



REALISING THE VISION TOGETHER

REPORTING ON THE ACHIEVEMENTS OF
THE SCOTTISH MUSEUMS SECTOR
AGAINST THE NATIONAL STRATEGY
DELIVERY PLAN 2015-2019

OCTOBER 2019

Context

Going Further: The National Strategy for Scotland's Museums and Galleries was published in 2012. Since then, Scottish museums and Museums Galleries Scotland have worked to achieve the Strategy's six aims, to:

1. [Maximise the potential of our collections and culture for future generations](#)
2. [Strengthen connections between museums, people and places to inspire greater public participation, learning and wellbeing](#)
3. [Empower a diverse workforce to increase the potential for the benefit of the sector and society](#)
4. [Forge a sustainable future for sector organisations and encourage a culture of enterprise](#)
5. [Foster a culture of collaboration, innovation and ambition](#)
6. [Develop a global perspective using Scotland's collections and culture](#)

MGS has published two National Strategy Delivery Plans to provide a structured approach to achieving the aims and objectives of the national strategy. The second, *Realising the Vision*, spanned from 2015 to 2019.

As the period covered by *Realising the Vision* draws to an end, this report highlights and celebrates just some of the many achievements of Scotland's museums and galleries against the aims of the National Strategy and Delivery Plan objectives.

Over this time, the sector has changed in light of the financial and political climate. There are now 22 local authorities that deliver cultural and leisure services through arms-length trusts,¹ reflecting a focus on new ways to generate income and achieve savings.

Local Authority core grants from the Scottish Government have decreased by 9.6% over the past eight years. Larger budgets, often including important regulatory functions, have stood relatively still, while over the past five years, local authority spend on culture has decreased by 11%. At the same time, visits to museums and galleries have increased by nearly 30%,² reflecting the

¹ CIPFA Cultural Statistics data

² Local Government Benchmarking Framework 2018 data

popularity of Scottish heritage as a destination: museums and galleries are listed as six of the top ten most visited tourist attractions by Visit Scotland.³ This corresponds to a reduction in the cost-per-visit to museums and galleries of over 25%.⁴

The financial constraints within Local Authorities have had a knock-on effect on the independent museum sector, as grant funding often sustaining core aspects of museum work has been cut. Difficult decisions are being considered and made across the Scottish cultural landscape. Yet as a sector, even in light of these challenges, 'Scottish Museums' are forming partnerships, exploring new ways of working, developing new sources of revenue generation, and engaging with our changing communities and audiences in new and exciting ways.

“Difficult decisions are being considered and made across the Scottish cultural landscape.”

We're aligning our work and impacts with wider agendas, working with partners outside the sector, and exploring our impact on areas of the Scottish Government's National Performance Framework with which we haven't traditionally been associated.

Despite the difficult climate, capital investment in the infrastructure of heritage in Scotland has continued. From the Borders to Stornoway, new museums have been established, museums have found new homes in mixed- and multi-use developments, and well-established, well-loved museums have undergone redevelopments, extensions, and redisplays.

This level of investment, led by Scottish Government and the National Lottery Heritage Fund, as well as Local Authorities and others, is hugely welcome and transformational for the sector. The challenge looking forward is to ensure that sufficient revenue resource is available to realise the potential of these investments and to deliver the funding for core activity that is vital for the sector to thrive and develop.

Ultimately, this document outlines how, despite financial and political uncertainty, the museums and galleries sector and its passionate paid and volunteer workforce have worked tirelessly to achieve the aims and objectives of *Realising the Vision*. It also paints a compelling picture of what Scotland's museums and galleries are capable of delivering for our communities and how much more could be achieved with appropriate levels of resource.

³ <https://www.visitscotland.com/see-do/attractions/most-visited/>

⁴ Local Government Benchmarking Framework 2018 data

AIM 1

MAXIMISE THE POTENTIAL OF OUR COLLECTIONS AND CULTURE FOR FUTURE GENERATIONS

- a) Improve the long term sustainability of collections through care, conservation, and responsible acquisition and disposal
- b) Develop and share collections knowledge in order to ensure continued relevance and importance of collections

This report highlights how the sector has achieved against the aims and objectives of Realising the Vision through case studies and examples. Over the past four years much has been achieved against Aim 1 and Scotland's museums and galleries have embraced new approaches in the way they provide access to, display, care for, conserve, acquire and dispose of collections.

Museums have **developed new methods to share and record collections knowledge**. HighLife Highland, through their *Baskets, Bobbins and Barvas Ware* project, recruited both a Documentation Assistant and an Assistant Conservator to engage with the collection, reproduce production processes, engage with local makers and capture their knowledge and experiences through a [dedicated blog](#). [Shetland Museum and Archive's Authenticity project](#), in partnership with the University of Glasgow, saw a huge research project into the authenticity of 19th-century 'Shetland' knitting patterns, which involved 450 volunteers and 150 knitters from across the globe - all recruited through social media - who created 300 samples of Shetland lace. The results were shared through a study day, which is also accessible online.

Working in partnership, National Museums Scotland and the National Galleries of Scotland have pooled their resources, developing a new [shared collections store](#) in Edinburgh, not only providing well needed, well-equipped space for this combined national collection, but also offering the opportunity for everyone to explore, discover, and engage with the collections. Similarly, in Glasgow, Glasgow Life, the Hunterian Museum, and the National Library of Scotland's British Sound and Film Archive are all now resident in the [Kelvin Hall development](#). Through joint storage, temporary exhibitions, teaching and research, as well as co-locating with a Glasgow Club health and fitness centre, the organisations have diversified the range and number of people exposed to and accessing their collections. Both developments are also providing increased online access to visitors for a far wider range of collections.

[Paisley: The Secret Collection](#) is the first museum store in the UK situated on a High Street, showing how **alternative approaches to the storage of collections** can maintain both excellent standards and increase public access when built in to contingency planning as an aspect of a larger regeneration project.

Ethical considerations around rationalisation and disposal of collections were at the heart of the many collections reviews that have taken place across Scotland over the period of *Realising the Vision*.

The [Argyll and Sutherland Highlanders Museum](#)'s collections review as part of their ambitious capital redevelopment project commenced the challenging process of disposing of duplicate firearms and other items from the collection.

AIM 1

SECTOR CASE STUDIES

Ancient Egypt & East Asia National Programme (East Asia Focus) - National Museums Scotland and regional

National Museums Scotland opened their new ancient Egypt and East Asia galleries in February 2019. To extend the reach and impact of these galleries, the organisation created a major national programme, funded by the National Lottery Heritage Fund, which included a touring Ancient Egyptian exhibition and development of new East Asia displays at partner museums, with associated digital resources, learning resources and a skills development programme. Aiming to develop understanding of the Ancient Egypt and East Asia collections held in local museums, NMS supported four museum partners – Perth Museum and Art Gallery, University of Aberdeen, Kirkcudbright Galleries and Fife Cultural Trust – to review and display local East Asian collections and share new information about them as widely as possible. Through delivering training to the museum partners on East Asian Collections, NMS has increased the confidence of the participating museums to identify and interpret Japanese and Chinese objects in their collections.

How it helps

By working with partners throughout the country to upskill and share their knowledge around this specific type of collection, NMS has both extended the shared knowledge around East Asian collections in Scotland, and enabled the museums to review and develop a keener insight into their own collections. The project has given an infrastructure within which the regional and local relevance of these collections can be explored and shared, enabling greater access by local communities.

Casting the Net -Scottish Fisheries Museum and Clyde Fishermen's Association

This National Lottery Heritage Funded project captured the memories and experiences of the last of the ring-net fishermen and their families from around the Firth of Clyde and West Coast of Scotland. Using the Scottish Fisheries Museum's Recognised Collection and the Clyde Fishermen's Association's network of contacts, the museum worked with retired fishermen to gather stories, photographs, and memories of this unique period in the history of the fishing industry. Using this material, the museum commissioned artist Deirdre Nelson to work with children at Tarbert Academy to create work to decorate a touring 'Ring Net Bus' – a mobile exhibition, teaching, talking, and listening space. The bus toured fishing communities on both the West and East Coasts of Scotland, speaking to retired fishermen, members of the public, and school pupils to share and gather more stories and recollections. The material gathered from across the generations explores not only the past but the potential futures of fishing, and are also shared on an interactive website.

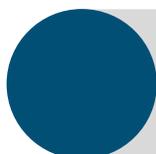
How it helps

The project involves the museum working in partnership with its key communities to develop knowledge and understanding of their Recognised Collection and to engage new audiences with heritage. The museum has cemented relationships with these communities and has reached out and inspired the potential fishermen and women of the future. The online element of the project is allowing further input from the public and encouraging wider participation and interest in fishing culture and tradition.

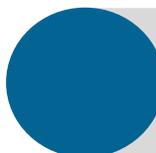
AIM 1

IN ACTION – MGS SUPPORT

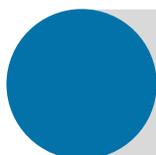
Some examples of how MGS has supported the sector to maximize the potential of collections and culture over the last four years:



Hosting a Wikimedian in Residence in 2015 to help Scottish museums increase their engagement with open knowledge projects. At its close 90 cultural organisations were involved and 350 people trained



Working in partnership with the Museums Association to develop their 2015 Code of Ethics for Museums



Delivering the 2017 Sharing Collections Symposium, in partnership with the National Museum of Scotland, to explore lending, borrowing, and touring exhibitions.



Working in partnership with 16 key funding, development, and membership bodies to publish a joint statement on museums and collections at risk in 2018.



Management of the Recognition Scheme on behalf of the Scottish Government – working with the 49 collections cared for by 50 organisations available to see in 84 museums across Scotland, to raise awareness, promote sustainability and ensure aspiration through knowledge sharing.



Improving the long-term sustainability of collections has featured in 42% of projects funded by Museums Galleries Scotland as a key aim, and 41% have worked towards developing and sharing collections knowledge.

AIM 2

STRENGTHEN CONNECTIONS BETWEEN MUSEUMS, PEOPLE AND PLACES TO INSPIRE GREATER PUBLIC PARTICIPTION, LEARNING AND WELLBEING

- a) Work across wider policy/social agendas to increase and embed positive social impacts
- b) Increase, broaden and diversify museum audiences and participants to be more reflective of society
- c) Nurture a strong sense of local living heritage in places across Scotland

In 2018, six of the 10 most visited attractions in Scotland were museums or galleries, proving that museums remain the most popular destinations with both domestic and international visitors. This economic impact hasn't passed unnoticed, with 199 motions mentioning museums proposed in the Scottish parliament over the four years of *Realising the Vision*.

Museums have increased their focus on **wider policy agendas**, growing increasingly conscious of the **positive social impacts delivered** through their work, and developing focused activity for target audiences. The [Scottish Maritime Museum's Men's Shed](#), set up in 2018, showcases how museums and galleries can help to reduce isolation and support mental health, providing a fortnightly meeting space for a hard-to-reach audience. It's also provided a way to inspire volunteering, collect oral histories, and care for collections.

Museums and Galleries Edinburgh's [Young Carers in Charge](#) project, in partnership with Children in Scotland, was inspired by Scotland's Year of Young People. It invited carers aged 9-16 - a group at real risk of isolation - to co-curate an exhibition featuring significant objects from their own lives, working with staff to acquire skills and discuss the relevance of heritage, and offering a peer support group. This example of encouraging the involvement of groups that perhaps previously felt excluded from museums was part of a larger NLHF funded project, *Heritage Hunters*, which provides opportunities for young people to engage with heritage across Scotland.

Many research reports have highlighted the link between arts and **heritage improving health and wellbeing**. The [Scottish Football Museum's Football Memories project](#) is now in its 10th year and established the [Sports Heritage Scotland](#) partnership in 2015. The group have developed a multi-sport reminiscence project offering resources covering golf, rugby, shinty, and cricket, involving the British Golf Museum and Scottish Football Museum, along with numerous Scottish sports clubs, working closely together/ in partnership with Alzheimer Scotland. In 2018, the proven therapeutic benefits of this work were recognised with a new partnership between NHS Greater Glasgow and Clyde and Football Memories Scotland, involving active recruitment of new volunteers to support football reminiscence activity within a number of hospitals.

Diversifying audiences has also been a clear focus of Scotland's museums and galleries over the past four years. Glasgow Women's Library are committed to diversity and inclusion, having worked with diverse communities for over 25 years. In 2018 they introduced their [Equality, Diversity and Inclusion Action Plan](#) - now a bench mark for the cultural sector in Scotland - a result of the [Equality in Progress project](#) 2016. This project was funded by the Scottish

Government and European Social Fund, and aimed to support the wider museums and galleries sector to gain a better understanding of 'equality' and to widen access, representation, and inclusion for people with [protected characteristics](#).

Working with schools and learners is a core aspect of the work of many museums and galleries. From school loan kits and handling boxes, through to school visits featuring the [Curriculum for Excellence Experiences and Outcomes](#), the heritage sector provides the opportunity for children and young people to attain and achieve using unique museum collections. The Glasgow Police Museum, Fairfield Govan, Musselburgh Museum, the Surgeons' Hall Museum, The British Golf Museum, and the Scottish Maritime Museum are all learning providers for the [Children's University](#). This charity works in partnership to facilitate relationships between schools and community organisations that provide learning opportunities and encourages participation in extra-curricular activities in and outside of school.

AIM 2

SECTOR CASE STUDIES

House of Memories working in the Highlands

- High Life Highland and museums and archives across Highland

Museums and archives from across the Highlands worked with National Museums Liverpool to create Highland content for the My House of Memories app. The app is a person-centred digital museum resource which enables users to share memories and to prompt discussion and reminisce about a range of everyday objects. Lead partner High Life Highland worked with a steering group including Alzheimer Scotland, NHS Highland, Connecting Carers, National Trust for Scotland, and the Highland Museums Forum. Importantly, all Highland content was developed and trialled locally with people living with dementia and their carers. A key part of the project was the delivery of bespoke *House of Memories* dementia-awareness training. To date, 114 individuals from the cultural and health and social care sector have taken part in two training sessions.

How it helps

Through the app, people living with dementia have access to Highland museum collections in a format which has been comprehensively evaluated for their needs by National Museums Liverpool. Working with partners, including those in health and social care, the group has delivered focused activity for the audience, illustrating the difference museum objects used in reminiscence can make to the lives of those living with dementia.

Photovoice: living in recovery

- NGS and the University of Edinburgh

In 2015, the National Galleries of Scotland, University of Edinburgh Nursing Studies, Rowan Alba's Community Alcohol Related Damage Service and Serenity Café – a peer support café – set out to explore the experiences of those in recovery from alcohol-related harm. The project looked at individual experiences and the role of environment in recovery using Photovoice – a method in which participants use photography, and stories about their photographs, to identify and represent issues of importance to them. Over a period of time, people in recovery took photos of their lives and particularly how they experienced the surrounding environment. The results were a powerful visual representation of the many aspects of recovery, which in June 2015 was brought to the Scottish Parliament as an exhibition, the day before a parliamentary discussion about Scotland's relationship with alcohol. There has been a legacy of partnership between Rowan Alba and NGS's Portrait Gallery, which has been recognised as a positive space to meet and be creative by a group that had previously felt excluded from art galleries. The research team from the University of Edinburgh has since worked with various groups around Scotland and has secured funding to develop a toolkit for Photovoice.

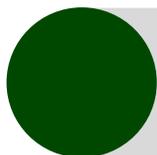
How it helps

The National Gallery has successfully worked with organisations involved in the support of those recovering from alcohol related harm to encourage a feeling of inclusion, remove perceived barriers to access, and facilitate an alternative to traditional treatment. The positive impacts of the project, and its continuing legacy, demonstrates the tangible role of the sector across social agendas and to a variety of groups with differing focus and need.

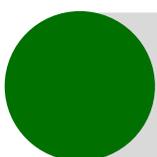
AIM 2

IN ACTION – MGS SUPPORT

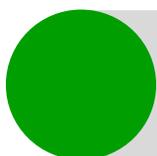
Some examples of how MGS has supported the sector to strengthen connections between museums, people and places over the last four years:



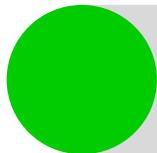
Between 2015 and 2018, the Festival of Museums annual programmes included 501 events attracting over 72,500 visitors



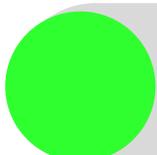
Channelling £213,080 through the World War I Commemoration Fund from the Scottish Government to support museums and galleries to work with communities to explore the impact and legacy of the war



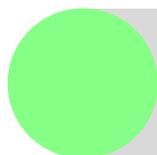
MGS's 2017 conference *Inequalities: Bridging the Gap* focused on addressing inequalities in education, health, and wellbeing



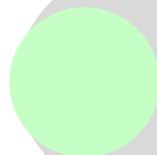
Establishing the Strategic Learning Forum to exchange knowledge and share best practice through peer support and setting the agenda for further MGS work



MGS's Festivals Fund enables museums and galleries to take part in regional or local events throughout the year, maximising marketing impact to develop audiences and gives flexibility to respond to local opportunities



MGS's #MuseumsSparkJoy social media advocacy campaign in May 2019 garnered engagement in 20 countries and reached 4.5 million twitter users



Our first Scottish Parliamentary Reception held in May 2019 marked International Museums Day by highlighting how museums and galleries deliver across the National Performance Framework. The work resulted in Scottish Parliament debating a motion recognising the role of museums in communities

AIM 3

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

- a) Attract paid staff and volunteers from diverse backgrounds with a wide range of skills
- b) Share and develop skills for the future in the existing workforce

In 2016, the *Character Matters* report, commissioned by Museums Galleries Scotland, Arts Council England, the Museums Association, and the Association for Independent Museums, marked a step-change in how the Scottish sector addressed workforce development and recruitment. Since then, museums and galleries across Scotland have worked to attract paid staff and volunteers from diverse backgrounds, develop skills for the future for the existing workforce, and share knowledge and experience in innovative and proactive ways.

Working in partnership to provide skills development and training, [Industrial Museums Scotland's](#) *Safeguarding the Past and Inspiring the Future of Recognised Collections* project saw 46 staff from across the group take part in custom-built training in digital marketing. The courses provided training to ensure all partners were equally able to develop online resources, raise awareness of their collections, and engage new audiences online.

An example of **sharing knowledge across the sector** – both in Scotland and further afield, Dundee Heritage Trust is a founder member of the [Polar Museums Network](#) – an initiative to strengthen and spread the knowledge of polar history, science, and exploration. Museums from 28 countries are involved and information on each is accessible online. The network also holds conferences and workshops as well as supporting members with online information.

Museums have also been actively working to **diversify their workforce** to be more reflective of society and to help plug skills gaps. The David Livingstone Trust (Birthplace Project) and Edinburgh Museums are both hosting trainees through the Next Step Initiative [Ethnic Minority Career Museum and Built Environment Heritage Programme](#). The traineeships seek to widen and strengthen skills development and access for people from the African and Caribbean/Ethnic Minority communities across Scotland.

West Dunbartonshire Council's Clydebank Museum, using their Recognised Collection, worked with a group of eight young heritage volunteers as part of a their [Singer Stories project](#). The young volunteers came from a range of backgrounds, including a current sixth year pupil, recent school leavers, university students and graduates. The project enabled the young people to enhance their learning, develop skills, increase their local knowledge, and explore a career in the heritage sector.

Taking a **vocational focus** to training and skills development both broadens and diversifies the workforce. [Glasgow University's Hunterian Museum](#) and [Glasgow Life](#) are working with the City of Glasgow College to develop mid-career-level Scottish Credit and Qualifications Framework (SCQF)-rated courses. The aim is to create tailored qualifications to improve the performance,

viability, and service quality of the museums sector during a period of change when skills gaps are becoming apparent.

A total of 87 museums operated by 15 organisations are now also [Living Wage Accredited employers](#), a scheme that encourages and recognises employers that choose to pay their staff a minimum of the 'real Living Wage', based on cost-of-living rather than statutory regulations.

AIM 3

SECTOR CASE STUDIES

Using online tools to create a legacy of training

- Scottish Transport and Industrial Collections Knowledge Network (STICK)

STICK applied to the MGS Skills Development Fund, (2015-2017) and supported museums to work collaboratively to address skills gaps. Having audited their members' skills and access to advice, STICK found that there was limited support available to those that cared for industrial collections and there was a need and requirement for engineering conservation training across the network. To address this need, STICK held a three-day training course in the care and conservation of industrial collections. The challenge they faced was how to ensure the training could be used by the whole membership and the learning could be shared.

The solution was to create a dedicated website to hold the learning resources, offer videos of the training, and provide a discussion forum to share experiences and advice. In addition, the website gave a platform for other training and networking materials, such as streaming relevant social media posts and the follow-up webinars the group produced.

How it helps

By researching the needs and aspirations across their membership, STICK was able to offer training in a specific area. Using online tools, the group was able to provide a legacy of the training provided, and a platform through which other members of staff could be trained, ensuring the entire membership had access. The website provides the infrastructure to share the skills effectively, both within the group and more broadly.

Vocational Pathways Fund

- Museums Galleries Scotland, National Trust for Scotland, National Museums Scotland, Crannog Centre, Glasgow Life and the Hunterian

MGS introduced the Vocational Pathways Fund to address the need for good quality, measurable, affordable vocational training, helping to diversify the sector (by opening up access into the workforce) and address known skills gaps. The projects aim to grow the capability of the sector by offering vocational training that is delivered and assessed by the hosting museum or gallery. This will enable these projects to be sustainable and replicated by the host organisations for many years to come.

The projects are proving highly successful, with National Museum Scotland's project nominated for a Scottish Training Federation Award.

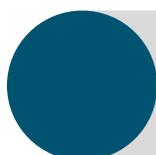
How it helps

This offers a means by which those that have previously felt unable to join the workforce can develop their skills and qualifications to access the museums sector, refreshing and diversifying skills across the sector. At the same time, it offers existing staff a means by which they can progress, and organisations the ability to develop specific transferrable skills in vocational assessment and training.

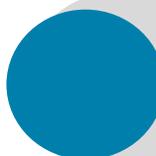
AIM 3

IN ACTION – MGS SUPPORT

Some examples of how MGS has supported the sector to empower a diverse workforce to increase their potential for the benefit of the sector and society:



Working in partnership with the Museum Association's Transformers Programme, providing an opportunity for mid-career professionals to develop innovative ways of working



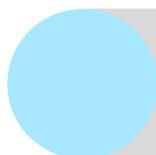
Commissioning the 2016 *Character Matters* report with Arts Council England, the Museums Association, and the Association of Independent Museums, providing a comprehensive snapshot of the UK museum workforce



MGS's Heritage Horizons traineeship programme (2016) saw 20 non-graduates complete a 12-month work placement in 17 museums and achieve an SVQ Level 3 qualification



Launch of the Skills for Success programme, building the capacity of the sector to offer vocational qualifications and providing an opportunity for 22 non-graduates to undertake a year's placement and gain an SVQ Level 3 in Museums and Galleries Practice



Introduction in 2019 of the Digital Marketing Modern Apprenticeship Programme, offering museums and galleries the opportunity to digital skills and achieve SCQF Level 6 in Digital Marketing

AIM 4

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

- a) Improve economic and environmental sustainability throughout the sector
- b) Develop robust business practice and enterprise through continuous improvement

Both environmental concerns and changes to the financial climate over the past four years have created challenges for museums and galleries across Scotland. Changes in traditional funding and governance models have led many to **explore new ways of ensuring economic sustainability**, whilst at the same time, many museums have moved the environmental sustainability agenda into their forward plans and operations.

The MacDougall of Dunollie Preservation Trust in 2018 extended their existing catering operations, creating an outdoor [garden café – ‘The Kettle’](#) – which provides an outdoor/undercover dining experience for visitors. The extended café enhances the visitors’ experience and increases dwell time, as well as **encouraging spending on site and generating additional revenue**. To provide further opportunities for income, the Trust is in the process of embarking on a project to continue to design and produce textiles based on their collection which will be sold in their shop and online.

The new [Gairloch Museum](#) has ensured its planned redevelopment and move provided let-able floor space and facilities, which will generate trading income for the museum. Similarly [Verdant Works’](#) redevelopment of High Mill provides an impressive space for venue hire, public, and private events.

[Linlithgow Museum](#) relocated to a shared facility – known as the Partnership Centre – in 2019. They share the space with the library and other heritage-and community-related services, increasing interest in and relevance of the service, benefiting from economies of scale and, providing a community room for use by local groups.

Another project designed to increase income is [Glenfinnan Station Museum](#), where the renovation of some of the station’s old rolling stock has created unique ‘bunkhouse’ accommodation for up to 10 guests and a quirky dining car, which acts as a café by day and can be privately hired for evening meals.

Increasingly on the agenda of many museums has been how they can **reduce their environmental impact**. Many museums and galleries now have an environmental policy, outlining their commitment to protecting the environment. 64 museums now have [Green Tourism certification](#) from VisitScotland and Green Business UK.

[Biggar Museum Trust](#) installed solar panels on its new building in order to cut energy costs and simultaneously reduce their carbon footprint, offering a more robust long-term business plan.

The new [V&A Dundee](#) was shortlisted for multiple awards in the 2018 Scottish Green Energy Awards for its use of geothermal energy, providing heating and cooling for the building. Likewise, [The Burrell Collection](#) redevelopment will deliver sustainable solutions to reduce onsite energy costs, transforming it from a building with a large carbon footprint into an energy efficient, modern museum.

Museum exhibitions have also shone a light on **issues around the environment**. An example is *Living Wrecks: The Marine Life of Scapa Flow* exhibition in [Stromness Museum](#), which used interactive elements (including virtual reality) to examine how the marine environment can be protected and showcasing the wonderful aquatic life of the area.

AIM 4

SECTOR CASE STUDIES

Textile Tourism in Shetland

- Shetland Museum and Archives

One fifth of leisure visitors to Shetland participated in knitting and other textile pursuits in 2017 and textile tourism has provided Shetland Museum and Archives and six rural museums on the island with enterprise opportunities. The Museum is the hub for Shetland Wool Week, a nine-day festival celebrating Shetland's textile heritage and industry and welcoming 600 visitors from 20 countries in 2018 and which, being held in September, helps extend the tourist season. Curators help to develop the annual programme, ensuring a focus on heritage and traditional skills and events are held throughout Shetland, boosting footfall and shop sales in rural museums. The festival has popularised textile tourism, increasing visiting specialist textile tours and local businesses specifically catering to textile enthusiasts.

Curator-led tours and private viewings of objects in storage are available as packages for textile tour operators. The museum offers special exhibitions, a knitting lounge, courses, and lectures, as well as third-party event hire of museum activity rooms. Event merchandise and additional tickets are sold in the museum shop, boosting the sales of museums products.

How it helps

The museum has recognised the commercial opportunities associated with this popular festival and has developed its services and facilities to make the most of the alternative funding sources on offer. By providing value-added tours, exhibitions, and activities, the museum has maximised how it, and other museums in the area, can benefit financially from this opportunity.

Kelvin Hall Project

- **The Hunterian (University of Glasgow), Glasgow Museums (Glasgow Life), National Library of Scotland**

Glasgow's iconic Kelvin Hall reopened in 2016 as one of the UK's biggest museums and research centres following a £35m refurbishment. The development breathed new life into an already vibrant museum quarter in Glasgow's West End, attracting around 120,000 visitors each week.

The unique collaborative partnership between The Hunterian, Glasgow Life, and the National Library of Scotland has transformed this historic and much-loved venue into an exciting new centre of cultural excellence, providing access to extensive and diverse collections, temporary displays, collections research facilities for teaching and research, alongside a state of the art Glasgow Club health and fitness centre.

The partnership has continued to explore new ways of enhancing facilities and the impact of collections engagement within Kelvin Hall by offering a breadth of activities for the widest possible audience. Kelvin Hall has been awarded a five-star rating from VisitScotland in recognition of its exceptional customer service and high quality facilities.

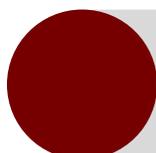
How it helps

Kelvin Hall has transformed the ways in which new and existing audiences can engage with objects and cultural heritage from the partners. The synergy between the organisations has created new ways of working as well as innovation and service provision. The opportunity provided by this enterprising mixed-use development to engage audiences in new ways and the facilities provided have been fully utilised.

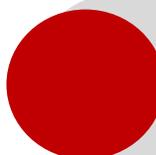
AIM 4

IN ACTION – MGS SUPPORT

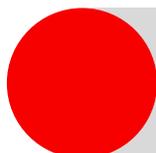
Some examples of how MGS has supported the sector to forge a sustainable future and encourage a culture of enterprise over the last four years:



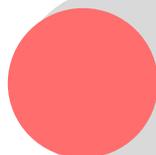
The MGS 2015 conference, *Fighting Fit: Ready for Anything*, gave delegates the opportunity to explore approaches to developing the long-term resilience of the museums sector



Our sponsorship of the Enterprising Museum Award as part of the *Arts & Business Scotland Awards*, celebrated and shone a spotlight on museums and galleries that have shown outstanding commercial innovation (2014/15 and 2016/17)



Delivery of the 2016 *Money Matters* symposium provided a focus on the themes of organisational readiness, enterprising boards, and maximising income and sponsorship



Involvement in *Resourcing Scotland's Heritage*, a three year partnership programme working with organisations across Scotland's heritage sector to upskill Scotland's museums and galleries workforce in fundraising and establishment of a legacy website

AIM 5

FOSTER A CULTURE OF COLLABORATION, INNOVATION AND AMBITION

- a) Improve the infrastructure for collaborative working
- b) Develop braver, innovative museum practice

Working together can provide new opportunities and offers a breadth of knowledge and experience, increasing resources, working towards shared goals and helping to understand wider perspectives.

Subject Specialist Networks and Geographical Forums are key networks across the Scottish landscape, offering **museums and galleries the opportunity to work with each other**. [Tayside Museums Forum](#) commissioned consultants to analyse how member museums were getting on in all aspects of their work, making recommendations the group could work on to strengthen their practices and better work together.

Aimed at sharing ideas, collections knowledge, and skills to increase impact, [the Scottish Contemporary Arts Network](#) (SCAN) project brought curators of contemporary art collections together for a programme of learning, leadership, skills development, and networking.

Partnering with organisations from outside the museums and galleries sector not only offers development opportunities for museums and galleries, but also brings involvement by new groups of visitors and participants, increasing the impact of museums in communities.

The [New Connections Across the Northern Isles](#) project fused stories, artefacts, and images to illustrate the unique cultural landscape of the Northern Isles. Involving Shetland Museum and Archives and Orkney Museum, and working with the University of the Highlands and Islands, Heriot Watt University, and several other heritage organisations across the area, the project harnesses collections and collections knowledge to illustrate a partnership approach to unique heritage.

The Scottish Cultural Heritage Consortium (Historic Environment Scotland, National Museums Scotland, the National Galleries of Scotland, the National Libraries of Scotland, and the Royal Botanic Gardens Edinburgh) offer part of the [Collaborative Doctoral Partnerships Scheme](#), funded by the Arts and Humanities Research Council. The scheme offers ongoing collaboration with Higher Education Institutions to enable students to increase their skills through research relevant to the Consortium's research agendas.

In 2018, [Summerlee Museum of Scottish Industrial Life](#) played host to a performance by the National Theatre of Scotland. *Shift* was a piece about shift workers and was a large-scale, site inspired, outdoor theatrical event, involving the local community and attracting an entirely new audience to the museum.

Many museums have **employed digital tools to develop braver, innovative museum practice**. The [National Mining Museum's *Crafting the Mine*](#) project recreated its site, Lady Victoria Colliery, entirely in Minecraft, while [Perth Museum and Art Gallery's exhibition *Picts and Pixels*](#) (developed in partnership with the University of St Andrews) brought visitors face to face with the Pictish past using gaming and digital technology.

In the same vein, [the Royal College of Physicians and Surgeons of Glasgow's *Visualising Medical Heritage*](#) project uses a range of digital products including virtual reality, augmented reality, 3D-modelling, and gaming software (such as Minecraft) to bring the collection to life and make their collections more accessible.

Several museums, including those in the Argyll & Bute Museum & Heritage forum, have partnered with [Dig It!](#) to publicise their collections, local area and museums to a broader audience. [DigItTV](#) is a series of short films offering an insight into the sites, objects and people that form Scotland's heritage.

AIM 5

SECTOR CASE STUDIES

Edinburgh Wows Cultural Marketing consortium – Edinburgh’s museums and galleries

Edinburgh’s museums and galleries – those from the Council, University, and other independent organisations - worked with other cultural organisations as part of the *Edinburgh Wows* collaboration in partnership with *This is Edinburgh*, *Edinburgh Tourism Action Group* and several others. The campaign aims to attract visitors to Edinburgh all year round, and primarily outside the festival season.

Along with theatres and other cultural attractions, the venues are listed in online trails (*Wonder Walks*) allowing visitors to explore specific mapped routes, or their events and exhibitions are used in time-specific *Wonder Weeks* marketing campaigns, providing timed cultural itineraries for visitors.

How it helps

By working with other cultural visitor attractions throughout Edinburgh, as well as with Destination Marketing Organisations and Business Improvement Districts, Edinburgh’s museums and galleries are part of a stronger, more universally-appealing tourism and visitor ‘product’. The involvement of those with different specialisms – including tourism, marketing, and promotion – has enabled the group to successfully market to key audiences and strengthen the cultural *Edinburgh Wows* brand, extending their reach and attracting new visitors.

Inspiring Art and Music - Aberdeen Art Gallery refurbishment project

Inspiring Art and Music incorporates the transformation of Aberdeen Art Gallery, Cowdray Hall and the Hall of Remembrance and will, amongst other things, upgrade the exhibition and display galleries, improve access and facilities for visitors, and provide fresh interpretations of their collections.

In the planning stages for their new galleries and the facilities for Aberdeen Art Gallery, the City Council has ensured it has used original and inventive design elements to maximise not only the space, but the visitor experience. The inclusion of a three-metre-wide interactive multi-touch digital collections video wall will allow visitors to influence future exhibitions by ‘favouriting’ objects. In addition, their +Music project will provide individual curated playlists for each of their galleries, further exploring new approaches to interpretation.

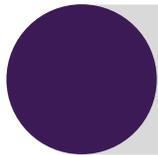
How it helps

By treating the visitor experience as central to the redevelopment of the facilities, options for new and innovative interpretation were core to the project and therefore considered and planned at the design stage. The council has been brave in its ambition for the new development, which will truly rejuvenate these traditional buildings, combining the stories of music, culture and heritage in a way that will enhance visitors’ experiences and increase dwell time in the galleries.

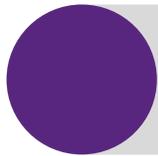
AIM 5

IN ACTION – MGS SUPPORT

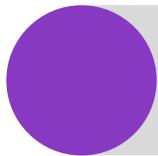
Some examples of how MGS has supported the sector to foster a culture of collaboration, innovation and ambition over the last four years:



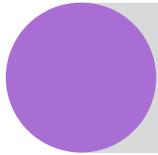
Development and introduction of the Partnership Fund in 2015 to support efficient and ambitious practice leading to greater resilience through working together



Support for geographic forums across Scotland, including new forum facilitation



Partnering with VisitScotland and EventScotland to promote Scotland's themed years to museums and galleries



Working with the sector to develop responses to policy consultations including the Scottish Government Cultural Strategy consultation

AIM 6

DEVELOP A GLOBAL PERSPECTIVE USING SCOTLAND'S COLLECTIONS AND CULTURE

- a) Increase the visibility and profile of the Scottish museum sector internationally
- b) Promote greater understanding of other cultures through collections

Working with partners internationally or with collections of international origin or emphasis not only extends our knowledge, but also contributes towards intercultural understanding and dialogue within Scotland.

In 2016 Glasgow Museums and Colourful Heritage – an organisation which explores the story of South Asian and Muslim heritage in Scotland – signed a Memorandum of Understanding. The resulting co-curated and collectively interpreted [GlaswegAsians exhibition](#), at Scotland Street School Museum, reflects and develops understanding of South Asian heritage and the community's contribution to the cultural landscape of Scotland.

[St Cecilia's Hall in Edinburgh](#) welcomes international musicians and showcases world heritage through music. Recent examples have included a bilingual ceilidh (held in English and Mandarin) to celebrate Chinese New Year and The HA Orchestra, an African Symphonic Orchestra, playing as part of a major conference on African Studies at the University.

[Hospitalfield House](#), in Angus, operated an artist residency partnership with the Royal Over-Seas League – an organisation dedicated to championing international friendship and understanding-between 1999 and 2017. Students and postgraduates from Pakistan, China, New Zealand, Australia, and South Africa have all been involved in the programme. Hospitalfield also develops partnerships and group projects to initiate residencies for UK and international artists, promoting their work to commissioning organisations to facilitate UK exhibitions.

[Almost 150 objects from The University of Aberdeen's](#) Ancient Egyptian archaeology collections feature in a major international touring exhibition. It was created in partnership with Lokschuppen Exhibition Centre in Rosenheim, the Roemer- und Pelizaeus-Museum in Hildesheim and the Austrian logistics company Museums Partner. Starting in Rosenheim, the exhibition has started its North American tour in the Royal British Columbia Museum and the Cincinnati Museum Center. The items on loan from Aberdeen are accompanied by 200 from specialist museums across Germany.

AIM 6

SECTOR CASE STUDIES

A Quest for Healing

- Surgeons' Hall Museum

Following the successful NLHF-funded refurbishment in 2015, the museum was keen to expand its temporary exhibition programme to engage with a variety of audiences by offering different perspectives on the collections.

In the summer of 2017, the award-winning Chinese contemporary artist Zhang Yanzi completed a week long residency at Surgeons' Hall Museums. Drawing inspiration from the collections, library, and archive, Yanzi returned with her new exhibition *A Quest for Healing* that ran throughout 2018. This was the first exhibition of the artist's work in the UK and featured several new pieces directly inspired by the collections. *A Quest for Healing* explored themes of health and wellbeing from the perspective of both an Eastern and Western medical tradition.

How it helps

By partnering with an international artist, the museum sought to showcase its collections in a very different way. The inclusion of the Eastern perspective on medicine, health and wellbeing, contrasting and complementing the Western ideology, gave visitors an insight into the differences and similarities between the two cultures, traditions, and art forms.

Brushes with War

- Kelvingrove Art Gallery and Museum

Between September 2018 and January 2019 Kelvingrove hosted an evocative exhibition of international soldiers' work. To mark the centenary of World War I, the exhibition showcased works drawn and created during the war by soldiers from a number of countries, on both sides of the conflict, and highlighted the commonality of their experiences – from fear and trauma, to boredom and camaraderie.

To coincide with the exhibition, the Learning team led on a unique and innovative schools project in partnership with Education Services' International Education Office. The project involved young people from Glasgow and its twin city, Nuremberg, taking part in a cultural exchange. The schools visited each other's' cities, exploring themes such as war, conflict, human rights, and reconciliation and online dialogue and learning around the themes. This initial project highlighted the contribution museum collections can make to international education and has resulted in Glasgow Museums now working on two further projects with the International Education Office. Links with museum educators in Nuremberg have also been maintained to allow the sharing of good practice.

How it Helps

This project allowed a truly global perspective and insight into conflict. The involvement of the schools in the two countries fostered a greater understanding of the Great War and the similarities of the experience of those involved. The young people learnt more about each other's cultures and the partnerships developed as part of the project have continued, with the potential for future collaboration and an ongoing sharing of ideas.

AIM 6

IN ACTION – MGS SUPPORT

Some examples of how MGS has supported the sector to develop a global perspective over the last four years include:



Sponsoring the European Museum of the Year Awards in 2015, raising the profile of Scotland's museums with an international audience



Delivering *For Everyone* – an international symposium on the role of Intangible Cultural Heritage in identities and sustainable community development in, 2015



Presentation of a session to the American Alliance of Museums Conference with a representative from the Scottish Football Museum in 2016



Presenting at the Museums – What For? Conference in Brazil following our work with the British Council's Transform Museums Programme in Brazil in 2016



Publishing "Assessing the European Union's Contribution to the Museums and Galleries Sector in Scotland" (2017), in response to Brexit, identifying EU funded projects focused on or linked to cultural heritage over the past 10 years. The report sought to evidence the impact of removal of funding from withdrawal from the EU.

NEXT STEPS

During 2019, Museums Galleries Scotland has worked with the museums and galleries sector in Scotland to consult on the third and final Delivery Plan for *Going Further: The National Strategy for Scotland's Museums and Galleries* which runs to 2022. Following meetings in Inverness, Dumfries, Edinburgh, and Perth, augmented by an extensive online consultation, the next Delivery Plan is under development and will be published in January 2020. We anticipate the Scottish Government launching a new Culture Strategy in the latter half of 2019 and this timing will enable us to ensure that the Delivery Plan responds to the opportunities of that wider strategy.

The many inspirational examples of how Scottish museums and galleries have achieved against the six aims of the National Strategy illustrate the sector's cycle of continuous improvement and aspiration, for collections, for museums and galleries, and ultimately, for our communities and visitors. The review also highlighted areas of the strategy which we are strong at delivering and identify areas that should benefit from renewed focus and attention in the next Delivery Plan.

The new Delivery Plan will continue to inspire – it has been written by the sector, for the sector. It will focus on supporting the essential core work of museums, acknowledging that many of our colleagues are struggling with reduced capacity. At the same time, MGS will continue our work with museums, galleries, and partners across Scotland and beyond to nurture progression and reinforce aspiration.

Consultation has outlined the need to support organisations to increase their resilience; through business skills, increased capacity for revenue generation, and the adoption of new business practices. The need for additional skills development is also clear, from collections care and research, through to audience development and increased engagement with communities. Throughout the responses, the desire to work in partnership with other museums and galleries and cultural organisations is evident – as is the need to look outside our traditional partnerships, working with organisations outside the sector. This way, we can ensure that the maximum potential of heritage to contribute to health and wellbeing, environmental sustainability, employability, attainment and achievement, tourism and the economy is acknowledged and supported.

Museums are a crucial part of the cultural landscape that gives Scotland its vibrancy. But museums also make important contributions in other areas, including education, health, and communities.

Museums Galleries Scotland will continue to work with, and for, the entire sector, providing advice, funding, and skills development, and working with partners to highlight the impact of museums and galleries.

We will maintain our relationships with other organisations – both within the sector and beyond – and with the Scottish Government to underline museums’ contributions to all areas of the National Performance Framework, highlighting the sector’s work in providing opportunity, increasing wellbeing, championing sustainability, and reducing inequalities.

Our museums make Scotland's communities better places to live. They create immense public value and are central to placemaking. They celebrate local and national identity like no other organisations, aiming to encapsulate collective memory at local and national levels, reflecting society and societal challenges, and providing context and an opportunity to explore these in a safe environment – key at this time of national and international change.

Our next delivery plan for *Going Further* is due to be published in January 2020. The development of this third Delivery Plan intends to build on the excellent work of the sector and capture both the concerns and ambitions of as many museums and galleries – and their dedicated staff and volunteers – as possible. In this way the delivery plan will allow Museums Galleries Scotland to support you over the next three years, as we work together to realise the shared ambition of the national strategy.



MUSEUMS GALLERIES SCOTLAND

Waverley Gate | 2-4 Waterloo Place | Edinburgh | EH1 3EG
admin@museumsgalleriesscotland.org.uk
www.museumsgalleriesscotland.org.uk

© 2019 Museums Galleries Scotland unless otherwise stated
A large print version is available on request.

Museums Galleries Scotland is a company limited by
guarantee registered in Scotland (No. 74264) and a charity
registered in Scotland (no. SC015593).