

GOING

The National Strategy for
Scotland's Museums and Galleries

FURTHER



TO SUCCEED AND FLOURISH WE WILL ALL NEED TO PLAY OUR PART

e.g.

SCOTTISH NATIONAL PORTRAIT GALLERY

National Galleries of Scotland

The Scottish National Portrait Gallery re-opened on 1 December 2011, following a two and a half year closure and an ambitious £17.6m restoration project.

The project – the first major refurbishment in the Gallery's 120-year history – has restored much of the architect's original vision, opening up previously inaccessible parts of the building and increasing the public space by more than 60%. Access to the exhibition spaces on all three levels has been opened up, while the restoration of the magnificent suite of top-lit galleries on the upper floor has created one of the most impressive display spaces in Scotland.



As a result, a much greater proportion of the collection will be on show, bringing to light a wealth of art works that has been, until now, largely hidden from view.

Reviews and feedback have been overwhelmingly positive with more than 52,000 visitors going to the Gallery during the first month of opening.

www.nationalgalleries.org

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Scotland's Museums and Galleries

ACKNOWLEDGEMENTS

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Partner organisations in and outside the sector	
BOP Consulting	for carrying out the consultation and producing a first draft based on the responses.
Egeria Heritage Consultancy	for cross-referencing the first draft against the consultation responses.
The Museum Strategy Group <i>Fiona Ballantyne (Chair)</i> <i>Lynne Halfpenny</i> <i>John Leighton</i> <i>Bridget McConnell</i> <i>Joanne Orr</i> <i>Gill Poulter</i> <i>Gordon Rintoul</i> <i>Carole Robinson</i> <i>David Seers</i> <i>Rachel Skene</i> <i>Peter Stott</i>	for their support and advice throughout the Strategy development process.
The Board and staff of Museums Galleries Scotland	for their work on all aspects of the Strategy consultation, drafting and production.

GOING FURTHER

The National Strategy for
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FOREWORD

This Strategy sets out a compelling and inclusive vision for all museums and galleries across Scotland; a vision which is firmly in line with the Government's ambitious programme for Scotland. Aligned with Scotland's national strategic and performance frameworks, the Strategy and its related Delivery Plan provide direction to increase the impact and sustainability of this vital sector through new ways of working.

The focus of the Strategy is on developing a culture of ambition and innovation to help museums flourish. It promotes creative thinking, increasing collaboration, smarter working, and, in particular, a strong focus on recognising and increasing the potential of the sector's talented and committed workforce. Its aims and objectives are ones that all museums and galleries may identify with and contribute to, whatever the size, nature and remit of their organisations.

Building on the report of the Ministerial Think Tank and the national themes that I outlined in March 2011, this Strategy provides a strong sense of purpose and a clear way forward for all of Scotland's museums and galleries, and I am therefore delighted to offer my endorsement. The strategic change it will deliver will be facilitated by Museums Galleries Scotland as the National Development Body, whose role it will be to broker partnerships, build capacity, gather

evidence, advocate for the whole sector and support museums to achieve their objectives over the next decade and beyond.

I want to thank Museums Galleries Scotland for their hard work and expertise in developing the Strategy, and the Museum Strategy Group for their advice and support. I would also like to commend the sector for its enthusiastic and constructive contributions which have been invaluable throughout.

The time is right to remind ourselves of the need to protect and celebrate our cultural heritage. It is vital that together we focus our energies on our common goals so that we can both sustain our creativity and maximise our impact. The next steps we take together will ensure a firm footing for our museums and galleries well into the 21st century.



Fiona Hyslop MSP
Cabinet Secretary for
Culture and External Affairs

INTRODUCTION

“The National Strategy is **critical** for the sector...”

“It will bring **cohesion** and a **shared framework**. ”*

This National Strategy represents a crucial milestone for Scotland's museums and galleries. It is the first time that there has been a single strategy for the whole sector, to unite it in purpose and to work towards a shared vision to achieve a more sustainable future. There are over 340 museum and galleries in Scotland caring for more than 12 million objects¹, and by working together the sector can achieve more than purely the sum of its parts. The Scottish museums sector is highly regarded locally, nationally and internationally and as tourism continues to grow globally, heritage is increasingly recognised as a major economic driver (see Appendix A). In this context, the Scottish Government is backing the sector by endorsing this Strategy and setting up a dedicated National Development Body to support its delivery.

This is the first time there will be a National Development Body for the whole sector, including the National Collections, engaging at a higher strategic level and in a position to facilitate new relationships and bring cross-sector solutions. In taking up this role,

Museums Galleries Scotland will be starting from a position of strength with a strong network of local, regional and national relationships.

Delivery will be through those providers best suited to the job, with commissioning and contracting expertise being developed within the National Development Body and a focus on the exchange of best-practice and skills within the sector itself.

To support taking the vision forward, the National Development Body will be setting the agenda through the development of a Delivery Plan which will inform its Corporate Plan.

The National Development Body will be aligning and linking investment strands to the aims and objectives of the Strategy and its remit will be extended to include attracting new investment into the sector.

*All italicised quotes included in this document are drawn directly from the sector's (anonymised) responses to the National Strategy consultation.

1. Scottish Museums Council (2002), *Scotland's National Audit*.



Exterior of Sanquhar Tolbooth Museum, Dumfries and Galloway.
Image © Douglas Robertson

For the purposes of this strategy the 'sector' is defined by the following statement, and also includes art galleries with collections of works of art, as well as museums with historical collections of objects.

The International Council of Museums defines a museum as:

“A non-profit, permanent institution in the service of society and its development, open to the public, which **acquires, conserves, researches, communicates and exhibits** the tangible and intangible **heritage of humanity and its environment** for the purposes of **education, study and enjoyment**.”

(ICOM 2007)

“It will be very helpful to have a **diverse range of museums** within the sector **singing from the same... hymn sheet.**”

This will require the development of new skills that will benefit the sector directly. Investment is more than simply money. It is also about people's time, skills and expertise - key sector strengths which should be nurtured and developed. Partnerships are key to unlocking this vital resource. As hubs of skills and expertise, the National Collections and large trusts such as Glasgow Life have a crucial partnership role to play both in the sector and beyond. Building cross-sector partnerships is a priority and in doing so engaging agencies such as Creative Scotland, VisitScotland and Historic Scotland with the Strategy will be a vital first step to extending networks.

Most importantly the Strategy presents a real opportunity to bring about change in the sector. The first practical step is to align sector business plans and current work to the vision, aims and objectives in this Strategy, which presents a single, shared ten year vision for the whole sector: that **Scotland's museums and galleries will be ambitious, dynamic and sustainable enterprises: connecting people, places and collections; inspiring, delighting and creating public value.**

It takes account of the diversity and strengths of organisations and their capacity to deliver, and will enable participation at different levels as appropriate, serving as a catalyst to unite the sector towards a shared goal. The importance of skills sharing and development across the sector cannot be underestimated and will be an early focus for the sector's joint endeavours.

This National Strategy for Scotland's Museums and Galleries has been developed through an extensive process of consultation and engagement with individuals and organisations in the sector and with external partners². The many thoughtful and insightful contributions received have informed the Strategy and helped to determine the future direction of the whole sector. To remain relevant, the Strategy will be regularly reviewed and updated over a three year cycle, with input from the sector and all its partners.

Detailed context and background against which the National Strategy has been developed may be found at Appendix A: 'Background and context to Strategy development' and Appendix B: 'Museum policy context over the last ten years'.

². 60 people participated in the engagement events at the Highlands Museums Forum, University Museums in Scotland Group, Tayside Museum Forum, East of Scotland Museum Partnership and VOCAL. The online consultation returned 190 responses from individuals and organisations, in addition to 12 separate organisational responses. A further 60 people attended the consultation events and 14 people were interviewed individually.



Burns Cottage interior, Robert Burns Birthplace Museum. Image courtesy of the National Trust for Scotland

“...intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 17 October 2003; Article 2: Definition

STRATEGY

WHY WE NEED A STRATEGY

The sector is responsible for the care and management of the collections of Scotland as an important part of our national heritage. As such the sector is collectively responsible to current and future generations for safeguarding Scotland's tangible and intangible cultural heritage.

Museums offer people unique and personal experiences and operate as vital cultural resources within the geographic communities³ of Scotland. That people in Scotland are passionate about their heritage is strongly evidenced by the staggering number of visits to the refurbished National Museum of Scotland (see page 13) in its first six months after re-opening, equating to approximately 25% of the population of Scotland. Equally convincing is the huge number of people who volunteer for the sector making up half the total workforce. This strength of public engagement and support provides an invaluable platform on which museums and galleries can build to achieve the Strategy's aims and objectives.

This Strategy comes at a time of great change which brings with it the opportunity to revisit, rethink and refresh the museum offer within the wider landscape

of social and cultural capital⁴. It is an opportunity to move towards smarter working and to introduce an enterprising edge in the way challenges are approached.

The Think Tank report⁵ of December 2010 stated, "our museums and galleries need to be in a strong position to survive the economic challenges... and constraints within their funding environment". Economic sustainability is without question a key driver. However other factors such as new technology, changes in local authority structures and continued sector and audience growth affect everything from employment to service delivery. All organisations must therefore think increasingly creatively about how to be more efficient and effective with the resources they have.

Working together the sector can achieve more through partnership working and sharing best-practice. East Lothian Council recently helped a small independent charity to establish a new museum which the local community had supported – a project that could not have happened without the involvement of both partners (see page 12).

4. Defined in Museums Galleries Scotland (2009), *The things that draw a community together – Museums, community cohesion and identity* as 'how the museum contributes to the development of the local sense of community – social networks, trust, citizenship.'

5. www.scotland.gov.uk/Publications/2010/12/06145220/0

3. Communities is used throughout the document to include people that are bound together by geography or shared interests.



Images courtesy of the National Trust for Scotland

e.g.

SCOTS INTERPRETATION – LIVING CULTURE

Robert Burns Birthplace Museum, National Trust for Scotland

The Robert Burns Birthplace museum offers a truly unique encounter with Scotland's 'bard'. The museum, opened in 2010, has a strong emphasis on learning – from formal education to lifelong and family learning.

The museum states that: 'Burns used both Scots and English words in his writing – so we have done the same. See if you can pick up some new words during your visit.'

The Scots language is included throughout – from Scots interpretation and signage, to displays of



Scots words and their meanings, to hourly song and poetry soundtracks that act to fully immerse the visitor in the language. The museum successfully introduces the visitor to some of Scotland's 'living culture' (or intangible cultural heritage) by using oral tradition as well as written interpretation.

www.burnsmuseum.org.uk

STRATEGY

The museum sector and cultural policy in Scotland have seen marked changes since the advent of devolution in 1999 (see Appendix B).

The consultation process around the development of this Strategy has helped to identify the substantial challenges the sector now faces and these have been the starting point for this Strategy:

- Sustaining collections and keeping up with emerging technologies
- Keeping museums and collections relevant
- Providing high quality experiences for an increasingly diverse range of people
- Ensuring that workforce skills are shared and developed for optimum delivery, sector benefit and public value

- Remaining competitive in the context of a harsh economic climate and changes to provision of services

- Brokering collaboration and partnerships across and beyond the diverse sector

- Forging international relationships and fostering a stronger global perspective

The National Strategy sets the direction as to how the sector can address these challenges and together take forward change, generating more public value through the public assets of museums and their collections. The aims and objectives will guide the sector to achieve this increased impact through 'working smarter', developing new skills and fostering a more enterprising spirit. For the first time the entire sector will be united to take forward a single strategy that specifically reflects the challenges, priorities and realities the sector faces.

Opposite page
Crowds gather at the opening day of the National Museum of Scotland.
Image © National Museums Scotland



e.g.

WORKING TOGETHER TO DEVELOP A SERVICE

East Lothian Council and Musselburgh Museum and Heritage Group

Musselburgh Museum opened in April 2011 as a partnership between East Lothian Council and Musselburgh Museum and Heritage Group (MMHG), a small independent charity.

While the Council converted the premises for the new museum, the MMHG worked in co-operation with consultants and Council staff to prepare the museum for opening. The Group now manages the museum on behalf of the Council, under a contractual relationship, and has the ongoing task of continuing to record and to develop a programme of activities and events to celebrate



Musselburgh's rich heritage. This has been a successful community-driven project that others are viewing with interest, and both East Lothian Museum Service and MMHG are committed to working in partnership to develop the museums education and exhibitions programme, and are looking to work towards Accreditation in the future.

www.musselburghmuseum.org.uk

e.g.

OPENING OF THE NATIONAL MUSEUM OF SCOTLAND

National Museums Scotland

The National Museum of Scotland demonstrates the power of museums and collections to inspire and engage the public. The museum opened to the public following a £47 million transformation on 29 July 2011. A staggering 22,000 visited on the first day and the museum welcomed over 1.29 million visitors in its first six months.

The project restored the A-listed Victorian building to its original glory with a key aim of bringing thousands of objects out of storage, and engaging a much larger audience with inspiring learning experiences.



New public spaces, 16 galleries and a three-storey Learning Centre were created. The 'Window on the World' is the largest single museum installation in the UK showcasing 800 objects across four storeys.

www.nms.ac.uk

Image © Andrew Lee

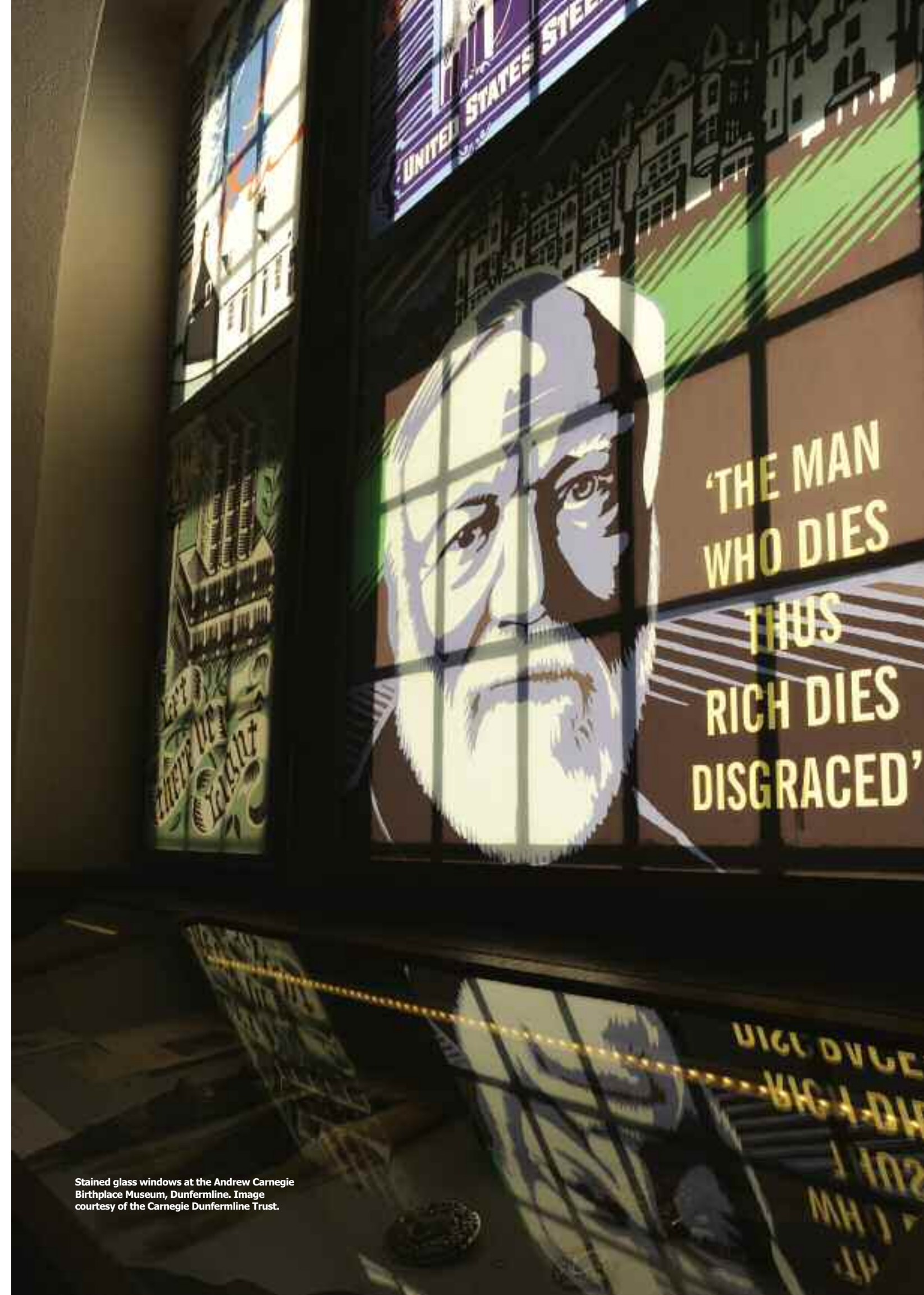
VISION

A VISION FOR THE SECTOR

Scotland's museums and galleries will be ambitious, dynamic and sustainable enterprises: connecting people, places and collections; inspiring, delighting and creating public value.

The vision reflects the unique contribution of museums and galleries to society and sets out where the sector aims to be in ten years' time. To realise this vision the sector will need to be more ambitious and aspire to achieve greater impact and public value. Museums and galleries must make better use of collections, skills and resources, continuously improving standards and showcasing achievements in order to forge a more sustainable future.

The Strategy's vision will be achieved, regardless of organisational scale or governance model, by taking forward the following six aims and related objectives through working in partnership with others in and beyond the cultural sector.



Stained glass windows at the Andrew Carnegie Birthplace Museum, Dunfermline. Image courtesy of the Carnegie Dunfermline Trust.

AIMS

AIMS AND OBJECTIVES

1 AIM ONE

MAXIMISE THE POTENTIAL
OF OUR COLLECTIONS AND
CULTURE

4 AIM FOUR

FORGE A SUSTAINABLE FUTURE
FOR SECTOR ORGANISATIONS
AND ENCOURAGE A CULTURE
OF ENTERPRISE

2 AIM TWO

STRENGTHEN CONNECTIONS
BETWEEN MUSEUMS, PEOPLE
AND PLACES TO INSPIRE
GREATER PUBLIC PARTICIPATION,
LEARNING AND WELL-BEING

5 AIM FIVE

FOSTER A CULTURE OF
COLLABORATION,
INNOVATION
AND AMBITION

3 AIM THREE

EMPOWER A DIVERSE
WORKFORCE
TO INCREASE THEIR POTENTIAL
FOR THE BENEFIT OF THE
SECTOR AND BEYOND

6 AIM SIX

DEVELOP A GLOBAL
PERSPECTIVE
USING SCOTLAND'S
COLLECTIONS AND CULTURE

AIM ONE

MAXIMISE THE POTENTIAL OF OUR COLLECTIONS AND CULTURE

OBJECTIVES

a. Improve and ensure the long-term **sustainability of collections** through care and preservation, and responsible acquisition and disposal.

b. Inspire and deliver new forms of **audience engagement** through research, interpretation and effective use of digital and emerging technologies.

Collections and the historic buildings in which many of them are housed are at the heart of the sector and are held in trust for communities. Within the context of institutional and governance changes, the sector must ensure that collections can be maintained and cared for appropriately so that they are useful and usable for the benefit of society today and for future generations.

Engagement with objects is central to the powerful experience a museum can offer, with creative interpretation pivotal to ensuring collections are relevant to contemporary society. Museums and

galleries have a responsibility to ensure that as many people as possible are able to interact with them, at the same time making full use of available technologies. Virtual access to collections for enjoyment, study and research can also help bring into active use collections that have been dormant and in storage, as happened in the University Museums in Scotland project (see opposite).

It is imperative to develop knowledge about collections, thereby making them more vibrant and meaningful to a wider range of people. *"It is the stories behind the collections that engage people, and oral history projects can encourage our communities to contribute to collection knowledge."* Specialist researchers and members of the community alike play their part in contributing to this knowledge base. Communities must be supported and encouraged to ensure that the many rich traditions and cultures, both tangible and intangible, and the knowledge that surrounds them are captured and safeguarded.

The Groam House project demonstrates a wide spectrum of involvement and engagement that has enhanced the collection and knowledge around it (see page 21).

1 AIM

e.g.

REVEALING THE HIDDEN COLLECTIONS

University Museums in Scotland (UMIS)

Scotland's university museums hold some amazing collections, but many of the 1.8 million objects are packed away in storage and very few records were available to the public.

Revealing the Hidden Collections aimed to change this. With help from the Scottish Funding Council, the project recorded the collections of the nine universities involved and has made these accessible online. To ensure the collections are fully searchable, existing, enhanced and additional records of individual objects were complemented by hundreds of collection-level descriptions that provide detailed entries for all the collections held



in Scotland's universities. The project has not only provided a simple and sustainable way of allowing people access to these collections, but has also led to new research and brought the university partners together in close working collaboration.

www.umis.ac.uk/revealing

HOW DOES THIS DELIVER THE STRATEGY?

Collaborative working brokers digital solutions, enhancing access to collections and inspiring new forms of audience engagement.

WHAT DOES THIS MEAN FOR THE SECTOR?

Demonstrates partnership projects delivering creative solutions to challenges ranging from audience engagement to effective use of space.



Interior and displays at the Writers' Museum, Edinburgh.
Image © Douglas Robertson

AIM ONE

e.g.

GEORGE BAIN AND THE CELTIC CONNECTION

Groam House Museum,
Inverness-shire

The family of George Bain (acknowledged as the father of modern Celtic design) donated a stunning collection of his artwork to the museum in 1998. This inspired a project to establish an important and comprehensive collection of the designer's work.

In 2008, a substantial award from the HLF initiated a three year programme to develop the collection through acquisitions, enhanced interpretation, research, training and an exhibitions programme. The project not only gained further support from a range of funders, but also caught the imagination of the public, some of whom donated items themselves.



Through its shaping and developing of this key collection, the museum has highlighted its wider relevance to Scottish culture. This has led to important partnerships being formed - the most recent resulting in an exhibition in the Scottish National Gallery - and will add to the legacy of George Bain's work.

www.groamhouse.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

Partnership forged between small independent and national museum and input from the general public improve long-term sustainability and understanding of collections.

WHAT DOES THIS MEAN FOR THE SECTOR?

Demonstrates responsible collection development approaches based on partnerships in and outwith the sector.

SHAPING THE FUTURE

The National Development Body will offer the strategic lead through:

- ▶ supporting smarter collections development and management across the sector.
- ▶ seeking opportunities to harness digital and emerging technologies to increase new forms of audience engagement.

AIM TWO

STRENGTHEN CONNECTIONS

BETWEEN MUSEUMS, PEOPLE AND PLACES
TO INSPIRE GREATER PUBLIC PARTICIPATION,
LEARNING AND WELL-BEING

OBJECTIVES

- a. Increase the impact** of museums and galleries on Scotland's learning culture by providing a wider range of experiences for enjoyment, development and learning.
- b. Increase cultural participation**, maximising the number and range of people who see collections and visit and enjoy museums.
- c. Deepen the connections** between museums and communities, sharing knowledge and promoting well-being and understanding.

People visiting museums and galleries enjoy, learn from and are inspired by collections. The sector must make museums and galleries more usable and appealing to audiences from all parts of society and ensure that there are opportunities for people to engage and learn in different ways.

As places of learning, museums should link with the Curriculum for Excellence and develop further strategic partnerships with key education providers. Although the sector makes an important and wide-ranging contribution to Further and Higher Education through scholarship, research and knowledge exchange, this should be further

developed. The Borders Textile Towerhouse has developed new partnerships with education providers and has been successful in relating the historical context of the textile industry to contemporary fashion design. In the longer term this has attracted a younger audience to the museum (see opposite).

Museums and galleries serve as focal points for communities and as inclusive spaces where people from different backgrounds can come together. They provide opportunities which help people explore issues of identity and better understand their heritage and historic landscape.

There is further scope for strengthening participation and contact with communities by "*offering multi-dimensional routes to greater engagement.*" This could be for instance through oral history projects, virtual access to collections, encouraging their involvement in decision-making processes or by working with volunteers.

The sector also contributes to a variety of wider social agendas – from social inclusion of hard-to-reach groups to health, well-being and social justice. To strengthen the impact of these activities and to increase recognition of the role that museums and galleries can play in this area, the sector will need to work increasingly in partnership across a full range of public, private and voluntary organisations.

AIM 2

e.g.

URBAN REGENERATION THROUGH CULTURE

Scottish Borders Council

The Borders Textile Towerhouse was set up in 2009 as part of the 'Heart of Hawick', a multi-agency initiative to contribute to the social, cultural, physical and economic regeneration of Hawick and the wider Borders.

In an effort both to combat a decline in young people entering the textile industry and to engage with the broader community, the museum has employed an education and outreach officer. Working with Heriot Watt University School of Textile and Design, Borders College, local schools and communities and the textile industry, the museum has developed a range of learning opportunities and creative textile events.



By linking the history of the industry with innovative contemporary fashion design (high profile designers still employ the skills of Borders textile workers), the museum has successfully renewed interest in the local knitwear and tweed industries, whilst attracting a greater range of visitors.

www.scotborders.gov.uk/museums
www.heartofhawick.co.uk

HOW DOES THIS DELIVER THE STRATEGY?

Dedicated outreach activity has forged partnerships with formal education providers as well as engaging the local community and promoting regeneration of the area.

WHAT DOES THIS MEAN FOR THE SECTOR?

Illustrates opportunities for museums and galleries to engage the local community whilst collaborating with the education sector.



A family enjoy 'Classic Glasgow: Ships and Trips', a Show Scotland 2010 event held by the Tall Ship at Glasgow Harbour. Image courtesy of Clyde Maritime Trust.

AIM TWO

e.g.

'MAKING SPACE' FOR MUTUAL CONNECTIONS

Glasgow Womens' Library

Where are all the landmarks marking women's achievements in our civic landscape? In response to this question, Glasgow Women's Library (GWL) launched a project to engage a diverse range of women in discussion around women's contributions to Scotland's history and culture. The group included Adult Literacy Learners and ESOL Learners as well as BME women.

The *Making Space* project involved appointing two artists in residence to work with the group, as well as discussion, tours and visits, including to the 'Travelling the Distance' artwork by Shauna McMullan, housed in the Scottish Parliament. The women discussed the work with the artist,



ensuring that learning was aligned to the artist's unique journey, as well as opening up a wider discussion on women, archives, libraries and public art. The project underpins GWL's mission to bring as many different women together in a space of mutual connections. Plans are to extend the project to culminate in a permanent public artwork to mark the achievements of women in Scotland.

www.womenslibrary.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

A multi-faceted project that has strengthened connections between a sector organisation and the diverse communities it serves, extending networks, developing ideas and promoting well-being and understanding.

WHAT DOES THIS MEAN FOR THE SECTOR?

Imaginative projects provide varied routes for working in partnership to engage wide-ranging audiences and increase participation.

SHAPING THE FUTURE

The National Development Body will offer the strategic lead through:

- ▶ working with education partners (e.g. Education Scotland) to embed in the Curriculum for Excellence the learning opportunities offered by museums and galleries.
- ▶ increasing cultural participation through a strategic focus on audience and marketing skills development.
- ▶ supporting creative ways for communities to engage with museums and galleries.

AIM THREE

EMPOWER A DIVERSE WORKFORCE

TO INCREASE THEIR POTENTIAL FOR
THE BENEFIT OF THE SECTOR AND BEYOND

OBJECTIVES

a. Attract and nurture talent, share and develop the skills and competencies of all parts of the workforce including volunteers, and plan more effectively for succession.

b. Develop leadership to inspire and drive change and foster and promote good governance.

The passion and dedication of the museum workforce, including volunteers, enables the sector to carry out activity that would not otherwise be possible. Workforce knowledge is vital, and organisations must ensure this can be shared across the sector. Sector skills and competencies are an indispensable resource and should be nurtured and developed through CPD and personal development, training, mentoring and leadership opportunities.

Growing and upskilling a diverse workforce and ensuring self-evaluation and improvement is embedded throughout organisations will help to future-proof the sector. There is a particular need to embed business and commercial skills throughout the sector, ensuring all are functioning as effective organisations and are equipped to make the most of opportunities.

For this to happen successfully, a strong culture of communication is key. Managers and leaders within the sector - whether current or emergent - must be able to provide inspiration and direction, seeking out partnership opportunities and new ways of working that will underpin and extend opportunities for staff and organisations.

The Highlands and Islands Museums Forum worked with Highland Council in an example of a successful collaborative project, enabling 23 museums to work together to share skills and highlight further skills and knowledge available locally (see page 29).

The MGS Interns Programme has highlighted the value of skills sharing and provided an opportunity for CPD in host organisations alongside valuable learning experiences for paid interns. These 20 paid internships have been taken up by new entrants to the sector in a competitive recruitment process that gave preference to those from lower socio-economic backgrounds. The scheme attracted over 3,000 applications for 20 places, demonstrating a real demand for this kind of learning experience (see opposite).

Good governance is crucial for all organisations in the sector. Principles of good governance focus on the organisation's purpose and outcomes for users, irrespective of structure. This will develop the capacity and skills of the governing body to operate effectively and take informed and transparent decisions for the whole organisation.

AIM 3

e.g.

MGS PAID INTERNS PROGRAMME

MGS and partners nationally

The MGS Interns Programme was created with funding from the Heritage Lottery Fund Skills for the Future scheme in response to concerns around sustainability of skills sharing in the workforce that could face the sector in the future.

The programme is being delivered in partnership with 20 museums throughout Scotland and encourages the passing on of skills and knowledge essential for the successful management of museums and galleries. Each paid internship is a partnership where all can play to their strengths and so provides a first-class learning opportunity for the museums involved and cohort of 20 new entrants.



Museum practitioners create learning opportunities and share their skills, while MGS provides support, monitoring and evaluation to the project, as well as maximising its potential to deliver sector advocacy and skills sharing. The programme appealed especially to young people, with the median age of applicants being 24.

www.museumsgalleriesscotland.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

Addresses issues of sustainability and skills sharing and development in the museum workforce. Delivers knowledge transfer and retention whilst attracting new and diverse talent into the sector and supporting succession planning.

WHAT DOES THIS MEAN FOR THE SECTOR?

Offers skills sharing and development opportunities with potential for sector-wide collaboration as upskilling has a broad geographical spread. Training opportunities may be mainstreamed and offered to the entire sector.



Work on the collections at The Gordon Highlanders Regimental Museum.
Image © Douglas Robertson

AIM THREE

e.g.

SKILLS DEVELOPMENT AND EXCHANGE

Highland Council and Highlands and Islands Museums Forum

This collaborative project involved 23 museums in the Highlands and Islands and aimed to increase the capacity of independent museums in the region by improving skills in volunteers, staff and Board members and encouraging museums to share their knowledge.

This programme was specifically devised to enable the museums in this disparate region to participate. Opening with a celebratory event which focused on the huge volunteer contribution to museums, the programme went on to use a series of tailored training events, skills exchange via online and telephone networking and skills-centred visits to the museums taking part.



The museums were able to provide a comprehensive, tailored skills sharing and development programme which suited their distinct needs. The project has also resulted in an increase in awareness of skills and knowledge available locally, and the formation of networks of shared interests including education, outreach and sustainability.

www.highland.gov.uk

HOW DOES THIS DELIVER THE STRATEGY?

Collaborative working enables access to a broad pool of skills and competencies. Delivers diverse knowledge exchange, developing skills across the region.

WHAT DOES THIS MEAN FOR THE SECTOR?

Demonstrates a good practice example of using partnership and cross-sector working as a solution to training and skills sharing gaps.

SHAPING THE FUTURE

The National Development Body will offer the strategic lead through:

- ▶ increasing and mainstreaming skills sharing, development and training opportunities across the sector in partnership with large museums and trusts (e.g. National Collections).
- ▶ brokering strategic partnerships with, for example, Arts & Business Scotland to support sector access to governance and Board expertise and skills.

AIM FOUR

FORGE A SUSTAINABLE FUTURE

FOR SECTOR ORGANISATIONS AND
ENCOURAGE A CULTURE OF ENTERPRISE

OBJECTIVES

a. Develop efficient and entrepreneurial business practices through enhancing the skills and competencies of museum leaders and staff.

b. Increase the financial sustainability of sector organisations by exploiting a wider range of income sources and new ways of working.

c. Become more environmentally sustainable and responsible.

Adopting efficient business practices and ensuring operations are fit for purpose is essential to the sustainability of museums and the wider sector. Developing relevant skills and competencies in both workforce and leaders is crucial if the sector is to take a truly entrepreneurial approach to activities to further diversify its funding portfolio. This could include exploring fundraising opportunities, sponsorship approaches and trading activities for income generation. Museums and galleries will need to *"explore how they can share resources and costs in strategic alliances with other museums, cultural partners, non-cultural sector agencies*

and in cross-domain collaborations. This will be important at all levels of the sector – from local partnerships to strategically significant national joint working". Adaptability is a crucial factor in achieving sustainability.

Creative approaches to income generation have been demonstrated by Edinburgh City Council, who turned one of their historic properties into a holiday let to generate new income (see page 33), and by Dalgarn Mill, who attracted landfill and regeneration funding for a development project (see opposite). Both examples demonstrate what is meant by 'sustainable' and 'enterprising'.

Becoming more sustainable also involves adopting a greater awareness of, and taking responsibility for, the environment. The Scottish Government's *Low Carbon Scotland: Public Engagement Strategy*⁶ states that it will 'consider the role of the cultural sector which has the capacity to educate, influence and stimulate debate'. Museums and galleries, as a platform for debate and discussion, have an important role in educating communities and in providing information about issues relating to the environment. In addition, the sector has a responsibility to adopt more environmentally sustainable practices – from collections care and management to workforce behaviours and the use of buildings.

6. www.scotland.gov.uk/Publications/2010/12/23134226/0

AIM 4

e.g.

GENERATING NEW AND SUSTAINABLE INCOME

Dalgarn Mill, North Ayrshire

When the museum of Ayrshire Country Life and Costume at Dalgarn Mill identified that their limited space and facilities were restricting school visits and the museum's potential to expand audiences and generate income, they took the initiative to build a new exhibition space and store.

Helped by funding from the Landfill Communities Fund and the Irvine Bay Regeneration Company, the museum also attracted substantial in-kind contributions from companies involved in the construction and grant funding from MGS.

The new exhibition space is used flexibly. School groups can have lunch and leave bags there and



the museum can also attract schools visiting the nearby wind farm which does not have such facilities. The new storage area has freed up other museum buildings for revenue-generating activities as there is the potential to use the space for private and community events, thereby generating income and attracting new audiences.

www.dalgarnmill.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

Delivered a much-needed facilities upgrade by tapping into new funding streams, broadening income-generating potential and extending audience development opportunities.

WHAT DOES THIS MEAN FOR THE SECTOR?

Demonstrates the potential for enterprising projects to attract wide-ranging support – in-kind as well as financial – to deliver innovative solutions.



Exterior of Shetland Museum and Archive.
Image © Phatsheep Photography

AIM FOUR

e.g.

ENTERPRISING WAYS TO GENERATE SUSTAINABLE INCOME

Edinburgh City Council

The Nelson Monument on Calton Hill is an Edinburgh landmark, offering fantastic panoramic views for miles around. Following improvements to the visitor facilities and a new exhibition, the VisitScotland grading jumped to four stars, while visitor numbers and income have more than doubled.

The nearby Old Observatory House was restored, and in partnership with the Vivat Trust now operates as a holiday property providing an additional income stream to part-fund the restoration of the adjacent Old City Observatory and City Dome.



It is planned that the City Dome will house the Collective Gallery, a creative partnership which will ensure year-round public access and a contemporary art programme exploring the relationship between art and science.

www.edinburghmuseums.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

Provides an enterprising solution to increasing financial sustainability by developing an innovative partnership and exploiting an alternative income source.

WHAT DOES THIS MEAN FOR THE SECTOR?

Provides an innovative and enterprising best-practice example of developing an income-generating cross-sector partnership solution.

SHAPING THE FUTURE

The National Development Body will offer the strategic lead through:

- ▶ working with agencies such as HIE and Scottish Enterprise to support sector organisations to develop as ambitious businesses.
- ▶ aligning and linking investment into the sector to the National Strategy's aims, evaluating impact and exploring new income sources.
- ▶ working with partners to support museums and galleries to embrace a low carbon approach.

AIM FIVE

FOSTER A CULTURE OF COLLABORATION, INNOVATION AND AMBITION

OBJECTIVES

a. Encourage innovative and **creative ways of developing collections**, workforce and enterprises.

b. Develop collaborative approaches to achieve shared ambition, increase impact and enable an agile and adaptable sector to aim higher.

A culture of innovation and collaboration requires firm grounding in a long-term vision, agreed core values, a clear mission and a strong customer focus – all integral to sound business planning. By adopting this approach, museums can become sustainable, efficient and entrepreneurial organisations.

Ambition looks different to each organisation regardless of size or specific focus. The work of museums and galleries encompasses ambitious projects and programmes that are increasingly innovative. In order to retain an inventive attitude, a culture of permissible risk-taking needs to be embedded throughout the sector, encouraging museums to 'think outside the box' to deliver new approaches and solutions. Risk-taking is about pushing boundaries, demanding courage

and confidence but also requiring strong leadership and sound management. In addition to remaining open and ready to take advantage of opportunities, the sector will need to adopt and maintain a stance of adaptive resilience in all its endeavours.

Given the limited resources and increased competition for audiences, the sector should continually review its offer to visitors to ensure the highest quality: "*We need to enthuse and excite our visitors*". The National Mining Museum's recent night-time illumination project embodies both ambition and an innovative approach to the re-presentation of a much-loved national landmark and leading visitor attraction (see opposite).

Museums and galleries can "*learn from, and collaborate with, commercial partners that deliver excellent customer care*" and identify how to improve facilities and services. Opportunities exist, and must be seized, to ensure museums have cross-sector relevance through working in partnership with a diverse range of organisations. This will broaden activities and strengthen relationships, leveraging investment and drawing in additional resources to achieve ambitions.

The Timespan project in Helmsdale is an example of the innovative application of digital technology to attract a new, younger audience (see page 37).

AIM 5

e.g.

CREATING A LANDMARK OF A LEADING VISITOR ATTRACTION

National Mining Museum of Scotland, Midlothian

This five-star museum is undergoing an extensive programme of change, designed to build on its reputation as one of Scotland's leading visitor attractions. Following a re-brand of the museum, it launched a new website, completed an extensive restoration project and installed a bespoke children's play area.

Perhaps the most ambitious project has been to install a unique lighting system, illuminating and bringing to life the A-listed site and visible from all over Midlothian. The museum also worked with



Lothian Buses to redesign the livery of the number 3 bus which passes the site and is now known as 'The Lady Victoria'.

The most recent development has been to secure famous author Ian Rankin, born and raised in the Fife coalfield, as narrator of their brand new multimedia guide of the site. This is a truly innovative programme aimed at transforming the visitors' experience.

www.nationalminingmuseum.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

A successful, highly ambitious landmark project based on innovative partnership working.

WHAT DOES THIS MEAN FOR THE SECTOR?

Provides a best-practice example of increased ambition and innovative partnership working, successfully raising profile.



Café at the Aberdeen Maritime Museum.
Image © Douglas Robertson

AIM FIVE

e.g.

USING NEW TECHNOLOGY TO BRING THE PAST TO LIFE

Timespan, Helmsdale

Timespan wanted to mark the 200th anniversary of the Highland Clearances, which changed the lives of the people and the landscape of the area forever.

The museum is using digital technologies to engage local communities and visitors world-wide with the anniversary. They have developed an interactive Clearances 'trail' that can be downloaded as an app by smartphone and tablet users at home, in Timespan or on site. Visitors will be taken on an audio and visual tour of the locations of the townships and related sites of interest in Kildonan via GPS, and can even 'collect' items using QR codes – offering younger visitors a challenge.



By developing this trail, the museum will be ready to celebrate the return of those affected by the Clearances for the anniversary in 2013.

www.timespan.org.uk

HOW DOES THIS DELIVER THE STRATEGY?

Demonstrates an innovative and creative approach to engage local communities and international audiences alike through the use of digital technology.

WHAT DOES THIS MEAN FOR THE SECTOR?

Offers a best-practice example of collaborative working, providing ambitious digital solutions that broaden and increase sector impact and deliver public value.

SHAPING THE FUTURE

The National Development Body will offer the strategic lead through:

- ▶ developing and facilitating knowledge exchange through active sharing of best and innovative practice, including live streaming of learning events.
- ▶ showcasing leading practice and creative solutions relating to the National Strategy's aims at a biennial international conference for the sector.

AIM SIX

DEVELOP A GLOBAL PERSPECTIVE

USING SCOTLAND'S COLLECTIONS AND CULTURE

OBJECTIVES

a. Increase the ways in which the sector can share Scotland's collections and culture with visitors to Scotland and people abroad.

b. Promote greater understanding of other cultures through collections.

Scotland's museums hold collections of international significance that offer invaluable opportunities to promote inter-cultural understanding, social integration and cultural exchange. Developing relationships with appropriate institutions worldwide will further raise their profile through visits, research and loans, with museums as *"ambassadors on a global scale and a window on other cultures"*.

"...as visitors come to Scotland we have an opportunity to proudly tell our story and to present the richness and diversity of our culture. We want to celebrate the difference as well as the shared national culture".

Glasgow Life's work with Iranian communities exemplifies a proactive approach to developing inter-cultural understanding (see opposite).

Museums and galleries are a key part of Scotland's tourism offer, as demonstrated by the fact that 61% of all UK visitors and 63% of international visitors visit a museum, art gallery or heritage centre.⁷ They are part of what defines the culture and profile of a place, attracts visitors and stimulates local regeneration. Scotland's museums and galleries enhance appeal for both domestic and international visitors and help to retain economic activity within Scotland, encouraging spend in the local economy with positive effects on employment.

The strong international connections throughout all aspects of Scotland's cultural heritage should increasingly be used to develop the image and profile of Scotland and its museums and galleries UK-wide and abroad to ensure that they attract and add value to tourism visits. Working more closely with strategic tourism partners such as VisitScotland will enable the sector to share market intelligence and research, resulting in improved targeting of audiences and enhanced competitiveness in the global tourism market. V&A at Dundee is an example of a visionary project on an international scale which, although still in a development phase, has already established a strong regional and national tourism partnership (see page 41).

7. VisitScotland (2008)
The Visitor Experience 2008.

AIM 6

e.g.

THE BURRELL COLLECTION AND THE IRANIAN COMMUNITY IN GLASGOW

Glasgow Life

The team at the Burrell Collection has established firm links with the Iranian community, with the support of the Iranian-born Glasgow artist Jila Peacock and the Iranian Scottish Association. It has engaged the community in collaborative activities and projects that enable them to access and explore the Iranian collections housed at the museum, and share their cultural experiences with non-Iranian audiences.



The Iranian Scottish Association has been the main community partner organisation, and the team has engaged with them in a range of projects and events including exhibitions, volunteer and student placement and a number of events.

www.glasgowlife.org.uk/museums

HOW DOES THIS DELIVER THE STRATEGY?

Promotes inter-cultural understanding through collections and partnership working with a community organisation.

WHAT DOES THIS MEAN FOR THE SECTOR?

Demonstrates museums as a powerful platform for inter-cultural dialogue.



Launch of the Festival of Museums
in Edinburgh, May 2011.
Image © Rob McDougall

AIM SIX

e.g.

DEVELOPING AN ICONIC CULTURAL OFFERING

V&A at Dundee

The team developing *V&A at Dundee*, a new international centre of design for Scotland, is working to create a superlative building which will contribute to the city's prosperity and renewed identity, and reconnect Dundee with its historic waterfront.

To help realise this, *V&A at Dundee* is working closely with VisitScotland and Scottish Enterprise, developing partnerships with arts and business communities and the regional authorities of Fife, Angus and Perth and Kinross. Jointly organised networking events, marketing initiatives (such as Dundee's developing *Ignite Festival*) and engagement opportunities across Scotland are



helping to develop, with many partners, an integrated strategic approach to the regional and cultural opportunities arising from the project. It is intended that the building, and the quality, scope and ambition of *V&A at Dundee's* programme will attract visitors locally, nationally and internationally.

www.VandAatDundee.com

HOW DOES THIS DELIVER THE STRATEGY?

Embeds the tourism and visitor potential of the new development from inception, ensuring robust planning around sharing culture and attracting domestic and international visitors.

WHAT DOES THIS MEAN FOR THE SECTOR?

Best-practice example of engagement of tourism and enterprise partners, as well as local and regional cultural organisations, resulting in a wide-ranging and well promoted regional cultural offering.

SHAPING THE FUTURE

The National Development Body
will offer the strategic
lead through:

- ▶ securing high level representation with strategic tourism partners (e.g. VisitScotland) and sharing in market intelligence for the sector.
- ▶ engaging in cultural diplomacy, embedding museums and their work in the Scottish Government's International Framework.

DELIVERY

BUILDING THE STRATEGY DELIVERY CYCLE

In order that the whole sector can play its part, the Strategy recognises that institutions vary in terms of their governance and funding models, their size and complexity, as well as their organisational priorities.

This diversity means that elements of the National Strategy will be more relevant to some museums than others. The Strategy is designed to take account of these differences and will enable the whole sector to contribute to the vision whilst also meeting their own objectives. In order to remain relevant, the Strategy is flexible and allows for expansion or contraction of activity, whilst continuing to drive up aspiration and ambition.

The Strategy is closely aligned with the Scottish Government National Performance Framework, and builds on sector-specific policies and standards such as the Accreditation Standard and the Quality Improvement System.

It offers opportunities for joint working with other organisations' forward plans and for growing partnerships across the wider cultural and heritage sector, the tourism sector, the skills agenda and wider social and education agendas.

The National Development Body will lead on reviewing and refreshing the strategy, as well as monitoring and evaluating progress against the Delivery Plan.

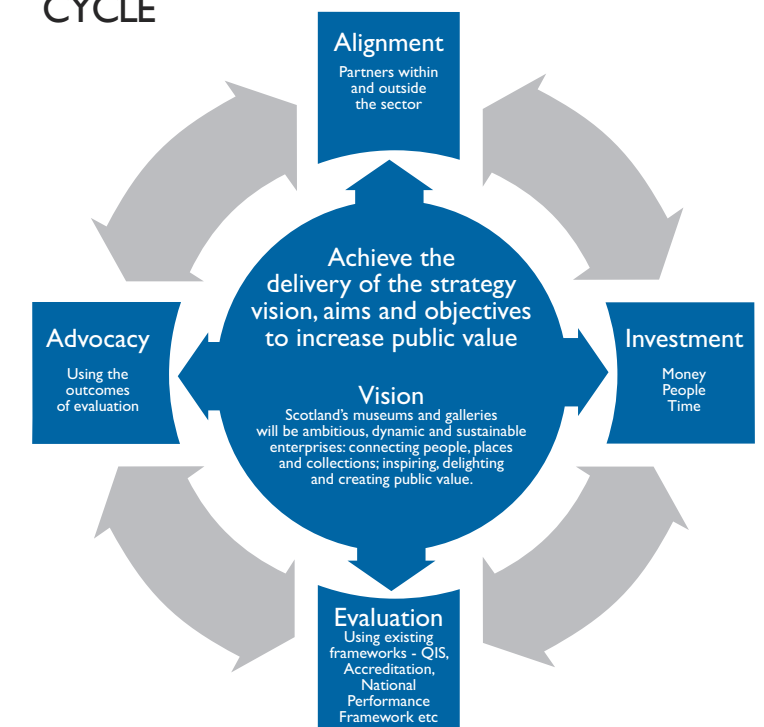
The Strategy Delivery Cycle, illustrated opposite in Figure 1, will serve as a continuous cycle of improvement as the sector grows in confidence and ambition. The Strategy provides the means for clear communication of this ambition to established and potential new partners.

*“The Strategy can be used as a tool to **lever funds and engagement** from outwith the sector. Bringing all of the museums in Scotland under one Development Body may help **foster new partnerships and relationships...**”*

- **Alignment** is about the entire sector, and partners outside the sector, committing to, supporting and aligning their plans to the Strategy.
- Alignment will unlock **investment**, providing the sector with support to achieve the aims and objectives outlined in the Strategy.
- The impact of this investment and of projects aligned to the Strategy will enable **evaluation** against a national baseline.
- The outcomes of evaluation against the aims and objectives of the Strategy will generate evidence of impact which can then be used to **advocate** the value of the sector, widening the sphere of influence and increasing **alignment**, helping to attract new partners and investment into the sector.

Ultimately the Strategy Delivery Cycle offers the means to achieve the vision for the sector, driving up the public value that can be delivered by museums and galleries. Only through the input of the entire museums and galleries sector, and the input of partners outside the sector, can the vision be realised.

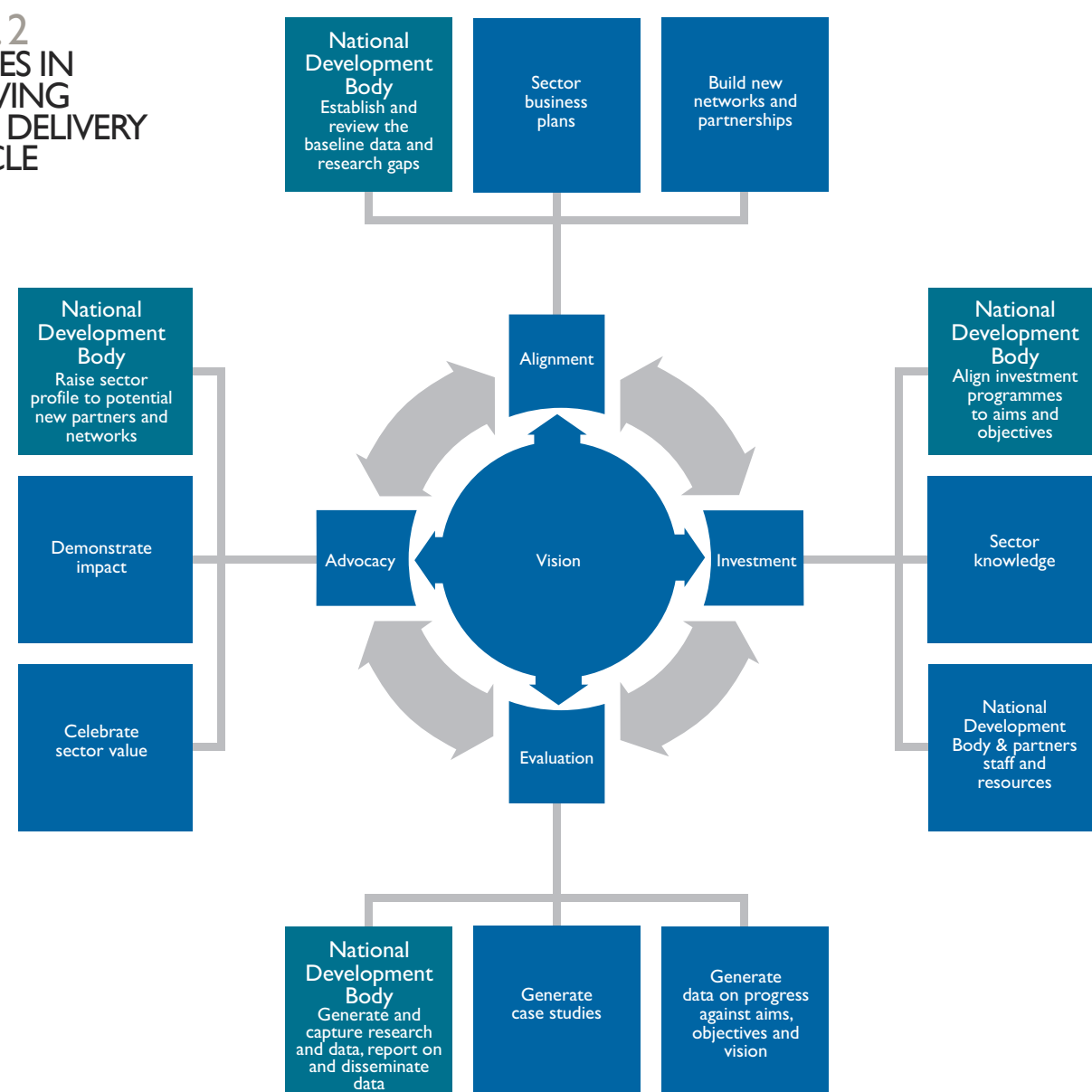
FIG. 1
STAGES OF
THE
DELIVERY
CYCLE



DELIVERY

“...to keep the **value of museums** in the eyes and minds of politicians and administrators.”

FIG.2
ROLES IN
DRIVING
THE DELIVERY
CYCLE



“The national strategy will bring **cohesion** and a **shared framework**.”

An important function of the National Development Body is to facilitate every aspect of the Strategy Delivery Cycle (see Fig 2).

In order that the whole sector can contribute effectively to this, the National Development Body's supporting role is essential.

Alignment

The National Development Body will be instrumental in facilitating and supporting alignment for the sector, brokering new partnerships and building new networks. Museums Galleries Scotland as the National Development Body has started to establish a baseline for sector data and will commission further research where gaps exist. Alignment with the Strategy will be ongoing; from a sector perspective it is looking at existing work to see how, for example, Accreditation forward plans or business plans can deliver the aims and objectives of the Strategy.

Investment

As the National Development Body aligns its investment programmes to the Strategy aims and objectives and this funding is distributed to the sector, delivery on the Strategy vision will increase. Delivery will gather momentum as external partners identify how they can align their own work with the Strategy vision of increasing public value. Investment is not just about funding. Although this is vital for sustainability, it is also about people and the time and commitment they are prepared to invest in the sector.

Evaluation

As the Delivery Plan develops, an important role for the National Development Body will be to collect and analyse sector data and produce and evaluate evidence on progress towards achieving the Strategy's aims and objectives. A clear monitoring, evaluation and reporting structure will be developed with the sector for this purpose, using existing frameworks such as Accreditation, QIS, the current evaluation frameworks for sector investment programmes and the National Performance Framework. This will provide evidence of how the museum sector is delivering against the Scottish Government's objectives. The National Development Body will use this evidence to showcase the impact of the sector as a whole, collecting and disseminating best-practice to the sector, key stakeholders and potential funders.

Advocacy

The data and learning generated through both research and evaluation will also be used to demonstrate to wider audiences the value and impact of the sector and to celebrate that value. The National Development Body will lead on raising the profile of the sector with potential new partners and networks. It will use the Strategy as a platform to demonstrate the public value generated by the sector and to encourage potential external partners to align with the strategy aims and objectives in order to further increase public value.

NEXT STEPS

This National Strategy is the first time there has been an opportunity for the whole sector to unite in purpose towards a shared vision. It represents a major milestone for the sector, which is highly regarded by its peers and partners as well as by the Scottish Government.

By working together and aligning its business plans and future direction to the Strategy's aims and objectives, the sector will be able to achieve and deliver more than the sum of its parts. The National Strategy offers an opportunity to showcase best-practice, to widely embed skills sharing and development in the workforce and to communicate and develop the value and potential of the sector. Its overall vision has increased public value at its heart.

However, the Strategy itself is only a starting point. It will need the sector to actively engage if external partners and potential supporters are to be persuaded to back the vision. The National Strategy has been developed with the sector's input at every stage and represents what the sector considers to be priority

areas for development. It will now require the sector to build on existing partnerships and networks, strengthening and expanding them, and to initiate cross-sector working. The National Development Body will be leading on the development and facilitation of these new partnerships and relationships.

Museums Galleries Scotland, in making the transition to become the National Development Body, will be looking to the sector for elements of delivery and will be building up skills and expertise around contracting and strategic commissioning. The National Development Body will be aligning its Corporate Plan to the emerging Delivery Plan which is built on the Strategy aims and objectives.

OUR SHARED VISION

The challenge now for the sector is to move forward together to realise the shared vision:

Scotland's museums and galleries will be ambitious, dynamic and sustainable enterprises: connecting people, places and collections; inspiring, delighting and creating public value.

APPENDICES

APPENDIX A

BACKGROUND AND CONTEXT TO STRATEGY DEVELOPMENT

There are over 340 museums and galleries in Scotland caring for more than 12 million objects⁸. The sector is more than the sum of its parts and working together, united in purpose through a National Strategy, will help to increase and extend impact. Almost every geographic community hosts a museum or has access to one – from the most remote island communities to Glasgow, one of the largest metropolitan museum services in the UK. With a global perspective rooted in local delivery, this diverse sector provides rich insights into Scotland's history, achievements and culture. It provides a platform from which to showcase Scotland's rich and varied heritage. This encompasses the nuances of our culture, from the languages of Gaelic and Scots to traditions such as Up Helly Aa and the Burry Man.

Scotland's international collections and impressive cultural portfolio play a major role in its tourism offer, with an estimated 23.5 million visits every year generating nearly £662 million for the economy⁹. Tourism, which continues to grow globally, is one of Scotland's major economic drivers. Heritage is recognised as a key component in making Scotland a competitive destination in the global marketplace and as a driver for tourism. This is becoming increasingly important in the context of the harsh economic climate.

Research undertaken for this strategy includes economic analysis of data from the Office for National Statistics (ONS) which confirms a direct correlation between museum employment and both domestic and international tourism hotspots.

The wider heritage sector in Scotland directly employs 10,720 people, and of these 3,810 are employed by museums (Fig A1). This equates to 10.1% and 13.5% respectively of the total equivalent sector throughout the UK. Scottish employment costs equate to £63 million for museums and £127 million for the wider heritage sector. The gross impact on Scotland's economy of the museums sector, based on salary data from ONS, is £271 million. This does not, however, include the substantial work of volunteers or the indirect spend of tourism visitors.

Audiences for heritage, and the numbers directly employed in the museum sector, are growing, as the sector expands to supply an increasing demand.

8. Scottish Museums Council (2002),
Scotland's National Audit.

9. Museums Galleries Scotland (2010),
*Realising the True Impact of Museums and
Galleries in Scottish Tourism 2010 data –
Moffat Centre for Travel and Tourism
Business Development*.

FIG. A1
**HERITAGE JOBS
IN SCOTLAND 2010**

Broad sector definition by
Standard Industrial Classification (SIC)
code (SIC 2007)

Scottish employment
in heritage and related
amenities

Numbers following the data labels
are numbers employed -
both employees and working
proprietors

Source:
Office for National Statistics
(BRES via NOMIS)



KEY

SIC91011 Library activities 4300	SIC91030 Operation of historical sites and buildings and similar visitor attractions 700
SIC91012 Archive activities 200	SIC91040 Botanical and zoological gardens and nature reserve activities 1800
SIC91020 Museum activities 3800	

APPENDICES

APPENDIX B

MUSEUM POLICY CONTEXT OVER THE LAST TEN YEARS

At the start of devolution in 1999, Scotland for the first time had an opportunity to independently shape its cultural policy. Culture was high on the agenda at the start of this period and in its first year the Scottish Executive launched a major consultation into a national approach to culture.

In 2002, the central government funded National Audit of Scotland's Museums and Galleries was published – a ground breaking national survey, the largest of its kind in Europe - which identified the size, location, significance and composition of collections in the public domain in Scotland. This, in turn, laid the foundations for the later Recognition Scheme, introduced in 2007, which acknowledged the wealth and importance of collections across the country. Recognition Fund investment has raised standards of quality of care of these collections. It has funded a widening of access to the collections, allowing more people to enjoy them. The scheme also marked a major shift in government policy, acknowledging for the first time that central government could directly fund collections in local museums.

This underpins the principle introduced in the then First Minister's St Andrews Day speech in 2003, that all people in Scotland have the right to access and freely participate in culture and cultural activity. This led to the establishment of the Cultural Commission – an independent body whose remit was to review cultural provision in Scotland. The Commission published their recommendations in 2005, and the Scottish Government's response the following year made reference to developing standards for the sector which would ensure an 'adequate quality of provision' of culture for Scotland's people¹⁰. In 2011, the policy strand of 'increasing cultural engagement' was mainstreamed into the Scottish Government's National Performance Framework as a new National Indicator¹¹.

In this vein, the Accreditation Standard, which went through a review in 2010, continues to provide a recognised universal standard for museums and galleries. There are now 269 museums and galleries in Scotland that have achieved the standard (at time of print). Further to this the Quality Improvement System has been developed – a toolkit which enables museums and galleries to continuously monitor and improve the quality of services.

Over the last decade new ways of working have been developed, taking into account the unique structure of the sector in Scotland. The Regional Development Challenge Fund, launched in 2004, created partnerships across regional boundaries involving museums of different capacities, types and sizes. The programme, which also involved non-museum partners, highlighted the value of partnership working in increasing creativity, capacity and sustainability.

The current economic climate comes with its own set of challenges. Increased competition for funding, the need for the sector to provide evidence of impact and changes to governance models are all affecting the way the sector works.

Despite the challenges being faced, museums and galleries have become more skilled and creative in finding ways to attract audiences and engage communities. In particular, the national ICT strategy¹² and the Digital Content Action Framework¹³ have made a major impact in ensuring that the large majority of the sector is engaging with new technologies to find new ways of caring for collections and communicating with audiences.

In the past ten years, the sector has also benefitted from some significant capital investment into both developing new and enhancing existing facilities. This includes new high-quality developments such as the Shetland Museum and Archive, the Pier Arts Centre in Orkney, the Riverside Museum in Glasgow and the Robert Burns Birthplace Museum, as well as the forthcoming V&A at Dundee development. Some established institutions were able to use this investment to improve and enhance their facilities and visitor offer such as the National Museum of Scotland, the Scottish National Portrait Gallery, Kelvingrove and The McManus: Dundee's Art Gallery and Museum. All of these developments further contribute to increasing the international reputation and status of Scotland and of the museums sector.

The skill of the sector to create public value, increase engagement and enjoyment and contribute to the lives of Scotland's communities cannot be underestimated. This National Strategy aims to sustain and increase this impact over the next ten years.

10. First introduced in the Local Government and Planning (Scotland) Act, 1982.

11. www.scotland.gov.uk/Resource/Doc/933/0124202.pdf

12. Scottish Museums Council (2004). *A national ICT strategy for Scotland's museums.*

13. Museums Galleries Scotland (2008). *Digital Content Action Framework 2008 – 2011*

e.g.

SCOTTISH COASTAL ROWING PROJECT

Scottish Fisheries Museum

The idea behind the Scottish Coastal Rowing Project is that communities come together to form a rowing club and build a boat using the kit developed for the Scottish Fisheries Museum boat-building project. Once the boat is completed it is ready for a member to take to the water. In the first year alone 10 boats were launched. 25 boats are now on the water with at least a further 26 in production across Scotland, 16 in the USA, four in the Netherlands and one in Australia.

The boat-building element of the work is supported by a Recognition Fund Grant (administered by MGS on behalf of the Scottish Government), and is delivered in partnership with the Adam Smith College, Kirkcaldy and the Waid Academy, Anstruther. Four or five students work within the historic boatyard inside the museum. The museum has its own coastal rowing club, established in



2010, which uses one of the boats built in the museum boatyard to race. It has two successful ladies rowing teams drawing on staff and volunteers.

The museum has successfully combined the practices of boat building and coastal rowing in a project which is re-invigorating the tradition of inter-community regattas in Scottish coastal communities, safeguarding an important part of Scotland's intangible cultural heritage

www.scotfishmuseum.org
www.scottishcoastalrowing.org

View of Taigh Chearsabhagh, Western Isles.
Picture from the museum's 2008 Show
Scotland event 'Seoladh' or 'Journey.'
Image courtesy of the
Taigh Chearsabhagh Trust



GOING FURTHER

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