



# The Power of Museums

Economic impact and social responsibility at  
**National Museums Liverpool**

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# Foreword

**Dr David Fleming**

Director, National Museums Liverpool



In this report we write that “we hold in trust, safeguard and make available to the public some of the world’s most important museum collections”, and this is undoubtedly true. However, this simple notion disguises the real power of museums, which is to have a positive effect on the lives of people who use them. This power is manifested in many ways, as we have tried to illustrate in this report.

It is a very old-fashioned idea that museums exist only to look after things. It is true that this is one of our key roles, but it was many years ago that museums broke out of the straightjacket of being simply collectors and protectors. Indeed, one could argue that museums have never solely been collectors and protectors, but that they have always also stimulated ideas and provoked new insights on the world, thus effecting change in the people who visit them. The *educational* power of museums is enormous.

And so great museums, as well as collecting, studying, documenting and exhibiting works of art, explore the ideas that these artworks provoke; as well as exhibiting natural science specimens, they explore the environment in all its variety, with all its magic and the perils facing it; as well as exhibiting ‘bygones’ and ‘antiquities’ (to borrow terminology from our Victorian forbears), museums also analyse the workings of society, with all its inequalities and repression, its possibilities and opportunities.

One of the ways museums ensure that they are relevant to all generations is to deal in the present as well as the past - it is a poor museum indeed that fails to stimulate thinking about the modern world. This is why the International Slavery Museum, for example, will always contain exhibits and ideas relating to present-day slavery, as well as those forms that were practiced in the 18th and 19th centuries. It is why the Museum of Liverpool has become “the heart of Liverpool” (Liverpool-born Andy Burnham MP, 2013), the “miracle on the Mersey” (Simon Calder, international travel writer, 2013) - not just because it is full of old things and relics from former ages, but because it is of enormous relevance to the present generation of Liverpoolians, it is an important (and much-loved) part of modern life in the city.

Moreover, at National Museums Liverpool we go out of our way to make our museums *inclusive*. We are not satisfied with the traditional museum audience profile of wealthier and better-educated people. To be satisfied with this would be complacent, lazy and irresponsible. Instead we work very hard to ensure that people from all backgrounds, and with all abilities, are able to share in the wonders we provide. Everyone in society helps to fund our museums, and everyone is therefore entitled to benefit from what we do: this is the essence of being a democratic museum service.

Museums are, too, drivers of *economic* activity. It has long been understood that museums are capable of attracting visitors from far afield, who bring spending power and thus create jobs in a locality. This is why so many nations and municipalities invest in major museum projects. Indeed, possessing top quality museums is now *de rigueur* for ambitious nations and cities as they compete for attention in the all-important tourist market, as they strive to prove that they are civilised, modern, stimulating and healthy, good places to live and to bring up children. Only the most short-sighted think that investing in great museums is an expense society cannot afford, because in economic terms alone, this is perfectly irrational.

This report demonstrates the economic impact of National Museums Liverpool - 60% of our visitors come from outside Liverpool and spend money here on transport, food and drink, accommodation, thus supporting many jobs locally. The city would literally be a far poorer place without its great museums.



# Who we are

National Museums Liverpool is one of the world's great museum organisations. We hold in trust, safeguard and make available to the public some of the world's most important museum collections, covering the human and natural worlds.

Funded by central government, we are the only national museum service in England based outside London. We have a unique fourfold role: the main museum service for Liverpool and Merseyside; the North West's largest cultural organisation; and we operate nationally and internationally.

Having played a pivotal role in the cultural, educational and economic life of Liverpool and the North West for more than 150 years, our success can be measured in terms of how well we combine this local and regional role with our national and international responsibilities.

Each of our eight museums and galleries is free to enter. In 2012/13 they welcomed 3.3 million visitors, a 361% increase on twelve years ago.



## International Slavery Museum

The **International Slavery Museum** looks at historical and contemporary aspects of slavery and other human rights abuses. The Museum addresses the many legacies of the transatlantic slave trade and tells stories of bravery and rebellion among enslaved people. Freedom, identity, human rights and Black achievement are all explored.

Recorded visits in 2012/13 **454,339**



Lady Lever Art Gallery

Nestled in Port Sunlight village, the Lady Lever Art Gallery holds a magnificent collection of Victorian and Pre-Raphaelite paintings, beautiful furniture and the best range of Wedgwood jasperware in the world. A permanent display tells the story of William Hesketh Lever, founder of the Gallery. Recent exhibitions have included *A Pre-Raphaelite Journey* and a display of Van Gogh and Gauguin works.

|                            |         |
|----------------------------|---------|
| Recorded visits in 2012/13 | 191,263 |
|----------------------------|---------|



Merseyside Maritime Museum

Merseyside Maritime Museum tells of Liverpool's remarkable maritime history and the city's role as a gateway to the New World. From the tragic tales of *Titanic* and *Lusitania* to the story of emigration, the Museum documents centuries at sea.

The basement of the Maritime Museum houses the Border Force National Museum - *Seized! The Border and Customs Uncovered*. The gallery examines the world of the Border Force, from the history of tax to tales of smuggling.

|                            |         |
|----------------------------|---------|
| Recorded visits in 2012/13 | 812,596 |
|----------------------------|---------|



Museum of Liverpool

National Museums Liverpool's newest venue, the Museum of Liverpool opened in July 2011 and welcomed 1.2 million visitors in its first year. The largest newly-built UK national museum for more than a century, it reflects the city's global significance through its unique geography, history and culture. Visitors can explore how the port, its people, their creative and sporting history have shaped Liverpool. The Museum contains a dedicated gallery for small children, *Little Liverpool*, and in 2013 was awarded the prestigious Council of Europe Museum Prize.

|                            |         |
|----------------------------|---------|
| Recorded visits in 2012/13 | 969,430 |
|----------------------------|---------|



Sudley House

Sudley House is a sandstone mansion set in the leafy suburbs of south Liverpool, and contains the only art collection of a Victorian merchant still to be found in its original setting. The collection of shipping magnate George Holt is interpreted through the eyes of the Holt family, and includes works by Gainsborough, Reynolds, Landseer and Turner.

|                            |        |
|----------------------------|--------|
| Recorded visits in 2012/13 | 62,318 |
|----------------------------|--------|



Walker Art Gallery

The Walker Art Gallery is home to one of the best collections of fine and decorative art in Europe. Masterpieces by Rembrandt and Monet rub shoulders with works by contemporary stars such as Hockney and Doig. *Big Art for Little Artists* is a dedicated children's gallery that brings art to life through paintings, sculpture, toys and costumes. The Walker hosts regular temporary exhibitions, including the John Moores Painting Prize, a key strand of the Liverpool Biennial.

|                            |         |
|----------------------------|---------|
| Recorded visits in 2012/13 | 324,856 |
|----------------------------|---------|



World Museum

World Museum combines treasures from across the globe with the latest technology and live exhibits. Interactive 'hands-on' centres help visitors get up close to everything from tropical fish to ancient fossils. The Treasure House Theatre hosts live performances, while the Planetarium shows the latest discoveries in astronomy.

|                            |         |
|----------------------------|---------|
| Recorded visits in 2012/13 | 700,431 |
|----------------------------|---------|

# The economic impact of National Museums Liverpool 2012/13

## Summary

National Museums Liverpool commissioned England’s Northwest Research Service to investigate the economic impact of the organisation on Liverpool City Region (comprising Liverpool, Wirral, Sefton, Knowsley, St Helens and Halton) for the period 2012/13.

The study looked at three measures:

- How much visitors to National Museums Liverpool spend in the area
- How much National Museums Liverpool’s staff wages put into the local economy
- How much National Museums Liverpool spends with local suppliers

The study found that in 2012/13 National Museums Liverpool was worth £97.2m to the economy of the Liverpool City Region. This spend supports an estimated 1,660 full-time equivalent jobs, and compares favourably with 2010/11 which saw figures of £78.8m and 1,377 full-time equivalent jobs.

This impact comes from the following:

| Area of economic impact                                                                 | Value to Liverpool City Region (£m) | Jobs supported (FTE) |
|-----------------------------------------------------------------------------------------|-------------------------------------|----------------------|
| Spend in the local economy by visitors drawn to Liverpool by National Museums Liverpool | £75.8                               | 1,042                |
| Staff                                                                                   | £15.2                               | 552                  |
| Local suppliers                                                                         | £6.2                                | 66                   |

This report includes the commercial arm, NML Trading Ltd: a wholly-owned subsidiary which operates catering, retail and events for National Museums Liverpool. The two are collectively referred to as National Museums Liverpool. Spend between the two organisations is included in the totals. NML Trading Ltd data was not included in previous reports.

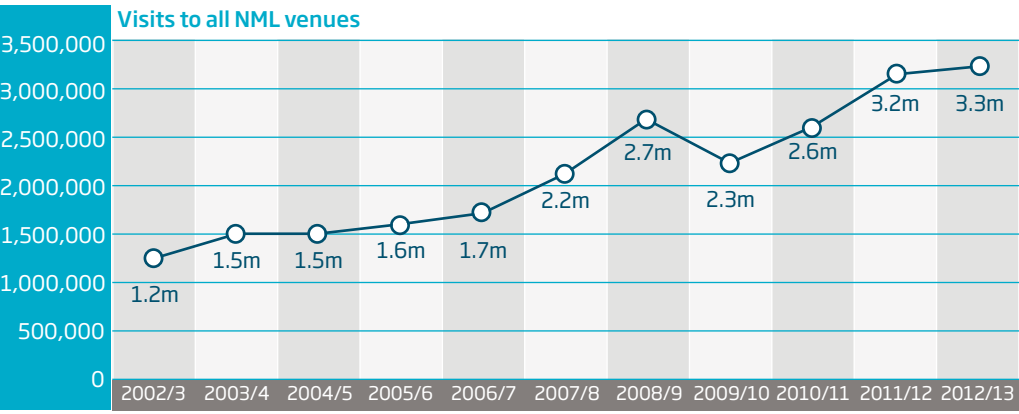
## Visitors to National Museums Liverpool

Liverpool is one of the UK’s most visited destinations. The city is among the top eight cities in England for domestic staying trips, up from 16th in 2007 (GB Tourism Survey). For overseas tourists, the city ranks fifth in the UK (International Passenger Survey, 2012), with total trips to the city increasing by 22% between 2010 and 2012.

The visitor economy is seen as one of the key sectors which will lead the growth of the Liverpool City Region, delivering a step change in the performance of the local economy. Visitor numbers are expected to show significant growth, with ‘staying visitor nights’ expected to grow by 18% between 2012 and 2023, and ‘day visitors’ by 25%. National Museums Liverpool is seen as a key factor in retaining and boosting visits to the destination.

National Museums Liverpool plays an important role in the economy of the city region: visitors to our venues account for more than 50% of all visits to the city region’s top 15 free-admission attractions. There is also the contribution that eight important venues make to the attractiveness of the destination as a whole. The fact that entry to each is free is of significant importance in attracting visitors, especially at a time of austerity. In 2012/13 National Museums Liverpool welcomed 3.3 million visits, as shown on this chart of annual visits. There is an overall significant pattern of growth.

The local market is very important to National Museums Liverpool, but significant numbers of people also visit from further afield. In 2012/13, more than 60% of visitors came from outside Liverpool City Region – 14% from locations elsewhere in the North West region, 31% from elsewhere in the UK and 16% from overseas.



| Top free admission attractions, Liverpool City Region |                 |
|-------------------------------------------------------|-----------------|
| Attraction                                            | Attendance 2012 |
| Museum of Liverpool                                   | 1,011,056       |
| Merseyside Maritime Museum                            | 845,709         |
| World Museum                                          | 716,579         |
| Tate Liverpool                                        | 620,124         |
| Bluecoat                                              | 615,824*        |
| Liverpool Cathedral                                   | 471,044         |
| International Slavery Museum                          | 444,070         |
| FACT                                                  | 360,361**       |
| Walker Art Gallery                                    | 337,799         |
| Liverpool Metropolitan Cathedral                      | 313,744         |
| National Trust, Formby                                | 267,375*        |
| Lady Lever Art Gallery                                | 200,759         |
| Seized! The Border and Customs Uncovered              | 195,042         |
| Tam O'Shanter Urban Farm                              | 108,000**       |
| Sudley House                                          | 65,053          |

National Museums Liverpool venues  
\*2011 figures; \*\* 2010 figures

The Museum of Liverpool, the Merseyside Maritime Museum and World Museum are the top three free-admission attractions in the North West region. Across England as a whole, the Museum of Liverpool was the most popular museum outside London, the Merseyside Maritime Museum was third most popular, and World Museum was fourth. (Source: Association of Leading Visitor Attractions (ALVA)).

This growth in visits is driven not just by the presence of National Museums Liverpool's venues, but also by the quality of the visitor experience. In 2012/13 99% of visitors reported that their visit to National Museums Liverpool had been good or very good, while 98% said it was very likely that they would recommend the museums to family or friends.

When we consider the spend of non-residents who were visiting the city to visit a National Museums Liverpool venue, it is estimated that £52.8m was generated for the local economy by direct visitor spend, calculated to support 689 full-time equivalent jobs in the local economy. However, visitors also make an indirect contribution to the local economy, and this is calculated at £23m, supporting an additional 353 full-time equivalent jobs. This takes the total impact of National Museums Liverpool's visitors to £75.8m and 1,042 full-time equivalent jobs. This is a marked improvement on the 2010/11 figure of £48.2m and 631.7 full-time equivalent jobs.

Even so, these figures somewhat undervalue the impact of our visitors. The International Slavery Museum is located within the Merseyside Maritime Museum building. As many visitors will visit both museums during a visit we have only counted Merseyside Maritime Museum figures. However, some people only visit the International Slavery Museum and so their economic impact is not included.

# National Museums Liverpool's local spend

A key measure of economic impact of any event, organisation or destination is the value it presents to local businesses through purchasing goods and services. The key here is the accurate identification of spending made with local suppliers, because only local expenditure can be assumed to be retained within the area. This absolute value has a worth to the local economy, supporting businesses and local jobs, but it also has a multiplier effect. Spend with local businesses means these companies will have varying levels of spend with other businesses, further supporting jobs in the area.

During the 2012/13 financial year, National Museums Liverpool spent an estimated £8.76m with external organisations, £4.65m of which was in the city region. This had an indirect value to the local economy of £1.58m, making a total impact of £6.2m into the economy. This is estimated to support 66 full-time equivalent jobs in the city region.

Spend through staffing also has an impact locally. National Museums Liverpool employs 655 staff; 367 full time and 288 part time, with a total payroll of £13.89m. Within the local economy, these jobs have a direct value in terms of wages, but also an indirect impact in terms of the effect of this spending power. Posts within the city region are expected to support an additional 72 full-time equivalent jobs (FTE) in the economy, with a value of £1.7m, taking the total impact on the economy to £15.2m and 552 full-time equivalent jobs.



© Ant Clausen



## Museum of Liverpool

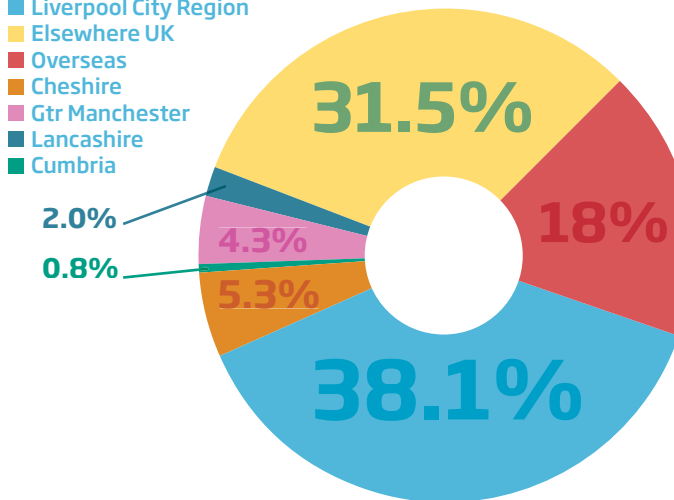
The Museum of Liverpool opened in July 2011 and since then has attracted more than 2 million visitors.

In 2012/13 around one third of visitors stated that the Museum was the main reason for their visit to Liverpool that day. This number varied depending on visitor origin, with 60% of residents indicating that the Museum was their main reason for visiting Liverpool - 18% of visitors from elsewhere in the UK and 13% of overseas visitors.

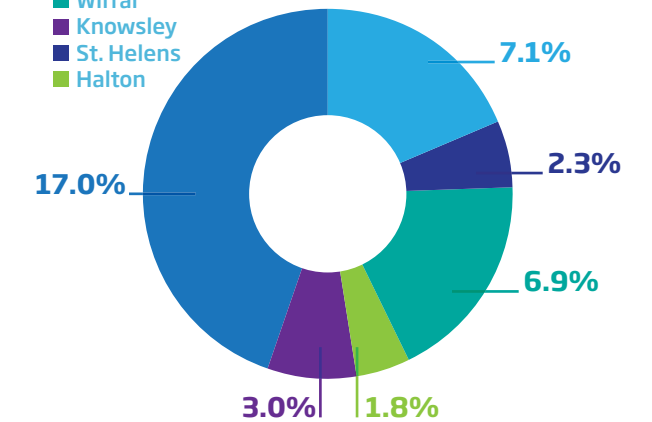
Expenditure in the local area by visitors drawn to the city by the Museum of Liverpool amounted to an estimated £13.4 million. The multiplier effect in the local economy would have generated around a further £6 million, bringing the total impact on the city region economy to £19.4 million. This is estimated to support 267 full-time equivalent jobs.

Visitor origin

- Liverpool City Region
- Elsewhere UK
- Overseas
- Cheshire
- Gtr Manchester
- Lancashire
- Cumbria



- Liverpool
- Sefton
- Wirral
- Knowsley
- St. Helens
- Halton



Celebrating the millionth visitor to Museum of Liverpool in 2012

# National Museums Liverpool a socially responsible museum service

## Our mission

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To change the lives of our users by enabling millions of people, from all backgrounds, to enjoy the benefits of engagement with our world-class museums.

## Our values

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We believe that museums are fundamentally educational in purpose.

We believe that museums are places for ideas and dialogue that use collections to inspire people.

We are a democratic museum service and we believe in the concept of social justice: we are funded by the whole of the public and in return we strive to provide an excellent service to the whole of the public.

We believe in the power of museums to help promote good and active citizenship, and to act as agents of social change.

We believe in the importance of sustainable development and we recognise that we have a role to play in the conservation and protection of the built and natural environment.

We believe in seeking out new opportunities and innovative ways of working, so as to keep our public offer fresh, relevant, challenging and competitive.

Slavery Remembrance Day 2012  
© Simon Webb





## The context in which we operate

Liverpool has a thriving, world-class cultural offer, an international reputation and, as outlined on page 10, a tourism sector which is expected to grow significantly in coming years. But the city's economy remains fragile, with the real risk of social tensions, anti-social behaviour, and loss of confidence and aspiration.

The government's welfare reforms have already impacted and will have a greater effect as they are fully implemented. They will widen the gap in prosperity between Britain's best and worst local performing economies; generally the more deprived the local authority, the greater the financial hit. Older industrial areas like Liverpool, with a high proportion of benefit claimants, will feel the effects most.

Cuts in public sector employment have resulted in hundreds of thousands of lost jobs across the UK since 2010. These losses are especially devastating in Liverpool, which relies heavily on the public sector for work. Inevitably, cuts to benefits and lost jobs have knock-on effects across the local economy, and with employment, education and skill levels below the national average, our operating environment is increasingly harsh.

However, we are optimistic - we remain committed to social justice for all. Museums have been shown to boost people's quality of life and improve mental and physical health, instilling confidence and self-esteem. They ground people, imparting a sense of place and belonging. Museums inspire and link people, irrespective of their background. It is our aim to help alleviate the social consequences of economic poverty.

This determination has prompted our formation of SJAM - the Social Justice Alliance of Museums. Like us, the other founding members - a mix of UK regional and national and international museums and partner organisations - recognise the incalculable value to society of museums and their collections, and the responsibility of museums to promote access for all. SJAM members will collaborate on projects, conferences and publications, and advocate, lobby and recruit other supportive bodies to achieve social justice.

## Audiences

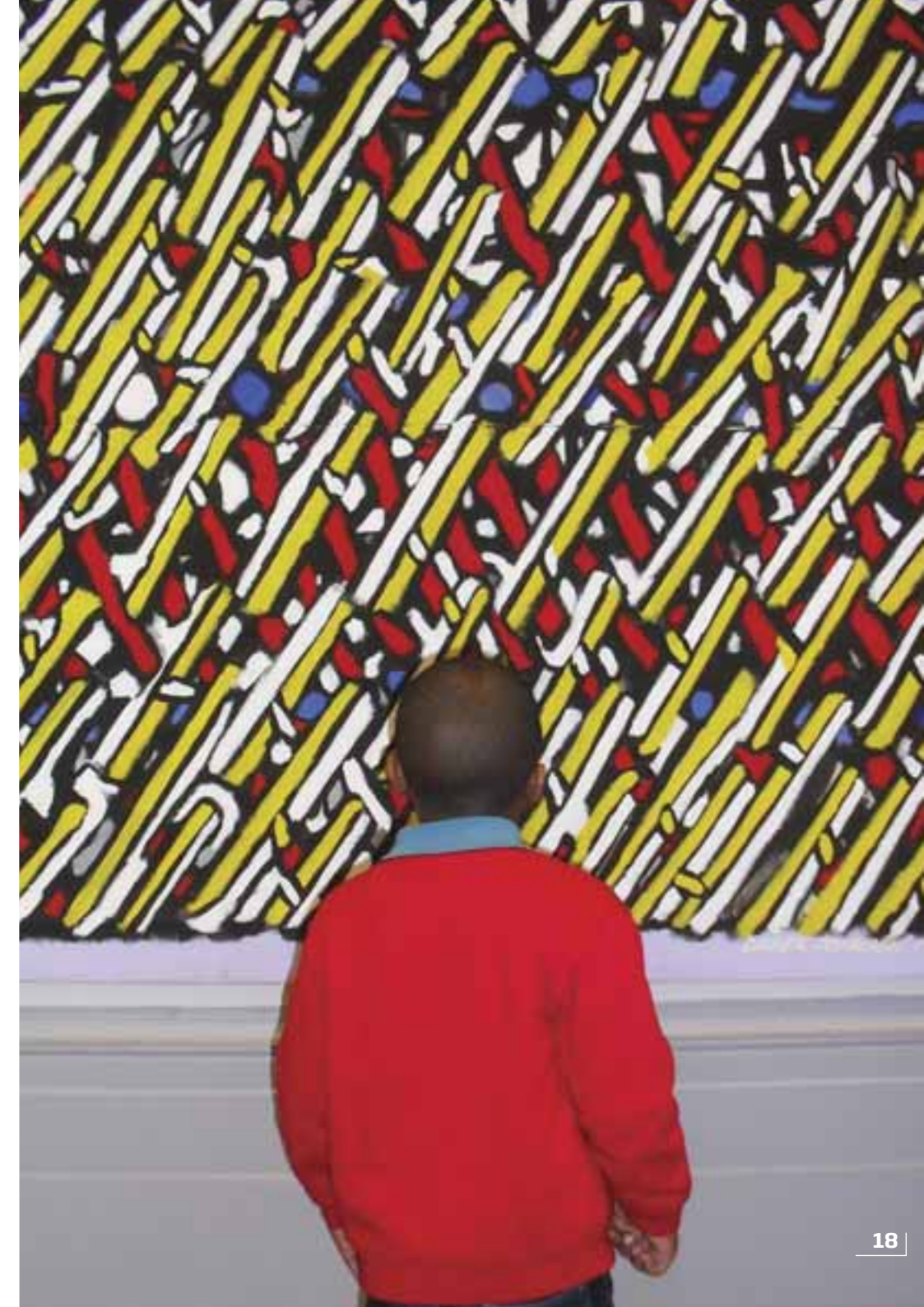
National Museums Liverpool is all about people: the collectors, the people behind the objects, the artists, the staff who care for our collections and - most important of all - our visitors.

2012/13 was our busiest year ever, with a total of 3,277,303 visitors, a good proportion of whom came from outside the Liverpool City Region. The fact that we serve such a wide geographic audience reflects the broad reach and appeal of our work. Liverpool's unique national museums and galleries continue to be an important draw to the city, helping to sustain a relatively buoyant visitor economy with their world-class collections and changing exhibitions programme.

But we never lose sight of our local and regional remit, ensuring we are always accessible and relevant to local people. Furthermore, we want to attract new visitors. In 2012/13, we continued to attract a large proportion of visitors from lower socio-economic groups (NS-SEC groups 5-8). These visitors, generally underrepresented in museums, make up almost a third of our visitors.

We also saw more visitors with disabilities to the museums and galleries, rising from 7% to 8% - an increase of almost 40,000 visits. We continue to demonstrate our commitment to making these spaces as accessible as possible for visitors with disabilities, and in 2012 National Museums Liverpool signed up to the national *Include Me TOO* charter for the rights of disabled children and young people.

We strive to attract new audiences, particularly visitors from Black and Minority Ethnic groups, and to reflect our diverse publics more closely. A focus on family-friendly events and exhibitions helps to attract repeat visitors, particularly at venues such as World Museum, the Merseyside Maritime Museum and Museum of Liverpool. We were delighted when the Museum of Liverpool became England's most popular museum outside London in 2012.



# Audiences case study

## – *Titanic and Liverpool: the untold story*

This special exhibition, which opened in March 2012, explores Liverpool’s central role in the *Titanic* story. Told from the perspective of some of the key players, it offers a unique insight into the events surrounding the ship’s construction, launch, voyage, sinking and aftermath, and unpicks some of the myths and mysteries that continue to surround the tragedy.

Our objective was to deliver a major visitor attraction for Liverpool and the North West as part of *Titanic’s* centenary year. We hoped to attract 450,000 visits to the exhibition during its first year, to encourage new visitors to the Merseyside Maritime Museum, and to increase visits from outside the region. The exhibition epitomises National Museums Liverpool’s approach to exhibitions.

Many of *Titanic’s* officers and crew were either from Liverpool or had strong links with the port. The ship’s owners were based in the city and many of the most significant tales emerging from the disaster relate to Liverpool people. We have an internationally-significant collection of archive material which we were able to display for the first time. Most of our audio-visual content was based on extracts from letters or telegrams from company officials, crew members and passengers, providing a personal and moving testimony and a first hand record of the events.

Audio presentations allow voices from the past to introduce the experience of Liverpool characters, told via projections, immersives, touch screen interactives and newsreel footage. Other interactives and family-friendly displays include enlarged newspaper reports, character cards, smelling points, magnetic character figures, children’s games and a dressing up area. Rather than sensationalise events surrounding the sinking and rescue, visitors are encouraged to contemplate the tragic loss of life.

When it first opened we welcomed more than 5,000 visitors per day. By the end of 2012, 527,494 people had visited the exhibition, making it the most popular exhibition we have ever staged at the Museum. The feedback from visitors has been overwhelmingly positive with 96% saying they would recommend it to their friends or family, and 31% of visitors saying the exhibition was their main reason for visiting Liverpool. Owing to its huge success and popularity it was extended for a further 12 months.

This exhibition is part of the Liverpool and the World Exhibition Series, part-funded by the European Union.



“A simply fantastic exhibition - poignant and emotive. We want to come back!”  
Exhibition visitor





## Education

In 2012/13 we worked with 407,176 children in formal and informal education, an increase of 11% on 2011/12. In recent years we have dramatically altered our education programme to reach a more diverse range of people. While schools remain a primary focus, we are increasing our engagement with trainee teachers, families and partner organisations, across the North West and North Wales. Sessions are tailored to our audiences – we recognise that people have different needs, abilities and ways of learning.

Highlights from our schools programme included *Fresh Perspectives*, a popular exhibition of art work by Wirral school students at the Lady Lever Art Gallery. *Make The Link, Be The Change* was an international climate change project run with Plan UK, linking pupils in 11 developing countries with young people from more than 90 UK schools.

We are working on a new schools session in response to the increase in race hate crime in schools. The session will explore positive messages of equality and diversity, and will be delivered with Liverpool City Council's School Improvement Service and the Liverpool Ethnic Minority and Traveller Achievement Service.

Our exhibition programme also provides fantastic opportunities to deliver new sessions and reach new audiences. The John Moores Painting Prize at the Walker Art Gallery is particularly popular with secondary schools and further education groups.

Working with teachers still in training can increase the likelihood of their bringing classes to museums and galleries in future. Sessions increase confidence, skills and awareness of our offer. We work with students from Liverpool Hope University, the University of Chester and Edge Hill University. Local students have also presented fashion shows, murder mystery plays and public promenade performances.

Reaching children when they are very young also pays dividends. The Walker Art Gallery's family art club is playing a major role in developing family audiences, and has been expanded in order to accommodate demand. The Museum of Liverpool and the Walker Art Gallery delivered *Little Learners*, a festival for early years children, the highlight of which was the launch of *Pitter Patter Painters* workshops for under 3s, which are attracting new visitors.



Your sessions work very well with young people from disadvantaged backgrounds. They enable them to open up about problems. By raising awareness like this hopefully lives will be saved.

Ellesmere Port Prince's Trust

Partnerships with local specialists are always very productive. The education team at World Museum is working with students from the Genetics Department at the University of Liverpool to develop new *Hands on DNA* workshops for year 10 pupils. An ongoing Continuing Education lecture series is also being run with the university. We also work closely with organisations such as Homotopia - Liverpool's annual festival of lesbian, gay, bisexual and transgender arts and culture – and DaDaFest – the Disability and Deaf Arts agency – to deliver performances and lectures to socially-excluded audiences.



## Education case study – *Mission Malaria*

“Cheryl Cole caught it”, was a common response when we asked local school children what they knew of malaria. By the end of the *Mission Malaria* project, their answers were considerably more informed, including the fact that half the world’s population is at risk from the disease.

The Wellcome Trust Tropical Centre (WTTC) in Liverpool is a partnership between the Liverpool School of Tropical Medicine and the University of Liverpool, providing support for ongoing international research in a wide range of specialist areas. We worked with the team there to create a dialogue between schools in Liverpool and Malawi, WTTC researchers in Malawi and ourselves. The aim was to raise awareness of global health issues, empowering schoolchildren to question and assess some of the major problems facing world health.

Ninety Key Stage 3 and 4 pupils from Merseyside and Blantyre, Malawi took part in *Mission Malaria*. Local pupils visited World Museum where they met entomologists and went behind the scenes at the Museum’s Bug House to see live specimens of some of the main vectors of disease. Teachers were provided with lesson plans and equipment to teach pupils about malaria and its treatment and prevention in the classroom. Pupils from both countries sent questions to staff at the WTTC and the Malawi-based researchers, asking about their research into malaria. A film, *Mission Malaria*, was put together featuring the pupils’ research and questions. There was also a video conference between pupils in Liverpool and Malawi.

With a tight time frame and relatively small budget, *Mission Malaria* has relied heavily on partnership working, the pooling of experience and resources, and the energy of the young people involved. The pupils are now much more informed about malaria, its prevention and global health issues in general. Several other schools are now using the lesson plans in their curriculum.

## Education case study – *Suitcase of Stories*

*Suitcase of Stories* aimed to identify how National Museums Liverpool can support the delivery of the Early Years Foundation Stage, particularly with regard to communication and language skills and emotional wellbeing. The project was delivered in children’s centres and nurseries in central and northern areas of Liverpool, some of the country’s most deprived areas.

*Suitcase of Stories* used objects inspired by Walker Art Gallery paintings as stimuli for creative play and storytelling. In each partner nursery, a suitcase of objects inspired children to create and tell their own unique story during facilitated sessions. Each child’s story was recorded and used as a starting point for group work, with the project culminating in a visit to the Gallery to which parents were invited.

Evaluation showed significant improvements in communication, language and literacy. There was a particular improvement in the children’s intonation, sentence and story structure, ability to sustain conversations with other children, listening skills and participation in group discussions. Children also showed increased confidence and independence in selecting activities, and persisted with them for longer and to a greater depth. Nursery staff reported a high level of engagement, with children seeking and delighting in new experiences.

An aim for *Suitcase of Stories* had been to encourage parental involvement in children’s learning, with the hope that more families would visit museums and galleries in their own time. Nursery staff reported that the visit to the Walker Art Gallery was the first to a gallery for many of the parents, and they commented what a ‘brilliant first visit’ it was, with a high level of parental involvement.

*Suitcase of Stories* was initially funded through government’s *Find Your Talent* scheme, and by Liverpool City Council, with a later stage of the project funded by The Ravensdale Trust.



You get these leaflets about what they’re doing at nursery, but I didn’t realise how good this actually was.  
Parent at Celebration Event



# Education case study

## – Issue-based education

The team at *Seized! The Border and Customs Uncovered* works with young people – both those in school/college and those not in education, employment or training (NEET) – to examine issues around drugs, alcohol and weapons. Our partner, Border Force, is especially concerned with these issues; by educating young people to the associated risks we can reduce abuse of, and trade in, these materials. The sessions have been approved by the Youth Engagement Officer for Merseyside Police, the Liverpool LEA Healthy Schools Officer, Liverpool Young Addaction addiction workers and others who work in the field of safety and education.

*RUSH* is our award-winning drugs awareness programme for Key Stage 3 students. It was piloted in November 1996 and since then about 19,000 pupils have taken part. *RUSH* features a specially commissioned, scripted performance and workshops using realistic life situations and language and behaviours used by young people. The *Seized!* gallery provides a wealth of supporting material and expertise, unique in drug education, giving a broad picture of the international drugs trade and its effects. The students can explore issues around substance use and misuse in a neutral, safe environment, with direct links to Border Force. The programme content is regularly updated – we have good relationships with LEA Advisors,

Young Addaction Liverpool and young people themselves – and education managers attend annual drugs training sessions to ensure that content remains contemporary and relevant. In 2010 *RUSH* won the Kids Count Award for Community Service.

Building on the success of *RUSH* we developed a new programme of issue-based sessions. In *Hooked* visitors discuss ‘what is a drug?’, thinking about what is illegal/legal, harmful/helpful, addictive/non-addictive. It encourages debate amongst participants, for example, why is alcohol legal when cannabis is a class B drug?, and helps to clarify the differences and similarities between each drug. We have also created the ‘beer goggle challenge’ where vision impairment glasses are worn whilst completing a simple task. It is a fun session but one which explores the more serious effects of alcohol misuse. Our more recent alcohol awareness sessions are aimed at younger pupils and are based on research into current social trends.

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You are saving lives here.  
Tony Smith,  
Director General (Interim),  
Head of UK Border Force

The ‘*Be Safe*’ knife awareness programme is the only national weapons initiative to gain backing from the UK Home Office. Our sessions are centred on images and stories of real people who have sustained injuries as a result of knife crime, or in some cases gun crime. We tell the stories behind the pictures and encourage young people to talk about self-defence, revenge and risk taking. Our two main aims are to encourage the participants to make safer choices about their own behaviour and also to help them to avoid breaking the law with its potentially life-changing consequences.



# Social inclusion and communities

We have a range of projects which are making positive impacts on the lives of vulnerable and marginalised groups, including disadvantaged young people, refugee and asylum seekers, and young offenders.

We aim to engage more visitors from groups underrepresented in museum audiences, for example visitors from Black and Minority Ethnic (BME) communities. Black History Month is an annual highlight, and the 25th anniversary in 2012 saw collaboration with the charity City Hearts, an organisation that helps victims of human trafficking, plus displays and events developed in collaboration with the Steve Biko Housing Association.

Actively creating links between individuals and communities is an important part of our commitment to social integration. This was epitomised by *Meet Your Muslim Neighbour - Discover Islam* at the Museum of Liverpool, where Muslim volunteers introduced non-Muslim visitors to Islamic traditions, culture and belief systems.

People with learning difficulties and other disabilities are another priority. We are working with the theatre and creative arts company Wicked Fish, whose performers have learning difficulties. The project, *People Like Us*, is a lottery-funded programme focusing on the lives and experiences of people with learning difficulties in Liverpool over the last 100 years.

While many of our projects promote health through improved mental wellbeing, *Walk for Health* takes a much more active approach. Since 2007 our weekly heritage walks around Liverpool city centre have attracted hundreds of visitors, with many returning time and again. The audience is mainly older visitors and those who feel socially isolated. The walks have proved so popular that we have expanded our repertoire to more than a dozen routes.



# Social inclusion and communities case study

## – *House of Memories*

*House of Memories* is an innovative project that uses our collections to unlock the personal histories of those living with dementia, helping carers to communicate effectively and compassionately with people living with this isolating condition. There are at least 800,000 people living with dementia in the UK.

In partnership with the Department of Health, Skills for Care, PSS and Alzheimer’s Society, we set out to create an accessible learning programme for busy healthcare professionals. The training sessions take an interactive and practical approach, using drama to present factual information about dementia and to help participants to understand the experience of living with the condition. Supporting resources, including a Memory Toolkit (a ‘how to guide’ for developing memory activity sessions), extend learning and can be used with people living with dementia.

The results have exceeded expectations. *House of Memories* participants have become increasingly aware of the experiences and needs of individuals living with dementia. Participants have also learned how to engage differently with the individuals, appreciating that a profound difference could be made to their quality of life. The participants’ enthusiasm has really driven this project, and is reflected in the demand for training places with more than 3,000 carers trained in the first 18 months. Participants have even described the Museum as having the ability to increase the happiness of individuals living with dementia.

Due to the success of the pilot programme, the Department of Health provided additional funding to take *House of Memories* ‘on the road’ to Salford Museum and Art Gallery, Bury Art Museum, and Tyne & Wear Archives & Museums, to deliver a training programme based on those collections and the local memories of people from those areas.

Professor Alistair Burns, National Clinical Director for Dementia, commented that *House of Memories* “...is making a real difference to health and social care staff and the people with dementia they care for.” *House of Memories* also gained recognition from NHS Health Education North West, with the Learning Together in Health and Social Care Award 2013.

In Liverpool, Mi – More Independent – has committed additional resources to *House of Memories*, enabling us to run the programme in the city until 2015. The success has been recognised further afield with Liverpool MP, Steve Rotheram using the project as an example of good practice in a House of Commons debate (June 2013) on mental health care provision. He emphasised not just the project’s potential contribution to healthcare but also the millions of pounds that could be saved in long term NHS costs.

We aim to use our experience to develop a sustainable *House of Memories* strategy for the UK. A pilot model is being developed for the housing sector in partnership with housing associations in the North West.



It has enabled me to come in to the world of the person living with dementia rather than expect them to enter mine. After today my approach will be very different.

House of Memories participant



© Pete Carr



## Campaigning

The International Slavery Museum is not only concerned with the history of the transatlantic slave trade. It also looks at contemporary aspects of slavery and other human rights abuses such as sex-trafficking, racial intolerance and enforced labour. We have a strong campaigning remit, and working links with like-minded institutions such as Anti-Slavery International, Stop the Traffik, and the Environmental Justice Foundation. We believe we can help make a difference to oppressed, alienated and excluded people, and can encourage our visitors to do the same.

Our exhibition programme provides campaigning and education opportunities. *Toxteth 1981* featured photographs of the civil disturbances known as the 'Toxteth riots', and led to a performance piece by local young people. Working with Clapperboard film project and the Unity Youth Theatre the young people met police, fire officers and members of the local community to gain a thorough understanding of the social and political context of the disturbances 30 years ago.

Our Campaign Zone hosts exhibitions, learning and community activities that educate on the legacies of transatlantic slavery and raise awareness of modern slavery and human rights abuses. Recent highlights have included *White Gold: the true cost of cotton* (see pg 33) and a Human Rights Day tie-in around the theme "All humans beings are born free and equal in dignity and rights". Oxfam, Amnesty International and ECPAT (campaigns against child sexual exploitation and trafficking) all featured campaigns on the day.

The Federation of International Human Rights Museums (FIHRM) goes from strength to strength. Founded in 2010 by National Museums Liverpool, FIHRM encourages museums that deal with sensitive and controversial subjects such as transatlantic slavery, the Holocaust and human rights to work together, sharing new thinking and initiatives. There are currently 67 active supporters worldwide.

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It is really great to see the museum highlight human rights initiatives, as not many people are aware of what is happening around the world and even in this country.

International Slavery Museum visitor

Martin Luther King III gave the memorial lecture and led the Walk of Remembrance on Slavery Remembrance Day 2012. He also unveiled a plaque to rename the Dock Traffic Office in honour of his father, the civil rights leader Dr. Martin Luther King Jr.



# Campaigning case study

## – *Cut Cotton Crimes*

*Cut Cotton Crimes – can you feel the sadness in your clothes?* is a campaign devised and developed by year 9 pupils from Enterprise South Liverpool Academy. Their aim is to get consumers thinking about the cotton in their clothes – where it has come from, who is profiting from the sale and who has suffered to produce it.

The campaign is the result of a new initiative developed by the education team at the International Slavery Museum and Anti-Slavery International. It aims to encourage young people to discover their political voices, and realise that they have the ability to become active citizens, and the power to affect real change on a global scale.

The project takes historical campaigning as a template for modern campaigns by school pupils. The Museum’s handling sessions and collections along with workshops from Anti-Slavery International taught students about anti-slavery campaigns during the 18th and 19th centuries.

The students then looked to modern campaigns and compared tactics and results, before identifying their own issue to champion. They selected a campaign to highlight state-sanctioned child slavery in the cotton fields of Uzbekistan, inspired by the *White Gold* exhibition in the Museum’s Campaign Zone. Their slogan, *Cut Cotton Crimes – can you feel the sadness in your clothes?* was emblazoned across the t-shirts, badges and wristbands they produced, and the sales raised money for charities working against the trade.

In October 2012, the young people presented their campaign to international delegates at the FIHRM conference at the Merseyside Maritime Museum where it was received enthusiastically. They later spoke at a national forum at the Saïd Business School at the University of Oxford, where they were congratulated on their achievements by journalist and former foreign correspondent Rageh Omaar.

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The students have shown a keen insight into the importance of gaining exposure for an issue and how local action can make a global difference.

Nicholas Mellor, founder of Merlin, international health charity

Rageh Omaar and students from Enterprise South Liverpool Academy

