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# GLENCOE

FOLK MUSEUM

## Business Plan

September 2025

Public Version

Note: Confidential project and financial information has been omitted from this version. Audited accounts and other information can be found at the website of the Office of Scottish Charity Register (<https://www.oscr.org.uk/about-charities/search-the-register/charity-details?number=2786>)

Contact David Rounce, Project Director, [redvelopment@glencoemuseum.com](mailto:redvelopment@glencoemuseum.com), for enquiries.

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## SECTION 1 – EXECUTIVE SUMMARY

### 1.1

This document has been created with significant input from Jura Consultants, Gairloch and Strathnaver Museums. Its layout follows the Heritage Lottery Fund's project business plan guidance from October 2012.

### 1.2

This version of the Business Plan was produced in January 2022 and updated in September 2025. It is a 'live' document and subject to ongoing development.

### 1.3

The Business Plan exists as part of a suite of documents identifying a path for the Museum's ongoing development. These include:

- Maintenance and Management Plan
- Activity Plan
- Interpretation Plan
- Forward Plan
- Conservation Plan
- Marketing Plan
- Fundraising Strategy

### 1.4

Located in the Scottish West Highlands, Glencoe Folk Museum was created in 1967 and opened in its current premises in 1972. Since then it has accrued a collection of over 6,000 objects which chronicle daily life and work in the area. It is very much a Museum founded by the people, of the people and for the people. The Museum has achieved full Museums Galleries Scotland accreditation and, although small, has become internationally known and appreciated.

### 1.5

This business plan establishes the viability of the Museum's redevelopment project, designed to transform our local and global engagement as well as secure the future of the organisation by achieving financial sustainability.

### 1.6

Extensive consultations have been undertaken between 2016-2022. These include trustee, staff and volunteer interviews, visitor surveys, community stakeholder interviews and focus groups, broader audience internet surveys and consultations with local charities, Highland Council and other organisations within the Museums Heritage Highland group. The project plan has been developed from these consultations.

### **1.7**

Through our project we propose to secure Glencoe's heritage for future generations by:

- Reaching out to the community with a new Learning & Engagement Officer post to lead new education and youth volunteering programmes.
- Introducing worldwide access to new digitised collections, stories and activities via remote engagement.
- Creating 'The Byre' Community Gallery in our byre outbuilding, providing space to host local group exhibitions, meetings and research.
- Replacing outdoor displays with a new entrance/exhibition building.
- Introducing the Museum's first visitor/staff toilet facilities.
- Adapting our 19<sup>th</sup> century cottages to be fully accessible for the first time.
- Re-interpreting our displays to bring Gaelic culture to life for modern audiences.
- Incorporating hygiene/physical distancing measures from the outset to compensate for future public health crises.
- Maximising intellectual access through international translations, Makaton interpretation and sympathetic visual design.
- Committing to financial sustainability.
- Minimising our environmental impact and maximising sustainability.

### **1.8**

Interest in either using the Museum's redeveloped facilities and activities, or partnering for mutual benefit, has already been expressed by a number of bodies, including West Highland College, National Trust For Scotland (Glencoe Visitor Centre), Befrienders Highland, Kinlochlovin', Lochaber Disability Access Panel, 4<sup>th</sup> Lochaber Scouts and Glencoe Café.

### **1.9**

Planning Permission and Listed Building Consent for the capital works were secured in October 2022. Funding was secured and permission to start delivery work given in July 2023. Capital work is projected to begin in Autumn 2025 with the 'grand re-opening' to take place in Summer 2026.

### **1.10**

A cost plan has been created to budget for project delivery, including design and construction costs, staff and activity costs, building planning and warrants, contingencies and inflation. The project proposals have been developed to RIBA Stage 5 with capital works 'shovel ready'.

### **1.11**

Significant funds have been secured to-date for project delivery. In addition to contributions from the Museum's reserves, visitor donations and private sponsorship, funds have been secured from National Lottery Heritage Fund, SSE Sustainable Development Fund, Association of Independent Museums, Museums Galleries Scotland, Historic Environment Scotland, Pilgrim Trust and a number of other bodies.

### **1.12**

Income and expenditure accounts for the period 2026-2031 have been created and subject to stress-testing to establish the organisation's ongoing viability following the redevelopment. These are in the process of being updated to reflect the scheduled re-opening in Summer 2026

In addition to an increase in admissions and retail revenue, we project being able to generate income through the following new streams:

- Paid school visits/resource box hire
- Chargeable public events
- Corporate venue hire
- 'Pay what you feel' online talks and exhibitions
- Major donor appeals
- Corporate sponsorship
- Legacy giving

The primary objective for the project is to achieve financial sustainability, so it is vital that our potential for income generation is maximised. Details can be found in the Museum's Fundraising Strategy

### **1.13**

Glencoe Folk Museum has undergone a board development and resilience programme in preparation for this project, funded by Museums Galleries Scotland. SWOT analyses, a skills audit and skilled trustee recruitment drive have sought to maximise board efficiency and special project working groups have been established. See Section 8.

### **1.14**

Two temporary full-time posts have been created as part of the project to complement the existing permanent Curator role. The Project Director (4yr post) oversees the diverse strands of the project and takes responsibility for fundraising. The Learning & Engagement Officer (4yr post) leads development and delivery of the activity programmes, including public events and schools interaction. Our aim is to generate sufficient income from the redevelopment to enable part-time permanent employment of a Learning & Engagement Officer to maintain the momentum generated by the project. Separate to project funding, a grant from Museums Galleries Scotland allowed the employment of a part-time Fundraising Consultant from October 2022 to refine and embed the Museum's fundraising strategy, ensuring that the Museum is supported by a robust plan to secure ongoing funds. Additional funding was secured to continue this post beyond October 2023 and we envisage that the Fundraiser will become a permanent post funded by income generated through the role.

### **1.15**

In October 2021 Architects (Peter Drummond Architects) and Exhibition Designers (Mather & Co.) were contracted to begin design work with a view to following the project through to delivery when funding was secured.

## SECTION 2 - ABOUT US

### 2.1 BACKGROUND

Glencoe Folk Museum is a Scottish Charitable Incorporated Organisation (SCIO) Charity Number: SCO002786, and fully accredited under Museums Galleries Scotland's Accreditation Scheme. We are based in traditional 19<sup>th</sup> century thatched cottages in the centre of Glencoe village and provide a rich insight into the history of the Glencoe area and its people.



*One of the Museum's founders, Barbara Fairweather O.B.E*

The collection was founded in 1967 by Barbara Fairweather, Rae Grant and their friends as part of a Women's Rural Institute 'Our Village' competition. They sought to document the rapidly changing way of life in the Glencoe and North Lorn area.

***"We thought that THEY ought to make a museum to record daily life.  
But THEY do not exist...so we did it ourselves."  
- Barbara Fairweather MBE***

Their efforts were an immediate success and the collection rapidly outgrew its original premises. In 1972 it re-opened in the cottages which form the Museum today, donated through the generosity of local resident Hugh Grant. The Museum celebrated its 50<sup>th</sup> anniversary in 2017.

The current Museum was open from Easter to October each year and over the last few years prior to Covid-19 had seen year-on-year growth in visitor numbers – 7,000 in 2019 - including a large number of international visitors (55% of visitors in 2017 were from outside the UK). Following significant disruption during and immediately following Covid-19, 7,300 visitors were received in 2023, indicating strong recovery. We currently hold a 2\* Visit Scotland rating.

The Museum has good links with Clan Donald across the world both in terms of having received start-up funding from the U.S. Clan Donald Foundation and the number of MacDonald descendants visiting from U.S., Canada, Australia, and elsewhere.



### 2.1.1 COLLECTIONS

Our collections are a unique record of tumultuous events such as the Massacre of Glencoe and Jacobite uprisings, as well as daily life and work between the 17<sup>th</sup>-21<sup>st</sup> centuries.

The majority of the collection is stored in the Museum office/Curator's accommodation in Ballachulish, which is not currently publicly accessible.

As of 2025 there are over 6,000 objects in the collection, including paintings and photographs, ephemera, social and industrial artefacts, a substantial costume collection and larger artefacts including ploughs and a rowing boat used as a 'funeral boat' by local clans. Over 5,000 of these are catalogued in a digital collections management system and many were digitised with NLHF development phase funding.

In March 2024 the Museum transferred its collections management database from Adlib to E-Hive software, which has allowed the collections catalogue to be progressively accessible online for the first time. As of September 2025 over 150 objects are publicly accessible, fulfilling a long-held ambition to share our core collection worldwide. (<https://ehive.com/collections/205171/glencoe-folk-museum>)



*Highlights from the Museum's collection*



### 2.1.2 ACTIVITIES

The Museum's main activities are:

- The public opening of the Museum to entertain and inspire local residents and visiting tourists. The opening season is currently April-October. The redevelopment will extend the opening season.
- The running of a gift shop within the museum, selling a mixture of generic and locally produced souvenirs, including items relating to the Museum, local area, Outlander and Harry Potter.

Prior to the MGS-funded employment of a Learning & Engagement Officer in October 2021, it had also run a number of public-facing, community-based activities including:

- **EVENTS**  
The Museum participates in national event initiatives, including the Highland Archaeology Festival and Museums Galleries Scotland Festival of Museums.
- **EXHIBITIONS**  
In 2019 the Museum loaned school artefacts to Glencoe Primary School for their 50<sup>th</sup> anniversary exhibition in Glencoe church hall.
- **OUTREACH**  
Visits have been received from Abbeyfield Care Home, Ballachulish, though these have ceased in the last few years as the Museum lacks facilities for comfortably hosting groups.
- **ACTIVE COLLECTING**  
During the Covid-19 pandemic we began a 'Life During Lockdown' project, collecting community memories to chronicle how life has been affected in the Glencoe/Ballachulish area. Over 40 survey responses were received together with images, video clips and objects.
- **SCHOOLS**  
In 2017 the Museum hosted local primary students for a live literature session with author Paul Bristow, organised by the Scottish Book Trust. The Curator also ran a Jacobite lesson and object handling session at Kinlochleven Primary School. Since then there has been little engagement with schools aside from the loaning of objects to Glencoe Primary School in 2019.

## 2.2 PURPOSE AND AIMS

### VISION

*We aspire to be the heart of our community, inspiring our local and global visitors to connect with the past by sharing our love of the unique history, culture and environment of our corner of the Highlands.*

### MISSION

*Glencoe Folk Museum chronicles the history, landscape and identity of the Glencoe area. We are a Museum of the people, by the people and for the people – sharing the stories of our local communities and the historical events that shaped them.*

*We will capture imaginations and stimulate creativity through our collections, exhibitions and activities.*

*By exploring our past and striving for a sustainable future, we will inspire people around the world to take pride in their communities, cultures and traditions.*

### VALUES

*Quirky*

*Genuine*

*Inclusive*

*Innovative*

## **2.3 PEOPLE**

Glencoe Folk Museum has a full-time permanent salaried Curator. As part of the redevelopment project a further two temporary full-time salaried posts have been created; a Project Director and Learning & Engagement Officer. In October 2022 a part-time Fundraising Consultant was recruited to support the Museum's ongoing fundraising. Aside from these posts the Museum is managed and staffed by c16 volunteers from the local community and further afield. They provide considerable and diverse skills, expertise and experience for the benefit of the Museum, including:

- Front of house
- Conservation and collections management
- Finance
- Governance
- Archive
- Local knowledge
- Marketing support
- Historic crafts

## **2.4 MANAGEMENT STRUCTURE**

The Museum is managed by a board of nine Trustees. The skillset of the Trustees encompasses life-time experience of the Museum and extensive community knowledge as well as curatorial, exhibitions, finance and wider museum sector expertise.

Between 2021-2023 the board participated in both Museums Galleries Scotland's Business Support and National Lottery Heritage Fund's Steps to Sustainability schemes, designed to strengthen board resilience and help the Museum build towards financial sustainability.

Day-to-day management of the Museum and overseeing collection and exhibition development is delegated to the Curator. Management of the redevelopment project is delegated to the Project Director, while the Learning & Engagement Officer takes responsibility for outreach and activities development. The Fundraising Consultant leads fundraising programmes.

## **2.5 CURRENT REVENUE FUNDING**

The majority of Glencoe Folk Museum' income derives from its charitable trading activities, primarily admissions and gift retail.

Annual core funding is received from Highland Council though this is likely to be reduced in the near future.

A business interruption grant was secured from Highland Council in 2020-2021 to mitigate the effects of Covid-19, and the Museum was also able to take advantage of the UK government furlough scheme to reduce costs while retaining the Project Director role.

Support was received from Museums Galleries Scotland in 2020 to implement measures to safely re-open during the pandemic, to contribute to the Project Director costs and to increase the size and range of the retail gift offer.

Development funding was secured from the National Lottery Heritage Fund to employ the Project Director and Learning & Engagement Officer and allow the project to be developed. This was followed by a second stage grant in December 2022 to allow delivery of the project, together with a number of other grants and public sponsorship.

Glencoe Folk Museum's treasurer is responsible for monitoring income and expenditure and producing monthly financial reports.

## SECTION 3 – PROJECT DEVELOPMENT

### 3.1 THE NEED TO REDEVELOP

Glencoe Folk Museum seeks to overhaul and expand its Museum – the first significant capital development since the 1970s. The present Museum and activities are inadequate to accommodate increasing visitor numbers, engage with local and global audiences and meet the challenges of a post-Covid world.

Increasing local and international interest in Scottish history and Gaelic culture has resulted in our visitor numbers steadily increasing over the last five years prior to Covid. Our past and present Curators and volunteers have done tremendous work to keep the Museum fresh and appealing but have reached the limit of what is achievable with the resources available. Thoroughly overhauling our visitor facilities, exhibitions and outreach is needed to capitalise on the passion that exists within the organisation which can only broaden our engagement and unlock the Museum's financial sustainability.

### 3.2 CHRONOLOGICAL HISTORY OF PROJECT DEVELOPMENT

2018	Board decision to pursue redevelopment
2019.06	Redevelopment Manager employed
2019.07-.12	Stakeholder consultations
2019.10	Business planning advice from Highlands and Islands Enterprise
2019.11	NLHF Development Phase bid submitted
2020.02	'Adopt an Object' fundraising scheme introduced
2020.03	NLHF Development Phase bid cancelled (Covid-19)
2020	Project reworked to reflect experiences of pandemic
2020.11	Project planning advice from Strathnaver/Gairloch museums
2021.02	NLHF Development Phase bid resubmitted
2021.07	NLHF Development Phase funding awarded
2021.10	Learning & Engagement Officer, Exhibition Designers, Architects, Project Evaluator recruited
2021.10	Business planning advice received from Jura Consultants
2021.10-.11	Discussions with SSE, Garfield Weston, Social Investment Scotland, Architectural Heritage Fund re: project match funding
2021.11-12	Outline designs and costings in preparation by Architects and Exhibition Designers
2022.01	Project Evaluator meeting with board members and volunteers to feedback on project proposals
2022.03	SSE make substantial funding award – released when Planning Permission secured.
2022.04	Highland Council Listed Building Consent application submitted (Planning Permission application withdrawn before going live to allow for roof re-design in light of local feedback)
2022.07	Architectural designs and costings finalised to RIBA 3 for NLHF Delivery Phase application
2022.07	Exhibition and activity plans finalised for NLHF Delivery Phase application
2022.07	Planning Permission / Listed Building Consent application re-instated following redesign of building
2022.07	Museums Galleries Scotland award funding for Learning & Engagement Officer post until Dec 2024
2022.08	NLHF Delivery Phase application submitted
2022.09	Museums Galleries Scotland award funding for Fundraising Consultant part-time post until Nov 2024
2022.10	Highland Council award Planning Permission / Listed Building Consent

2022.10	Fundraising Consultant recruited – 12 month MGS-funded post
2022.12	NLHF awards £1.4m project delivery funding
2023.07	Remaining project funding secured and NLHF permission to start given
2024.02	Building warrant application submitted to Highland Council
2024.03	Planning application submitted to Highland Council for minor variations on building design
2024.04	Exhibition designers completed second-stage Museum designs
2024.06	First-stage capital main contractor procurement completed
2024.09	Building warrant received from Highland Council
2024.10	Second-stage capital main contractor procurement
2025.03	Preferred building contractor identified
2025.04	Building and exhibition costs received and value-engineered
2025.08	Building and exhibition tender reports assessed by NLHF

### 3.3 MANAGEMENT AND OPERATION

The Museum has one full-time Curator who also undertakes general management duties.

From June 2019 a a Redevelopment Manager was employed on a 2 year contract to investigate and plan for the redevelopment of the Museum. This post was funded from Museum reserves, until October 2021 when it became the NLHF-funded Project Director role (for a further five years). Also through NLHF funding, in October 2021 a Learning & Engagement Officer was employed to oversee development, delivery and refining of the activity programmes over a 6-year period.

Once the redeveloped Museum opens it will remain in the charge of the Curator who will oversee daily operation and management. The Learning & Engagement Officer will continue to lead the activity programmes, and our objective is to generate sufficient income to enable this role to continue on a part-time basis beyond the terms of the project. A combination of part-time paid Museum Assistants and a pool of volunteers will relieve the Curator of much of the burden of staffing the Museum during opening hours. We anticipate that the redeveloped Museum will encourage existing volunteers to contribute more hours (particularly as the present lack of toilet facilities has been identified as a barrier to volunteer participation) as well as attracting new local volunteers.

### 3.4 DEVELOPMENT PHASE WORK

The development phase of the project was funded through and NLHF development grant together with contributions from Glencoe Folk Museum reserves and the balance accrued from public donations and in-kind contributions.

The following summarises the work undertaken during the project's development phase together with responsible parties and timescales.

TASK	START	END	LEAD
Produce Activity and Interpretation Plan	2021.06	2022.06	Project Director
Produce Conservation Plan	2021.06	2022.02	Curator/Conservation Advisor
Produce Maintenance & Management Plan	2021.06	2022.07	Project Director
Produce Exhibition Design	2021.10	2022.07	Exhibition Design Co.
Produce RIBA stage 3 Architectural Designs	2021.10	2022.07	Architects
Learning & Engagement Programme Development and Delivery	2021.10	2022.06	Learning & Engagement Officer
Digitise Collections	2021.10	2022.12	Curator/ Archive Volunteers
Submit NLHF Delivery Phase Funding Application	2021.09	2022.08	Project Director



*Museum staff and designers Peter Drummond Architects and Mather & Co. Exhibition Designers' first site meeting at the Museum, November 2021*



### 3.5 PROGRAMME FOR DELIVERY OF THE CAPITAL PROJECT

To minimise disruption and loss of income during the tourist season, we envisage as much of the physical redevelopment as possible will take place during the winter/spring closed season. Site works are projected to commence in Autumn 2025, with completion of work in Spring 2026 followed by interior/exhibition fit-out ready for a 'soft' opening and initial snagging in early-Summer 2026 followed by a 'grand re-opening' in Summer 2026.

An outline programme for the capital works is given below.

TASK	START	END	LEAD
Anticipated practical completion date		2025.10	Project Director, Curator, Learning and Engagement Officer, Trustees, Contractors, Architects, Exhibition Designers
REMEDIAL WORK TO EXISTING SITE			
Emptying Museum of artefacts	2023.10	2025.03	Project Director, Curator, Volunteers
Site clearance	2025.10	2025.11	Contractors overseen by Project Director
Utility groundworks and repair of retained structures	2025.10	2026.01	Contractors overseen by Project Director
CONSTRUCTION OF NEW ELEMENTS			
Construction of new buildings	2025.11	2026.03	Contractors overseen by Project Director
EXHIBITIONS / FITOUT			
Remedial artefact conservation/preparation for display	2023.07	2025.12	Curator, Volunteers, Specialist Conservators
Exhibition / Fitout design / production	2025.10	2026.04	Exhibition specialists overseen by Project Director
Exhibition / Fitout installation	2026.05	2026.06	Exhibition specialists overseen by Project Director

### **3.6 SUMMARY OF PROJECT BENEFITS**

#### **3.6.1 BENEFITS FOR THE MUSEUM**

- Secure the future of Glencoe Folk Museum.
- Secure the future of the Museum collection.
- Increase the size and scope of the exhibitions.
- Achieve environmental standards suitable for borrowing artefacts from the national collection.
- Improve the Museum's financial sustainability.
- Increase the Museum's contribution to environmental sustainability.
- Develop the Museum's role as community cultural hub.
- Allow the Museum to offer more opportunities for volunteering and skills development.

#### **3.6.2 BENEFITS FOR THE PUBLIC**

##### **LOCAL RESIDENTS**

- Better physical and remote access to more engaging local history and entertainment.
- New skills development opportunities through volunteer recruitment.
- New socialising opportunities through Community Gallery meetings space.
- Increased sense of community pride at celebration of and connection with local heritage.

##### **LOCAL BUSINESSES**

- Increased tourist visits with greater dwell-time and spend in local economy.
- New joint promotion opportunities to strengthen mutual tourist offer.
- Stocking local produce in gift shop provides new audience for local craftspeople.

##### **STUDENTS/YOUNG LOCALS**

- New schools programme for physical and remote delivery deepens pupil's understanding of the area's past.
- Youth work skills placement scheme, employing young locals and teaching valuable employment skills.
- New after-school indoor socialising opportunities – alleviate loneliness and boredom in an area where gathering options are limited.

##### **VISTING TOURISTS/GLOBAL COMMUNITY**

- Higher quality tourist visit to the area.
- Greater appreciation of Highland history – adding value to rest of the visit to Scotland.
- Worldwide remote access to Museum's collections and stories for research and entertainment.
- Highland diaspora given greater sense of connection to 'home'.
- Opportunities to partner with Gaelic speaking population and other Glencoe settlements around the world, fostering a sense of global community.

## SECTION 4 – STRATEGIC BACKGROUND

### 4.1 GLENCOE FOLK MUSEUM'S STRATEGIC OBJECTIVES

The Museum has developed a strategic plan for its long-term aspirations as part of its redevelopment project. This plan has been informed by:

- Glencoe Folk Museum's 50+ year history as a centre for heritage in Glencoe.
- An internal review among the Board, Staff and Volunteers to identify our purpose.
- Community consultations (stakeholder interviews/focus groups and internet questionnaire surveys)
- Ongoing visitor survey.
- Market research among other heritage attractions.
- Local and national policies.
- The current financial climate.

The outcome of this process has been the decision to broaden the Museum's strategic goals from maintaining a rather passive museum presence to playing an active role in community engagement and developing the Museum into a cultural hub for locals and tourists alike.

Our vision as developed by these consultations is:

*We aspire to be the heart of our community, inspiring our local and global visitors to connect with the past by sharing our love of the unique history, culture and environment of our corner of the Highlands.*

Our core mission aims have been identified:

- Chronicle the history, landscape and identity of the Glencoe area – a Museum of the people, by the people and for the people – sharing the stories of our local communities and the historical events which shaped them.
- Capture imaginations and stimulate creativity through our collections, exhibitions and activities.
- Inspire people to take pride in their communities, cultures and traditions around the world and strive for a sustainable future.

We have also identified the following as critical to ensuring the Museum has the resources to deliver its core mission. These are to:

- Plan for a financially sustainable future – developing multiple income streams to promote the longevity of the Museum while reducing reliance on external funding.
- Plan for an environmentally sustainable future – working towards carbon neutrality and minimising our negative impact on the environment, ethically sourcing building and retail materials and maximising energy efficiency.
- Develop our organisational resilience – ensuring our board and staff have sufficient numbers and skills to maintain a thriving, developing Museum.
- Ensure we have a Museum premises and facilities appropriate for our needs – accessible and welcoming.

## **4.2 PROJECT OUTCOMES**

The redevelopment project is fundamental to the Museum's ability to realise its strategic vision of becoming the heart of the community and connecting people with Glencoe's heritage. Without the redevelopment project, Glencoe Folk Museum will be unable to achieve financial sustainability and will cease to exist. This would lead to the dispersing or placing into storage of the collection, the historic buildings being threatened and the permanent loss of the community's record of its heritage.

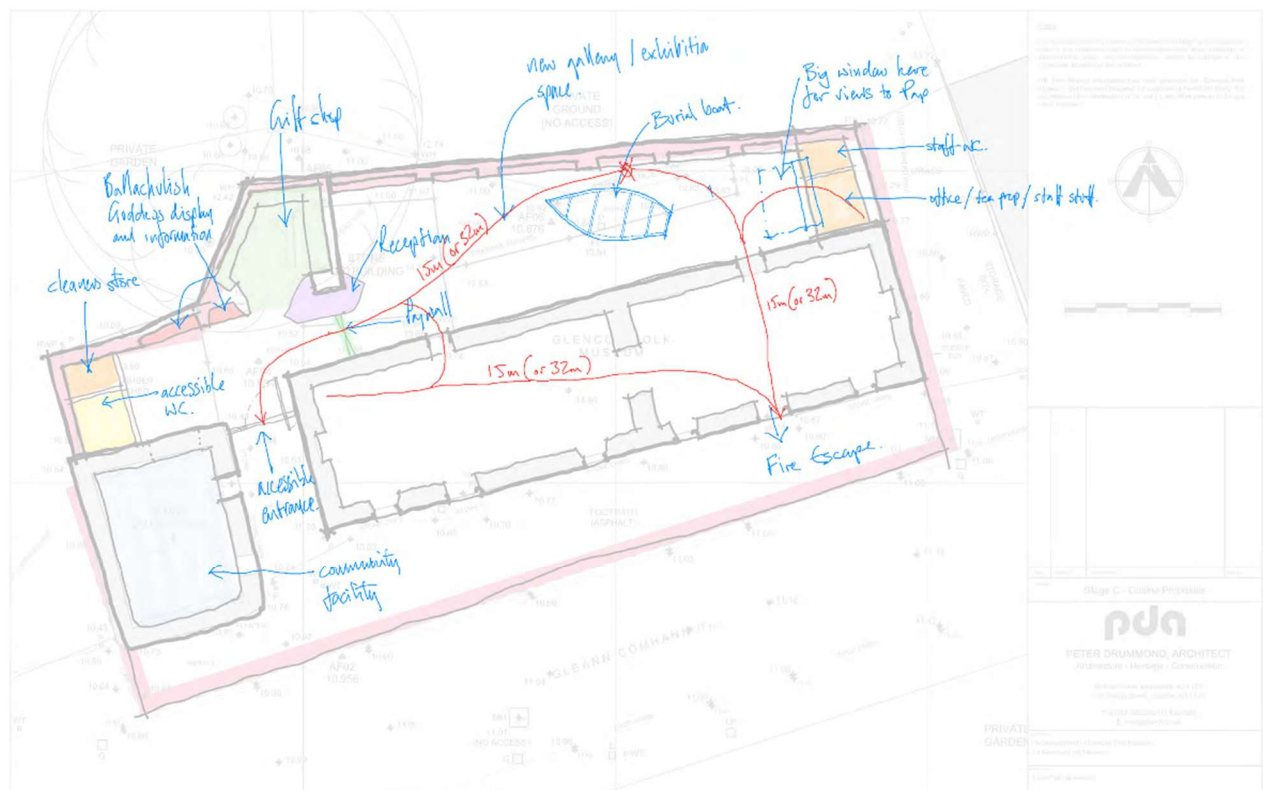
## **4.3 WHAT DIFFERENCE WILL THE REDEVELOPMENT PROJECT MAKE?**

The following outcomes derive from our NLHF project plan and demonstrate how the Museum will further its mission goals.

### **4.3.1 GLENCOE FOLK MUSEUM WILL ENGAGE WITH A WIDER RANGE OF PEOPLE**

- Annual visitors to the redeveloped Museum will increase from average 7,000 to 20,000 over the next five years (figure derived from Visit Scotland data - 500,000+ tourists pass the end of the Museum's street each season).
- Partnerships with local cafes, craft shops, and other relevant businesses for cross-promotion to support the cultural offer of the whole community– attracting a greater audience to our venue than would ordinarily consider visiting museums.
- Our engagement programme will target groups in the Lochaber area, and beyond, to reach out to more diverse audiences than previously. This includes reaching out to the Highland diaspora and forging new connections through them to link the world-wide Highland community with Glencoe. This will also emphasise making the Museum easier for audiences to reach remotely.
- The increased admission fee of the redeveloped Museum (From £3 to £6 to promote financial sustainability) will be compensated by the introduction of a concessionary rate for students and low-income visitors to ensure that income is not a barrier to visiting.
- New exhibitions and accessible facilities will better communicate local history to visitors. Promoting our improved physical and intellectual access to history will remove barriers to visits by audiences put off by stereotypes of a 'traditional' museum experience. All new interpretation will meet modern accessible text standards for content and appearance.
- Digital counterparts to all exhibitions and activities, including a new digital classroom, will allow worldwide access to the Museum for people unable to physically visit. Resources will be aimed at a broad age range and available in multiple languages for maximum remote engagement.
- Digitised collection will make the Museum's unique artefacts available for research/revenue-generating licencing/merchandising worldwide.
- The new facility for changing exhibitions and holding more activity demonstrations will encourage repeat visits by tourists and locals. This will attract participation from members of the community who did not previously attend through the belief that nothing happened at the Museum and it did not change.

- New covered spaces mean the Museum can be promoted as a wet weather venue, increasing visits during poor weather. Greater reception/exhibition spaces and toilet facilities and remove a barrier for visits by those with health/mobility issues. It will also encourage increased dwell time and provide greater scope for hosting school/group visits (Highland Museums Forum 'Our Collective Future' identified insufficient space and facilities as barrier to school visits).
- A programme of online activities including historical talks, performances and craft demonstrations will broaden engagement beyond traditional museum methods and attract larger and more diverse audiences.
- The new learning/outreach programme, including curriculum linked session plans with physical and digital resources, will strengthen links with schools, care homes and local groups. It will assist engagement with new audiences including vulnerable local residents ('OCF' report recommends 'explore developing reminiscence activity programme for care homes in off-season').
- New remote volunteering opportunities, such as transcribing historic documents, identifying images from the photo archive, delivering online talks and assisting with running the online shop, will encourage a new volunteer audience to engage with the Museum.
- The programme of youth work placement will fill a gap in the local employability skills market, giving participants useful experience in customer service, admin, retail and curatorial skills.



17017 SK03 SKETCH LAYOUT

Peter Drummond Architects



Preliminary sketch of interior Museum layout - not indicative of final design

#### **4.3.2 GLENCOE'S HERITAGE WILL BE PROTECTED**

- New drainage measures and improvements to the thatching base layers, including removing hazardous asbestos, will protect our most valuable object – our 19<sup>th</sup> century cottages. The Cat. B listed outbuilding will be re-roofed and re-mortared, stabilising its structure and environmental conditions.
- Unobtrusive secondary glazing, chimney cowling and door brushes will stabilise baseline environmental levels. New conservation heating will bring humidity levels within standard limits and flatten fluctuations. UV filtering blinds and films and a new, adjustable, filtered, LED lighting system will reduce the risk of light damage to collections in the existing and new structures.
- Modern display cases, fitted with passive climate control and VOC (Volatile Organic Compound) tested display materials will protect particularly vulnerable collections and allow us to accept loaned objects.
- Our digitising project will include the creation of digital replicas of key objects, protecting originals where our community programmes would not normally allow frequent handling and transport.
- Remedial conservation will allow important artefacts to be safely displayed for the first time, including a rare 'funeral boat'.

#### **4.3.3 GLENCOE'S HERITAGE WILL BE INTERPRETED**

- New exhibitions designed by Mather & Co. will improve physical and intellectual access to local history, including through bi-lingual English/Gaelic signage, Makaton interpretation options and foreign language translations to accommodate the significant proportion of international visitors (53% in 2017).
- New sensory interpretation, including audio recordings of Highland music, sounds from the local slate industry and the smell of peat fires in the 18th century cottage spaces will broaden engagement with the Museum beyond reading interpretation without a reliance on hands-on interactives (which could pose a risk to public health in times of increased infection).
- Handling objects and traditional interactive features will be complemented by augmented reality versions for mobile devices. This will enable artefacts and the historic buildings (inc. being able to view a virtual interior of the cottages as built) to be explored and interacted with even if it is necessary for public health reasons to remove hands-on features from display. These will be designed to appeal to a broad audience, from simple collection and history-based games for younger visitors to more in-depth interpretation for visitors with a particular interest.
- Removing 1970s outbuilding displays and constructing viewports in the new exhibition building will expose sides of the 19th century cottages to public view for the first time in over 40 years, improving visitors' understanding of their construction. The new cottage interior exhibitions will reveal more of the original walls and cruck frame construction whilst retaining elements of the cluttered 'cabinet of curiosities' charm of the existing displays as per our visitor consultations.

- Our central Glencoe location and expertise amongst our volunteers will allow the Museum to promote itself as consultants for incoming film production companies (Building on our experiences of being involved in TV productions such as 'Mach a Seo' for Caledonia TV in 2017 and Starz 'Men in Kilts' and Paul Murton's 'Grand Tours of Scotland's Lochs' in 2019) as well as assisting the development of itineraries for local, national and international tour operators.
- Digitised collections will be promoted online and information crowd-sourced for artefacts which currently lack identification.

#### **4.3.4 GLENCOE FOLK MUSEUM WILL IMPROVE WELLBEING**

- Our exhibitions will focus on Highland history, celebrating Gaelic culture. This will increase awareness of and foster local pride as well as educating and entertaining visitors.
- The digitised collection will make the greater proportion of our artefacts accessible to the public, encouraging greater connections between the community and their history.
- The upgraded Museum will be accessible for all – including becoming physically accessible for the first time through improvements including a new wheelchair-friendly entrance and toilets as well as increased clearances through internal doorways. There will also be new provisions for the sight and hearing impaired as well as a sympathetic visual design and quiet spaces accommodating those living with perception impairments including dementia.
- 'The Byre' new Community Gallery will allow groups to produce displays in museum-standard conditions as well as providing a quirky meeting venue and space for low-pressure drop-in social sessions and outreach activities to combat disengagement and loneliness among residents (Scottish Govt 'A Connected Scotland' report found 22% of adults feel they lack a sense of belonging to their community).
- Embedding remote engagement alongside every aspect of our physical developments will enable the Museum to reach people worldwide who are either physically unable to visit our premises or are restricted either by public health measures or an unwillingness to risk public contact.
- An active collecting project (building on our successful 'Life During Lockdown' 2020 project) will empower the community to contribute their own stories to the historical record.
- Visitor and staff comfort will be improved through access to a toilet and a climate-controlled building. Water facilities for visitors to refill bottles will be provided, increasing comfort levels and contributing towards environmental sustainability.
- Employment opportunities have been created, particularly through recruiting a Learning and Engagement Officer, Project Evaluator and use of local contractors to perform the capital works.
- The young placement scheme will teach local employment skills and foster a sense of purpose and pride in work.
- Putting infection security at the forefront of the Museum's design will create a venue which staff and visitors can attend with confidence that the risks of contracting viruses will have been minimised.
- Glencoe village and local businesses will benefit from increased tourist spend and dwell time in the area, as well as local residents having more access to community spaces and activities.



#### **4.3.5 GLENCOE FOLK MUSEUM WILL BE MORE RESILIENT**

- A governance resilience review, including creating a new business plan and fundraising strategy, will maximise sustainability beyond end of project.
- Completing the redevelopment of the Museum will allow the organisation to begin work on the housing development of its field site, further securing our financial sustainability.
- Our remote engagement will open the Museum to a vast global audience with far greater opportunities for online revenue generation than exist currently.
- The Fundraising Consultant role will refine and deliver the Museum's Fundraising Strategy, embedding sustainable fundraising in all activities.
- Our sources of income will become more diverse instead of relying on admissions and gift sales revenue from physical visits. Following consultations with the community, a remote engagement programme will be introduced including online exhibitions and photo galleries, curator talks, historic craft skills workshops and an online collections database. These will be monetised through a 'pay what you feel' donations system. We will also complement these measures by increasing our present online fundraising options including 'adopt an object'. Licencing images and producing unique merchandise based on our digitised collections will create an additional source of revenue.
- Increased value of activities and quality of displays will increase visitor numbers and permit an admission price raise from £3 to £6, generating greater income.
- The climate-controlled building will permit a longer opening season, increasing access to museum audiences and generating greater income. The Museum will also be more resilient to the effects of adverse weather produced by climate change.
- Installing a toilet will remove a barrier to volunteer recruitment and working availability, increasing volunteer hours worked and reducing reliance on paid staffing to open the Museum. This addition will also permit more group visits, including out of hours attendance.
- The higher profile of a redeveloped, thriving Museum will increase our potential to attract new sponsors, volunteers and trustees, promoting long-term resilience. Our capacity to collaborate with external organisations worldwide will also be enhanced.
- We will build on our experiences of opening under Covid-19 restrictions in 2020 to design a museum around possible future periods of restricted operation, maximising the potential for safe opening. We will be able to maximise ventilation and implement social distancing measures, as well as removing hands-on features, providing protective screens and other public hygiene measures, at short notice without compromising the museum experience.
- A purpose-built gift shop in the new reception building will allow a greater range of merchandise to be attractively displayed, increasing retail revenue. This will have an equivalent online gift shop, enabling gifts to be purchased worldwide and protecting a vital revenue stream for periods where the Museum is unable to open under public health measures.
- Selling locally produced gifts will help stimulate the local economy, promoting goodwill, increase partnership working and developing a network of community advocates for the Museum.

#### 4.4 WHY DO WE WANT TO ACHIEVE THESE OUTCOMES?

This project represents a significant outlay of resources, significantly but not limited to time and money. Aside from aiming to achieve financial sustainability, as part of the project development the Museum had to satisfactorily answer the wider question – WHY we want to pursue this project. This was answered thus:

- Creating the Museum was a passion project for our founders. We strongly desire to continue their work with a similar passion.
- Our cottages are significant heritage structures, saved from demolition in the 1970s and their preservation is important to the Museum.
- Through our collections, stories and passion we are in a unique position locally to make significant contributions to community culture and education.
- We are a small Museum in a small village, but Glencoe has been host to significant historical events. We have an important role to play in capturing the stories of ‘ordinary’ people and demonstrating a nuanced understanding of Highland history and its social tragedies which are relevant across the world.
- By developing our premises and activities we will be in a stronger position to offer volunteering and young work placement opportunities. Through this we will contribute to the resilience of the heritage sector by giving future professionals an entry point and skills development in their museum career.



*Learning & Engagement Officer, Parris Joyce, delivers an outreach lesson at Glencoe Primary School*

## 4.5 SECTOR BACKGROUND

The redevelopment project has been informed by a number of local, regional and national policies, summarised below:

### 4.5.1 'OUR COLLECTIVE FUTURE' (HIGHLAND MUSEUMS FORUM)

Published in 2018, HMF commissioned this report from Rowan Tree Consulting to undertake audits of the 19 museums in the Forum to inform the development of a strategic plan for their future economic sustainability. Aspects under consideration included museums' potential in areas such as governance, retail, collections and premises. The audit of Glencoe Folk Museum produced the following recommendations which were incorporated into our project planning.

- Developing greater community support.
- Making collections more readily accessible.
- Develop the Museum site.
- Develop volunteer-led workshops and charged events.
- Develop programme of outreach activities in the off-season.
- Increase visitor donations and spend-per-head through developing retail offer.

### 4.5.2. 'GOING FURTHER: THE NATIONAL STRATEGY FOR SCOTLAND'S MUSEUMS AND GALLERIES' and 2020-2023 / 2023-2026 BUSINESS PLANS (MUSEUMS GALLERIES SCOTLAND)

In 2012, MGS published its 10-year strategy for Scotland's museums and galleries with six key aims:

1. Maximise the potential of collections.
2. Strengthen connections between museums, people and places.
3. Empower a diverse workforce.
4. Forge a sustainable future.
5. Foster a culture of collaboration, innovation and ambition.
6. Develop a global perspective using Scotland's collections and culture.

Glencoe Folk Museum's redevelopment presents an ideal opportunity to reposition the organisation to achieve these aims, and also work towards the four Covid-19 recovery and future development priorities identified in MGS' 2020-2023 and 2023-2026 business plans:

1. RESILIENCE: developing sustainable business models and adapting to new ways of working.
2. WORKFORCE DEVELOPMENT: increasing workforce skills and addressing barriers to accessible training.
3. CLIMATE: promoting environmental sustainability and making a full contribution to reaching net-zero carbon footprint.
4. DIGITAL: creating workforce development opportunities and working to increase digital infrastructure and literacy.

#### **4.5.3. SCOTLAND OUTLOOK 2030 (SCOTTISH GOVT, VISIT SCOTLAND)**

Scotland Outlook 2030 was produced in 2020 and aims to see tourism act in the common interest of Scotland's communities and businesses, particularly reflecting how tourism has changed as a result of climate change, leaving the EU, developments in technology and changing visitor behaviour. The strategy's key priorities, which the Museum's redevelopment pursues, are:

- **RESPONSIBLE TOURISM**  
Improving community wellbeing and nurturing thriving places, increasing value of tourism to Scotland's economy, working to become net-zero society by 2045.
- **OUR PASSIONATE PEOPLE**  
Creating quality jobs, allowing new generations to make best use of their skills and talents.
- **OUR THRIVING PLACES**  
Understanding the role of tourism in creating thriving communities, better connecting places physically and digitally to allow all visitors to discover, experience and share all of what Scotland has to offer.
- **OUR DIVERSE BUSINESSES**  
Increased collaboration, building sustainable and resilient business practices, investing in people and their future success.
- **OUR MEMORABLE EXPERIENCES**  
Immersive, authentic visitor experiences, visitors staying longer and spending more, creating barrier-free stays accessible to all.

#### **4.5.4 'A CONNECTED SCOTLAND' (SCOTTISH GOVERNMENT)**

Not specifically a tourism sector strategy, this 2018 report details tackling social isolation, loneliness, and building stronger social connections. As Glencoe is a naturally isolated area, and outside the tourist season relatively sparsely populated, the Museum's plans have been formed with reference to the target outcomes of this report, specifically:

- **FEWER CAUSES OF SOCIAL ISOLATION AND LONELINESS**  
Closer and engaged communities, more social spaces.
- **COMMUNITIES ARE MORE EMPOWERED TO DIRECTLY RESPOND TO SOCIAL ISOLATION AND LONELINESS**  
Stronger social connections, more people volunteering in their communities, greater neighbourhood cohesion.

The loneliness charity Befrienders Highland and Ewan's Room are acting as consultants on this aspect of the Museum project.

#### **4.5.5 GLENCOE VILLAGE HALL SURVEY**

Although pertaining to the state and future of Glencoe's village hall, the findings of this 2018 report provide useful insight into the needs of Glencoe's community as a whole and elements were incorporated into the redevelopment plan:

- Accessible toilets and disabled parking provision are required.
- The village needs a central space for the community.
- Marketing needs to be improved.

#### **4.5.6 COMMUNITY ACTION PLAN 2016-2021 (BALLACHULISH COMMUNITY FORUM)**

This report summarises views expressed by the Ballachulish community (which encompasses Glencoe) about the issues which matter most to the community and priorities for projects and action. This action plan informed several aspects of the tourism offer and community engagement aspects of the Museum project, particularly under the themes:

- **THEME 1: COMMUNITY AND RECREATIONAL FACILITIES AND ACTIVITIES**  
Facilities and services for young and older people, more community events and arts and cultural activities.
- **THEME 2: ENVIRONMENT AND HERITAGE**  
Develop and promote local heritage, make the most of the national scenic area.
- **THEME 4: LOCAL ECONOMY AND TOURISM**  
Develop area as hub for communities and visitors, make the most of the environment and heritage.

#### **4.5.7 OUR PAST, OUR FUTURE 2023-2028 (HISTORIC ENVIRONMENT SCOTLAND)**

Launched in 2023, Our Past, Our Future is a strategy outlining HES and the heritage sector's collective mission to sustain and enhance the benefits of the historic environment, for Scotland's people and communities now and into the future. Its priorities and outcomes correlate with the goals of the Museum's redevelopment.

- **PRIORITY 1: DELIVERING THE TRANSITION TO NET ZERO.**  
Outcome 1: Reduced emissions from the historic environment  
Outcome 2: The historic environment is more climate resilient  
Outcome 3: Improved pathways for historic environment skills
- **PRIORITY 2: EMPOWERING RESILIENT AND INCLUSIVE COMMUNITIES AND PLACES.**  
Outcome 4: Organisations that care for the historic environment have the right skills and are more resilient  
Outcome 5: Communities have more opportunities to participate in decision-making about the historic environment  
Outcome 6: The historic environment is more diverse and inclusive.

- **PRIORITY 3: BUILDING A WELLBEING ECONOMY.**

Outcome 7: The historic environment makes a responsible contribution to Scotland's economy.

Outcome 8: The historic environment provides fair work

Outcome 9. Increased engagement with the historic environment, with a focus on activities that enhance wellbeing

## SECTION 5 – PROJECT DETAILS

### 5.1 MAIN ELEMENTS OF THE PROJECT

#### 5.1.1 THE HERITAGE

Glencoe Folk Museum is MGS accredited. Our diverse collection plays roles of national significance in preserving local Gaelic culture and international significance recording history of the local Clans and creation of the Highland diaspora. The redevelopment project will enhance these and secure the future of the organisation.

Our organisation is the only heritage attraction in the area which interprets local history with genuine artefacts and in period surroundings. The Museum was founded, and the majority of the collection accumulated by, local residents, making it a unique resource and focus for the community's interaction with their area's history.

Our heritage assets of particular note include:

- Three listed 19th century crofters' cottages and outbuilding. These are of historical and architectural significance, being the only surviving genuine heather-thatched cruck-framed structures within the area.
- A collection of c6,000 artefacts of local and international significance spanning the 17th – 21st centuries (physical objects, photographs/paintings and documents) When digitised and fully accessible to the public our collection will be a unique resource for research and appreciation of the history of the Glencoe area.

#### 5.1.2 THE NEED AND OPPORTUNITY

The needs and opportunities of the project can be summarised under the following headings:

- VISITOR EXPERIENCE
  - NEED – Lack of toilet facilities and covered space, tired and un-changing exhibitions.
  - OPPORTUNITY – Expand covered space, install toilets, re-interpret Museum to modern standards. Remove barriers to larger group visits, encourage repeat visits/dwell-time, improve facilities for front of house volunteer recruitment and retention.
- MUSEUM BUILDINGS
  - NEED – Listed structures in need of repair. Accessibility poor. Unsuitable conditions to display some artefacts.
  - OPPORTUNITY – Remedial work on buildings to improve environment for greater displaying of objects. Sympathetic modifications to doors to increase visitor access.



- **BUSINESS SUSTAINABILITY**

-NEED – Museum financially unsustainable, exacerbated by Covid-19 and 75% reduction in annual funding from Highland Council. Without pursuing the redevelopment, and realising the Museum’s audience appeal and income generating potential, it will be forced to close. OPPORTUNITY – Increased admissions and retail income from redeveloping Museum. Diversifying income streams (online shop, ‘adopt an object’, online exhibitions/talks etc) to mitigate loss of revenue or reduced visitor figures in public health emergencies. Helps promote sustainability. Fundraising Consultant to help refine and deliver plan for effective ongoing fundraising.

- **ENGAGEMENT**

NEED – Limited ability for remote engagement/community input into exhibitions. Shortage of local volunteering/work skills development opportunities. OPPORTUNITY – Local appetite for remote engagement, prompted by lockdown experiences. Adapt outbuilding into Community Gallery for local meetings/socialising/exhibition opportunities. Employment of Learning & Engagement Officer can lead activity development and volunteer recruitment.

- **COLLECTIONS**

NEED – Access to collection limited owing to lack of display space, inaccessibility of stores and Covid-19 reducing visitor numbers. OPPORTUNITY – Expand exhibition spaces to allow more artefacts to be displayed. Digitise collection for use in online exhibitions/talks/research/revenue-generating image licencing.



*Artist's impression of extension building displays (Mather & Co.)*

### **5.1.3 WHY NOW?**

Our consultations (conducted over several years both before and following Covid) show that there is a firm appreciation of the potential of the Museum and a strong appetite for increased local and tourist engagement, both in-person and remotely, following a redevelopment. This data echoed the Highland Museums Forum 'Our Collective Future' report, which gave professional assessment of the museum and suggested a redevelopment project along the lines of the project at hand.

Since receiving NLHF development funding we have commissioned architects and exhibition specialists to design a rebuilt Museum, and employed a Project Director and Learning & Engagement Officer to drive project development and engagement. Extensive community focus groups have taken place to inform the delivery phase. Development work has ensured the Museum has, for the first time, a robust business and fundraising plan with a clear strategy to secure its ongoing financial sustainability. The development phase of the project is now complete and the Museum is in the best possible position to complete the redevelopment.

The longer the organisation waits to pursue the redevelopment of the Museum the more our reserves will diminish and the harder it will be to successfully deliver either Museum or field projects. This position is being exacerbated by the current market uncertainties.

If we are unsuccessful in obtaining funding for this project the Museum will be unable to achieve long-term sustainability. Without redeveloping in the near-future Museum will have exhausted its reserves and be forced to close.

#### 5.1.4 THE OUTCOMES OF THE PROJECT

##### THE HERITAGE WILL BE:

- In better condition following repairs to the historic buildings.
- Better interpreted through modern-standard accessible exhibitions.
- The collection will be displayed in environmentally controlled conditions.
- Managed by a skilled and financially sustainable organisation.

##### THE PEOPLE WILL HAVE

- New volunteering and skills development opportunities, including through paid youth work placements.
- Improved physical and remote access to Glencoe's heritage, and a greater understanding of the area's past.

##### THE COMMUNITY WILL BENEFIT FROM

- An overhauled, more physically appealing site on Glencoe's Main Street.
- Increased visitors to Glencoe with commensurate increase in dwell-time and spend in local economy.
- A more diverse range of activities for all age groups to engage with their local heritage.
- New social opportunities at the Museum, building community spirit and combatting local social isolation.

#### 5.2 PHYSICAL SPACES

SPACE	SQM
Reception / Exhibition Building	70
'The Byre' Community Gallery	18
West Cottage	35
East Cottage	35



*Interior of current Museum*

## 5.3 ACCESS TO MUSEUM

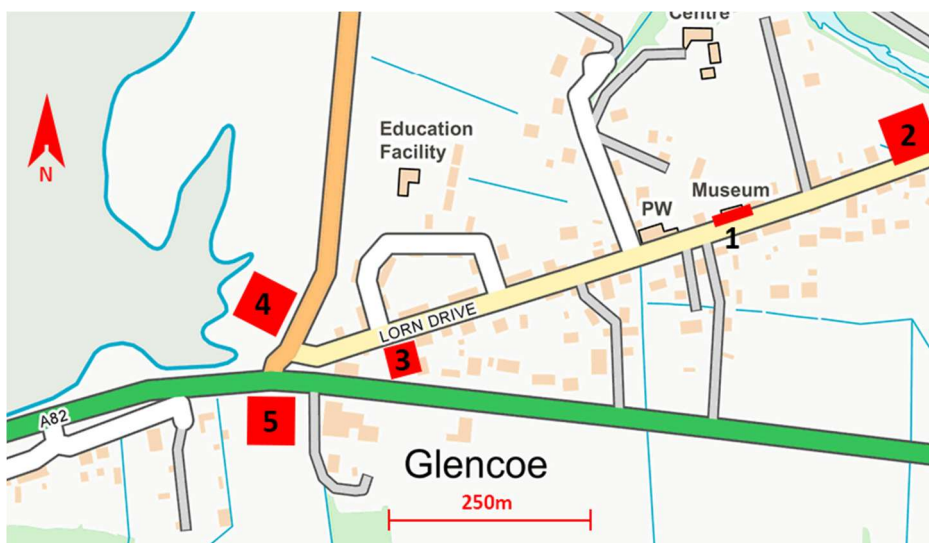
### 5.3.1 PUBLIC TRANSPORT

The Museum is located 350yds from the Glencoe bus stop on the A82 which is served by local as well as national Citylink services. Well-maintained and level paths connect the two sites.

The nearest railway station is in Fort William, 16 miles from the Museum.

As part of our commitment to reducing the environmental impact of tourism on the area, the Museum will publish details of, and encourage visits via, public transport.

### 5.3.2 CARS



1. The Museum is located on Lorn Drive/Village Road in Glencoe and has five on-street parking spaces, including two marked as disabled. There is no potential to increase the amount of parking here and there is no capacity to accommodate any vehicle larger than a minibus, restricting coach tour visits. To ease congestion Museum publicity does not draw attention to the availability of parking outside the premises other than disabled spaces, and stresses that visitors should not obstruct other properties along the village road.
2. Within 100m of the Museum to the North-West is on-street free parking with c12 spaces
3. Highland Council operates a free car park 300yds from the Museum comprising 18 spaces. As this is the only permanent public car park in the village it tends to fill up quickly in busy periods, though with a good level of turnover.
4. Glencoe Community Council also operates a 23-space seasonal car park 500yds from the Museum, which operates between Jun and October. A feasibility study is also underway into the extending of this car park into a permanent feature accommodating cars and coaches. It is proposed that this car park would be pay and display, with 20% of proceeds being taken by Highland Council and the remainder being kept by the Community Council. Glencoe Folk Museum's projected visitor figures can be cited as evidence of need in the feasibility study for this development. It is planned that this car park would accommodate around 40 cars and 6 motorhomes. This car park would significantly ease the burden of parking in Glencoe and mitigate the increases in local traffic brought about by the Museum redevelopment. The Museum is



supportive of Glencoe CC in delivering the principles of this development.

5. Glencoe Inn, located 500yds from the Museum on the A82, has a sizeable car park for guests and with potential space for parking/turning coaches.

### 5.3.3 COACHES

Glencoe village is unsuitable for access by coaches and there is limited parking available or proposed. On the rare occasions coaches stop in Glencoe village they load/unload at the bus stop on the A82, 350yds from the Museum. Accommodating coaches has to take into account these access issues and the fact that, following the redevelopment, the Museum's maximum capacity will be 50 people (inc. staff / volunteers). Therefore the Museum will avoid and discourage visits from the 60 seat large coach market and will instead cater for and promote itself to the tour minibus market, with 35 or fewer passengers which can access the village street and car parks.



*Museum staff and volunteers mark the closure of the Museum for redevelopment work, October 2023*

## SECTION 6 – MARKET APPRAISAL

### 6.1 HERITAGE PROFILE

Our heritage encompasses stories and objects with an international profile, particularly relating to figures and events such as Bonnie Prince Charlie and the Glencoe Massacre.

Segments of the public who value our heritage, as identified through our audience surveys, include:

- Local community appreciating Museum as a resource for preserving/researching their history.
- General interest domestic / international tourists appreciating the heritage of the area and typical visitor attractions as part of their wider visit – as well as looking for an indoor attraction to get out of the rain.
- Special interest domestic / international tourists attracted by historical significance of area, including Clan history, the Massacre story and 'Outlander effect'.
- Members of global Highland diaspora returning 'home'.

### 6.2 MARKETING

#### RESPONSIBILITIES

Marketing is overseen by the Curator in addition to their other duties. The Project Director and Learning & Engagement Officer assist with producing press features and social media posts on an ad-hoc basis.

#### FORMAL MARKETING

Glencoe Folk Museum's marketing is primarily local through leafleting in Lochaber tourist-related businesses (accommodation providers/cafes/gift shops etc) as well as informal leaflet exchanges with Highland museums further afield. We are members of Discover Glencoe, the local area tourism promotion body, and appear on their guides to the area.

#### MEDIA

We also maintain good relations with the Oban Times newspaper and local newsletter Slatest News which publish regular updates. In the last couple of years we have also appeared on the local radio station, Nevis Radio, to promote the project.

#### SOCIAL MEDIA

Regular brief updates to the Museum's activities and highlights of local historical anniversaries/spectacular weather are posted worldwide via Facebook (3,400+ followers), Twitter (1,800+ followers) and Instagram (1,500+ followers). Additionally our website receives c1,000 visits per month – over half resulting from an organic internet search and a quarter being referred from social media posts.

Evidence gathered through our visitor surveys, visitor book and internet comments indicates that the public highly value the Museum. On Trip Advisor we enjoy a 4.5 star rating (of 5) and have received the Trip Advisor Certificate of Excellence for the last two years.

### 6.3 WHERE DID OUR VISITORS HEAR ABOUT US?

SOURCE	PROPORTION	DETAILS
Word of Mouth	28%	
Road Signs	19%	
Internet	10%	Rick Steve's YouTube
		Trip Advisor (x2)
		Google (x4)
		Mapy.cz
		Blogs on Scotland
		Travelling Savage website
Museum Leaflet	16%	A gift shop
		B&B
		Ballachulish TIC (x3)
		Glencoe Café
		West Highland Way
		Fort William
Travel Guide	14%	Rough Guide to the Highlands
		Rick Steve's Scotland
		Michael Mueller Verlag (German tourist guide)
		Lonely Planet
		Baedeker Schottland (German tourist guide)
Tourist Office	7%	
Hotel/B&B Information	7%	

#### ROAD SIGNS

Following several years of effort by the Museum, Highland Council installed new brown tourist signs on the A82 junction with Glencoe village. Anecdotal evidence and the visitor surveys collected through the 2022 season suggest that the new signage has had a positive impact on visitor awareness and attendance of the Museum.

## 6.4 CURRENT PERFORMANCE

Glencoe Folk Museum gathers quantitative and qualitative data from visitors through admission numbers and visitor feedback surveys. The visitor survey was introduced in 2016 and had received 150 responses as of the end of the 2022 season. Note the Museum closed at the end of 2023 in anticipation of the capital works.

Owing to public hygiene measures through the Covid-19 pandemic it was not possible to continue the survey through 2020-2021 before being re-introduced in 2022. Although the data is compromised by the small sample size, (0.5% of visitors responded) and being inevitably skewed towards visitors inclined towards filling out a survey, the findings have nonetheless proved valuable and anecdotal evidence gathered verbally by staff and volunteers suggests that the results of the visitor surveys are representative of the majority viewpoints. We also monitor and respond to feedback given online (Trip Advisor, Twitter, Facebook, Instagram)

YEAR	VISITORS	CHANGE (%)
2023	7339	+12
2022	6580	+138
2021 (May-October)	2761	+59
2020 (August – October, season shortened by Covid-19)	1735	-75
2019	7001	+19
2018	5871	+16
2017	5046	+4
2016	4823	+20
2015	3989	-7
2014	4284	+28
2013 (Easter to end of August, when closed for roof project)	3106	-22
2012 (Full season, Easter to October)	3947	n/a

N.B. This data relates to independent / family visits only. Data for schools and other groups was not recorded during the majority of this reporting period.





Aside from 2013, when the Museum closed at the end of August for re-thatching, visitor numbers generally showed steady growth to 2019 when 7,001 visitors were recorded. This we attribute to

- The 'Outlander effect' – the Highlands' growing profile among TV audiences.
- Growing interest in 'dark tourism' – typified by the Massacre of Glencoe.
- Increasing internet profile through developing the website, social media and appearances on influencer blogs and travel documentaries such as Rick Steve's YouTube channel.
- Increased domestic and international tourism to the area promoted by leaving the EU and the relatively weak pound.

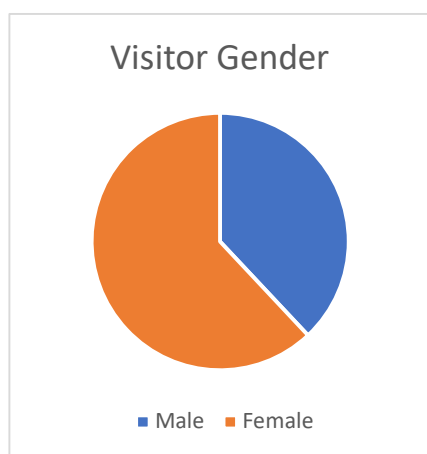
We predicted that without the onset of the Covid-19 pandemic, which curtailed the tourism industry, we would have received comfortably over 7,500 visitors in 2020. Gratifyingly, visitor figures have made a strong recovery to 2023, with 7,339 visitors being received. This steady growth, despite a lack of resources to overhaul the tired Museum, gives the organisation confidence that we have strong potential to attract vastly more visitors through delivering the redevelopment.

## 6.5 VISITOR PROFILE

Reliable data is not available regarding the sizes of groups, though anecdotally we have distinguished the following groups in order of prevalence:

1. Couples without children.
2. Family groups inc. children 3 or 4 strong.
3. Individual visitors.
4. Family groups inc. children 5 or 6 strong.
5. Groups without children 5 or 6 strong.

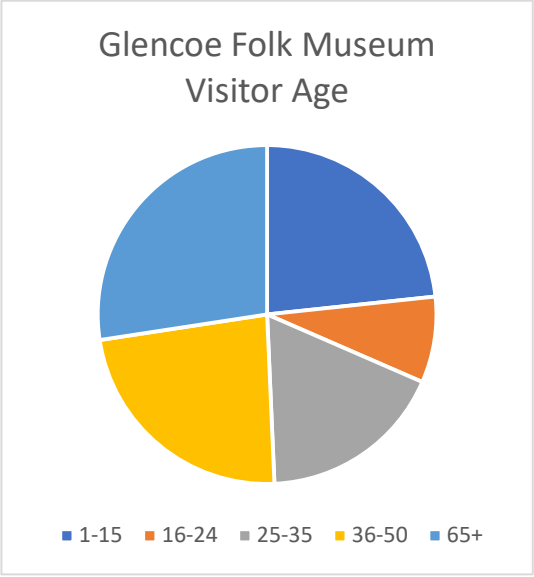
### GENDER OF VISITORS



*Male 38%, Female 62% GFM Figures*

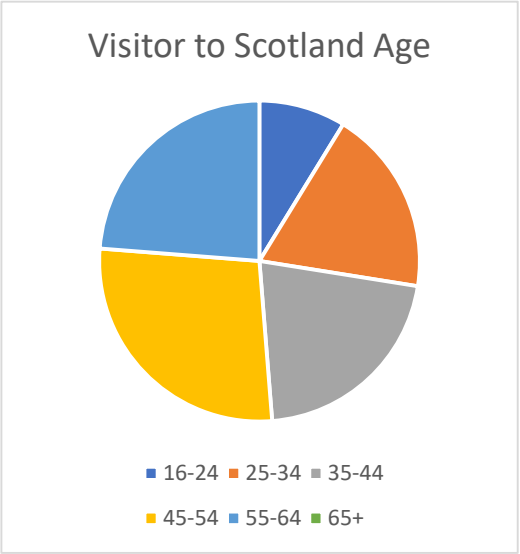
This reflects Scottish government statistics from 2019 which show that women are more likely than men to participate in cultural activities including visiting museums (83% of women vs 79% of men).

AGE OF VISITORS



UK Gov. Statistics show that in 2019-20, the most common age groups to visit a museum or gallery were between 25 and 74 years old (54-55%), whilst 45% of those aged 16-24 years visited at least once in the last 12 month. These age groups were significantly more likely to visit than those aged 75 and older (36%). This pattern has been observed consistently since 2005/6 when the survey began.

*(1-15) 17% (16-24) 6% (25-25) 13% (36-50) 17% (51-65) 27% (65+) 20%  
Average 2015-2019 GFM Figures*

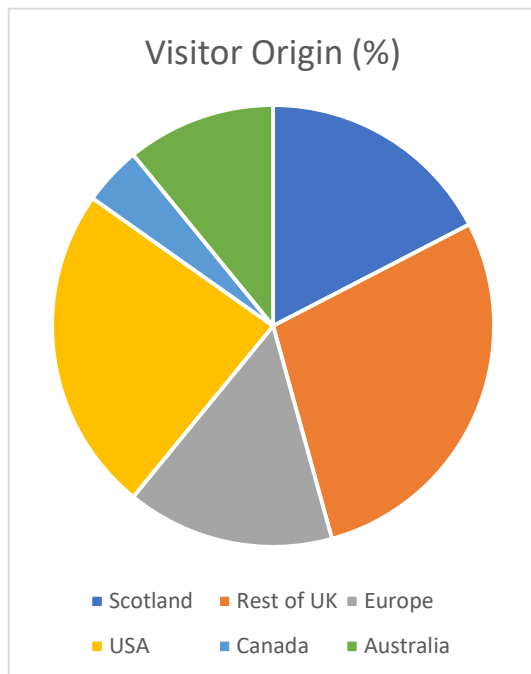


68% of our visitors are aged over 25 which is roughly proportional with the ages of visitors to the Highlands. Similarly 2018 Audience Agency figures show that those aged 16-24 comprise 10% of museum visitors, so Glencoe Folk Museum’s audience age breakdown can be seen to be generally in line with national trends – see Fig 4.

*Visit Scotland 2019*

## VISITOR ORIGIN

The Museum is not presently marketed at an international level beyond the natural spread of social media. Appearance in U.S. media such as Rick Steve's YouTube channel has helped encourage American visits.



*GFM Figures*

Prior to 2020 half of our annual visitors came from outside the UK – the greatest proportion (24%) visiting from America. Repeated motivations expressed included a desire to see the scenery of the Highlands and particularly Glencoe, an interest in Scottish heritage promoted by the 'Outlander' books and TV series and being a member of the Highland diaspora returning to their ancestral home.

This stands in contrast to 2014 VAM figures for Scottish attractions as a whole, particularly relating to overseas visitors (16.7% of visitors originating from overseas, compared with the 54% recorded by Glencoe Folk Museum) and visitors from within Scotland (61.8% nationally, 17% Glencoe Folk Museum).

Our experience also counters visitor trends across the Highlands. In 2019 only 19% of overnight tourists were international visitors. (Visit Scotland 2019)

A quick survey of the figures would imply that either the Glencoe area and Museum are attractive propositions for an international audience, (perhaps international visitors are more interested in being immersed in the history and culture of the area than domestic visitors who are primarily interested in the scenery?) or that at present the Museum struggles to attract a large domestic audience. This is a potential source of concern given that UK government projects that the international tourism market will take several years to return to 2019 levels following the Covid-19 pandemic. This can be offset by the projected increase in domestic overnight visits but the Museum will need to carefully consider how it can maximise its awareness and appeal to a UK audience, especially in light of the inflation and fuel price issues of the last few years and ongoing cost-of-living crisis. (Sec 6.14)

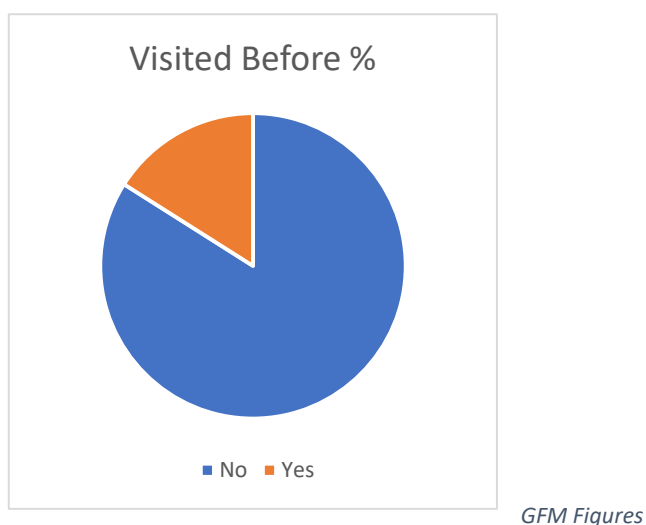
Anecdotally we have observed many of our U.S./Canadian/Antipodean visitors have a historic connection to the local Clans. In 2021 we began reaching out to Scottish diaspora organisations to begin creating links for greater global visibility, encouraging more visits. The Museum presently has a small research area with genealogical texts for visitors to read – through the redevelopment we aim to expand and promote this feature as a means for international visitors to trace their ancestors.

## EMERGING MARKETS

Visit Scotland identified several emerging markets which they target by working with the travel trade as outbound holiday markets are at an early stage of development in these countries. The countries are China, India, Russia, Czech Republic, Hungary and Poland. Since 2012 the Museum has received negligible levels of visitors from these markets.

The Museum does not presently appear in any of the Visit Scotland travel trade itineraries. There is an opportunity, with redeveloped facilities and a greater profile, for the Museum to gain additional international visits by being incorporated into Highland travel itineraries, particularly with the local minibus tour market.

## REPEAT VISITORS



The majority of respondents who had visited before said they had either visited on a previous holiday or, more commonly, remembered being brought as a child.

Feedback from local stakeholders suggests that a barrier to repeat visits has been that fact that the Museum has been 'static' and 'unchanging'. The redevelopment's focus on increasing activities and creating a new changing exhibitions space should encourage a greater number of return visits particularly among the local community.

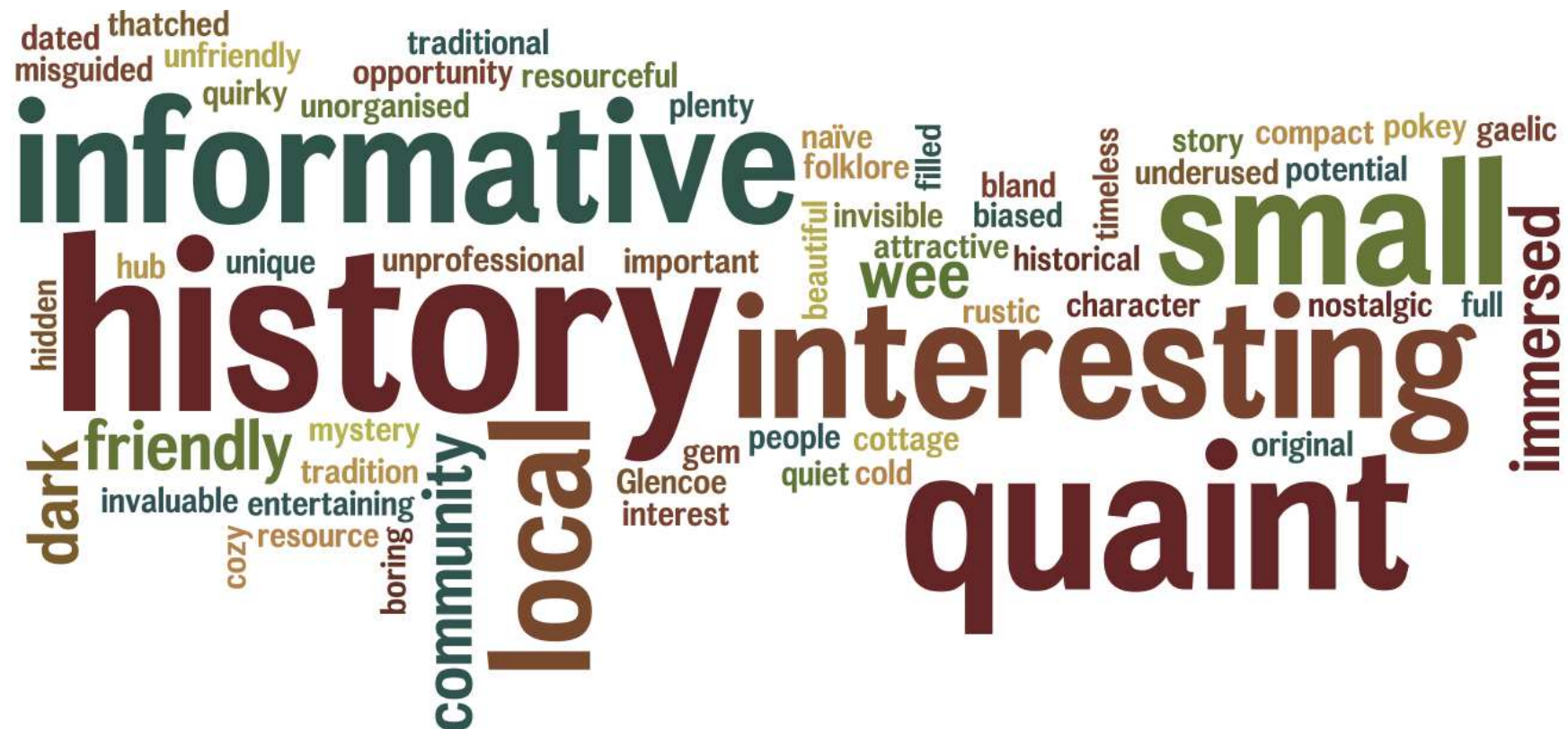
## 6.6 VISITOR FEEDBACK

Glencoe Folk Museum gathers feedback from visitor surveys, the Museum comments book, local stakeholder surveys and via internet streams such as Trip Advisor and social media. The range of responders encompasses our neighbours, local community and visitors from around the world. This valuable data has contributed significantly to our project development and provides an intriguing snapshot of the audience's attitude towards the current Museum and the idea of a redevelopment.

As can be seen repeated themes among feedback are how visitors are enticed by the 'quaint, quirky charm' of the Museum - to the extent that one responder to the redevelopment survey pleaded 'don't lose the charm!'. However, what has also emerged is how the audience have recognised that the Museum has become, or has been perceived to become, rather staid and unfocussed; 'underused', 'dated', 'invisible'. Gratifyingly, these criticisms have often been followed with 'potential' and 'opportunity', suggesting that visitors and the community are generally supportive of the Museum and positive about its future.

A digest of the various surveys of 2019 is below – their findings have close correlation with those of other years.

*Points from 2019 Lochaber community social media survey 'Describe Glencoe Folk Museum in three words'*





Date	Name	Address	Comments
01/09/19	Shahines	Ein Onan, Doha, Qatar	Awesome Ambirell! Kids loved the place. LOVED LOVED !!
11/08/19	Buchet	ciel, France	very interesting!
11/8/19	BRAD KAM.	Bruder, Elong	
1/8/19	Beel	Liver Pod	brilliant interesting of the massacre becomes visible.
01/08/19	Claudia Mossilos	Dortmund / Germany	
01/08/19	Kobe Eyre	Scottish Borders	Lovely museum!
1/8/19	Colum McNeill	Musselburgh, East Lothian	Brilliant and interesting
1/8/19	Ellen Eriksson Lund	Sweden	What a lovely museum! Thank you!
1/8/19	Derek Anderson	Dalgaty Bay	very well presented museum, we all enjoyed it
1/8/19	Elizabeth Murphy	Ireland	
2/8/19	Kim Ball	USA Washington DC	
6/8/19	Sharon and Alex Spence	Boston, USA	
7/8/19	Nathalie & Eric	Narcennes (Paris) France	Juste agréable, très sympa Accueil chaleureux - - Very interesting!
7/AUG/19	Tabitha, Jason, Kate Mackdonald	Port Elgin, Ontario, Canada	
8.8.2019	PRIBYL	CZECH REP.	VERY NICE HERE!!
8/8/2019	Erin Hennrussy	Maplewood, NJ, USA	Excellent museum with great storytelling!
9/8/2019	Frans Andro	Wollongong, NSW Australia	V. interesting thanks.
6/8/2019	Dr + Ella	Edinburgh	Brilliant we love how this was thought to do as well as look!
8/8/2019	The Lalas	Virginia, USA	Excellent - we learned a lot! Great guide
Date	Name	Address	Comments
9/8/19	The Bishops	Boroughbridge, Eng	was really good Well done!
10/8/19	MICHELLE REES	MT FOREST ON CANADA	
10/8/19	Mike + Patsy Sinnott	MT FOREST ON CANADA	
10/08/19	Edwards	Hanley-on-Thames	Really interesting, an insight into different areas of the history here. Thank you!!
10/08/19	Murray Derek	Southland New Zealand	Some of the material moved to Southland NZ and established a village of Ulster there.
12/08/19	Murray Sue Jackie and Simon ZARA GEN + LEANNE HAMILTON	Lyndale Farm Binnu Western Australia NARACORTE SOUTH AUSTRALIA	The Museum was Very fun! FANTASTIC History
09/08/19	Derek Healey	Angel Fire, New Mexico	Interesting
15/8/19	Ian Price	Leicestershire	
16/8/19	L	Edinburgh	Exhibits are very nice and price reasonable. Some display cases are a bit dusty but overall spiders though! Thank you!
15/08/19	McDonaghs	Stirlingshire	
16/8/19	Ida + Shelley Kearns	Gundagai Australia	Fantastic Very interesting & informative
16/8/19	SEAN WHELAN	MELBOURNE, AUSTRALIA	
17/8/19	Cally Fleming	Inchree / Mull	Fascinating will be back, thank you!
18/8/19	Colombel Family	San Diego, CA	Thank you for sharing your history.
18/8/19	Rothlingshofer	Ingolstadt, Germany	Very nice!
19/8/19	Neus Rebas	EVISSA	Interesting.
20/8/19	Frances	Bridge of Weir	Fascinating Thank you!
20/8/19	William	visited from Ghana, West Africa	
21/8/19	HEMMINGS	ALBANY, New York USA	Lovely little museum gave a real idea of area Ancestors of the massacre I cried when I finally got here!
21/8/19	Susan Armour	Bellevue, Ky USA	

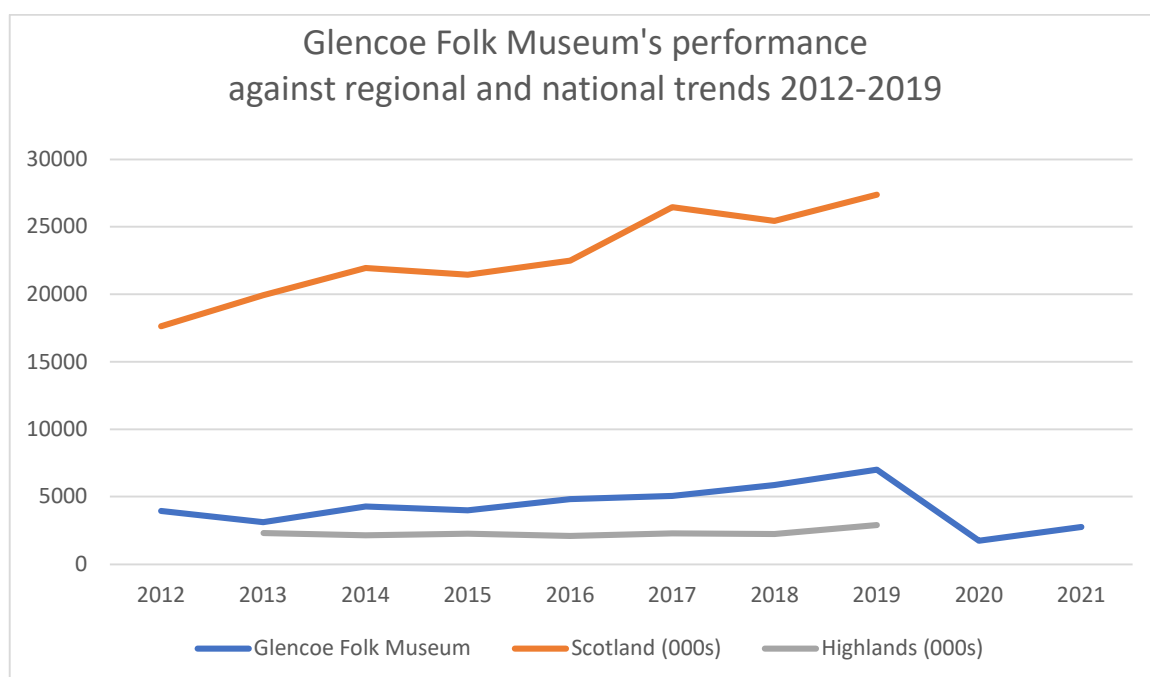
## ANY OTHER SUGGESTIONS OR IMPROVEMENTS?

Very nice	Make a better store (shop)
A better roof for the daily life exhibition because it would be a shame if anything would get wet	Thankyou for an amazing insight. Our volunteer was lovely and informative
Bathroom!	More! :)
Like it the way it is	Great museum! Very friendly!!
To have people dressed in period costumes replicating life in those times	Loved it, thankyou :)
No it was great	Don't lose the charm!
Need toilets urgently!!	All is fine, thankyou
All good	When you're re-doing descriptions, print in a larger font! (Super-duper friendly staff :) )
Yes don't improve it too much	Thankyou for the friendly staff
Add more info about farm implements and make them easier to see	V. good as it is! Thank you!
Thankyou, we very enjoyed our visit here. The lady/tourist lady was great too	Stick to it
Thankyou very much	Nothing!
Thought it was great as it was and added to the quaintness	The museum staff v. well informed and welcoming. Thanks
Better signing from A82 - its easy to miss the museum	More on different crafts
Perfect as it is. Wonderful visit would definitely recommend and come back	What you have now is an educational heart felt experience. Thank-you
Nothing really, just toilets!	Easier accessibility

GFM Visitor Surveys 2019

## 6.7 SCOTTISH SECTOR CONTEXT

As can be seen from the graph below, there is a vast Scottish and Highland tourist audience to engage with.



*GFM/Visit Scotland Statistics*

N.B. owing to the pandemic reliable audience data is not yet available for 2020-2022

Our nearest competitor, NTS Glencoe Visitor Centre, received 436,924 visits in 2019. We would suggest this disparity in visitor figures can be attributed to the following factors:

- Visibility and ease of access – being well-signposted and immediately off the A82 main West Highland road. (We struggle to achieve visibility in the approaches to the village with cluttered signage. Our brown signs have been renewed as of November 2021 which have shown some positive impact on passing traffic awareness)
- NTS is a known quantity – people know what style of presentation and facilities to expect. (Opportunities for us to increase visibility through marketing in ‘things to do in Glencoe’ etc)
- Free entry. (West Highland Museum doubled its visitors by removing the admission charge) While free entry could increase our visitor figures removing the admission fee would have a catastrophic negative effect on our financial sustainability (2018-2019 40% of Glencoe Folk Museum income derived from admissions).



## 6.8 BRAND POSITIONING

Redeveloping the Museum presents an opportunity to widen our target market and attract new audiences. Our visitor survey programme (introduced 2015) and our active local stakeholder consultations (including with volunteers, local residents / business owners / accommodation providers / disability charities / schools-colleges (from 2019-2022) have gathered data to help us understand:

- The motivations of visitors and volunteers to engage/not engage with the Museum.
- How we can alter our outlook and offer to develop new audiences.

## 6.9 TARGET MARKET

Our consultations with local stakeholders, visiting public, our exhibition designers Mather & Co. and Project Evaluator have identified the following key audiences for Glencoe Folk Museum:

- Adults 25-50 with children (families).
- Adults 21+ who want to experience local heritage and culture, either individually or as part of a minibus tour (visitors and volunteers).
- School children and youth groups up to the age of 14 (local community).
- Older students 15-21 who want to develop work skills (local community).
- Specialist market for temporary exhibitions/meetings space (local community).
- Specialist market for historical/genealogical research (global internet community).

### KEY MESSAGE – CORE VALUES

- QUIRKY – we are proudly different, eclectic and inspire curiosity in our visitors.
- GENUINE – we are authentic, real, of and for the local people.
- INCLUSIVE – we are here for all people.
- INNOVATIVE – we continue to evolve and embrace change boldly.

### KEY MESSAGE – LOCAL COMMUNITY AND VOLUNTEERS

- Helping Glencoe Folk Museum makes you feel part of the community.
- This is YOUR heritage, get involved and have your say in its preservation and interpretation.
- No expertise necessary, come and interact and learn in a welcoming, friendly atmosphere.

### KEY MESSAGE – POTENTIAL VISITORS

- Gain a new understanding and appreciation of the Glencoe area, its history and people.
- Be inspired to engage with your own community and history.
- Museums can be fun and accessible – even if you don't consider yourself a 'typical' museum visitor.
- We are excellent value for money – our shop is free to browse and explore unique local products.
- No visit to the Highlands is complete without putting a visit to Glencoe Folk Museum on your itinerary.
- We are here no matter how stereotypically Scottish the weather!

## 6.10 LOCAL AND DAY TRIP MARKETS

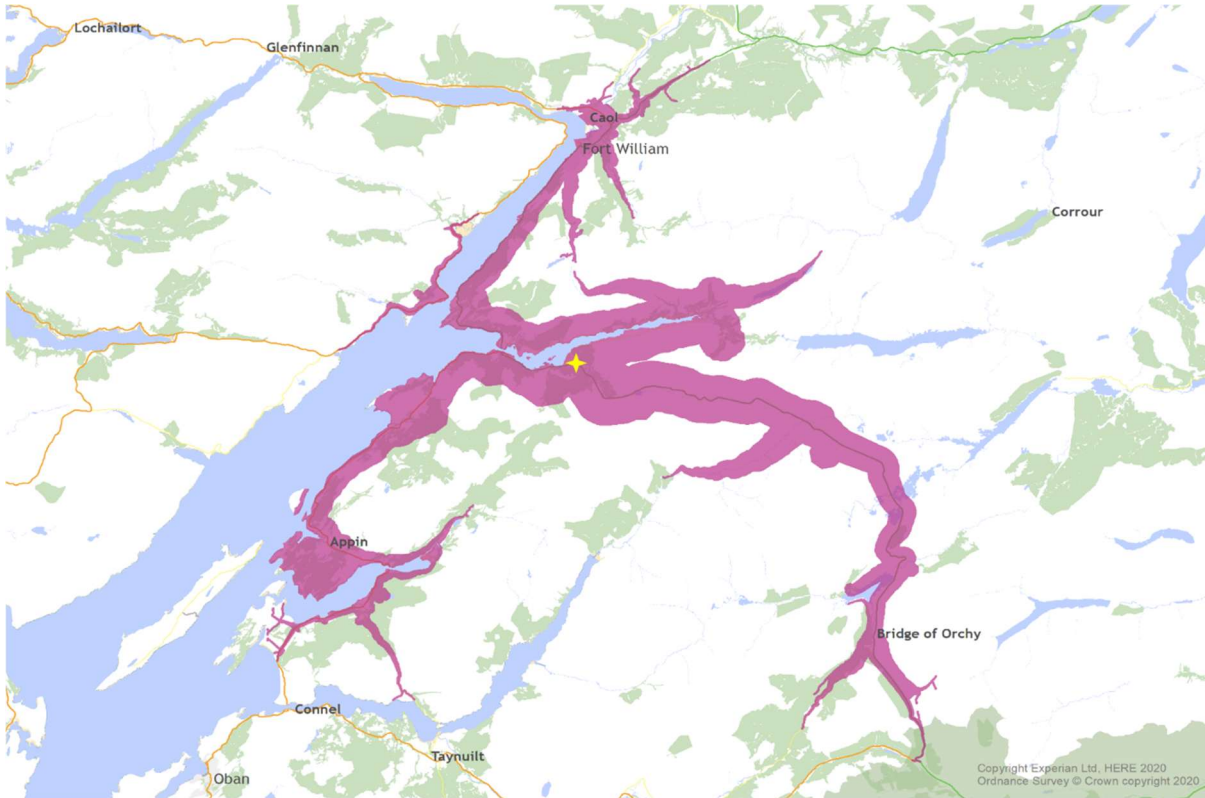
Glencoe Folk Museum is located in the North West of Scotland. It is close to larger settlements just south of Fort William and north of Oban. The local market for Glencoe Folk Museum would be those within a 40 minute drive time. The table below shows the Audience Agency profile of people living within the 40 minute catchment areas, with Scotland data for comparison<sup>1</sup>

PROFILE	LOCAL		NATIONAL	
Population	14,397	100%	5,295,403	100%
Male	6,928	48%	2,567,444	48%
Female	7,469	52%	2,727,959	52%
Under 9	1,664	12%	562,438	11%
10-15 years	1,046	7%	353,893	7%
16-24 years	1,335	9%	632,488	12%
25-39 years	2,444	17%	1,007,383	19%
40-64 years	5,237	37%	1,848,867	34%
Over 65 years	2,673	19%	890,344	16%
White	14,191	99%	5,080,195	96%
Black, Asian, Mixed Ethnic Group, Traveller/Gypsy	206	1%	215,208	4%
Social Grade AB	586	13%	327,941	19%
C1	1,124	26%	559,669	32%
C2	1,343	31%	385,670	22%
DE	1,344	31%	491,729	28%
Disability (a lot/little)	2,802	20%	1,040,371	20%
Students	192	3%	148,560	5%
Unemployment	397	5%	189,414	7%
No Qualifications	3,401	29%	1,713,116	27%
Retired	1,651	58%	591,667	48%

Red = over-represented group compared to base population, Green = under-represented group.

<sup>1</sup> [theaudienceagency.org/audience-spectrum](http://theaudienceagency.org/audience-spectrum)

## DEMOGRAPHIC ANALYSIS



*40 minute catchment area from Glencoe Folk Museum*

- The Museum is located within a sparsely-populated area. 6,500 households within a 40 minute drivetime is not a large catchment. This highlights the importance of tourists to the Business Plan and future operation.
- 18-34yr olds are under-represented in catchment compared with Scotland. Over 65s over-represented.
- The dominant adult age group is 45 - 49.
- 99% of the target population identify as White, followed by Asian / Asian British: Other Asian (0%) and Mixed / multiple Ethnic Groups (0%). 1% are from a Black, Asian or mixed ethnic group, compared with 4% of the base population.
- A / B / C1 households make up 39% of all households in target area, compared with 50% of households in the base area.
- C2 / D / E households make up 61% of households in target area, compared with 50% of households in the base area.
- 92% of those who are economically active are in full/part time work or self-employed, compared to 88% of the base population. 5% are unemployed, compared to 7% of the base population.
- Of those who are economically inactive, 58% are retired, compared to 48% of the base population.
- 29% of all usual residents aged 16 or over have no formal qualifications, compared to 27% of the base population.
- English / Welsh migrants are over-represented in catchment, as are EU accession countries.

## AUDIENCE SPECTRUM

### Audience Spectrum profile

Audience Spectrum segment	40 minute drivetime from Glencoe Folk Museum		Scotland		Index	
	Count	%	Count	%		
Metroculturals	0	0%	78,160	2%	0	
Commuterland Culturebuffs	518	4%	476,136	10%	41	
Experience Seekers	223	2%	525,928	12%	16	
Dormitory Dependables	1,590	13%	720,030	16%	84	
Trips & Treats	2,580	21%	400,549	9%	244	
Home & Heritage	2,420	20%	452,810	10%	202	
Up Our Street	1,960	16%	590,555	13%	126	
Facebook Families	1,021	8%	333,136	7%	116	
Kaleidoscope Creativity	561	5%	602,475	13%	35	
Heydays	1,142	10%	372,238	8%	116	
Unclassified	-		-			
Adults 15+ estimate 2019	12,015		4,552,017			

Base totals and percentages do not include unclassified postcodes.

### Mosaic group profile

Mosaic group	40 minute drivetime from Glencoe Folk Museum		Scotland		Index	
	Count	%	Count	%		
A City Prosperity	0	0%	77,432	2%	0	
B Prestige Positions	32	0%	376,599	8%	3	
C Country Living	2,992	24%	354,089	7%	323	
D Rural Reality	5,387	44%	601,535	13%	343	
E Senior Security	307	2%	190,795	4%	62	
F Suburban Stability	146	1%	238,345	5%	23	
G Domestic Success	119	1%	389,626	8%	12	
H Aspiring Homemakers	423	3%	312,626	7%	52	
I Family Basics	799	6%	196,973	4%	155	
J Transient Renters	90	1%	111,940	2%	31	
K Municipal Tenants	502	4%	551,308	12%	35	
L Vintage Value	674	5%	388,894	8%	66	
M Modest Traditions	521	4%	362,479	8%	55	
N Urban Cohesion	0	0%	81,989	2%	0	
O Rental Hubs	373	3%	496,395	10%	29	
U Unclassified	0		0			
Adults 15+ estimate 2020	12,365		4,731,025			

Base totals and percentages do not include unclassified postcodes.

2021 Experian Ltd

2021 Experian Ltd, Sources: 2011 Census Data; England and Wales - ONS, Scotland - NRS, N.Ireland - NISRA. Licensed under the Open Government Licence v2.0. Crown Copyright

Glencoe Folk Museum uses the Arts Council's Audience Spectrum Profiles to analyse and profile their audiences and visitors<sup>2</sup>. Data was commissioned to examine the profile of people living within Glencoe Folk Museum's catchment area, with Scotland data for comparison. The local catchment population lives within a 40 minute drive time.

<sup>2</sup> [theaudienceagency.org/audience-spectrum](https://theaudienceagency.org/audience-spectrum)

The most prominent Audience Spectrum segments in our target catchment area are **Trips & Treats**, **Home & Heritage** and **Up Our Street**. 58% of the target population belong to one of these three segments, compared with 32% of the base population as a whole.

- **Trips & Treats:** Suburban households, often with children, whose cultural activities usually are part of a day out or treat (Medium engagement).
- **Home & Heritage:** Conservative and mature households who have a love of the traditional (Medium engagement).
- **Up Our Street:** Reasonably comfortably off households, occasional audiences for popular arts & entertainment, museums and heritage sites (Lower engagement).

The most prominent Mosaic groups in our catchment area are:

- **D Rural Reality** (Householders living in inexpensive homes in village communities)
- **C Country Living** (Well-off owners in rural locations enjoying the benefits of country life)
- **I Family Basics** (Families with limited resources who have to budget to make ends meet)

74% of the local target population belong to one of these three groups, compared with 24% of the base population as a whole.

## PROPENSITY TO ENGAGE

The Arts Council Audience Spectrum Profile calculates the propensity of each segment to engage with museums, heritage and culture.

SEGMENT	CHARACTERISTICS	40 min DRIVE	SCOTLAND
Very Engaged			
<b>Commuterland Culturebuffs</b>	Older, regular attenders, affluent, want classical and traditional offerings	4%	10%
<b>Experience Seekers</b>	Younger, want new creative experiences	2%	12%
Some Engagement			
<b>Dormitory Dependables</b>	Older adults, less well-off, traditional tastes, visit as a one-off treat	13%	16%
<b>Trips and Treats</b>	Families, comfortably off, led by children's interest	21%	9%
<b>Home and Heritage</b>	Older adults, affluent, traditional tastes, NT members	20%	10%
Low Engagement			
<b>Up our Street</b>	Older adults, low income	16%	13%
<b>Facebook Families</b>	Families, low income	8%	7%
<b>Kaleidoscope Creativity</b>	Diverse audiences	5%	13%
<b>Heydays</b>	Older adults in care	10%	8%

The dominant segments in the local 40 minute drive time that engage with museums and heritage are:

- **Commuterland Culturebuffs**
- **Experience Seekers**
- **Home and Heritage**
- **Dormitory Dependables**
- **Trip and Treats**

We know from comparison with the Museum visitor profile that these segments, apart from **Trips and Treats** and **Home and Heritage**, are opportunity audiences for development.

The engaged segments **Commuterland Culturebuffs**, **Experience Seekers** and **Dormitory Dependables** are all under-represented in the local catchment, so will be targeted through the redevelopment Business and Marketing Plan as part of a key tourism engagement piece.

The segments **Up Our Street**, **Facebook Families**, and **Heydays** are prominent in the catchment area, and are also ripe audiences for development. They will be targeted through the redevelopment Activity Plan programme designed specifically to encourage engagement.

Overall, the target population has lower levels of cultural engagement than the base population. Amongst the target population in the past 12 months, the arts activities presenting the highest levels of engagement are Popular / rock concert (44% attendance), Theatre (40% attendance) and Art galleries (37% attendance) In the last 12 months, the target population is more likely to have visited stately homes / castles than museums or archaeological sites.

## **SCOTLAND'S HISTORIC ENVIRONMENT AUDIT (2023)**

It is worth noting that the most recent Scotland's Historic Environment Audit found that heritage plays a critical role in the daily lives of Scots. The historic environment:

- Generates £6bn per annum for Scotland's economy, £2.1bn of which is attributable to heritage tourism.
- Supports over 81,000 jobs.

The population survey also found that:

- 86% of Scots believe it is important to protect our heritage.
- 74% of adults view climate change as an immediate and urgent problem.

The redevelopment of Glencoe Folk Museum is well-placed to capitalise on this groundswell of positivity towards Scotland's heritage and historic environment.

## 6.11 COMPETITION

A key point of competition for Glencoe Folk Museum is the scenery. When the weather is good most visitors to the area prefer to be outdoors, walking or participating in mountain sports. As the Museum will not be a wholly indoor attraction until after the redevelopment it is presently hard for us to capitalise on this audience during inclement weather.

Glencoe Folk Museum is the only accredited Museum between Oban and Fort William. It has no direct competition for museum services in the area and is the only approved repository for museum artefacts. The redevelopment project (and phase 2 development of the museum field) will enable us to enhance our museum services and increase our Visit Scotland accreditation (presently 2 star) by:

- Increasing our capacity to display our collections.
- Enhancing public access to and enjoyment of our collections.
- Improving the standards of care and conservation of displayed artefacts.
- Enhancing the collection by having space to accept new donations.
- Working towards national standards of climate control, potentially allowing the borrowing of artefacts from national collections.
- Providing new ancestral research facilities.

The Museum is presently held back by the lack of covered space and basic facilities, notably a toilet. Here it is bested by the nearby National Trust for Scotland Glencoe Visitor Centre which also offers a café and introductory displays to the geography and history of Glencoe. Developing covered space and toilet facilities will strengthen the Museum's offer as an all-weather attraction and enable us to capitalise on our status as the only genuine heritage-based attraction in the Glencoe area.

Within the wider market for heritage facilities, we have identified the following local attractions which present opportunities for joint promotions and ticketing.

### NTS GLENCOE VISITOR CENTRE

Situated on the A82 3km from Glencoe Folk Museum, the NTS visitor centre represents our strongest competition, especially since its 2021 project to reconstruct a typical turf house with heather-thatch, encroaching on one of 'our' USPs. The visitor centre is free entry (though paid car parking) and open 7 days per week. It boasts a gift shop, café, a range of walks around the entrance to the Pass of Glencoe, a changing exhibitions space and introductory films about the geography and history of the area – including the Massacre. They receive 350,000+ visitors each year, though this quantity of coach trips and visitors give the centre the air of being set up best to process units rather than offer an individual experience. As part of the redevelopment we have founded a partnership for mutual promotion based on signage, leaflet exchanges, staff familiarising sessions and joint event promotion. We hope to see great benefits from this partnership – as the Museum's ultimate goal is to achieve a little under 10% of NTS' visitor figures we can make significant gains in our audience through joint-promotion, the hook for this being communicating a need to visit both venues to have received the full 'Glencoe' experience. We are also supporting NTS' 'Glencoe Greenway' scheme to improve walking/cycling access between Glencoe village and the Visitor Centre which will increase the number of visitors to the village arriving by sustainable transport.

### OBAN WAR AND PEACE MUSEUM

Based in Oban, 54km from the Museum, this free-entry attraction chronicles local history, particularly relating to nautical and military subjects. It has full accreditation and sports a large team of volunteers – giving opportunities for sharing best-practice as well as joint promotion.



#### WEST HIGHLAND MUSEUM

Situated in the centre of Fort William, 26km from Glencoe, this free-entry Museum covers parallel history to Glencoe Folk Museum and sports a large collection of significant objects. It is open Tuesday to Friday and despite the overlap in stories we consider the West Highland Museum to be far enough away to constitute a complementary rather than competing attraction. They present good opportunities for mutual promotion as well as loaning objects and exhibitions.

#### QUARRY CENTRE

2km from Glencoe in Ballachulish, the Quarry Centre is open 7 days per week and encompasses a café, gift shop and tourist information centre with historic interpretation panels for the nearby slate quarry. Despite this feature the Quarry Centre does not consider itself a heritage attraction and does not compete for that audience. They maintain good relations with Glencoe Folk Museum, stocking our leaflets and selling our booklets in the gift shop.

#### KINLOCHLEVEN ALUMINIUM STORY

Operated by Kinlochleven Community Trust and 11km from the Museum, the Aluminium Story is based in Kinlochleven's post office and tells the story of Kinlochleven's founding and aluminium industry. Presently closed owing to the closure of the post office, KCT is assessing how best to reopen or redevelop the Aluminium Story now that it is able to occupy the entire building. We have contributed project development advice and are offering to support their project where possible. As GFM is not intending to tell the Kinlochleven / aluminium story in any depth, we consider the Aluminium Story to be a complementary attraction rather than a competitor.

#### DUNSTAFFNAGE CASTLE AND CHAPEL

In Oban, 54km from the Museum. A ruined castle overseen by Historic Scotland. Contributes to the general heritage of the area without being a source of competition.

#### DUNOLLIE MUSEUM, CASTLE AND GROUNDS

Also in Oban, this ruined castle and scenic grounds also incorporates an 18<sup>th</sup> century house museum, weaving workshop, café and gift shop. It has a shorter opening week than the Museum (Thursday – Sunday 12-4pm) and is sufficiently removed from Glencoe that it does not represent competition for our audiences. We exchange leaflets with them and there are opportunities for more formal mutual advertising during and following the redevelopment.

#### CLAN CAMERON MUSEUM

This is a similar-sized attraction to Glencoe Folk Museum, though based near Spean Bridge (45km from Glencoe) and relatively hard to access up a long minor road. Although not accredited it does have several similarities with Glencoe Folk Museum – being based in a historic cottage, presenting local Clan history and featuring a gift shop and research area but no café facilities. Their established online shop gives them greater sales reach than our pilot shop. We have exchanged leaflets and it would be to mutual benefit to continue to jointly promote our attractions.

#### PROPOSED BALLACHULISH MUSEUM

This is a back-burner project of the Ballachulish Community Council who seek to establish a museum concentrating on Ballachulish's social and industrial history. Various proposals for a museum site have not thus far been acted upon though objects for potential display are being gathered. Because of the proximity to Glencoe Folk Museum (2km), as well as the overlap in collections items and stories told within our Museum (particularly relating to the slate quarry and burial island), we would consider this museum a competing attraction were their plans to come to fruition. However, it would be wise to capitalise on this development by arranging a joint ticketing and promotion scheme, as well as providing curatorial support and collections loans.



## 6.12 CONSTRAINTS

Our events and activities are severely restricted by our limited space and facilities, though the redevelopment will enable us to maximise the use of the Museum site for activities and install new facilities to cater for visiting groups. The dedicated Learning & Engagement Officer role has helped drive increased interaction with schools and groups to plan future visits and have significant input into how the layout of the redeveloped Museum will cater for the greatest possible audience.

The fundamentally small nature of the site, even post-redevelopment, will restrict capacity to a maximum 50 people - compromising our ability to host coach trips and thereby reducing our potential audience. However, given the difficulty experienced by large vehicles attempting to access Glencoe village, the lack of turning and parking facilities and concerns expressed by Glencoe Community Council at the amount of large traffic entering the village, attempting to cater for this market would cause more problems than it would solve.



*'Our Roots' redevelopment exhibition. Not indicative of final design (Mather & Co.)*

## 6.13 DISPLACEMENT

Glencoe Folk Museum lies within an area designated as ‘fragile’ by Highlands and Islands Enterprise (HIE). Fragile areas are characterised by a number of factors including declining population, scarcity of economic opportunities, proportionately fewer young people, geographical and transport challenges and below average income levels. The area has also been ranked 5<sup>th</sup> out of 32 Scottish boroughs in terms of vulnerability to leaving the EU based on access to services, share of working age population, income deprivation, population change, workers in Brexit sensitive industries, EC Payments (CAP and ESF/ERDF) and EU worker migration.

While economic growth is vital to Glencoe Folk Museum, we are keen to ensure that our redevelopment does not displace (i.e. duplicate or threaten) existing businesses in the area.

Our redevelopment should lead to greater tourist visits and dwell time in the Glencoe area, to the net benefit of local shops / cafes / accommodation providers. Our status as the only accredited museum in a considerable radius ensures we do not exist in direct competition with a similar attraction. To avoid duplicating local facilities and risk economic harm to a local small business, we will not introduce any form of refreshment facilities but instead will seek to form mutual discount schemes with local cafes to increase our collective audiences.

We also have the opportunity to strengthen existing businesses in Glencoe and contribute to the area’s skills development through our youth work placement scheme, teaching vital employability skills to locals aged 16-21 and mitigating increases in local youth employment exacerbated by the Covid-19 pandemic.<sup>3</sup>

## 6.14 COVID RECOVERY

The onset of the Covid-19 pandemic in Spring 2020, and the ensuing lockdowns and other public health measures, devastated the tourism sector worldwide.

Immediate impacts on Glencoe Folk Museum:

- Shortening of opening season to August-October (instead of opening from Easter).
- 2020 visitor figures 75% lower than 2019. This was typical of the wider Scottish sector which experienced a 63% drop in total visitors compared with 2019<sup>4</sup>

Immediate impacts on Lochaber area:

- Unemployment rate rose from 2% to 5.4%
- The tourism sector was especially hard-hit, with the sectors of Scottish business most-affected by Covid-19 (Accommodation & Food Services, and Arts & Entertainment) comprising 30% of the local economy – a significantly larger proportion than the national average.<sup>5</sup>

### 2021 RECOVERY

A more stable public health environment and longer opening season (May – October) meant our visitor figures more than doubled to 2,761 in 2021. This is still 60% less than the last ‘normal’ season, 2019, but a strong 2023 performance, 7,300 visitors, demonstrated that recovery is possible.

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<sup>3</sup> From 2.3% to 7.6% Highlands and Islands Enterprise Lochaber Area Profile 2020

<sup>4</sup> Visitor Attraction Monitor Report - Moffat Centre for Travel and Tourism, Glasgow Caledonian University

<sup>5</sup> Highlands and Islands Enterprise Lochaber Area Profile 2020

## TOURISM RECOVERY PLAN

The UK Tourism Recovery plan, laid out by the Department for Digital, Culture, Media and Sport, has made a number of forecasts about how the tourism sector will recover over the next decade:

### DOMESTIC TRAVEL

- Domestic demand should remain the key driver of overall UK demand in the near-term.
- The forecasts project that domestic travel will remain 46% below 2019 levels in 2021 and recover fully by 2023.
- The forecast envisages growth in the number of domestic overnight trips over 2019 levels of 2% - 12% in 2024 and 6% -17% in 2025.

While the number of trips is forecast to recover and surpass the 2019 levels, the associated expenditure is expected to only be achieved by 2025.

### INTERNATIONAL TRAVEL

- International visits in 2021 are expected to remain 73% lower than 2019 levels.
- Uncertainty hangs over the outlook, with new virus strains and longer-term economic effects likely to exert negative impacts on the travel demand, before an eventual pick-up in the medium term.
- International travel demand to return to 2019 levels in 2025.

While the number of inbound arrivals is forecast to recover 2019 levels by 2025, the associated expenditure will not be achieved by 2025. 2019 levels of expenditure should only be achieved in 2026.

### ANALYSIS

The government's ambition to achieve 2019 levels of activity by 2023 will not necessarily achieve 2019 levels of expenditure. Continued support and development to achieve pre-pandemic levels of activity and the wider objectives around resilience, sustainability and inclusion will benefit from continued support and investment in infrastructure.

### HOW WILL THIS AFFECT GLENCOE FOLK MUSEUM?

We are in a potentially vulnerable position given that in a 'normal' season half of our audience comprises international visitors. There is an opportunity offered by the projected increase in domestic overnight trips but the Museum will have to consider carefully how to optimise its appeal and marketing to the UK audience.

## 6.15 FUEL PRICES / COST OF LIVING CRISIS

U.K. inflation reached 11.1% in November 2022 and remained elevated at over 10% until April 2023, before dropping to 2.3% in April 2024. Combined with increasing fuel costs partly arising from the Ukraine war, the Museum's redevelopment has been significantly affected by increased costs of materials / labour and will need to plan carefully to accommodate potential reduced visitor figures as people save money on fuel and holiday costs.

The quarterly Understanding Scotland survey (Feb 2023) found the cost of living crisis is paramount in the population's concerns across all age groups and social classes. There is a greater concentration on meeting domestic costs and less emphasis on expenditure on travel and leisure activities.

The Scottish Government is providing business support and the Museum will monitor opportunities to receive relief funding.

### MITIGATION

- The impact of rising fuel costs will be reduced through the Museum being made more thermally efficient, reducing the need for expenditure on heating, and through the installing of solar panels and air source heating to reduce reliance on fossil fuel utilities.
- To allow for continuing economic instability, the 2025-2031 income/expenditure projects have calculated inflation at 6.5% for 2025 and have been stress-tested including for a plateau in visitor figures and the withdrawal of Highland Council funding. All scenarios show the organisation to continue to be viable.

## SECTION 7 – FINANCIAL APPRAISAL

### 7.1 ANALYSIS OF GLENCOE FOLK MUSEUM'S FINANCIAL PERFORMANCE

Analysis of financial performance and trends over the five years 2015-2020 is complicated by the impact of Covid-19. To provide a broader context for 'normal' seasons, trends have been calculated between 2013-2019, with trends 2013-2020 given in parenthesis. The following data derives from the financial accounts submitted annually to OSCR.

- The Museum's annual trading income has grown 305% since 2013 (shrunk 22%).
- Retail sales have increased 740% (increased 210%).
- Admissions have increased 235% (shrunk 43%).
- Donations (excluding grant funding) have shrunk 18% (increased 128%).
- Expenditure has increased 170% (increased 108%).
- Reserves have shrunk 25% (shrunk 36%).

Covid-19 has had a significant impact on our income and reserves, however it will be observed that donations income has increased and retail income has not decreased anywhere near the same extent as admissions. We believe reasons for this are:

- The Museum has been more publicly appealing for donations as part of the redevelopment project (commencing 2019).
- The present Curator has made significant efforts to improve our retail offer, expanding the gift shop space and stocking a greater diversity of items.
- The fewer visitors received during a greatly shortened 2020 season (August-October) were more inclined to make a donation or gift shop purchase to 'help out' towards our Covid recovery.

The costs of maintaining the Museum and storage building / Curator's house have remained more-or-less constant during this period. Contributing to the increase in expenditure was the employment in 2019 of a Redevelopment Manager from Museum funds to lead the project, in addition to the continuing employment of a Curator. As of 2025 the Project Director and Learning & Engagement Officer are funded by external grants and so aside from the reserves committed to project match-funding expenditure is expected to return to approximately 2019 levels.

An outline programme of work for the delivery phase of the project is given in Section 3.6. It is envisaged that the capital works will be substantially complete in Summer 2026, permitting a soft opening of the new Museum in late-Summer 2026.

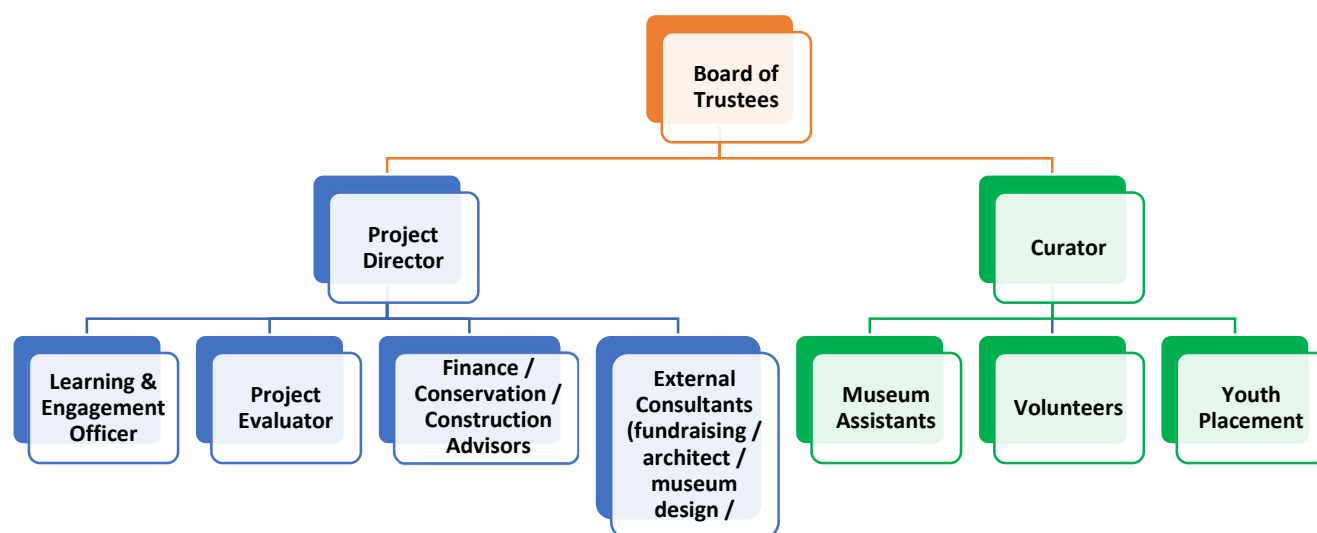
## SECTION 8 – GOVERNANCE, MANAGEMENT AND STAFF

### 8.1 ORGANISATION

Glencoe Folk Museum's redevelopment project is being led by the Board of Trustees, in accordance with the aims of the Museum's Forward Plan:

- To record and preserve historical local artefacts.
- To publicly open a Museum for the education and entertainment of local residents and visiting tourists.
- To operate a gift shop within the Museum to contribute towards the sustainability of the organisation.
- To deliver a redevelopment project to enhance the organisation's ability to pursue the above goals and achieve sustainability.

### 8.2 PROJECT MANAGEMENT



*Redevelopment Organogram*

#### BOARD OF TRUSTEES

The project is overseen by the Board of Trustees. This includes people with local links, relatives of the Museum founders and heritage sector experts including former curatorial staff.

#### PROJECT DIRECTOR

Day to day management of the project is delegated to the Project Director. They are responsible for leading the design and business development phases, liaising with architects and a quantity surveyor, the local authority, contractors, consultants and exhibition designers. They work closely with the Curator and Learning and Engagement Officer concerning exhibition development, collections management and public engagement tasks. The Project Director is experienced in delivering other revenue and heritage capital projects for Arts Council England and the Heritage Lottery Fund.

#### LEARNING AND ENGAGEMENT OFFICER

Leads development and delivery of the learning and engagement plan, including stakeholder engagement. They work with the Curator and Project Director to devise an annual events programme and revenue generating activities. Also responsible for recruiting engagement volunteers. The Learning and Engagement Officer has previously worked as Learning Officer at National Trust Scotland Robert Burns' Birthplace.

#### CURATOR

Taking responsibility for collections management, volunteer, staff and placement management and the operation of the museum, as well as co-leading exhibition design with the Project Director and exhibition designers. They work with the Learning and Engagement Officer to develop the annual events programme. In addition to being in-post for five years, our Curator has museum development experience from working at Dunfermline Museum.

#### PROJECT EVALUATOR

Supporting project staff to gather and collate project data and monitor progress towards project outcomes. This post reports to the Project Director and produces timely updates on project progress for dissemination to the Board of Trustees.

#### PROJECT ADVISORS

Three volunteer project advisor roles cover financial, conservation and building construction. They provide specialist expertise and assistance to the Project Manager, as well as liaising with the Board of Trustees and external consultants as necessary.

## 8.3 WORKING GROUPS

### WORKING GROUPS

The Board sets goals based on the aims of the forward plan and redevelopment project. Working groups are set up for specialised project tasks, comprising relevant staff members and trustees with appropriate skills and experience. These groups communicate amongst themselves via Slack software and email. Internal meetings are set up as needed. Each group has a lead member who makes a report to the rest of the board at the monthly general meeting.

When a working group is no longer needed it is disbanded (e.g. Exhibition Designer recruitment)

As of September 2025 the following special working groups are aiding the project.

GROUP	OVERSEEING	LEAD
Building Project	Architectural designs, planning permission, historic building repair	Project Director/ Building Project Advisor (currently vacant)
Business Planning	5yr plan to deliver redevelopment and achieve sustainability, succession planning	Project Director
Collections	Collections care, acquisition, disposal, research, loans	Curator
Conservation	Environmental conditions in museum/stores, consolidation/restoration of specific objects	Conservation specialist Trustee
Exhibition Design	Research and development of existing displays and design of new redevelopment exhibitions	Curator
Finance	Accounts, invoice processing, payroll	Treasurer (Project Finance Advisor)
Fundraising	Funding bids, online giving, donations/bequests	Project Director
Learning and Engagement	Development of schools, community, visitor outreach programmes	Learning & Engagement Officer
Marketing/Social Media	Promotion of museum and activities through all media	Marketing Advisor (currently vacant)
Retail	Product development, pricing policy	Curator
Website	Maintenance and development of website format and content	Curator



## **8.4 COMMUNICATION AND REPORTING**

### **COMMUNICATION**

Daily communication between trustees and staff occurs via 'phone, email and Slack software. In-person meetings take place when needed and possible.

Meetings with the Board of Trustees occur monthly through Zoom and daily contact is maintained via phone and Slack software. Interim meetings are organised when circumstances demand e.g. recruiting consultants and providing feedback on project designs. All meetings are minuted.

### **DECISION-MAKING**

Board decisions are made by general consensus at meetings which are quorate. Where a decision appears to be split, a vote will be taken. All decisions are minuted.

### **REPORTING**

The Project Director is responsible for gathering information, from the Curator and Learning and Engagement Officer, and reporting project progress towards the NLHF project goals to the Board of Trustees and relevant internal and external stakeholders. They also provide updates on any actual or projected alterations to the project schedule and budget and the steps taken to embrace or mitigate these.

The Project Director also takes responsibility for maintaining the log, recording critical actions taken through the project.

### **APPROVING BRIEFS AND DESIGNS**

Delivery of the project and day-to-day decisions are the responsibility of the Project Director, liaising with the Curator, Learning and Engagement Officer, Project Advisors, designers and contractors and reporting to the Board of Trustees.

The Project Director oversees development of briefs and designs, gathering and acting on feedback from the Board at critical stages. Finalised briefs and designs are submitted to the Board for final approval.

### **EVALUATION**

An external Project Evaluator was appointed at the beginning of the project's development phase to gather data and present reports for the Board and public dissemination on progress towards the project's goals. Among their duties is to assess the governance of the Museum and make recommendations for strengthening the Board's succession planning.

## **8.5 VOLUNTEERS**

Glencoe Folk Museum has estimated the additional volunteer input into the redevelopment project to be 3x skilled volunteers each inputting 4 hours per week. The volunteers are managed by the Curator, Learning & Engagement Officer and Project Director depending on their role. Key areas of volunteering during both development and delivery phases include:

- Visitor services/public engagement.
- Collections management.
- Outreach activities.
- Exhibition research.
- Project development consultations.

## **8.6 NEW STAFF**

Three new roles have been created as part of the redevelopment project.

- The Project Director leads the fundraising and project development aspects of the project, and this post will end with the completion of the project.
- The Learning & Engagement Officer is employed for four years to oversee engagement through the development and delivery phases as well as the first full season of the new Museum opening. It is proposed that the Museum endeavours to generate sufficient income to allow, with grant support, the ongoing part-time employment of this post to ensure activities development and delivery continues.
- The Fundraising Consultant is a post created to refine and deliver the Museum's Fundraising Strategy. Recruitment for this post took place in October 2022. This post will ensure that robust methods are in place to generate ongoing financial support for the Museum from a range of sources beyond the conclusion of the redevelopment project in 2027.

## 8.7 RECRUITMENT

### TRUSTEES

Board roles are advertised through local press, social media, and sector specialist recruitment websites such as the University of Leicester Museum Jobs page.

Recruitment opportunities are maximised through the Board meeting remotely, eliminating a physical barrier to participation.

### -STAFF / VOLUNTEERS / EXTERNAL CONTRACTORS

For work over £10,000, external advisers and consultants are commissioned through competitive tender. A minimum of 3 quotes are obtained.

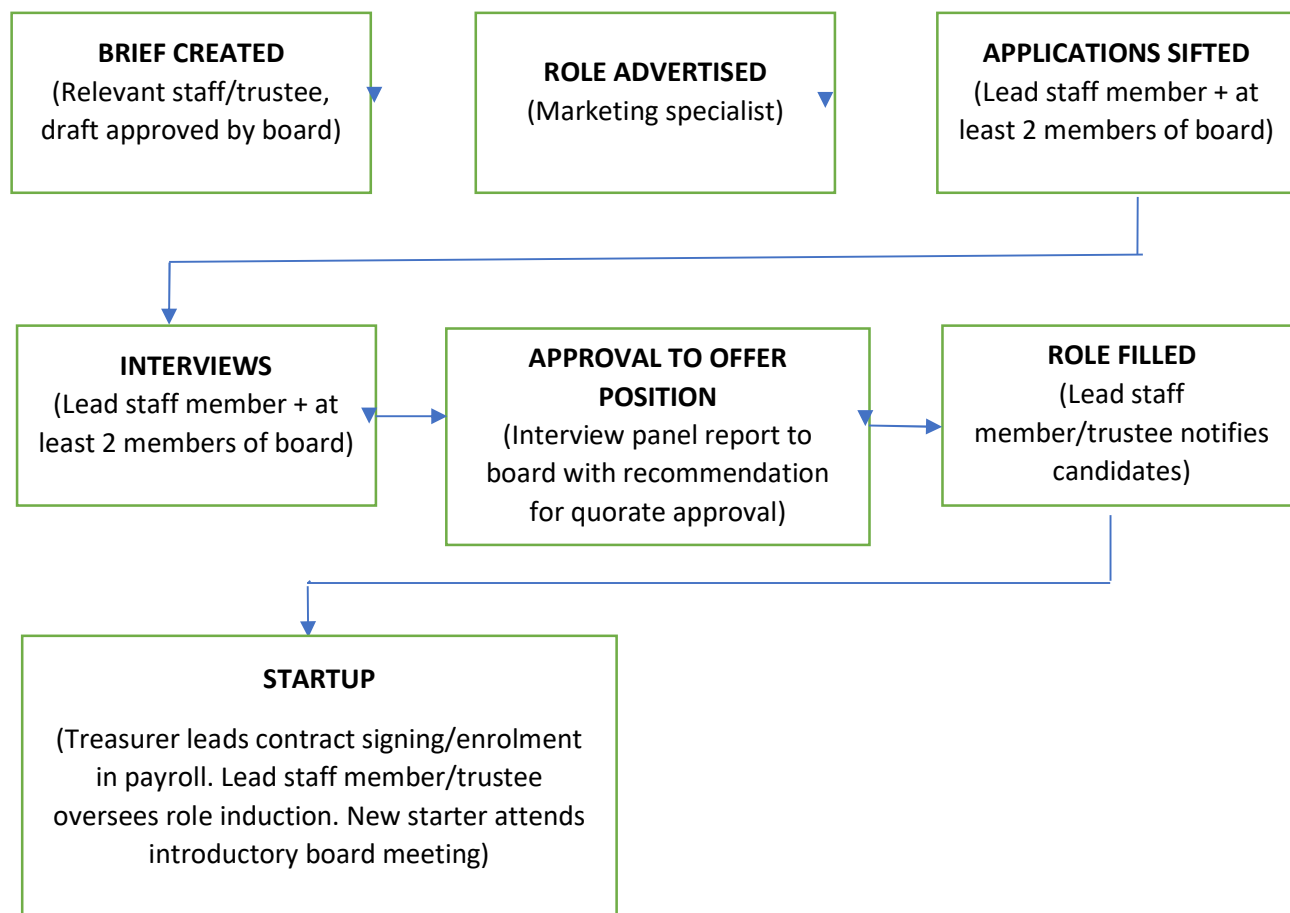
All roles are advertised through social media, job websites including indeed.com and sector specialist recruitment websites such as museumjobs.com and the University of Leicester Museum Jobs page.

Major contracts such as the main building contract are advertised through Public Contracts Scotland.

Staff and volunteer recruitment is undertaken with reference to the Museums Association salary guidelines and Fair Museum Jobs manifesto.

The Museum is an accredited Fair Wage Employer.

### RECRUITMENT PROCESS



## **8.8 SKILLS DEVELOPMENT**

### **8.8.1 ACCESS TO EXPERTISE**

In addition to the expertise of its members, the Board draws on the following sources of expert advice.

- Museum Mentor (Emma Halford-Forbes).
- NLHF Case Officer (Anna James).
- NLHF Business Planning Advisor (Paul Jardine, Jura Consultants).
- Just Enterprise.
- Social Investment Scotland.
- Highlands and Islands Enterprise.
- Highland Council.
- Museums Heritage Highland (Nicola Henderson).
- Museums Galleries Scotland (Kate O'Driscoll).
- Historic Environment Scotland.

### **8.8.2 SKILLS DEVELOPMENT**

#### **BOARD**

The skillset of the trustees encompasses life-time experience of the museum and extensive community knowledge as well as curatorial, conservation and wider museum sector expertise.

Gaps in the trustee skillset are filled where relevant through the recruiting of advisors with specific knowledge and experience. For example the redevelopment project has included the recruiting of advisors in marketing and finance.

In 2021-22 the board participated in both Museums Galleries Scotland's Business Support and National Lottery Heritage Fund's Steps to Sustainability schemes, designed to strengthen board resilience and help the Museum build towards financial sustainability.

### **8.8.3 MGS GOVERNANCE REVIEW 2019**

A governance review was undertaken in 2019 with funding from Museums Galleries Scotland. These focussed sessions gave the board an opportunity to reflect on its practice and direction at a critical juncture in the Museum's history. They emphasised the need for a Board to be diverse, knowledgeable, dynamic and supportive in leading a Museum based around OSCR and SCVO guidance and the criticality of organisational values and strategies in fundraising. As a result of the programme, the board:

- Developed a vision of where the Museum will be in a decade, which directly influenced the path of the redevelopment project.
- Recognised and embraced how we work as a team and were able to illustrate that by creating a board induction manual.
- Started recruitment for special advisors.
- Streamlined meetings and working practices. The introduction of Slack software has revolutionised board communication and output.
- Identified potential within the property portfolio and begun to develop plans to develop its field site.

The board's experiences have been used to develop this business plan.

#### **8.8.4 NLHF STEPS TO SUSTAINABILITY**

The Museum embarked on this 14-month programme in 2021, designed to help organisations develop sustainable practices and build confidence in bringing enterprising ideas to life. Key learning outcomes for the board have been:

- Increased appreciation of museum retail and secondary spend to create financially sustainable organisations.
- Broadened knowledge of developing a modern retail offer unique to Glencoe Folk Museum and realising the Museum's retail potential.

#### **8.8.5 TRAINING**

All trustees take responsibility for monitoring and reporting on relevant training opportunities. Within the last year this has included trustees attending training sessions for business planning, charity finance, exhibitions tax relief and creating neuro-diverse museums.

##### **STAFF AND VOLUNTEERS**

Curators are offered training tailored to the needs of the individual employed but covering finance, retail, collections management, engagement, volunteer recruitment/management. These training themes reflect the Curator's traditional 'jack of all trades' role and helps the Museum attract and develop the skills of early-career museum professionals

A syllabus for work placement training is being developed from our experiences of the placement pilot scheme. This will give local youths newly entering the job market useful employment skills in customer service and admin as well as more museum-specific skills such as collections management and engagement activity development.

Training opportunities are also identified through wider Museum projects – e.g. a scheme to re-thatch the Museum roof between 2026-28 will include training staff and volunteers in awareness of thatching techniques and give them the skills to perform basic maintenance checks in-house.

##### **PROPOSED DEVELOPMENTS**

Staff and volunteers with specific skills, e.g. rural crafts or knowledge of Jacobite history, will be encouraged to share their expertise with staff through mutual improvement sessions and it is proposed that these sessions are recorded to serve as online engagement talks.

Training opportunities for volunteers will be identified and the Museum will maintain a reserve fund for volunteer travel expenses.

##### **VOLUNTEERS**

Volunteers and visitor-facing staff will be given training and refresher sessions at the start of each season.

## 8.9 SUCCESSION PLANNING

### BOARD RESILIENCE

All Trustees are asked to complete a skills matrix, through which we have identified the following areas in which expertise is required to ensure effective governance:



Trustee and staff skills matrices and SWOT analysis identify strengths and gaps in the Museum's governance and allow targeted recruitment of new Trustees with complementary skills.

## STAFFING RESILIENCE

Succession planning is in the process of being implemented for all roles, including producing training manuals for all aspects of Museum care and operation following the redevelopment.

All material relating to the project is being collated and made available for reference by the Board and staff. A Maintenance and Management Plan has been created relating to the redeveloped building, exhibitions and activities, enabling future staff to quickly become familiar with the Museum.

Museum policies and procedures are maintained to accreditation standards and reviewed annually, ensuring all staff and trustees have at least basic awareness of correct SPECTRUM 5 museum standards.

Systems and written procedures will be created for every level of the organisation enabling easy handover for staff turnover. To maximise volunteering opportunities these will be adaptable for volunteers with differing abilities and learning styles, with remote volunteering options made available where possible.

Best practice and lessons learned will be collected and distributed through the organisation and Highland heritage sector. Partnerships will be maintained with the museums sector to ensure ongoing access to expert advice.



## 8.10 SKILLS MATRIX

NAME	POSITION	QUALIFICATIONS / CAREER EXPERIENCE	RELEVANT INTERESTS & OTHER SKILLS
Catriona	Curator	<p>MA History and English Undergraduate Degree from Dundee University.</p> <p>2 years volunteering experience across the sector, inc. National Museum of Scotland and Museums Alive!, an outreach collaboration between Edinburgh Museums and Edinburgh Council.</p> <p>1 year Internship with Museums Galleries Scotland's Skills for the Future Programme, based at Dunfermline Museum and Art Gallery.</p> <p>8 years in current role as Curator with Glencoe Folk Museum</p>	<p>Experience in family history research.</p> <p>Volunteer management course.</p> <p>TEFL course (Peru).</p> <p>Hillwalking.</p> <p>Photography.</p> <p>Gaelic language.</p>
David	Project Director	<p>MA Transport History, BA Hons History &amp; Archaeology.</p> <p>PRINCE2 Practitioner Project Management.</p> <p>Prospective AMA candidate.</p> <p>15 years working in museums in variety of curatorial, public engagement, project and management roles.</p> <p>Project-managed award-winning Lottery capital redevelopment of Ravenglass Railway Museum, Cumbria.</p>	<p>Committee member of Rural Museums Network.</p> <p>Member of Museums Association, Social History Curator's Group.</p> <p>Performer and published playwright.</p> <p>Photography.</p> <p>Owning, restoring and exhibiting historic toys and machinery.</p>
Parris	Learning & Engagement Officer	<p>MSc Museum Studies, BA Hons History, 350 hour TEFL course.</p> <p>Placements &amp; volunteering experience at Glasgow Women's Library, Paisley Museum and Art Gallery, The Hunterian Museum, Maryhill Burgh Halls.</p> <p>Underwent a Learning Traineeship then became the Learning Officer at 5 star accredited Robert Burns Birthplace Museum, part of the National Trust for Scotland.</p>	<p>Women's history &amp; feminism, undertook a domestic violence course.</p> <p>Social history collections &amp; oral history.</p> <p>Art and literature courses.</p> <p>Member of a local writing club.</p> <p>Scots language.</p> <p>Mental health &amp; wellbeing.</p> <p>Yoga &amp; mindfulness in the classroom courses.</p>

		GEM Scotland Area Rep with network across heritage sector.  Teacher in Vietnam.	
Emma	Trustee Acting Chair Sept 2021 to present	20 years' work experience in the museum sector, including advocacy and project delivery, as well as with curatorial experience including collections management, exhibitions and redevelopment.  Also experienced in youth and community development.	Trustee of the Royal Regiment of Scotland Museum and Muchty Heritage (local history group).  Lifelong member of the Associated Clan MacLeod Societies Scotland branch and volunteer with that organisation for over 25 years, including web/social media, event organisation and registrar.
Rhona	Trustee, Secretary	Initially trained and worked as a Community Dietitian. Changed career to become a Special Needs Teacher.  Special interest in providing Outreach for parents, and providing training for parents and educators about Autism.  Involved in various school working parties and charities.	Close links with the Glencoe Folk Museum for 50 years both as a volunteer and Trustee.  Involved with a local nature reserve helping to create a sustainable natural environment to support wildlife.  Beekeeping.  Volunteer carer.
Ainize	Trustee, Treasurer	MA (Hons) History of Art. Currently undertaking the Associateship of the Museums Association (AMA).  10+ years experience in museums in Australia and Scotland. Work at Aberdeen Archives, Gallery and Museums and volunteer at Grampian Hospitals Art Trust.	General museum practice, environmental and social issues, history and social history, film and visual culture.  Training in Collections Management, Digital Museum Practice, Evaluation Methods, Leadership and Business Planning.  Member of the MA, SMF, AAH, SSAH, UKRG, DATS and RSA.  Involved in a quarterly Book Group.  Qualified First Aider. Fluent in Spanish, German and French
Morag	Trustee	BA Edinburgh College of Art, PGCE Art and Design, Primary teaching Qualification, Post-graduate qualifications ASN.	Art, Design, Architecture, slow tourism, the amazingly changing weather.

Alison	Trustee	<p>BA Hons – History MRes – History</p> <p>Began heritage career with Curatorial Traineeship with Historic Environment Scotland. Have since gained experience in heritage publishing, digitisation projects, and collections management.</p>	<p>Art – painting, drawing, printmaking.</p> <p>Research interests include – environmental history, folklore, critical heritage studies, intellectual history, early medieval north Atlantic world.</p>

## SECTION 9 - MONITORING AND EVALUTATION

Glencoe Folk Museum is accredited by Museums Galleries Scotland, reviewed every five years to ensure we continue to meet the best standards for museum care and operation. We are also a 2\* attraction as rated by Visit Scotland, reviewed every two years. We aspire to achieve the 4\* rating and the primary barrier to our achieving this is our lack of toilets facilities prior to redevelopment.

We are a charitable incorporated organisation and required to submit annual returns to the Office of the Scottish Charity Regulator (OSCR) which monitors compliance with the provisions of the Charities and Trustee Investment (Scotland) Act 2005. OSCR checks our financial reporting procedures are in compliance with the Charities Accounts (Scotland) Regulations 2006 (amended 2010) and the Statement of Recommended Practice (SORP).

An experienced consultant evaluator, Eric Hildrew, is undertaking the evaluation of the redevelopment project using figures gathered between 2012-2022 to establish a clear and robust baseline against which the delivery stage will be benchmarked. An evaluation report of the processes, achievements and lessons learned will be produced and made available to local stakeholders and the wider heritage sector.

Methods of evaluation for project activities include both quantitative and qualitative measures and are grouped under the following themes:

- BUILDINGS AND ASSETS
  - Current condition of the museum buildings and interiors.
  - Extent and condition of the museum collection, including digitised objects/records.
- VISITOR FIGURES
  - Total visitor figures (2012-2021).
  - Website visitors (yearly sessions/session length/page views).
  - Social media engagement Learning and engagement (number of people engaged/profile).
- VISITOR PERCEPTIONS OF MUSEUM OFFER
  - Existing visitor survey data.
  - Online feedback (e.g. Tripadvisor).
- STAKEHOLDER PERCEPTIONS OF MUSEUM OFFER
  - Volunteer feedback
  - Teacher/school feedback
  - Local partner/stakeholder feedback
- BARRIERS TO ATTENDANCE
  - Audit of current limitations to visitor numbers, profile, and engagement
- ENVIRONMENTAL IMPACT
  - Audit of sustainable practices, e.g. plastic use, staff travel etc
- REVENUE KPI's
  - Admissions income (past 5 years)
  - Retail income (gross/net revenue), spend per head (past 5 years)

- Donations (past 5 years)
- TARGETS FOR DELIVERY PHASE
  - Collection digitisation
  - Visitor numbers (physical + online)
  - Improved perceptions/wellbeing
  - Environmental impact
  - Admissions/retail/donations income

## SECTION 10 - ORGANISATIONAL IMPACT

### 10.1 ADDITIONAL PROJECT STAFF

The additional staff employed as part of the redevelopment project are described fully in Section 8 and include a:

- Project Director.
- Learning & Engagement Officer
- Fundraising Consultant.

### 10.2 FINANCIAL IMPACT

Details of the financial implications for the Museum are found in Section 7.4.

### 10.3 ADDITIONAL VOLUNTEER INPUT

We estimate the additional volunteer input generated by the project to be 0.9 ftes during the delivery phase. The new volunteers will be drawn from the local community as part of the activity plan to engage new audiences.

### 11.4 CHANGES IN GOVERNANCE

We have already reviewed our management structure in preparation for delivery of the project. To aid delivery of specific tasks a number of working groups, comprising board and staff members, have been established (detailed section 8.3) including:

- Building Project.
- Business Planning.
- Exhibitions.
- Finance/Fundraising.

These working groups meet outside the monthly cycle of board meetings and report directly to the board. New members with relevant project skills have been recruited for these working groups, including Ainize (Finance) and Eleanor and Laura (Exhibitions).



Business Plan updated September 2025