

ANNEX 1 – MUSEUMS AND GALLERIES IN SCOTLAND – KEY FACTS

There are about 350 museums in Scotland. While the majority are in the central belt, there are museums in every region including the Western Isles, Shetland and Orkney.

Museums in Scotland are managed and funded in a variety of ways:

- Museums funded and operated by Local Authorities.
- Museums operated by independent trusts, with funding coming from a mix of sources, including Local Authorities, admission and commercial income, project grants.
- University museums, funded by their parent universities with some in receipt of additional funding from the Scottish Higher Education Funding Council.
- Regimental museums, operated by regimental associations or independent trusts, with funding from a mix of sources including the Ministry of Defence.
- The National Museums of Scotland and National Galleries of Scotland, funded directly by the Scottish Executive and governed by Boards of Trustees accountable to Scottish Ministers.

The Scottish Museums Council (SMC) is the representative body and membership organisation for Scotland's non-national museums and galleries. SMC advises Scottish Executive on policy and support for non-national museums. SMC develops policy, administers strategic funding and project grants provided by the Executive, disseminates best practice and provides quality assurance and professional information.

ANNEX 2 – CASE STUDIES

1. The Hunterian Discovery Trip

Dyspraxia or Developmental Co-ordination Disorder affects motor skills, short term memory, concentration, reading and writing skills. This project by the Hunterian Museum and Art Gallery, Glasgow, grew from a conversation between the Museum Education Officer and the mother of a child with dyspraxia, who was looking for suitable activities. Funded by SMC, it involved creative art, drama and music workshops aimed at young people between 7 and 11 years, inspired by the museum's collections and the stories they tell. An artist, drama specialist and musician worked with staff and pupils from Richmond Park School in Glasgow conducting preparatory sessions in school before visiting the museum. Workshops were designed to meet the diverse learning needs of each group, and as a result participants further developed their motor skills, concentration, imagination and confidence.

2. Industrial Museums Learning Partnership

In 2001 the Scottish Mining Museum, Scottish Fishing Museum and the Scottish Maritime Museum received three year stabilisation funding package from the Scottish Executive in partnership with the respective local authorities.

The museums had no education staff and no resources for development of education services. A joint project proposal for a learning programme was developed with advice from NMS Education Department, Learning Teaching Scotland, SMC and the respective local authorities. A significant portion of the museums' scarce resources was directed towards developing the partnership project. An application to HLF for £750,000 for funding the project was submitted and additional materials and evidence were drawn together as part of the application process. The time scale for development and submissions meant that the project could not commence before the second year of the funding partnership.

The project was withdrawn when proof of sustainability of the partner museums could not be provided. (Subsequently, the Scottish Mining Museum developed a one year project funded by Cultural Co-ordinators funds and Coalfield Regeneration Trust. This project has continued with year by year funding from the Cultural Co-ordinators funds and other project based funds. The Maritime and Fisheries Museums remain without dedicated education staff.)

3. North Lanarkshire - Free Transport for School Visits

Using a small amount of funding (£15,000) allocated from the Changing Children's Services Fund, North Lanarkshire Museums Service has been able to offer local schools free transport to visit museums and galleries in North Lanarkshire. The uptake of this has been excellent, only restricted by the number of days in the week that the museums can accommodate the school visits. In addition to the free buses the museums have offered a programme of workshops related to the needs of local schools and linking into the curriculum. Since the project started school visits have increased by 17% and retail income by around 15%. The service is only sustainable with additional resources.

4. Kildonan Museum, South Uist

In the late 1990s Kildonan Museum was greatly expanded into what was previously a school, and it re-opened in June 1998 as very much more than just a museum. The museum has at its heart a collection of items from and about South Uist collected by a local Parish Priest, Father John Morrison, during the 1950s and 1960s. It also sets out the background to an island that is incredibly rich in archeological remains dating from the bronze age to the Viking era. It is home to the Clanranald stone, repatriated after being stolen and kept for a time in London. A recent project has involved copying the old photographs of Uist residents to build up a large collection of images of times gone by. The building also has a café and a shop run by Uist Craft Producers and serves as a community and tourist information centre. Taigh-tasgaidh Chill Donnain is also home to a Feis room. This is a room designed to provide a space for year-round tuition in traditional Gaelic drama, dance, music and art. In July or August each year the Feis Tir a'Mhurain is a week long tuition-based festival held here and drawing together skills from throughout the Gaelic world.

5. Gallery of Modern Art Glasgow

GOMA holds a biennial exhibition of international standing, related to issues of human rights identified by national and local government agendas. These exhibitions are created in partnership with key council agencies and organisations (such as Amnesty International) and sustainable only with grant funding and sponsorship.

In 2002/3 the *Sanctuary* exhibition aimed to raise awareness of the plight of asylum seekers/refugees worldwide and to redress negative media portrayal and local perception. The exhibition was nominated for the Gulbenkian Museums Prize. Over 210,000 people attended the exhibition of works by international artists. Accompanying workshops offered new residents access to local arts services (their right as part of the GCC/Central Government dispersal contract) and work was exhibited as part of the main exhibition. Over 120 workshops with 14 projects involving over 1,000 people were held and assisted new residents to connect with their new city and community.

6. Game On Exhibition

The special exhibition *Game On: the History, Culture and Future of Videogames* (NMS, Royal Museum, Edinburgh October 2002 – February 2003) drew in 45,000 visitors. This audience was very different from the general visitor profile for the museum, showing that innovative special exhibitions can draw in a new audience. Of the total, 70% were men (general visitor profile 48%) and 36% of the total were aged 15-24 (general visitor profile 15%).

7. Scottish Museums Leadership Development

A project funded through the Scottish Executive's Strategic Change Fund for museums (administered by the Scottish Museums Council) aims to create a leadership development programme for Scottish museums. This exciting programme brings together museum staff from across 12 local councils (Perth and Kinross Council, Scottish Borders, City of Aberdeen, City of Edinburgh, Dundee City, Fife, Inverness, Dumfries and Galloway, North Lanarkshire, East Lothian, Renfrewshire and Highland Councils and the University of Glasgow) who developed the programme in association with the Scottish Leadership Foundation. All members of the partnership will be matched with mentors from different sectors, who will

challenge the mentees' management thinking, develop leadership vision and generate new responses to issues and challenges. The programme is also funding 9 participants to undertake the Fellowship of the Museums Association and a web forum platform has been set up to encourage communication and discussion between participants. The people exchange (shadowing and secondments) part of the programme is now being focused on with participants aiming to undertake an exchange in 2005.

Launched in October 2003, this pilot project for creating a leadership development network for Scottish museums came in part from recommendations made by SMC in response to the Scottish Executive's consultation to develop an Action Plan for Scotland's Museums and Galleries¹. The project is not sustainable without further funding.

8. A Wealth of Vision

This project, undertaken in 2002 by the National Galleries of Scotland in partnership with Lloyds TSB Scotland and Arts & Business, was an outreach programme engaging socially excluded young people in film and video. Artists worked in partnership with young people from Cowdenbeath, Alness, Galashiels and Drumchapel to explore issues in their communities and to develop their creativity and self esteem. The young people's work has been exhibited in Lloyds TSB branches in their communities.

9. MAC – Fife Council's Museum & Arts Coach

Launched in 1996 this is a mobile museum and gallery exhibition and activity programme designed to make the whole range of collections available beyond the boundaries of museum buildings to people across Fife. Exhibitions last a year on average and subjects have ranged across creative arts, mining, Victorian art, contemporary jewellery, geology, Polish forces in WW2 and natural history. The project aims to:

- develop audiences which reflect Fife's demographics.
- encourage first time users and break down barriers.
- provide an accessible environment.
- provide an educational resource which can be accessed easily by schools.
- increase the level of engagement with culture.

Target audiences are those who face barriers accessing the service - whether transport, time, money, awareness or confidence that the service is "for them". In 2002/03 the exhibition made 173 visits to 106 venues reaching almost 10,000 people. 42% of visits were to regeneration areas, 17% to groups of older people, 10% to groups of people with disabilities and 33% to education facilities. Over 90% of MAC's visits are to non-museum venues – including schools, hospitals, community and day care centres, libraries, parks, town centres. It goes directly to our users at times to suit them including evenings and weekends and presents a friendly, physically accessible and non-threatening environment.

Exhibitions are interactive and linked with programmes of activities. Subjects are tailored to different target groups as is marketing. The experience is interactive with 46% of all visitors participating in an activity during 2002-03.

¹ An Action Framework for Museums. Consultation and Response. Scottish Executive, 2003.

Capital costs in today's terms estimated at £200,000 giving a facility with a 10 year life span; staffed by 0.5 Outreach Officer and 1 Driver / Facilitator. Costs have averaged at £60,000 per annum including staff, fuel, maintenance and the exhibition and activity programme (which includes external funding obtained for about half of the exhibitions).

10. Oral History at the Buckie Festival

Working with the Schools Cultural Co-ordinator for Moray Council, children in Cullen Primary School in Moray undertook a study project involving oral history interviews with local people and a visit to Buckie Fishing Heritage Museum where they interviewed museum volunteers. Through these interviews the children learned about language, customs and different kinds of identity. This work was used as a springboard for a performance piece in the Buckie Festival. The children developed qualities of creativity, imagination and invention.

ANNEX 3 - LIST OF EVIDENCE

1. A Catalyst for Change: the Social Impact of the Open Museum. University of Leicester, Research Centre for Museums and Galleries, 2002.
2. A Collective Insight: Scotland's National Audit. Scottish Museums Council, 2002.
3. 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.
4. A Tourism Framework for Action 2002-2005. Scottish Executive, 2004.
5. An Action Framework for Museums: Consultation and Response. Scottish Executive, 2003.
6. Collections Enquiry. Interim Report on the Working Group on the Use of Collections. Museums Association, 2004.
7. Collections Enquiry. Interim Report of the Working Group on Collecting. Museums Association. 2004.
8. 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.
9. Museums and Galleries: Creative Engagement. A report commissioned by the National Museum Directors' Conference, 2004.
10. Museums and Social Justice. Scottish Museums Council, 2000.
11. The School Curriculum and the Culture of Scotland. Scottish Consultative Council on the Curriculum, 1999.
12. Museums Association www.museumsassociation.org
13. Museums, Libraries and Archives Council www.mla.gov.uk
14. Denmark Cultural Policy www.kum.dk
15. New Zealand Museums and Cultural Heritage www.mch.govt.nz
16. Australia Museums Online www.amol.org.uk