

**SCOTTISH MUSEUMS AND GALLERIES WORKING GROUP  
SUBMISSION TO CULTURAL COMMISSION – PHASE 1 CONSULTATION**

**1. A Vision for Museums and Galleries in Scotland**

**Scotland's museums and galleries are the custodians of our vibrant, rich and diverse cultural heritage, represented by the material evidence of our human past and present in this country and across the globe, and of the natural world. Our collections are here to inspire us and our children to learn, be creative, contribute as citizens, have confidence in ourselves and our communities - and through each of these experiences to enjoy a better quality of life.**

We believe that, within a transformed cultural framework, by 2030 :

- Millions of people in Scotland and throughout the world will connect with the unique collections in Scotland's museums and galleries, libraries and archives, giving them a sense of Scottish identity, heritage and values.
- People of all ages and backgrounds will see museums and galleries as central to Scotland's cultural life. Within every community museums will be used as centres of cultural and creative activity, in which collections form the basis of dialogue and debate and of engagement with the visual and performing arts and with science.
- People throughout Scotland will be aware of the nation's significant collections and their entitlement to access them by a wide variety of means and to assured standards.
- Museums and galleries will be recognised as full partners in the formal education system and object based learning will be an exciting, popular part of the curriculum, delivering proven learning outcomes.
- People of all ages will use museums and galleries as key centres of life long learning. Museum activities will be important points on pathways to inclusion, inspiring curiosity and self confidence in a person's ability to learn.
- Everyone nationally and internationally will be able to benefit from electronic access to Scotland's collections and to learning resources based on them.
- Scotland's museums and galleries will play a key role in attracting international tourism and in promoting Scotland abroad.
- Scotland's creative talent will see museums and galleries as a source for inspiration and innovation.
- Scotland's museums will be recognised internationally for the quality of their services and as a model of best practice.

## **2. Delivering the Vision**

**The vision above is clear and simple, deliberately so. Museums in Scotland have achieved a great deal, but nothing like the ambition above. The museums community recognises that we cannot fulfil our potential under the present infrastructure. We want to find a better one. We are ready and eager to change.**

**We will move towards achieving our vision by working more closely with other sectors – the arts, libraries, archives, creative industries and education. We look forward to exploring the opportunities for doing so at the next stage of the Commission’s work.**

Below we set out how we would like to transform this sector, in order to deliver our vision. We have used the 5 questions set by the Commission, and have set out our recommendations after each. As context in annexes we have given some key facts about the sector, a selection of short case studies and a list of key published evidence. Throughout the rest of this document “museums” is used to mean both museums and galleries.

## **3. Transformation**

### **3.1 Education: How do we develop artistic, cultural and social skills and provide cultural knowledge?**

**Museums in Scotland already deliver a wide variety of learning opportunities. Participants in these include preschool children, school students, young adults, families, people over 60 and people from minority ethnic or other groups. Through this work museums have an important role in reflecting cultural diversity and in meeting the needs of the many people who are outside the formal education system or otherwise at risk of exclusion<sup>1</sup>.**

**Museums in Scotland have for many years been part of the education delivery system, but they have not been formally recognised or supported as such.**

Museums in the UK are leading the way in innovative learning which draws in new audiences and which, on independent evaluation, has been shown to have a high positive impact on the 5 recognised key learning outcomes [Case Study 1]:

- Enjoyment, inspiration and creativity.
- Knowledge and understanding.
- Action, behaviour, progression.
- Attitudes and values.
- Skills<sup>2</sup>

Yet the quality of this work often obscures the fact that funding for this activity is overwhelmingly short term and project based [Case Study 2]. Outside the National Galleries of Scotland (NGS), National Museums of Scotland (NMS) and Glasgow Museums and Galleries, very few museums have staff with a remit to provide education services. Inevitably delivery is fragmented, the impact is limited and there

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<sup>1</sup> Museums and Social Justice. Scottish Museums Council, 2000.

<sup>2</sup> Inspiration, Identity, Learning: the Value of Museums. The evaluation of the impact of DCMS/DfES Strategic Commissioning 2003-2004: National/Regional Museum Education Partnerships. DCMS, 2004.

is therefore no sustainable basis from which to consolidate expertise and experience into a matrix of learning resources which will be attractive to schools and to other providers. The cost of transport is now a major barrier to schools visiting museums and other cultural institutions [Case Study 3].

## **Recommendations**

1. Museums in Scotland that provide learning to agreed target audiences and to assured standards, should be properly recognised and funded as part of the education system.
2. Object centred learning should be an integrated part of the school curriculum<sup>3</sup>, and museums should be a full partner in curriculum development.
3. Access to museum based programmes for all school students should be part of the national cultural entitlement. The transformed cultural framework should address both transport and geographical issues.

### **3.2 The Delivery of Services and Access to Them**

**Museums build and preserve collections which provide an authentic experience of the made and natural world, past and present. Museums create knowledge through collections based research; and through interpretation enable users to experience the transformative power of that knowledge, for personal growth, identity and creativity and for community and economic development.**

**Museums increasingly recognise that if they are to make a positive impact on the lives of people in the communities and constituencies which they represent, their collections and services must reflect their stakeholders' needs, interests and values. However the capacity to care well for collections and to provide relevant and responsive services is limited by resources and organisational issues. Museums in Scotland must find ways of caring better for their collections and of making them accessible to everyone.**

There are 5 aspects of this transformation:

#### **3.2.1 Collections**

The capacity to develop, care for and manage their collections is fundamental to museums, because it is the basis of the service they provide and their legacy to future generations. The evidence of the national audit of collections, published in 2002<sup>4</sup>, showed that Scotland's museums hold over 12 million items covering all subject areas and that among these are collections of local, regional, national and international importance. It was clear that collections of national and international significance were held in many of the museums surveyed, although the size of these varied greatly. The audit highlighted that some museums were unable to care for or interpret their collections. In 2001 over 45% of museums surveyed could not meet basic standards for collections documentation, storage or disaster planning.

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<sup>3</sup> As recommended in *The School Curriculum and the Culture of Scotland*. Scottish Consultative Council on the Curriculum, 1999.

<sup>4</sup> *A Collective Insight: Scotland's National Audit*. Scottish Museums Council, 2002.

However museums in the UK are engaged in a debate about the future of collecting<sup>5</sup> and there is widespread recognition that the way forward is:

- A more collaborative approach to acquisitions, involving both more focused collecting - by individual museums with and for the communities they represent and between museums - aimed at building collections strengths across a distributed national model.
- Rationalising some existing collections, which in some cases may involve transfer or disposal of material.
- Improved storage (including storage shared between museums and/or with libraries and archives) which meets recognised standards, enabling better care of and public access to collections not on display.

Many museums in Scotland are keen to move in this direction. What is needed is a framework for decision making and setting priorities, together with a focus for investment.

### 3.2.2 Buildings and Exhibitions

Museums provide public access directly to visitors through exhibitions and facilities, and increasingly through online resources. As deliverers of cultural services museums have the huge advantage that through their buildings they have a physical presence across Scotland – a key element if reasonable physical access to cultural activity is to be part of the national cultural entitlement. Some of Scotland's museum collections are inextricably linked to a particular building or buildings, which explains why the national audit found that 63% of museum buildings in Scotland are either listed or scheduled. They include not only those built for purpose last century, but also those with more recent associations, because housing museums in historic buildings has suited economic regeneration and building preservation agendas. These buildings place on museums a significant burden of heritage stewardship, involving additional maintenance and complex and expensive works to comply with legislative requirements such as the Disability Discrimination Act.

Depending on their location, environment and facilities, museum buildings can be an important resource for a whole community – as places of learning and enjoyment, as creative and social space and as a safe environment to explore sensitive and difficult issues. There are opportunities for flexible and creative thinking here as there are real possibilities for museums to share spaces with schools, libraries and other cultural venues [Case Study 4]. Some museum buildings could be renovated, some replaced, some museums could eventually operate from alternative spaces. It is essential, however, that there are criteria in place to enable decisions on investment and alternative options to be made, in the context of the needs of the communities which we serve.

A significant part of the long term displays in Scottish museums and galleries are years beyond their original lifespan, and are badly in need of renewal with up to date interpretation. For example Perth Museums and Galleries, serving a local population of 135,000, has not renewed a long term display for over 10 years. Yet examples [Case Study 5] show how top quality exhibits can stimulate both curiosity and imagination. Special (temporary) exhibitions have been shown to be a critical factor

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<sup>5</sup> Collections Enquiry: Interim Reports and Consultation. Museums Association, 2004 ([www.museumsassociation.org](http://www.museumsassociation.org)).

in encouraging repeat visits to museums and in drawing in new audiences [Case Study 6]. There are huge opportunities for museums in Scotland to collaborate on special exhibitions which tour within Scotland and overseas and which provide the basis for shared online resources. Again the need is for a mechanism which enables focused investment in fresh interpretation of important collections, with far wider access.

### 3.2.3 Digital Access

Public access to museum collections in Scotland must go beyond the physical constraints of geography and distance. The majority of museums are in the central belt. Investment in digital access could provide everyone in Scotland and worldwide with direct access to the public face of Scotland's museums, their significant collections and the knowledge about them, facilities and wider museum matters, presented in new and original ways. Australia has an imaginative museums portal, which works in this way ([www.amol.org.au](http://www.amol.org.au)). With project support, the museums community in Scotland is well placed to create a museum portal, which would eventually provide access for all to important collections in all Scotland's museums and galleries. While digital access provides an alternative to physical access, there is good evidence that, far from superceding interest in the original object, digital access can also stimulate a desire to see the real thing.

There is already a framework in the form of A National ICT Strategy for Scotland's Museums, published in 2004 by SMC<sup>6</sup>. This sets development priorities (users, infrastructure, software systems and skills), which will be essential in building the capacity to realise a portal and other digital resources.

### 3.2.4 Knowledge and Expertise

Museums in Scotland need staff who are well trained, motivated and adequately rewarded. The national audit of collections showed that of the 11,000 people then working in the sector, only 20% were full time, and over 50% were volunteers. This profile brings with it huge advantages in terms of engagement with communities through committed volunteers, but equally produces particular needs in terms of support.

Outside the National Institutions, there is a serious lack of curatorial capacity, which is fundamental to collections care and to research. It is very rare for professional staff outside NGS, NMS, some universities and Glasgow Museums and Galleries to be funded to travel overseas to undertake research or any other activity. Training and development will be critical to both capacity building across the sector, and to attracting into it people who can reflect and support the diversity of the cultures and communities which it serves [Case Study 7].

### 3.2.5 Partnerships and Cross Domain Working

Like the wider cultural sector, museums are no strangers to partnerships. At their best partnerships share best practice, develop skills and enable win-win collaborations. Most deliver at least some of their services through a variety of partnerships, both within the museums community and cross-domain. These range from partnerships between non-national museums and NGS and NMS for loans, research, fieldwork and conservation; international collaborations involving university

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<sup>6</sup> A National ICT Strategy for Scotland's Museums: the way forward for the use of ICT by museums and galleries in Scotland. Scottish Museums Council, 2004.

museums and NGS and NMS, partnerships with libraries and archives for exhibitions and learning resources, projects with regional Social Inclusion Partnerships (SIPs) for delivery of community based learning programmes; partnerships with agencies such as Scottish Arts Council for arts based projects; relationships with the private sector for sponsorship and other support [Case Study 8]. Some partnerships are far less satisfactory. Independent museums in Scotland are often dependent on a precarious funding partnership between local authorities, their own commercial activities, grants from Scottish Executive and other project funding. The resource base of some museums is so low that they are unable to develop new partnerships as these can be very demanding in the initial stages. The critical issue for museums is that there should be a broad strategic framework within which to determine the objectives of a potential partnership and the roles of the partners, together with mechanisms for supporting the development of effective partnerships.

## **Recommendations**

4. There should be a strategic framework for museum delivery in Scotland, linked to a cultural entitlement. All museums within it should be funded to deliver a range of agreed services to agreed standards. The framework should be a partnership, supported by a museums strategic agency which would build on the expertise of the Scottish Museums Council.
5. The framework should enable a collaborative approach to collecting, disposal, storage and access.
6. Criteria for museum standards and delivery should be part of the community and central planning process, linked to cultural entitlement.
7. The strategic framework must enable capacity through support for training and development for both paid staff and volunteers.

### **3.3 Marketing and Promotion: How to increase and broaden the profile of the audience and the public engaging with cultural activity in Scotland?**

In 2000 there were over 13 million visits to museums in Scotland<sup>7</sup>. Of all cultural activity only cinema going engages more people in Scotland annually. Museums have worked hard to broaden their audiences [Case Study 9]. Much more is possible. Greater involvement and recognition within learning delivery is a key factor (see 3.1 above). Museums need to operate within a framework of partnerships that enable them to involve communities to a greater extent in decisions about services and facilities. Community planning is one opportunity; a more strategic engagement with arts funding and delivery is another.

Museums are a huge driver for cultural tourism in Scotland. In 2000 nearly 8 million of the visits to museums were by tourists, many of whom indicated that heritage was a key reason for planning a visit to Scotland. The economic impact in terms of tourist spending on accommodation, food and travel is therefore linked to museums' contribution to the Scottish tourism product. The Tourism Framework for Action published by the Scottish Executive<sup>8</sup> recognised the importance of cultural heritage to the marketing of Scotland as a tourist destination. Museums are well placed to contribute to the recently announced "National Events Strategy". In rural areas

<sup>7</sup> A Collective Insight: Scotland's National Audit. Scottish Museums Council, 2002.

<sup>8</sup> A Tourism Framework for Action 2002-2005. Scottish Executive, 2004.

museums operate as unofficial tourist information centres, providing information on accommodation and travel.

### **Recommendation**

8. A strategic framework for museum delivery in Scotland should be linked to national and regional strategies for tourism and marketing, with public service standards for museums aligned to those of the Association of Scottish Visitor Attractions Grading Scheme.
9. The framework should provide for cross sector research to inform audience development, monitor performance and report outcomes.

### **3.4 Encouraging Creativity: What is the best way to maximise the creative potential of the people of Scotland?**

Museums can and do inspire creativity. They do so for the visitor whose imagination is sparked by seeing an object, or who participates in a creative activity. These can range from jewellery making to rocket building, art or story writing to dance and drama. They do so for the professional artist, film maker or performer, for whom a museum or gallery collection can be both inspiration and an important reference.

Museums have built up extensive partnerships with arts organisations, local and national, for a range of creative projects, many aimed at people who are excluded or disadvantaged in some way, and for whom engagement with a collection can start a process of personal development that builds both confidence and self esteem. [Case Study 10]. However all too often these projects are short term and very small scale. Museums have much to offer in this area, in the way of expertise and experience, in addition to their collections. What is needed are ways of enabling more people, from a broader background, to take advantage of the creative opportunities which museums provide. As important would be mechanisms for training provision within the creative industries to include engagement with museums and galleries.

### **Recommendation**

10. A strategic framework for museum delivery in Scotland should include the stimulation of creativity as an explicit aim for formal and informal learning programmes.
11. Museums should be recognised and resourced as a key part of the cultural and creative industries.

### **3.5 The Institutional Infrastructure**

It is widely recognised that museums and galleries in Scotland are not able to perform to their full potential. They could deliver much more, in all the areas outlined above. The key challenges are:

- Lack of realistic, consistent and sustained core funding over many years.
- Fragmented, ad hoc project based investment in renewal.

- Lack of a strategic framework in which to set priorities and to create partnerships aligned to the cultural, educational and social priorities of Scottish society as represented by the Scottish Executive and local authorities.

The key issue for the sector is to create a sustainable strategic framework for museums which will deliver enhanced services to communities across Scotland, ensure the effective care of collections, contribute to cultural tourism and promote Scotland in an international context.

**We believe that the potential benefits of a Scottish Museums Partnership are considerable. It would be a “national” museums service delivered through a partnership and would be neither wholly centrally or regionally controlled. It would be an ambitious venture which could have the potential to place Scotland’s museum sector at the forefront of museum organisation and delivery internationally. It could draw upon best practice from developments in the museums sector elsewhere such as in England, Denmark, the Netherlands, Australia and New Zealand.**

**Such a museums partnership could enable every citizen in Scotland and visitors from abroad to benefit from the knowledge and enjoyment that Scotland’s wonderful museum collections can provide. A Scottish Museums Partnership should be one where there is a sustainable network of museums large and small, sharing collections, resources and expertise, united by adherence to international standards of best practice and by their common delivery of the ‘national cultural entitlement’. A Scottish Museums Partnership, as proposed, could, within 5-10 years, deliver a measurably enhanced museum service to communities across the country, to visitors to Scotland and would serve as an international model, with evidence that it works.**

A Scottish Museums Partnership could and should contain museums with a diversity of funding patterns (national, local authority, university and independent). Ownership of collections should not determine either the quality of care that they receive, or the level of public accessibility. Key elements in such a partnership would be greater capacity, delivery through partnerships and a more strategic approach to funding.

## **Recommendations**

12. There should be a **Scottish Museums Partnership**, based on a strategic framework for museum delivery, linked to cultural entitlement. It could comprise some or all of the following:

12.1 A network of Regional Centres of Excellence, based on existing significant museum services across Scotland. These could be funded by Local Authorities, the Scottish Executive and the Scottish Higher Education Funding Council and operated by the former, linking regions to delivery and the community planning process. If felt desirable, they could have a broader role in providing advice etc within their region and could even have funds provided to offer grants, funds projects etc. A key role would be helping build capacity in the sector. A similar, albeit far more complex, model based on ‘regional hubs’ was introduced in England in 2000, funded by DCMS and administered through the Museums, Libraries and Archives Council (see [www.mla.gov.uk](http://www.mla.gov.uk)). In Denmark there are over 300 museums, of which about half are in receipt of state support awarded on the basis of recognised criteria

which include professional standards and quality. Denmark's museums co-operate on a nationwide basis, directly and through agencies such as regional museum councils and the Danish Council of Museums (see [www.kum.dk](http://www.kum.dk) for a copy of the Danish Cultural Policy document).

12.2 A 'significant collections' scheme for museums having collections of national and international importance. This could serve as a mechanism to secure a sustainable future for nationally important collections, but also deliver defined outcomes in terms of enhanced access. This scheme could be funded by the Scottish Executive and would build on the research currently being undertaken on behalf of the Executive by SMC. A Designation Challenge Fund was established for England in 1999, funded by DCMS and administered by MLAC. Over the period 2000 to 2006 it has awarded grants to a total of £24 million to collections held by 39 organisations (see [www.mla.gov.uk](http://www.mla.gov.uk)). Such a scheme could provide core revenue support, based on 3 year service level agreements, to meet specific targets in relation to national government priorities.

12.3 A Capital Challenge Fund open to significant collections and regional centres of excellence could be established to provide a source for capital grants, particularly for collection related projects, including renewals of buildings and displays or digitisation projects. This could be funded by the Scottish Executive and supported by a museum strategic agency, with matching funding from as many other sources as possible. A Capital Grants Scheme has recently been established under the Regional Museums Policy introduced by the government of New Zealand (see [www.mch.govt.nz](http://www.mch.govt.nz) for details).

12.4 A Project Challenge Fund could be created to develop and deliver innovative projects in the areas of audience development, learning, leadership and development, to equip museums to be dynamic contributors to Scottish society. This would build on the model of the Regional Development Challenge Funding.

12.5 A 'Scottish Museums On Line' portal should be established as the public face of the Scottish Museums Partnership. This could both provide a free and well structured way for the public to access information about museums and serve as a central resource for museum professional reference and discussion. This could be funded by the Scottish Executive. Australia Museums Online is a portal providing news about and links to museums across Australia together with a focus for professional issues in museums (see [www.amol.org.au](http://www.amol.org.au)). Australia developed an online museums service in direct response to problems of geographical access, and the model has now been adopted by Canada as well.

13. There should be a museums strategic agency which would service the framework for the Scottish Museums Partnership and provide support for its museums. It would administer the funding mechanisms above, liaise with the Scottish Executive on policy development, disseminate best practice and provide quality assurance linking museum outcomes to the delivery of cultural entitlement.
14. The role of the National Museums of Scotland and National Galleries of Scotland (the National Institutions) in the partnership framework should be both to deliver services directly to the public and also to serve as a national

and international source of collections, advice and expertise, working in partnership with the museums community to ensure that museums are able to play their full part in delivering on cultural entitlement.

15. There could be a Partnership Forum to act as a steering group, involving local authority and independent museums, university museums, NMS, NGS and the museums strategic agency.

#### **4. National Cultural Rights and Entitlement**

##### **Cultural Rights**

**The museums community believes that there should be a national cultural right of access to cultural heritage.**

##### **Cultural Entitlement**

The museums community has undertaken a consultative project to develop a definition of entitlement in a museums context, to inform the wider debate. The project has identified the following as what museums and their users see as key components of cultural entitlement to museums:

- Access for all users to museum buildings, collections and services / removal of current barriers to access
- Provision which meets the diverse need of all potential users – and therefore;
- Citizen involvement in the planning, programming and provision of museum services
- “Quality” provision, which would need to be defined;
- Conservation of national, regional and community heritage – irrespective of the citizen’s interest – for **future and present** generations.

##### **Recommendations**

16. A national cultural entitlement should include:

16.1 Every school child should be able to visit a museum of assured quality and within a reasonable distance, as part of curriculum based activity.

16.2 Access for everyone to museum collections of assured quality and within a reasonable distance.

16.3 Access to museum services which are responsive to community needs and aspirations.

16.4 Online access to significant museum and gallery collections and services in Scotland through a national “museum portal”.

## SUMMARY AND RECOMMENDATIONS

### Summary

Our vision for Scotland's museums in 2030 is that everyone in Scotland and visitors from abroad will be able to benefit from the knowledge and enjoyment that Scotland's wonderful museum collections can provide.

The vision will be achieved through a Scottish Museums Partnership supported by a museums strategic agency. This will be a sustainable network of museums large and small across the country, sharing collections, resources and expertise, united by adherence to international standards of best practice and by their common delivery of the 'national cultural entitlement'. A Scottish Museums Partnership could, within 5-10 years, deliver a measurably enhanced museum service to communities across the country, to visitors to Scotland and would serve as an international model, with evidence that it works.

The Partnership will be based on a strategic framework for delivery, linked to a national cultural entitlement.

### Recommendations

1. Museums in Scotland that provide learning to agreed target audiences and to assured standards, should be properly recognised and funded as part of the education system.
2. Object centred learning should be an integrated part of the school curriculum, and museums should be a full partner in curriculum development.
1. Access to museum based programmes for all school students should be part of the national cultural entitlement. The transformed cultural framework needs to address both transport and geographical issues.
2. There should be a strategic framework for museum delivery in Scotland, linked to a cultural entitlement. All museums within it should be funded to deliver a range of agreed services to agreed standards. The framework should be a partnership, supported by a museums strategic agency which would build on the expertise of the Scottish Museums Council.
3. The framework will enable a collaborative approach to collecting, disposal, storage and access.
4. Criteria for museum standards and delivery should be part of the community and central planning process, linked to cultural entitlement.
5. The strategic framework must enable capacity through support for training and development for both paid staff and volunteers.
6. A strategic framework for museum delivery in Scotland should be linked to national and regional strategies for tourism and marketing, with public service standards for museums aligned to those of the Association of Scottish Visitor Attractions Grading Scheme.

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<sup>9</sup> As recommended in *The School Curriculum and the Culture of Scotland*. Scottish Consultative Council on the Curriculum, 1999.

7. The framework should provide for cross sector research to inform audience development, monitor performance and report outcomes.
8. A strategic framework for museum delivery in Scotland should include the stimulation of creativity as an explicit aim for formal and informal learning programmes.
9. Museums should be recognised and resourced as a key part of the cultural and creative industries.
10. There should be a **Scottish Museums Partnership**, based on a strategic framework for museum delivery, linked to cultural entitlement. It could comprise some or all of the following:
  - 12.1A network of Regional Centres of Excellence, based on existing significant museum services across Scotland. These could be funded by Local Authorities, the Scottish Executive and the Scottish Higher Education Funding Council and operated by the former, linking regions to delivery and the community planning process. If felt desirable, they could have a broader role in providing advice etc within their region and could even have funds provided to offer grants, funds projects etc. A key role would be helping build capacity in the sector.
  - 12.2A 'significant collections' scheme for museums having collections of national and international importance. This could serve as a mechanism to secure a sustainable future for nationally important collections, but also deliver defined outcomes in terms of enhanced access. This scheme could be funded by the Scottish Executive and would build on the research currently being undertaken on behalf of the Executive by SMC.
  - 12.3A Capital Challenge Fund open to significant collections and regional centres of excellence could be established to provide a source for capital grants, particularly for collection related projects, including renewals of buildings and displays or digitisation projects. This could be funded by the Scottish Executive and supported by a museum strategic agency, with matching funding from as many other sources as possible.
  - 12.4A Project Challenge Fund could be created to develop and deliver innovative projects in the areas of audience development, learning, leadership and development, to equip museums to be dynamic contributors to Scottish society. This would build on the model of the Regional Development Challenge Funding.
  - 12.5A 'Scottish Museums On Line' portal should be established as the public face of the Scottish Museums Partnership. This could both provide a free and well structured way for the public to access information about museums and serve as a central resource for museum professional reference and discussion. This could be funded by the Scottish Executive.

13. There should be a museums strategic agency which would service the framework for the Scottish Museums Partnership and provide support for its museums. It would administer the funding mechanisms above, liaise with the Scottish Executive on policy development, disseminate best practice and provide quality assurance linking museum outcomes to the delivery of cultural entitlement.
14. The role of the National Museums of Scotland and National Galleries of Scotland in the partnership framework should be both to deliver services directly to the public and also to serve as a national and international source of collections, advice and expertise, working in partnership with the museums community to ensure that museums are able to play their full part in delivering on cultural entitlement.
15. There could be a Partnership Forum to act as a steering group, involving local authority and independent museums, university museums and the National Institutions and the museums agency.
16. A national cultural entitlement should include:
  - 16.1 Every school child should be able to visit a museum of assured quality and within a reasonable distance, as part of curriculum based activity.
  - 16.2 Access for everyone to museum collections of assured quality and within a reasonable distance.
  - 16.3 Access to museum services which are responsive to community needs and aspirations.
  - 16.4 Online access to significant museum and gallery collections and services in Scotland through a national "museum portal".

