music Festival (LIMF), Liverpool Sound City, Liverpool Irish Festival, and the International Festival of Psychedelia.

Contact Liverpool

Kevin McManus
Head of UNESCO City of Music

Phone: (+44) 151 233 0977 / 07934 707 018

www.cultureliverpool.co.uk

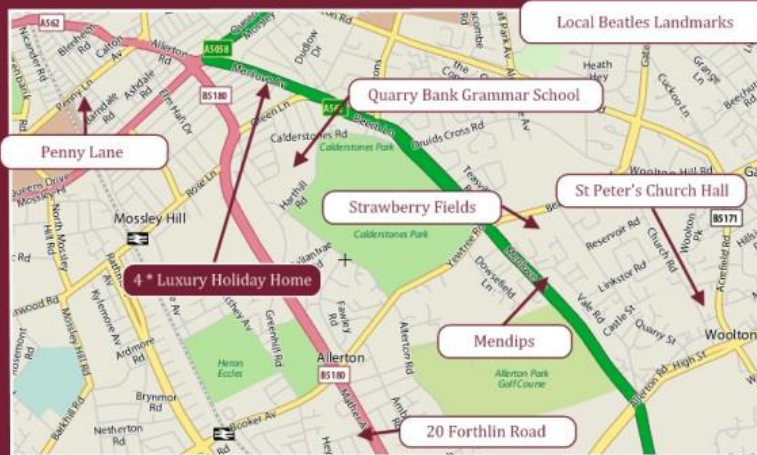
Read about the changing music scene in Liverpool and its relevance today in the [Culture Liverpool music blog](#) written by Kevin McManus.

4. ASPECTS OF HERITAGE IN LIVERPOOL: THE BEATLES

- What are some the heritage sites associated with the Beatles in Liverpool?
- What issues regarding conservation and preservation might be associated with Beatles heritage sites?
- What tensions might exist between the global audience for Beatles tourism and how Liverpool is experienced by residents of the city?

See: Nicholas Wise, Claudia Melis and Takamitsu Jimura, 'Liverpool's Urban Imaginary: The Beatles and Tourism Fanscapes,' *The Journal of Popular Culture*, 52:6 (2019): 1433–1450.

BEATLES CHILDHOOD HOMES



Planning your visit

Tours run Wednesday to Sunday and on Bank Holiday Mondays. Tour times and departure points vary depending upon the time of year - please see website for details before booking. Departure points are Jurys Inn hotel (Liverpool city centre) and Speke Hall (a National Trust house 8 miles south of the city centre, next to Liverpool Airport).

Booking a tour
Book a tour online at: www.nationaltrust.org.uk/beatles

Getting to and around the houses
Please note that there is no access by car or on foot to these properties. Visits are only possible on our minibus tour of both houses.

If you wish to visit the houses on the day of departure please call: 0151 707 0729 for tours departing from Liverpool City Centre or 0151 427 7231 for tours departing from Speke Hall.

Please check the pick-up point and time when making your reservation.

Admission prices:
Please check the website for current prices.



Don't stand outside; step inside

The only tour to take you inside



For alternative formats, please call us on 0151 427 7231 or email thebeatleshomes@nationaltrust.org.uk

Photography: The National Trust/Geoffrey Frush/Andrew Butler; Robert Whitt/Dennis Gilbert. Printed on 100% recycled paper. Please recycle after use. The National Trust is a Registered Charity No. 205946. © National Trust 2002.

Join our unique tour for your only chance to step behind closed doors.

Our scheduled minibus tours take you direct to the award-winning Mendips and 20 Forthlin Road.

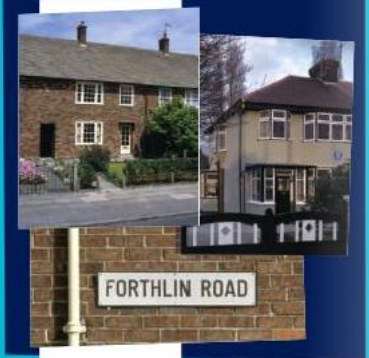
Convenient pick-up points from either Liverpool city centre or Speke Hall.

All you need to do is make your reservation today - but hurry as some dates get booked up well in advance.

Discover

The Beatles' Childhood Homes

Mendips and 20 Forthlin Road



Tour the rooms where John and Paul wrote Beatles songs

Visit the bedroom where John did his dreaming

See unique family photos and recordings of memories

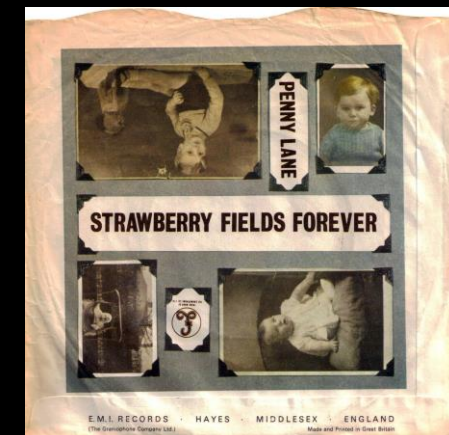
www.nationaltrust.org.uk/beatles



RINGO STARR AND THE WELSH STREETS



PENNY LANE



PENNY LANE





PENNY LANE

[NML's] response to change is very important in reference to Penny Lane being included in an interactive display of street names within the International Slavery Museum. The display was installed when the museum opened in 2007. We believe that the idea Penny Lane was named after Liverpool-based slave trader James Penny was in the wider public domain during the time of the original Transatlantic Slavery Gallery, opened in 1994 within Merseyside Maritime Museum, well before the conception of the International Slavery Museum.

.... we have concluded that the comprehensive research available to us now demonstrates that there is no historical evidence linking Penny Lane to James Penny. We are therefore extending our original review and setting up a participative project to renew our interactive display.

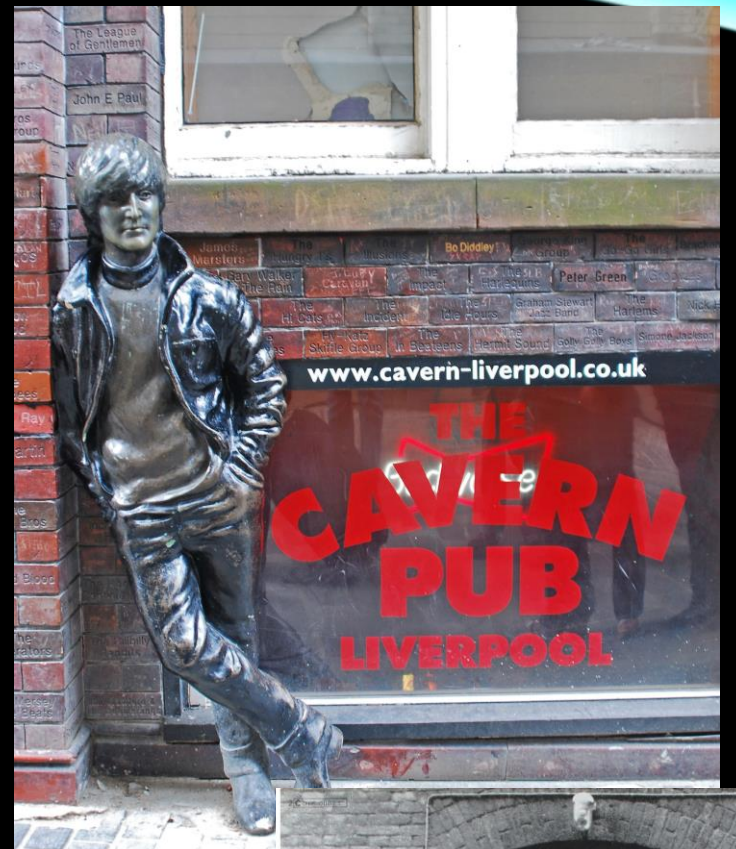


- Janet Dugdale, 'Reflecting, reviewing and responding, statement by National Museums Liverpool re: displays in International Slavery Museum, 17 July 2020

<<https://www.liverpoolmuseums.org.uk/stories/reflecting-reviewing-and-responding>>

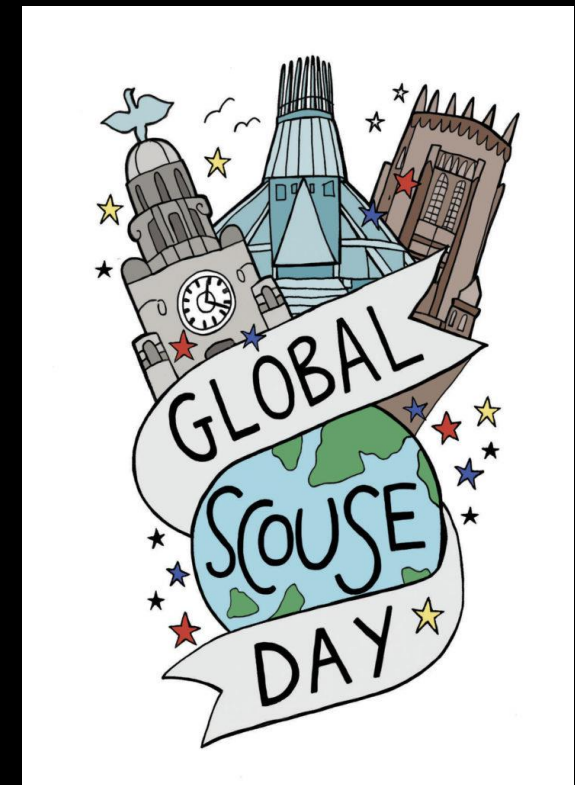
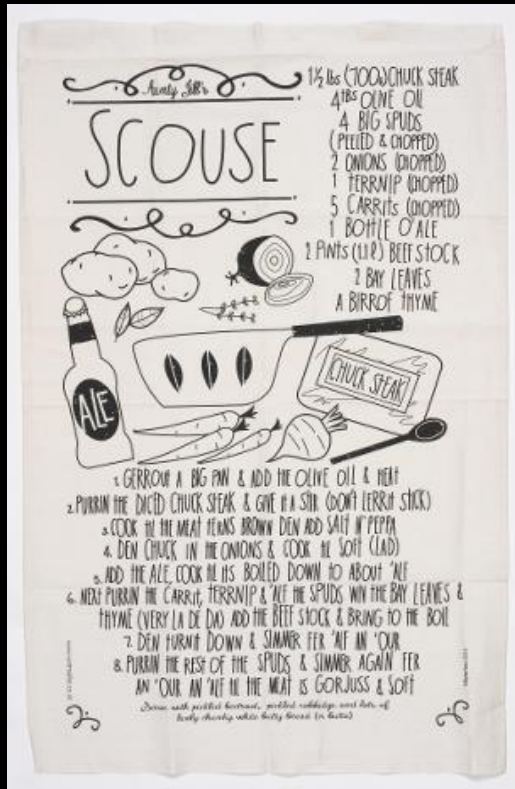


<https://www.youtube.com/watch?v=-uk8QxNXPdY>

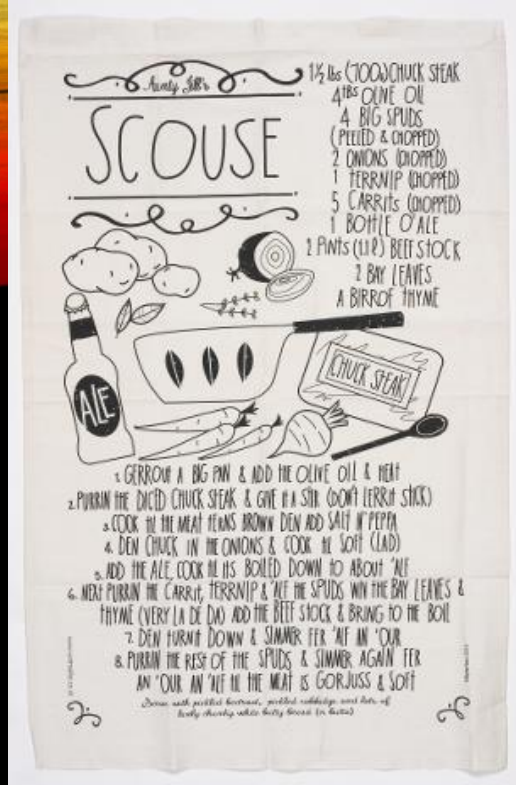




4. ASPECTS OF HERITAGE IN LIVERPOOL: SCOUSE



See L Ciara Kierans and Jane Heaney, 'The "Social Life" of Scouse: Understanding Contemporary Liverpool through Changing Food Practices,' *Cultural Sociology* 4:1 (2010): 101–122.



- What is scouse and why is it significant in relation to Liverpudlian history, culture and identity?
- What do Kiernans and Heaney identify as some of the issues that scouse raises in relation to a) social class, b) processes of urban regeneration in Liverpool?

LIVERPOOL IN THE 2020S

