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Executive Summary

‘It’ll never catch on in Golcar.’ Those immortal words were uttered in 1970 when the Colne Valley Museum was founded as a charitable trust and established in one weaver’s cottage No 28 Cliffe Ash. Over the last 46 years No 26 has been donated, No 24 purchased and in 2008 the museum ‘realised the dream’ of purchasing No 22 and its attached former shop. The museum now occupies the full row of four traditional weaver’s cottages and is the only place in the West Riding, open throughout the year, where the domestic production of cloth can be seen in its original setting.

Space has always been at a premium in the museum and a sustainability survey in 2008 identified that the development of the museum was constrained by its size, the layout of the building and its limited visitor facilities. Following the purchase of No 22, the time was right to build on what had been achieved over the last 40+ years to ensure the future sustainability of the museum for the next 40 years with this project, ‘Sustaining the Dream’.

‘Sustaining the Dream’, a three year project, would not have been possible without financial support from the Heritage Lottery Fund (HLF) in the form of an award of £683,100, 95% of the total project costs of £719,000. The match funding required came from personal donations and grants from several charitable trusts and a bridging loan was secured from Keyfund to cover the 10% holdback by the HLF as the project neared its end.

The project consisted of two main elements (outputs) – the building works to allow for restoration and reconfiguration of the building, to include the creation of a bedroom on the middle floor in No 28, thus creating a traditional weavers cottage over three floors – and the delivery of an activities programme to enhance the visitor experience. These were measured by two outcomes. One to ensure that audiences, whether these be the general public, schools or groups, have a better understanding of the heritage, thus attracting new and retaining existing audiences. Secondly in terms of the volunteers, the extensive training programme allowed volunteers to gain new skills and/or use transferable skills to ensure the continued live demonstrations of crafts such as weaving, spinning and clog making, which underpin the whole ethos of the museum.
The museum closed in May 2015 for the capital works, the building works, to commence, with a scheduled opening date of late 2016. The summer period was chosen for the works as this would have the minimal impact on the school visits. Before the capital works programme could commence the museum had to be emptied. This involved thousands of volunteer hours carefully preparing and cataloguing the artefacts for specialist museum storage; dismantle the looms, all carefully recorded and labelled, so they could be re-assembled later, together with emptying the clog makers shop which had remained untouched for over 40 years.

The appointed architect had to withdraw from the project, which meant that the procurement process had to be undertaken again which took several weeks and valuable volunteer time. During the building works issues were identified with the roof. A survey undertaken during the development phase of the project had revealed no issues. Unfortunately two bad winters had caused the condition of the roof to deteriorate and a further survey indicated that the roof would need to be fully restored. This had a major impact on the works and timetabling and there was a further delay in the completion of the capital works. It also had a financial impact requiring careful financial monitoring of budgets and cash flow. These delays resulted in the building being handed back to the museum and partially re-opening some 10 months later than expected.

Whilst the museum was closed part of the HLF Activity Plan was an outreach programme. The ‘Colne Valley Museum on Tour’, including the ‘Pop-up Museum Shop’ in an empty shop in Huddersfield and attendance at shows and fairs, in addition to providing a source of income, played a very important role in raising awareness of the museum and keeping the public informed with progress on the project. It provided an equally important role for the volunteers themselves. A regular newsletter together with monthly lunches during the closure period ensured that volunteers were kept informed and on board.

One of the most important outputs of the project was to improve the visitor flow through the building to allow better access to the collection. A revised visitor route and better signage, 87% of visitors rating the signage as good, shows this has been achieved. A new exhibition gallery and digitisation of the collection has provided greater access and allowed many unseen exhibits to be displayed. Physical access has also been improved by the provision of internal ramps which feedback has shown are helpful.

Schools are the main source of income and education is the underpinning ethos for the museum. School party visits pre-project were running at capacity, the aim therefore was to create an enhanced learning experience. The provision of a larger schools kitchen, more areas for crafts and better toilet provision demonstrates through feedback that this has been achieved and eight schools have already booked for 2018. An area that was causing concern was the removal of The Victorian’s from the primary curriculum. In order to address this, work is ongoing with a consultant on new school visit offers to teachers. These are half day school visits on Victorian STEM: Weavers at War and the Women’s Suffrage Movement.

Pre-project children’s facilities were in the form of a Children’s Corner – literally in a corner. The new Children’s Corner now includes plenty of dressing up and children are encouraged to wear costumes as they go around the museum. In feedback the Children’s Corner has consistently been rated as very good. An unplanned output was the Children’s Activity Days held during August 2017. Based on the success of these activity days, more will be held in the future.

Prior to the refurbishment works adult group party visits were delivered very much to an audience attracted on an ad hoc basis. One of our outputs therefore was to ensure that group party visits became more central to the operation of the museum and as such we planned to expand our attractiveness to adult groups. 19 of the 20 target visits were undertaken in 2017. Group party visits are now well established and make an important contribution to the sustainability of the museum, with interest/bookings made for 2018. Whilst the target audience was adult group visits, we have attracted uniform group visits from local Brownies and Scout groups. Local history is studied by the scouts so both the scouts and museum benefit from developing this partnership. A new and unexpected audience for us and one we are particularly keen to encourage.

Two new audiences we had identified as wishing to work with were adults with physical or mental disabilities and care homes/dementia awareness. Improved physical access and training for volunteers in dementia awareness allowed us to fully engage with these new audiences affording better access to the collection.

Whilst a high percentage of children on school party visits are from ethnic minority backgrounds, in terms of general visitors to the museum the percentage is very low. As such those from ethnic minority backgrounds were identified as non-users and a sector we wished to build links with. Through a volunteer at the museum a link was made to the Weaving Women’s Wisdom project, a multi faith organisation, and an exhibition is planned in March/April 2018 when the rug made by the group will be on display.

As the museum is run entirely by volunteers one of the main concerns was the loss of volunteers whilst the museum was closed for the building works. One of the museum’s USPs (unique selling points) is live demonstrations of traditional crafts e.g. spinning, weaving and clogging. However, in order to continue to provide these demonstrations it was important that a robust training programme...
Introduction

‘I’ll never catch on in Golcar’ were the immortal words uttered in 1970 by a sceptical resident when the proposal was made to found a museum, as a charitable trust, in one weaver’s cottage No. 28 Cliffe Ash. Undeterred, a group of dedicated and enthusiastic volunteers pressed on and their proposal became a reality. Over the last 48 years No. 26 has been donated, No. 24 purchased, and in 2008 the museum ‘realised the dream’ of purchasing No. 22 and its attached former shop, uniting the latest addition with the existing museum with the help of a grant from the HLF. Colne Valley Museum now occupies the full row of four traditional weaver’s cottages and is the only place in the West Riding, open throughout the year, where the domestic production of cloth can be seen in its original setting. The cottages, which are the museum’s main artefact, are Grade II listed and fall within the Golcar Conservation Area. (See Document 1 for a brief history of the museum.)

1. What we wanted to happen – the aims of the project

1.1 The need for the project

1.1.1 With its large collection of textile machinery, spinning wheels, a working reproduction of a spinning jenny, two of the only remaining three working ‘witch’ looms as well as the entire contents of a local clog workshop, together with a large collection of artefacts including furniture and household linen, space has always been at a premium in the museum. In addition there is an extensive archive of documents and early photographs and films of the local area.

1.1.2 A sustainability survey in 2008 identified that the development of the museum was constrained by the size and layout of the building and its limited visitor facilities. Access had been identified through surveys as a major constraint, both externally to the building itself and internally. External access was considerably
1.1.3 School parties, where children come to spend a Victorian day, are the main source of income for the museum. In 2010, and again in 2015, the museum was granted The Sandford Award in recognition of the work we do with schools. Feedback (2009-2012) tell us that both teachers and pupils value the experience of living as Victorians for a day, but continually highlighted the limited toilet facilities, shortage of space in the kitchen and moving children with disabilities around the building as issues.

1.1.4 When the museum was fortunate enough to raise monies by public subscription and with a grant awarded by the PRISM Trust in 2008, the only one at that time made for a building, to purchase No 22, the time was right to build on what had been achieved over the last 40+ years to ensure the future sustainability of the museum for the next 40 years.

1.2 What we planned to do and hoped to achieve

The project consisted of two main elements (outputs) – the building works to allow for restoration and reconfiguration of the building and the delivery of an activities programme to enhance the visitor experience, to build on existing audiences and reach new ones. Both elements were to ensure the sustainability of the museum for the future.

1.2.1 The building and reconfiguration works would involve:

- Creating a level or ramped access across all floors in the museum.
- Exchanging positions of the present schools’ kitchen and store room to provide more space for school visitor activities.
- Creating a specific area for storage of the clothing and textile collection.
- New toilets on the middle floor, with accessible facilities and a baby changing area.
- New purpose built extension on the top floor to house an accessible toilet.
- Integrating energy sustainability principles to all development work, including solar panels, lighting and heating systems.

1.2.2 The reconfiguration will provide a base for the proposed new activities to include:

- Building links with ethnic minority groups to explore a shared textile heritage.
- Building links with local care homes to enable older people to share their memories, using the museum as a memory box.
- New purpose built extension on the top floor to house an accessible toilet.
- Integrating energy sustainability principles to all development work, including solar panels, lighting and heating systems.

1.2.3 The enhanced visitor experience to include:

- Restoring the original cottage setting in No 28 to incorporate a bedroom as a result of the reconfiguration of the building.
- Improved interpretation and routes of discovery through the building.
- Activity book for older children incorporating a route through the building.
- Practical activities for all age groups, courses and demonstration including family learning.
- Creating a permanent children’s corner for younger children relating activities to current exhibitions as well as permanent displays.
- Research area for personal study and meeting room for lectures and study groups.
- Digitisation of document, photographic and film archive to allow research.

1.2.4 Reconfiguration of the layout would allow for more of the museum’s artefacts to be on display, many of which had to be stored due to lack of space. It would allow for better means of interpretation of the collection. Most importantly it would allow for the creation of a bedroom on the middle floor, thus enabling visitors to experience an entire traditional weavers’ cottage in No 28.

1.2.5 The main purpose of the project is to ensure the sustainability of the museum. This will be measured by two outcomes. One is to ensure that audiences, whether these be the general public, schools or groups, have a better understanding of the heritage, thus attracting new and retaining existing audiences. Secondly in terms of the volunteers, the extensive training programme will allow volunteers to gain new skills and/or use transferable skills to ensure the continued live demonstrations of crafts such as weaving, spinning and clog making. It is against these two outcomes that the success of the project will be assessed and thus the sustainability of the museum.

1.3 Methodology of evaluation

1.3.1 The purpose of the evaluation was two-fold, firstly to test the successful delivery of the project in terms of the building works and activities programme and secondly to use as a tool to assist in ensuring the sustainability of the museum. A range of evaluation methods/tools were used dependent on the information required and the target audience.

- Questionnaires – schools (enhanced experience); visitors (visitor satisfaction), group visits (meeting requirements), volunteers (first impressions).
- Focus groups – volunteers (baseline).
- Facilitated sessions – volunteers (impact and effect) qualitative.
- Comparing pre-project (baseline) visitor numbers with post-project visitor numbers.
- Comparing pre-project volunteers numbers (baseline) with post-project volunteer numbers.
- Comparing proposed outputs from the Activity Plan with actual outputs
- Case studies – volunteers
- Non-users
1.3.2 Volunteers. In 2013 each team within the museum was asked to review its work with suggested ways of improved working. Feeding into and following on from this exercise the views of members were sought in the form of four focus group sessions: two on 11 September 2013, one in the afternoon and one in the evening; two on 17 September 2013 one in the morning and one in the afternoon. All four sessions were facilitated by advisers from Museums Development Yorkshire.

1.3.3 Members. All members of the museum, whether active or passive, were given the opportunity to attend one of these sessions. Comments were recorded by the use of ‘post it’ notes on three sheets of paper at each session headed Stop, Start and Carry On. The findings from each session under the three headings together with a document outlining emerging trends are annexed as Document 2. These findings formed the baseline position and informed the Round 1 HLF submission. See Document 2.

1.3.4 Schools. School survey feedback (2009-2012) provided the baseline position for schools. With school party visits running at capacity the aim was to afford an enhanced school party experience. In light of this and based on the issues identified as requiring consideration, the schools questionnaire was revised to ask repeat visits whether the experience was enhanced by the improved facilities, in addition to seeking the views of all school party visits.

1.3.5 Visitors. Access to the museum and the collection by visitors was continually being highlighted as an issue. The visitor survey was revised to seek feedback in terms of access, interpretation and facilities. This revised survey was trialled at Golcar Lily Day 2016 (the first time the museum was open to the public) and at the Craft Weekend in October 2016. Thereafter feedback was analysed on a quarterly basis. Visitor numbers are recorded on entry to the museum.

1.3.6 Surveys. In terms of sampling visitors the random sampling method was used, as due to the operating nature of the museum it was impossible to use a systematic sampling method, i.e. survey every tenth person. Questionnaires were handed out by the volunteers in the shop/cafe. Please refer to Document 3 for the baseline position in respect of membership, schools and general admissions.

1.3.7 Volunteers. In terms of volunteers a comprehensive database is held showing whether volunteers are active or passive, what skills they have and what training they undertake. From this database we have the baseline position and can assess how the project impacts on the volunteers in terms of training undertaken and skills within the museum. Qualitative information was obtained with the help of our evaluation facilitator at a session in March 2017. Initial feedback was secured from an open day for volunteers in April 2016 and an open weekend for volunteers in May 2016 before the museum was open to the public.

1.3.8 Non-users. One group of non-users that the museum wished to target, given the local demography, are those from ethnic minority backgrounds and following work with these groups, visitors and group party visits will be analysed to see how the work reflects in visitor numbers.

2. What actually happened – outputs and outcomes

2.1 Management structure of the museum and project

2.1.1 Colne Valley Museum currently has about 300 members, with between 50 and 80 of them active volunteers in the running of the building and the museum’s programme of events. The charity has a team of up to nine trustees with day-to-day management delegated to a management committee, which is supported by teams working on various aspects of the museum’s work. Please refer to Document 4 for the structure and reporting plan.

2.1.2 Project management

A project team was created which initially developed the HLF Round 1 submission and subsequently went on to oversee delivery of the Round 2 approval.

The team consisted of eight volunteers, three of whom were trustees, who were representative of the main areas of activity in the museum. These were the building, lifelong learning, interpretation, finance and funding. This team met on a monthly basis, or more frequently if and when required. Please refer to Document 4. A monitor was appointed by the HLF who acted as a link between the museum and the HLF.

2.1.3 The project manager – capital works

The key appointment for the capital works programme was the project manager who became responsible for co-ordinating the professionals working on the project. Following short listing and interview, AHR Global was appointed with a designated person from the company acting on our behalf. The project manager advised the CVM team with appointments to other positions for the delivery of capital works, arranged for meetings between the CVM team and the professionals, took minutes of the meetings and ensured that works were undertaken correctly and that all the requirements of planning etc. were completed.

2.1.4 The CVM project team

The project team was also responsible for the appointment of consultants and facilitators to assist with project delivery. Project briefs were drawn up for tender and advertising. Each interview panel shortlisted applicants, agreed questions and identified areas of expertise with a scoring system in place. Interview records were retained. Contract documents and appointment letters were issued.

2.1.5 Preparation for the capital works

Before the capital works programme (building works) could commence, the museum had to be emptied. This involved 18 months and thousands of volunteer hours carefully preparing and cataloguing the artefacts for specialist museum storage. In addition some items had to be stored locally for easy access for Colne Valley Museum on Tour and the shop and shows. Hard, physical work was required to dismantle the looms, all carefully recorded and labelled, so they could be re-assembled later, together with emptying the clog maker’s shop, which had remained untouched for over 40 years. Everything had to be unpacked on completion of the works and due to delays encountered with the project, referred to later, all this had to take place in one month, April 2016, to allow for the museum to open for Golcar Lily Day in May.

2.1.6 Volunteers

The capital works programme would not have even been able to commence without the determination, energy and willingness of the volunteers to give their time freely to the museum. In order to ensure that the emptying and return of artefacts went as smoothly as possible a plan was drawn up by a volunteer to record what needed to be done, when and where. Below are just a few extracts from the so-called ‘cunning plan’ on the return of the collection:
The extracts illustrate how many volunteer hours, and time management skills were put into the project. What makes it even more remarkable is that it was all organised by informal communication between volunteers i.e. texts, phone calls etc. as volunteers do not attend on a 9-5 basis, although many volunteers have felt over the last three years that they lived at the museum.

2.2 Capital works

2.2.1 The capital works consisted of the buildings and reconfiguration works outlined in section 1.2. The appointed architect had to withdraw from the project due to personal reasons, which delayed the start of the building works. This meant we had to undertake the procurement process again which took several weeks and valuable volunteer time. Once all the delivery team was in place a tender procedure was undertaken to appoint the main contractor, followed by meetings to discuss the delivery of the work. A pre-start meeting took place on 24 November and work then commenced with every expectation that there would be no further delays. The museum closed in May 2015 for the building programme with a scheduled opening date of late 2015. The summer period was chosen for the works as this would have the minimum impact on school visits. As a result of the delay in the capital works the full project timetable was reviewed, monitored and amended, where necessary, by the project team at every meeting. During this period the team were in regular contact with the capital
works project manager and were meeting more frequently.

2.2.2 Unforeseen problems. During the works programme issues were identified with the roof. A survey undertaken by the structural engineer during the development phase of the application had revealed no issues. Unfortunately two winters of heavy storms and strong winds had caused the condition of the roof to deteriorate and a further survey indicated that the roof would need to be fully restored. This had a major impact on the works and timetabling and there was a further delay in the completion of the capital works. It also had a financial impact. Careful financial monitoring of budgets and cash flow and virement of monies with agreement of the HLF, together with fundraising by the museum meant that once funds were in place work could re-commence on the roof and subsequently re-commence on the internal works. These delays resulted in the building being handed back to the museum and partially re-opening some 10 months later than expected. Towards the end of the project we requested permission to refurbish the windows and on examination it became apparent that some would need to be replaced. Careful budgeting meant that funds were available and permission was given to do this work. This has meant that one of the main aims, bringing the building into the best state of repair, was achieved.

2.2.3 Receiving no mainstream funding and with no school party visits or visitors to the museum – the main source of income – and with on-going running costs the museum had to look to securing other sources of income or risk closure. The ‘Colne Valley Museum on Tour’ initiative (part of the Activity Plan – referred to in 2.3.1); increased attendance at shows/fairs together with extensive fundraising, coffee mornings, book sales etc. and very generous donations ensured that the museum continued to meet its financial obligations.

2.2.4 Whilst the programme of building works was ongoing, preparatory work was undertaken in connection with the activity element of the project. This included outreach work with schools and care homes; establishing contacts with the local university and college; establishing training courses for volunteers and creation of a new website.

2.3 Outreach

2.3.1 The ‘Colne Valley Museum on Tour’, including the ‘Pop-up Museum’ in an empty shop in Huddersfield for a week and attendance at shows and fairs, in addition to providing a source of income, played a very important role in raising awareness of the museum and keeping the public informed with progress on the project. It provided an equally important role for the volunteers themselves. One of the main concerns when the museum closed for the capital works programme was that volunteer numbers might fall, particularly when the museum had to remain closed for a considerably longer period. However the volunteers readily embraced the concept of CVM on Tour attending a total of 34 shows and fairs, (20 in 2015 and 14 in 2016), recruiting as a bonus new members at these events. The Penistone Show in 2015 was the first and only show where we won a prize as the second best dressed stall in the marquee! A regular newsletter together with monthly lunches during the closure period ensured that volunteers were kept informed and on board.

2.3.2 In addition to attending shows and fairs more than a dozen talks were given by ‘Mrs Pearson’, a volunteer, ranging from elderly peoples luncheon clubs, WI groups and History Society Groups in 2015 with a similar number given in 2016. This was very useful in terms of keeping the museum in the public eye as well as raising the profile of the museum and resulted in a number of group visits to the museum in 2017.

2.3.3 ‘Pop-up Museum’. In October 2015 CVM on Tour had a ‘Pop-up Museum Shop’ in the Packhorse Centre shopping arcade in
Huddersfield for a week which was very well attended. The shop was open from Monday to Saturday 10am to 4.30pm and in addition two half days were spent by volunteers setting up and dismantling. 14 volunteers were involved, all in costume, over the week, handing out publicity and with many demonstrating crafts e.g. spinning and rag rugging. One man did a bit of rag rugging and said it brought back memories for him. Another made rag rugs with his family in Trinidad and another said he was glad we were preserving skills as he was from Africa and learnt shoe making from his father.

2.3.4 Our aims were to keep the public informed of the project and to generate income whilst the museum was closed. These aims were met. Over the seven days it was estimated that approximately 144 volunteer hours were spent. In addition we found that we reached an audience that would not normally consider coming to the museum. From feedback we know that some of these visitors did later visit the museum. A further ‘Pop-up Museum Shop’ was held in the library in Huddersfield in February 2016.

3. What difference has the project made?

3.1 What difference have we made to the heritage?

3.1.1 The museum consists of four Grade II listed buildings and falls within the Golcar Conservation Area. It is the only place in West Yorkshire where the domestic production of cloth can be seen in its original setting. The buildings are the museum’s most important asset. It was therefore essential that the building and reconfiguration works programme, outlined in section 1.2, did not have an adverse impact on the heritage and character of the building and would ensure that its fabric was secured. As the buildings are listed all the necessary planning and listed building consents were obtained as well as building regulations. Please refer to Document 5, for the floor plans pre- and post-project.

3.1.2 One of the most important outcomes of the project was the creation of a bedroom on the middle floor in No 28, thus re-creating a traditional weaver’s cottage over three floors, with the living room on the ground floor and loom chamber on the second, top floor. This room was previously part of the Socialist Club and formation of the bedroom necessitated removal of the original bench seating round the edge of the room. In order to preserve the origins and history of this room a small section of the bench seating was retained.
3.1.3 One of the most important outcomes of the project was to improve the visitor flow through the building to allow better access to the collection. Due to its development – cottage by cottage – and the resultant number of staircases, visitors were often unsure when going up or down staircases as to exactly where they would find themselves. This sense of expectation was important to retain whilst at the same time ensuring that visitors were moving through the building in a more structured way.

3.1.4 As previously mentioned, schools are the main source of income and education is the underpinning reason for the establishment of the museum. The existing schools’ kitchen was in No 24, with the museum’s store room in No 26, which was a much larger room. Switching these two rooms allowed for more space to deliver schools activities. It did however create a problem as to access to the new store room, as the original staircase would now come out into the new toilet block. To overcome this, a new doorway was created between the two rooms, with two doors opening into the living room of No 26, one of which is actually a cupboard, the other is the door to the storeroom. As the storeroom is unlikely to be accessed during opening hours it provides a means of access without causing a detrimental effect on the character of the room. The existing staircase was retained on the advice of the architect and structural engineer to allay any possibility of disturbing the strength of the building.

3.1.5 Whilst not a heritage feature, the poor provision of toilets was a major issue with school party visits and as such formed a barrier to accessing the heritage of the museum. The existing toilets – one male, one female – were located on the top floor to the front of the building in No 26. A new toilet block, consisting of three unisex toilets and one accessible/baby change, was created on the middle floor of No 24 adjacent to the cafe. The relocation of the toilets freed up space on the top floor, allowing the relocation of the Spinning Jenny into that room and the position of the looms was changed to allow better access for visitors to see the looms working. The repositioning of the toilets both for schools and the general public alike removed this barrier and assisted in improving the visitor experience of the heritage.

3.1.6 Access, both wheeled and on foot, has always been identified as an issue and the formation of the new toilets on the middle floor, with access at the street level of the building, alleviated a number of access issues. However, relocating the toilets meant that toilet facilities were unavailable on the top floor. To overcome this, a fully accessible toilet extension was built, on the floor plan of the former outside toilets for the cottages. The toilet is accessible internally from the top floor and externally from Ridings Lane (Document 5 refers). Originally it was proposed to build the extension in natural stone, walls and roof, to match those of the museum, but structurally this was not feasible due to load bearing issues. Alternative materials were agreed with the planning department.

3.1.7 Access between rooms was often difficult due to changes in floor levels between the different cottages. As part of the project ramps were constructed on the middle and top floors. These, whilst being new, did not structurally affect the buildings nor detract from their character and allowed better access to the collection. Section 4.5 contains visitor feedback on wheeled access.

3.1.8 The museum has always taken pains to ensure that the building presents a realistic finish to the visitors and paint colours for walls were guided by fragments of the original plasterwork that have been kept since the first cottage was restored in 1970.
3.1.9 One of the aims of the project was to incorporate energy saving measures compatible with the status of the building. In the loom chamber (No 28) the roof was restored using traditional lime plaster as insulation and in the clog shop (No 24) the roof was insulated using sheep wool with a viewing ‘window’ to allow visitors to see what has been done. All of the lighting is now discreet and low-energy. The heating system has been updated with all radiators fitted with thermostatic controls and new radiators fitted in ‘period’ rooms are also discreet.

3.2 How have we improved access to the collection?

3.2.1 One of the most important outcomes of the project was to allow better access to the collection (section 1.3.3 refers) and to have a professional approach to our interpretation – the telling of ‘our story’ has greatly improved our offer to visitors and has been complimented. One visitor commented on the ‘authenticity of the place and interesting exhibits’. A further comment was made on ‘the ambience – entering another world’. A child commented on ‘dressing up and learning how the Victorians lived’.

3.2.2 The new and re-designed exhibition gallery enables us to display items in a professional and much more accessible way. Improved display cases offer a secure place to exhibit items, which may not be touched but can now be seen. We now have in place a regular slot in our exhibition programme to hold an in-house exhibition of items in our collection which may not have been viewed before, or very rarely.

3.2.3 We are not a museum of display cases, far from it, but have utilised two spaces, one in a corner of the tea room and one in a ‘hidden’ corner of the period bedroom. Both of these have been illuminated and contain small displays which can either be linked
to the current exhibition or to a special event, or simply provide an opportunity for us to display items from the collection that are not often shown to the public.

3.2.4 One major factor in improving access to the collection is the digitisation of the collection. This involves mostly taking digital images of artefacts, documents and photographs, but also includes transferring material from 16mm films and also audio cassettes etc. of oral history onto CD/DVD and digitised formats for future storage. Volunteers are being trained how to do this as outlined in section 6.2.6.

3.2.5 A selection of photographs of our collection will be available directly from our new website and people wishing to research local history etc. will have access to our digital collection. We hope this offer will also encourage people to donate photographs, documents etc. of relevance to our local heritage and textile archives.

3.2.6 New items include:

- Vinyl wall graphics in the small gallery telling the history of the Pearson family cause much positive comment from our visitors.
- The information paddle boards in the period rooms, which expand upon what visitors can see on display, are well used.
- The attractive boards in the spinning room, designed to mirror the angle of the chimney breast, are colourful and informative.
- The use of text on the period bedroom linen is an unusual way of giving information, and children love trying out the truckle bed.
- Authentic recipe sheets that are strewn about in the Victorian kitchen enhance the displays in that room.
- Signage around the museum is displayed on wooden ‘bellows’ – replicas of a pair from the Victorian kitchen.
- Films about clog making and weaving are available on discreet screens if we have no demonstrator in the rooms, and have proved immensely useful.
- A collection of anecdotes, rhymes, dialect poems and dialogue are to be installed on audio loops, which are movement-sensitive, in the wash kitchen and bedroom – again for use when we have no demonstrators present.

3.3 How and in what ways have we improved the visitor experience?

Our visitors fall into three main groups; the general public, school children who come on school party visits and groups who visit by prior appointment. The visitor experience for all three groups has been analysed from the findings of the three survey forms.

3.3.1 The general public

1. The museum is open to the general public on Saturday and Sunday afternoons and Bank Holiday Monday afternoons and by arrangement during the week for group and school visits.

The table below shows visitor numbers on a quarterly basis from Craft weekend in October 2016 when the museum re-opened to the public. For comparative purposes the visitor numbers for January to March 2015 are also shown. The museum closed for the building works programme on 9 May 2015.

<table>
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</thead>
<tbody>
<tr>
<td>Adults</td>
<td>129</td>
<td>66</td>
<td>161</td>
<td>319</td>
<td>185</td>
<td>265</td>
</tr>
<tr>
<td>Concessions</td>
<td>89</td>
<td>93</td>
<td>113</td>
<td>168</td>
<td>138</td>
<td>102</td>
</tr>
<tr>
<td>Children</td>
<td>82</td>
<td>35</td>
<td>103</td>
<td>123</td>
<td>170</td>
<td>154</td>
</tr>
<tr>
<td>Members</td>
<td>32</td>
<td>38</td>
<td>77</td>
<td>56</td>
<td>55</td>
<td>36</td>
</tr>
<tr>
<td>Total</td>
<td>332</td>
<td>232</td>
<td>454</td>
<td>666*</td>
<td>548**</td>
<td>557</td>
</tr>
</tbody>
</table>

NB. It should be noted however that during the period October to December 2016 only the bottom and middle floors were open due to the works to the roof. The museum opened fully to the public on 14 January 2017.

* There were a further 1372 (uncategorised) visitors on Golcar Lily Day 13 May.
** There were a further 229 (uncategorised) visitors over the Heritage Weekend 9-10 September.
During the period January to March 2015 we had a total of 332 visitors (baseline position) a figure which has been significantly exceeded in all quarters save October to December 2016 when the museum was only partially open. The high number of members visiting in January to March 2017 reflects a desire to see the refurbished museum, reflected also in visitor numbers. Members as visitors dropped in subsequent quarters to be replaced by a significant increase in the number of visitors (adults, concessions and children) compared to the baseline position. Of particular note, during the April to September period, is that there were an almost equal number of first time and repeat visitors, showing that not only has the project resulted in an increase in visitor numbers but that we are attracting new and, at the same time, retaining existing visitors. This is very important in terms of the sustainability of the museum.

The museum took part in the annual Golcar Lily Day event on 14 May 2016, (the building works programme was still ongoing), when the ground and middle floors were open to the public for the first time. The top floor was closed. First impressions of visitors were sought and of the approximately 1,000 visitors, respondents unanimously agreed that we had kept the ‘spirit of the museum’ with the majority commenting on the good quality of the restoration works.

From January 2017 a monthly report on visitor feedback was produced for internal use, these were combined into quarterly reports which form the basis of the analysis below. From October 2016 to December 2017 we were still ongoing), when the ground and middle floors were open to the public for the first time. The top floor was closed. First impressions of visitors were sought and of the approximately 1,000 visitors, respondents unanimously agreed that we had kept the ‘spirit of the museum’ with the majority commenting on the good quality of the restoration works.

Analysis of the questionnaires revealed that, across all quarters, families comprised the highest number of visitors (42%), followed by couples (24%). Individuals and groups of 2+ formed 11.5% and 22.5% respectively. This mirrors closely the breakdown of visitors prior to the project and was as expected.

The higher number of visitors coming in groups of 2+ during the April to September period is greater than previously realised and can be explained in part by visitors staying with family/friends etc. and visiting during the summer months.

Where have you travelled from? was an open question on the form. For evaluation purposes responses were grouped into Colne Valley, Kirklees (the local authority area) ‘other’ and left blank. The table below shows the findings.

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Colne Valley</td>
<td>18</td>
<td>14</td>
<td>22</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Kirklees</td>
<td>25</td>
<td>24</td>
<td>29</td>
<td>31</td>
<td>20</td>
</tr>
<tr>
<td>Other</td>
<td>15</td>
<td>27</td>
<td>33</td>
<td>38</td>
<td>12</td>
</tr>
<tr>
<td>Left blank</td>
<td>9</td>
<td>7</td>
<td>0</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

During October to December 2016 and to a lesser extent January to March 2017, the majority of visitors were local i.e. the Colne Valley and Kirklees. When asked what was the purpose of their visit 14 visitors i.e. 22% of respondents (October to December 2016) came to visit the refurbished museum, which is not unexpected as the museum had just partially re-opened. Again in the period January to March, 21 visitors i.e. 29% were to visit the refurbished museum, it having fully opened in January.

From April to September visitors from the ‘other’ group exceeded those for the Colne Valley and Kirklees.

Weaving demonstration

Whilst December to March visitors in the ‘other’ group had in the main been restricted to Yorkshire and Lancashire by April onwards we were attracting visitors as far afield as Devon and Cornwall and the north east, meaning we were becoming established as a regional attraction. A couple from London and York commenting ‘We spent 1½ hours here, which passed in a flash. A sure sign of enjoyment when time passes so quickly. We would love to volunteer but live too far away’. In addition international visitors came from Australia, USA, New Zealand, and Iceland to name but a few. A couple from New Zealand commented, ‘Top class museum would love to get involved but distance makes it impossible’.

As mentioned previously a desire to see the refurbished museum brought in our earlier visitors. Special events, such as bread bakes and exhibitions which were our main attractions prior to the refurbishment continued to be strong attractions, with 22% of visitors between October 2016 and November 2017 coming for a special event and 19% visiting for an exhibition. Under the ‘other’ category there were a wide range of reasons for visiting, including visiting for research purposes; information on textiles; an activity for a rainy day and eight visitors came in July on a spinning and weaving guild outing commenting: ‘the demonstrations by knowledgeable people were brilliant’.

Many visitors came as a result of children coming on school visits or because they themselves visited as children. One couple commented ‘Visited first in 1987 with our children, now visiting with grandchildren; welcome and encouragement just as good’. It is worth noting that many visitors from outside Yorkshire were visiting family/friends in Kirklees, including the Colne Valley and that with the wide range of activities on offer, chose to bring their guests to the museum. Others were on overnight stays bringing economic benefits, referred to later in section 9.3.

Finding out how many times people had visited the museum was important to us in terms of attracting new and retaining existing visitor numbers for sustainability purposes. During the period October to December 2016, 73% of visitors had visited once, twice or many times before with only 27% being first time visitors. During January to March 2017, 59% had visited before with 41% being first time visitors.

During April to June there was a significant shift with 58% being first time visitors and 42% having visited before. These figures were closely mirrored during the July to September period with 56% being first time visitors and 44% having visited before. The period October to November shows a reversal in this trend with 37% first time visitors and 63% having visited before. This may be due in part to the weather and location of the museum. This shows that with the advertising and promotion, referred to in 5.2, we are attracting new visitors but equally as important we are attracting repeat visits helping to sustain us for the future.
One way of attracting new visitors and retaining existing was to improve the facilities offered and asking our visitors to rate the facilities. The results are shown in the table above. For ease of use the quarterly scores have been combined and are shown for January to November 2017. For the purposes of evaluation scores of 4 and 5 have been rated as good; 3 as medium; 1 and 2 as poor, plus N/A (not applicable).

87% of visitors rated the signage as good, which is very important, as one of the main objectives of the project was to make the collection more accessible and to this end signage is an important factor. Whilst it is good to receive positive feedback in terms of signage we received a couple of comments suggesting additional signs and repositioning of signs. The suggestions were implemented.

Access for those with mobility issues was an area we sought to improve with ramped access between rooms for wheeled access. One user commented ‘Wheeled access inside OK’, further commenting ‘Very difficult disabled access outside (understandably)’. This is however an area we are currently investigating with the Council.

Many families visit the museum as a result of a child coming on a school visit. The museum is therefore very keen to attract families and children – the children being our adult visitors of the future – so it was important to improve the visitor experience for children. Prior to the project children’s facilities were in the form of a Children’s Corner – literally in a corner. The new Children’s Corner now includes plenty of dressing up and children are encouraged to wear costumes as they go around the museum, not just in the corner. In feedback the Children’s Corner has consistently been rated as very good. One family commented that the best thing enjoyed by their three year old on their visit was ‘dressing up’. The big weaving frame is popular as are the ‘stik’ figures, which are magnetic figures to dress up with period costumes.

One child commented ‘It was very good and I liked the well’. Other feedback included ‘Great activities for children’, another commenting ‘Despite teenagers initial reluctance they really enjoyed themselves’. A further comment was ‘Very child focused and friendly’.

Another new feature is the family trail book introduced from September, designed for children to look for objects and answer questions as they went round the museum. This is available to purchase, to cover printing costs, and on completion children receive a sticker.

In addition to the children’s activities on offer during museum opening hours it was decided to offer four activity days over the last two weeks of the summer holidays (22, 24, 29 and 31 August). Craft activities took place throughout the museum and a small bag for craft items was given to each child. ‘Amazing’, ‘Fab’ and ‘I have enjoyed the weaving’ were some of the comments made by the children, with one adult commenting, ‘The helpers were great with the children encouraging them to take part’. Due to the success of these activity days they will be offered again in future years helping to ensure the sustainability of the museum. Based on the success of the activity days, during Science Week in March 2018 the museum will be arranging special children’s activities.

As well as conducting our own visitor surveys, in August three ‘mystery shoppers’ from Museums Development Yorkshire paid us a visit. Comments included ‘Enthusiastic volunteers and staff’. ‘The refurbishment and great use of the new layout. Expansive space for loom work and creating a better atmosphere and flow of the museum. It feels much friendlier and accessible. The real asset to this museum is its team of dedicated and proactive volunteers’. These findings mirror very closely those from our own visitor surveys.

<table>
<thead>
<tr>
<th>Facility</th>
<th>Good</th>
<th>Medium</th>
<th>Poor</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shop</td>
<td>84%</td>
<td>5%</td>
<td>0.5%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Cafe</td>
<td>95%</td>
<td>1%</td>
<td>0%</td>
<td>4%</td>
</tr>
<tr>
<td>Signage</td>
<td>87%</td>
<td>7%</td>
<td>1%</td>
<td>5%</td>
</tr>
<tr>
<td>Wheeled access</td>
<td>32%</td>
<td>4%</td>
<td>2%</td>
<td>62%</td>
</tr>
<tr>
<td>Children’s Corner</td>
<td>46%</td>
<td>0%</td>
<td>1%</td>
<td>53%</td>
</tr>
<tr>
<td>Activity Events</td>
<td>51%</td>
<td>3%</td>
<td>0%</td>
<td>46%</td>
</tr>
<tr>
<td>Family Trail Book*</td>
<td>23%</td>
<td>1%</td>
<td>0.5%</td>
<td>75.5%</td>
</tr>
</tbody>
</table>

* The family trial book was not introduced until September 2017.
3.3.2 Schools

School party visits, catering for Key Stages 1 & 2 of the national curriculum underpin the ethos of the museum and as such are crucial to the existence of the museum. Pre-project visits were running at capacity, the main outcome of the project therefore was to deliver an enhanced learning experience for school parties. The Victorian Day school visits have not changed but the spaces that are available have, in that they are larger and there are more of them, and this has been reflected in the new teachers’ information handbook which has been rewritten along with an extended version which gives more ideas and resources for schools visiting. We believe that by the end of 2017 we have got this right.

One couple who visited the Pop-up Museum shop in the Packhorse Centre said their daughters came with their school some years ago. The parents on collecting the children asked, ‘Did you have a good day at the museum?’ ‘We did not go to the museum; the bus broke down so we went to a lady’s house. It was brilliant!’ was the reply. This scenario of the bus breaking down and the children going to Mrs Pearson’s house, (the lady) forms the start of every school visit.

Whilst the museum was closed our outreach plans were to go out to five established schools and to attract five new ones. We have learnt how difficult it is to get into schools and to make new contacts. We now know that our targets were unrealistic. We went into two schools we had worked with before and one new school. Although we can recreate a Victorian experience nothing has the same impact as knocking on the door and going into the past. We will continue to go out to schools if we are needed but we will not push this as a good use of the museum as a resource.

Our target for 2016 was to maintain the 40 school visits a year pre-project. With the museum not opening until January 2017 we were unable to meet this target. The later-than-planned opening of the museum has also had a major impact on school party visits during 2017, as we were unable to offer visits until we were confident that we could use the building well and safely. Although we were coming back to carry out our Victorian days in the same way, the physical layout of the building had changed. Almondbury School came to visit us so that we could try out our new arrangements. We had generous feedback from the teacher, which helped us to start to iron out the problems we encountered. Any teacher bringing a class to the museum must make a preliminary visit.

The school party visits, as previously stated, did not re-commence until January 2017 and during the period January to March 2017 there were ten visits of which eight were repeat visits and two were new visits. During the period April to June there was one visit which was from a school that had visited many times before. In feedback the school was asked why CVM was worth visiting – the response being ‘Enjoyment by pupils and a chance to see artefacts and learning’. In rating the facilities all scored ‘5s’ with the additional comments that the ‘bedroom was fantastic’ and ‘good to have two spaces for the craft’. In the kitchen the ‘amenities were a wonderful improvement’ and the toilets ‘wonderful, easier access and child friendly’.

In September to December 2017 there were seven visits. One visit in September was made by another school that had previously visited. Asked why CVM was worth visiting they commented ‘There are some other Victorian experiences, but none compare to a day spent here’. All facilities were rated as excellent commenting that ‘This museum has always been a fabulous place to visit...the work undertaken has been sensitive, keeping the character of the place...before I wouldn’t have been surprised to see a mouse running behind a unit’. Further commenting that ‘Bringing a group of over 40 people to the museum requires decent toilet facilities, which you now have. A great improvement’. Asked if the museum was able to cater for pupils with special needs they responded ‘We have autistic and hearing impaired children with us – they have coped very well’. Finally commenting ‘Thank you for yet another wonderful Victorian experience for children (and the adults)!’. Despite the delays the feedback above shows we are certainly meeting the target of delivering an enhanced learning experience. Six schools are already booked in for 2018.

We are still aiming for 40 school visits per year, but are looking at different approaches. An area that was causing concern was the removal of the Victorian’s from the primary curriculum. In order to address this, work has been undertaken with a consultant on new school visit offers to teachers. As it is becoming increasingly difficult to get classes out of school we were very fortunate to find a friend in a local head teacher. She has taken information about us into local heads’ group meetings and we have had visits from four local schools to date and one more has booked for next year. The lack of visits from the school nearest to us has worried us and this was a wonderful breakthrough. We were particularly gratified by the reaction from local parents who were very pleased by the visit.

It was proposed that two teacher training days with eight attendees on each would be delivered. Despite having the funding available through the project for supply teachers to allow teachers to attend the training days, these proved unsuccessful as pressure of work meant teachers felt unable to leave their classrooms. This was outside the control of the museum and certainly unexpected, although we have been told that this is not unusual at this time.
Groups

Prior to the refurbishment works adult group party visits were delivered very much to an audience we had attracted on an ad hoc basis. One of our outputs therefore was to ensure that group party visits became more central to the operation of the museum and as such we planned to expand our attractiveness to adult groups. Thanks to the publicity we received people were waiting for us to open and we had plenty of enquiries which resulted in bookings. As the museum did not open until January 2017 we did not meet our target of ten visits in 2016. However during the period April to September 2017 there were 19 group visits, thus exceeding our target of ten visits. These ranged from an over 50s group, Get together 55+, to Brownies and Scouts; and from specialist interest, volunteers from Calderdale Industrial Museum, to general interest, an afternoon social group. This is now an established audience with interest expressed/bookings for visits in 2018.

The local Get Together 55+ group who came to learn about ‘life as it used to be’ rated all facilities as very good, would ‘definitely come again’ and commented on the ‘lovely friendly staff’.

Calderdale Industrial Museum after their visit commented on ‘our wonderful enterprise’.

One member from the afternoon social group commented ‘a lovely tour with excellent commentaries and explanations of everything, finishing with a good cup of tea’.

One comment from the Kirklees Museum Volunteers visit: ‘the renovation looks beautiful and the design team have come up with some lovely interpretation methods’.

A drama group commented ‘very entertaining and interesting visit – the characterisation of the historical occupants was very good’.

A number of outreach talks were given to luncheon clubs, church groups and the WI. One luncheon group commented that ‘the talks brought back many memories, great for our dementia sufferers’. The organiser further commenting that she ‘was particularly taken with the way the men identified with the subject. Some were still talking about you yesterday’.

The Dodworth WI commented that the best thing was ‘the character interaction between the two speakers and the audience, humour, Yorkshire dialect and history and good artefacts’. ‘The acting and the dialect’ was also the best thing for the Ladies Evening Fellowship Group from Berry Brow.

Other outreach talks were given to: Skelmanthorpe Heritage Centre; the Dewsbury Trefoil Guild (part of the Guiding movement); South Crosland Women’s Society; Antiquity (Linthwaite Church); Linthwaite Ladies Group; Probus (Colne Valley); Providence Methodist Men’s Fellowship. A number of outreach talks, for example Meltham Friend to Friend and Beaumont Park History Group, resulted in group visits.

In the Activity Plan the group visits, as outlined earlier, were to attract adult groups, an audience we had attracted on an ad hoc basis in the past. However as a result of a volunteer who was a scout leader, the local scout group visited and following on from that we received requests from other uniform groups. As a result Golcar Beavers visited twice, with the Linthwaite Scouts, Crosland Moor Scouts, Honley and Meltham Brownies each visiting once. A short visit of one and a half hours makes a fun activity evening which has been greatly appreciated. Local history is studied by the scouts so both the scouts and museum benefit from developing this partnership. As the uniform groups visit in the evenings there will be no clash with school visits, but there is a demand on volunteer availability. A new and unexpected audience for us and one we are particularly keen to encourage for sustainability purposes.

There were 18 scouts from Crosland Moor when they visited in March and for feedback purposes they were given ‘stickers’ and we had 18 smiley stickers on a sheet of paper. The 15th Huddersfield Cub Scouts visited in October for learning towards a Cub Scout badge, resulting in 15 smiley face stickers and a comment of ‘excellent visit’.

Two new audiences we had identified as wishing to work with were adults with physical or mental disabilities and care homes/dementia awareness. Adult day care centres also visited and took advantage of the free day which we offered so that we could find out from them just how accessible the building is.

With improvements to wheeled access in the form of ramps within the museum, we were able to welcome a new audience of adults with physical or mental disabilities. A group from ‘Waves’ (a local organisation working with young adults with both learning and physical disabilities) visited and ‘really enjoyed making the soup, bread and scones’. The only negative comment, although they appreciated it was outside our control, was the difficulty of ‘pushing the chairs up and down the cobbles outside’.
This visit provided some very valuable feedback and as a result a different group from Paddock visited in October, when they saw how useful the visit had been.

The Gorton Epilepsy Society visited as did The Huddersfield Epilepsy Society who rated all the facilities as very good and "would definitely recommend". The only thing they felt we could do better was to provide written information. A new museum guide leaflet is being planned and designed and a Braille copy will also be produced in the near future.

The Crimson Care Home from Milnsbridge visited in February 2017. Some of the group were wheelchair users and they rated the wheelchair access as very good. The thing they most enjoyed about the visit was "seeing all the things they used to use". Barbara and George "remembered rag rugs". Another resident remembered "going next door to the wash house. It was outside in the yard". The home has since made a further four visits. Our target was for four visits to the museum, we in fact achieved six. We hope to build on this success by quoting their enjoyment to other care homes and hopefully attracting other visits.

Accessibility for care homes was not only measured by improvements to physical access but by accessibility in terms of enjoying and understanding the collection. In order to fully engage with this new audience it was important that volunteers had some understanding of dementia. A representative from the Alzheimer’s UK came to the volunteers meeting in November to provide a brief overview and raise awareness of the condition. For those volunteers who would be actively involved when care homes with members with dementia visited the museum, further training on an individual basis was provided during November and December. A total of 20 volunteers attended the awareness raising meeting and a further six volunteers received detailed training. Our target was to train eight volunteers.

In order to further improve accessibility a new museum guide is being developed and a Braille version will be available.

Whilst we encountered difficulty in delivering the outreach visits during closure, for similar reasons to those of schools, we will continue to offer these. Recent training by Alzheimer’s UK has given volunteers much greater confidence and the benefits to those with Alzheimer’s from visiting places such as the museum is widely recognised and is an important audience we wish to continue working with.

4. Audience development

Attracting new audiences

4.1 Audience development is important to the museum on two counts. Firstly, to ensure that the museum retains its existing audiences and secondly to attract new audiences, both are important for the sustainability of the museum. Existing audiences are effectively the museum’s ‘bread and butter’. They bring in a reliable source of income which covers the operating cost of the museum. Attracting new audiences and diversifying brings in a source of income but, equally important, means the museum can reach out to groups to provide social and cultural benefits. Group visits from care homes and adults with physical or mental disabilities, outlined in section 3.3.3, have proved very successful and are audiences that may provide further opportunities for diversification in the future. The museum is always actively looking for opportunities to develop new audiences and is receptive to approaches to work in partnership with other organisations. Such opportunities will help raise the profile of the museum in a very competitive market place and contribute towards sustainability.

4.2 Audience development, whilst important, is however constrained by the number of volunteers available to run the museum when open. Group visits, school parties and private parties may contain up to 40 participants with a minimum of eight volunteers are required. For the general public at weekends and Bank Holidays, a minimum of five volunteers (stewards, shop/cafe) are required to safely operate the museum, plus demonstrators for spinning, weaving, etc. It is proposed that the opening hours remain unchanged at present but this will be periodically reviewed.

4.3 Another important audience for us is that of the museum fraternity. The museum has always had strong links with other museums and attends many conferences, workshops and seminars, not only to ensure that we remain up to date with current and emerging trends, but also because the opportunity to meet, share ideas and compare experiences is invaluable. As a result of the project we have been asked to speak at such events to share our experiences and learning during the project. One volunteer was asked to give a presentation on ‘volunteer recruitment and management’ at a Museums Development Yorkshire forum in 2016. A second was awarded a bursary to attend the Association of Independent Museums conference in June 2017 (showing how highly our volunteer force is valued); and a third volunteer was asked to speak at the Conservation Trust conference in September 2017. This helps to raise the profile of the museum and contributes to our sustainability. A museums forum meeting gave us the name of the consultant we have worked with on school development and a contact from the very useful My Learning website. These should enhance our profile as we move on in 2018.

4.4 Whilst the children on school visits reflect the demography of the area, the number of general visitors from ethnic minority backgrounds is very low. As such those from ethnic minority backgrounds came to this country and were employed as textile workers in the mills in the Colne Valley, the successor to the domestic textile industry, and as such there is a background of shared textile production traditions.

4.5 In the Activity Plan it was envisaged that links would be made with the ethnic minority community through partnership working with Kirklees Council. Unfortunately due to staff changes within the Council this did not materialise. However through a volunteer at the museum a link was made to the Weaving Women’s Wisdom project, launched in 2014 by the Methodist sponsored charity Touchstone, and described on their website as ‘a listening community which aims to make safe places of hospitality where people who are radically different can listen to and with each other’.

Golcar Together is a group formed by local people in response to the murder of a local taxi driver, with the aim of uniting the community. The group has forged links with Touchstone to bring women of different faith...
groups together to share skills by making a rug to add to the Touchstone exhibition. The group, consisting of a range of faiths and backgrounds, has met in the museum fortnightly and an exhibition is planned in March/April 2018 when the rug made by the group will be exhibited, along with those made by other groups. It is hoped that many of the women involved in the project will bring their families along to see the exhibition and the museum and will make repeat visits to the museum. We will monitor the ethnicity of our visitors during and post this exhibition next year to assess its impact. Partnership working is and will continue with Kirklees Council to establish links with ethnic minority communities identified as non-users and as such will form part of our sustainability planning.

5. Website, publicity and promotion

5.1 Our website has been completely updated using Wordpress – a straightforward application recommended by various digitisation workshops – and volunteers will be trained how to use it and update the website thus ensuring succession planning. It will be compliant with smartphone usage and include new features such as a password protected members’ page for meeting minutes, etc. We will use the website to increase access to our collection as artefacts and documents etc. are digitised and made available online. We also intend to widen our use of social media which will greatly increase our promotion/publicity options.

5.2 We have carefully selected both local and national journals which cover a variety of potential audiences and placed advertisements with these at strategic times of the year. The positive feedback will dictate future planning for publicity budgeting.

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<td>1</td>
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<tr>
<td>Word of mouth</td>
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<tr>
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<td>2</td>
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<td>11*</td>
<td>18*</td>
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<td>4</td>
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* The local newspaper featured predominately in the ‘other’ category in the October to December 2016 period as a result of extensive media coverage. In the January to March and April to June periods the other category in the main refers to electronic means e.g. search engines, Facebook, Trip Advisor etc. In April to June there was a visitor as a result of an outreach talk to the Crosland Moor ladies and from visitors coming themselves when children. The period July to September saw visitors coming as a result of advertising in the Dalesman and from the AA walking guide book as a result from attendance at local shows.

5.3 Word of mouth pre-project was the main method by which visitors heard about us and continues to be so, which is pleasing to learn and accounts for 24% of visitors. Also important are those who have previously visited; 26%. Social media and the internet are steadily accounting for more of our visitors and interestingly over the last two quarters mention was specifically made of searching the internet for ‘what to do for a day out with kids’. The website, whilst only accounting for 11%, should show promise following its delayed launch (delay due to extended capital works and subsequent time pressure on volunteers). The leaflet which was our main method of promotion pre-project only accounts for 4% of visitors. However with the advent of smart phones etc. it is perhaps only to be expected. Set against this trend though are the number of visitors who have come as result of the adverts in the Dalesman and Down Your Way, perhaps because of the long shelf life of these publications in doctors’ and dentists’ waiting rooms? These are certainly publications worth considering in the future.
6. Members and Volunteers

6.1 Volunteers

6.1.1 Because the museum is run entirely by volunteers one of the main concerns was the potential loss of volunteers whilst the museum was closed for the building works. These concerns were further increased when the museum had to remain closed for a longer period than originally anticipated. As the table below illustrates, membership numbers have actually increased during the period the museum was closed, reflecting the outreach work undertaken through CVM on Tour; through attendance at shows and fairs, newsletters and lunches. The 2017 figure is correct as of the AGM in May.

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<tr>
<th></th>
<th>2012</th>
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<th>2016</th>
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<tbody>
<tr>
<td>Total members</td>
<td>302</td>
<td>289</td>
<td>288</td>
<td>303</td>
<td>314</td>
<td>320</td>
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The number of active volunteers remains roughly constant at 60-80, reflecting newcomers and those who leave, over the period 2012 to 2015. In 2016 we had 68 active volunteers and 75 in 2017.

6.1.2 Without the support of the members and in particular the hard work and support of the volunteers, the museum would cease to exist. It was therefore important to seek the views of members and volunteers of their experience during the closure of the museum. These were sought through an open day for members/volunteers in April 2016 and at the AGM in May 2016 prior to visiting the museum. 76% of respondents were kept informed by lunches with 86% kept informed by newsletters.

6.1.3 Many volunteers have been involved in the museum since its inception. Many others have come and gone as family, work and ultimately age has dictated. Methods of recruitment have also varied. From ‘can you use a spanner?’, ‘Have you five minutes to spare next week?’ to visiting with the museum with friends and being interested in joining.

One family tells their story:

‘We, that is me, Shena, Chris and our daughter Melissa, came to visit the museum in 2016. Melissa thought it would be a good idea to volunteer, during the process of which my husband and I somehow found ourselves either volunteering, or being volunteered (I’m still not sure which?). Not minding this as we got to dress up, meet nice people, learn about local history and learn a new skill or two along the way! I volunteered to do a bit of gardening and Chris and Melissa both took roles as stewards, which involves talking and interacting with the visitors and occasionally demonstrating various machines or skills. Melissa was shy and a bit quiet at first but has since gained in confidence. As a family we have found people at the museum to be professional, but always ready to have a laugh and joke, and we look forward to continuing volunteering into the future.’

6.1.4 It was important for us as a museum to capture the qualitative information about the volunteer experience to date, to inform volunteer recruitment, retention and the overall volunteer experience. To this end a volunteer session was held on 11 March 2017 facilitated by Anna Siddall, appointed to assist us with evaluating the project. The main outcomes were that the museum was friendly and welcoming, there was a good team spirit, and opportunities were afforded to learn new skills and knowledge.

6.1.5 Asked about the volunteering experience itself the main reason for volunteering was because they enjoyed it, closely followed by volunteering to share skills and history. These findings closely mirror those in a report produced by Kirklees Museums and Galleries (Kirklees Museums and Galleries Health and Wellbeing Evaluation of Volunteer Programme Year One Summary Report February 2017) in which 95% of those surveyed volunteered because they enjoyed the company of other people and 73% described feeling more confident by learning.

6.1.6 In addition to the qualitative outcomes there are the hidden, in kind, outcomes. The museum, as stated earlier, is entirely run by unpaid volunteers encompassing everything from lighting fires to being trustees, amounting to thousands of volunteer hours a year. The volunteers bring a range of skills from accountants and town planners to teachers and joiners, together with an extensive range of transferable skills and enthusiasm. In January 2017 through the ‘signing in’ book 200 names were recorded. Giving a nominal time of three hours each spent at the museum equated to 600 hours. Taking the living wage of £7.50 (April 2017) this comes to £4,500. Multiplied by 12 would give an annual figure of £54,000. As it was three year project this equates to £162,000. This does not include time spent on museum business away from the museum which again can run into hundreds of hours. A volunteer taking the Discovery Award (Gold) Service Record, recorded over a 12 month period 213 hours devoted to volunteering at the museum. It should be noted that the figure of £162,000 relates to the living wage and that much of the work undertaken by volunteers was of a skilled or professional nature which would have resulted in a considerably increased figure.

Melissa on duty as a steward
6.2 Live demonstrations and skills training

6.2.1 One of the museum’s USPs (unique selling points) is the live demonstration of traditional crafts e.g. spinning, weaving and clogging, with visitors enjoying ‘seeing local heritage and meeting craftmen, clogs and weaving loom’, a family commenting ‘children two, six and eight enjoyed the weaving’, and a visitor from a spinning and weaving guild commenting ‘the demonstration by knowledgeable people was brilliant’. However, in order to continue to provide these demonstrations it is important that a robust training programme should be in place, not only to provide an opportunity for existing and new volunteers to learn new skills, but for existing demonstrators to refresh their skills. The delayed re-opening of the museum meant that the skills’ training programme had to be compressed from 18 months to 6 months with volunteers stepping up and undergoing intense periods of training. As well as affording volunteers new skills opportunities it will ensure a policy of succession and contribute to the sustainability of the museum.

6.2.2 Weaving. At the beginning of the project we had three volunteers able to demonstrate weaving on our hand looms and produce lengths of cloth that are ‘finished’ by a local firm. The cloth is either sold as a piece or made into items for sale in our shop. Our target was to recruit and train three new weavers. One of our weavers, now retired from the textile industry where he worked all his life, has enrolled three new weavers who are being trained to use the looms and explain the process to visitors, thus meeting our target. One is a young man, initially doing the Duke of Edinburgh’s award with our help, who now demonstrates. Another is a young lady who has returned to the area and has taken up weaving. A local man with experience in the textile industry has ‘twisted in’ a new warp which has been filmed for use as a visual display. Approaches have been made by other volunteers wishing to learn to weave and in the new year further training by our skilled weavers will be provided thus ensuring the continuation of this skill.

6.2.3 Spinning. Two half day workshops were organised in March 2017 for our established spinners with the aim of refreshing their skills and learning how to teach spinning to beginners. Four volunteers attended each session. Our target was for the current spinning team to attend one workshop, which was met. A further full day course for complete beginners was held in October when four volunteers took part. The feedback was encouraging with one volunteer commenting ‘Tremendously useful course for beginners’ and another commenting ‘Learnt lots, now need to practice’. Our target was to recruit six new spinners over 18 months. We have recruited four during the current year. These sessions have created a base to work from and there are firm plans to start a ‘spinners group’ to meet from time to time to share skills and encourage new volunteers.

6.2.4 Corn dollies. It proved difficult to source someone to offer tuition in making corn dollies, which are a useful part of the range of crafts used for school visits. However, a tutor was found and a workshop was held on 3 October with four attendees. Our target was six over 18 months. The tutor has expressed an interest in attending our craft weekends to demonstrate to visitors and hopefully provide training for volunteers in future. The training session was very useful with one volunteer commenting ‘I feel I could explain how simple dollies and favours are made’.

6.2.5 Clog making. This is one area where a lack of demonstrators gave most concern pre-project. The project gave us the opportunity to organise training sessions from a professional clog maker who has been working with five volunteers during the spring and autumn. Our target was to train three volunteers. These sessions have been very useful – one volunteer has successfully made a pair of clogs for himself and wears them with pride – and another commenting ‘he has an amazing amount of knowledge, just amazing’.

6.2.6 IT training. Delays in the building work had an impact on the IT training because we were unable to install the equipment until late in the project. Nevertheless ten stewards have received training and this will be ongoing, our target being twelve.
6.2.7 Digitisation of the archive. The collection team has been receiving training in the recording of items from the collection in a digital format. Three sessions have taken place, one in November and two in December, when work has been done to understand how to photograph items such as clothing. Our target was for all members of the collection team to be trained. In addition, two members attended an external course organised by the Yorkshire Federation of Museums where they had training in how to record digital items and be aware of the need to keep up with new developments in IT equipment.

6.2.8 Collection conservation. The collection team has also benefited from training in the conservation of our textile and clothing collection. We have some very experienced volunteers in our team and they identified textile conservation as an area they needed to work on, particularly now we have a dedicated storage area for the textiles. One full day course was held in August 2017 for six volunteers with a second full day course in November for the same volunteers. Tuition included the use of appropriate materials for storage and the control of infestation. Tuition was given by conservators from the People’s History Museum, Manchester and we now have an agreement for them to give informal advice in future as required.

6.2.9 With the skills training programme being compressed from 18 months to six months this has meant that three of our targets were not met; spinning, corn dollies and IT training of stewards, although pro rata they were. We did meet our targets in weaving and exceeded our targets in clog making. What is important though to us as a museum is that there are plans in place to continue this training and offers of additional training to ensure that the live demonstrations, which are so valued by our visitors, continue.

7. Partnership working

The museum has always been keen to work in partnership with other organisations. In the past this had been undertaken on an ad hoc basis, as and when the opportunity arose, but was an area the museum wished to develop further.

7.1 Partnership working with the University of Huddersfield

This element was to afford students the opportunity to gain practical experience of the work of museums whilst working alongside volunteers. The target of six students gaining work experience over the three year period was not met, in part due to the extended closure of the museum and resultant timetabling issues. However, a history masters’ student from the university took up a placement with the museum from September 2017 to June 2018 and on completion of the placement will host an exhibition in July 2018. A second student with an interest in costume, textile and design worked with volunteers for a period during the summer recess. It is intended to build on this link as it reaches a new audience and affords a valuable opportunity for both students and volunteers.

7.2 Partnership working with Kirklees College

A partnership link with Kirklees College did not encompass working with students on our digitisation project as first planned. This was partly due to the extended time the museum was closed due to...
unforeseen extra building work. Several of our volunteers attended workshops and we realised we could perhaps be more efficient in carrying out our digitisation project without involving students.

Therefore our initial approach to the college was to support two heritage fairs – one at each campus in Huddersfield and Dewsbury – and engage with students directly. This was quite successful and raised a level of interest unexpected by the tutors who ran the fairs.

We were then asked if we could support a newly formed craft workshop at the college, which we were very keen to do. Unfortunately this seems not to have developed as planned, and we are waiting to hear if there is any other way we can engage with or support the college.

7.3 Partnership working with Huddersfield and District Family History Society

The museum and Huddersfield and District Family History Society have established a strong partnership working in the past, and this year, with an exhibition held at the museum in February and March. In addition, from time to time the museum receives communications from members of the public interested in ancestral tourism, both on a local and global scale. Research is undertaken and on two occasions this year has resulted in a visit to the museum and to the village, with feedback being extremely positive.

8. Research area and meeting space

8.1 A new research area and meeting space was created and is open to visitors, by appointment, in order to take advantage of the museum’s extensive library collection and digitised facilities. The Huddersfield and District Family History Society (HDFHS), referred to in section 7.3, use the area and have undertaken research into the history of local houses. The area also provides valuable office space for the museum’s admin functions and will be the place where visitors can undertake their own research in the museum archives via the new laptop computers.

8.2 The meeting room is used by our own craft group and the Colne Valley Art Society. Their members were obliged to move out during building works but are planning to return to the museum in the near future. West Yorkshire Archive Services has used the room for one of their quarterly meetings and it was used by Holmfirth Poetry group in conjunction with a textile exhibition ‘Weaving Yarns’.

8.3 Discussions are ongoing with design consultants to develop a package for local businesses to use the area for meeting purposes. Meeting spaces are always at a premium and working with local businesses maximises use of the meeting space, brings in income and reaches a new audience. Opportunities for other organisations to use the meeting space will be explored as and when they arise.
9. **What difference has the project made to the local community, including Golcar and the wider Colne Valley area?**

9.1 It was important that we assessed not only the benefits that the project would bring to the museum but also what it would bring in terms of economic benefits to the area, not only to Golcar but to the wider Colne Valley. The table below shows the breakdown of day visitors and those on overnight stays.

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<tbody>
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<td>Day trips</td>
<td>64</td>
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<td>6</td>
<td>6</td>
<td>19*</td>
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* The high number of forms left blank for the July to September period was due to the group survey form as opposed to the visitor survey form being used on some occasions, this question not being asked on the group survey form.

9.2 The majority of visitors came on day visits, which is to be expected as in the main our visitors are drawn from the Colne Valley and Kirklees, the local authority area. However in the first six months of the year 14% and 12% respectively were on overnight stays. Many were visiting family and friends but a number were independent travellers bringing economic benefits to the area.

9.3 In order to assess the impact the project may have had on the local economy the Association of Independent Museums AIM Toolkit was used. The applied criteria was Level 1 – Tourism impacts and museum size small (0 to 9,999 visitors per annum). From Table 1A in the toolkit for Yorkshire & The Humber the figures used were: spend per local visitor of £13.48; spend per day visitor of £26.96; and spend per overnight stay of £59.64.

In addition the following data was used:

- The table in section 3.3.1 shows that the total number of visitors from January to December 2017 was 2,225 of which 1,675 were adults. (This excludes the 1,601 uncategorised visitors.)
- The table above shows day trips account for 88% (1,474) of trips and overnight stays account for 12% (201).
- Classifying visitors from the Colne Valley and Kirklees in the table in section 3.3.1 as local gives a figure of 59%. Of the 88% of day trips, if 59% (988) are classified as local then 29% (486) are to be classified as day trippers.

Based on the information above then the calculation is as follows:

- There were 2,225 visitors from January to December 2017 of which 1,675 were adults. It is estimated that 59% are local visitors, 29% day trippers and 12% overnight stays.

  - Local visitors: 988 x £13.48 = £13,318
  - Day trippers: 486 x £26.96 = £13,102
  - Overnight stays: 201 x £59.64 = £11,987

It is estimated that the total gross economic impact on the local economy of visitors to the museum in 2017 was £38,407.

9.4 Although discussions are still ongoing (section 8.3 refers) once implemented use of the meeting room by businesses will bring as yet unquantified benefits to the local community.

9.5 In terms of impact on the social community the Golcar Lifeboat Group, fundraising for the RNLI, meet at the museum three times a year. The museum hosted the quarterly meeting of the West Yorkshire Archive service in September with 14 attendees followed by a tour of the museum, rating us as ‘fabulous’.
10. What unplanned outcomes/outputs has the project had?

10.1 One of our most unexpected outputs was an approach from young uniform groups to visit (section 4.5 refers). Our target audience for group party visits was adults but we were surprised and pleased when approached by young uniform groups, i.e. brownies and scouts, for group visits. These have been extremely successful and they are an audience we are particularly keen to encourage in the future.

10.2 Another unplanned output was the Children’s Activity days held in August (section 3.3.1 refers). These were also very well received and will be held again in future years. Both of these unplanned audiences are young, an audience we are very keen to attract as it is the young audience that will become the adult audience of the future, as visitors and volunteers.

10.3 The Weaving Women’s Wisdom project helped us develop links with ethnic minority communities, an outcome from the Delivery Plan. It was envisaged that links would be made with the ethnic minority community through partnership working with Kirklees Council (section 4.5 refers). The ethnic minority community has been identified as our non-users and as such are an audience we particularly wish to establish links with.

11. Review

11.1 What has worked well and why?

11.1.1 This section aims to focus on which elements of the project have worked well and how those elements might contribute to the overall sustainability of the museum. The project had two aims, outputs: (1) the building works to allow the restoration and reconfiguration of the building; and (2) the delivery of an activities programme to enhance the visitor experience, build on existing audiences and reach new ones. The success of the project has been measured by two outcomes: (1) that audiences have a better understanding of the heritage; and (2) that the volunteers, through the training/skills programme, use existing or gain new/transferable skills to continue the live demonstrations. Successful delivery of outputs resulting in successful outcomes will help the sustainability of the museum.

11.1.2 First and foremost, what worked well was the fact that we, as a small entirely volunteer-run museum, had ownership of the project, showed determination, tenacity and flexibility and, by taking advice from the specialists in their different fields working with us, successfully completed the project. We used to have a poster: ‘We do not pay our volunteers, not because they are not worth it, but because they are priceless’. Never was this more apparent than during the three years of the project.

11.1.3 Volunteers. There is no doubting that the unstinting efforts of the volunteers were the greatest achievement of the project. Without the dedication of the volunteers to the museum and to each other, their enthusiasm, skills and willingness to help when needed, the project would not have succeeded. Countless hours, many more than anticipated, were spent packing and unpacking the collection (section 2.1.6 refers) to allow the building work to take place. Countless more hours were spent working with a range of specialists...
to ensure that the restoration and refurbishment programme delivered the outputs we wanted. The persistence of volunteers was evident when obstacles were encountered such as the loss of the architect, when problems with the roof were identified and when issues arose with a couple of elements within the interpretation element, which were all resolved.

11.1.4 Retention of volunteers. Due to the museum being run by volunteers, communication has always been an issue. There were grave concerns that when the museum closed for the refurbishment works, and then had to remain closed for a much longer period than anticipated due to the roof, volunteers would drift away. In fact the opposite happened. Again due to the unstinting efforts of volunteers during closure, bi-monthly newsletter updates were circulated and volunteer lunches were held ensuring that volunteers were kept fully informed as to progress. The Colne Valley Museum on Tour, attending shows and fairs (section 2.3.1 refers), also helped keep them involved and on board.

11.1.5 Communication. Communication has always been an issue within the museum as previously highlighted. However this has been significantly improved by the new website with its member’s only area, regular volunteer updates and much better use of technology, i.e. by communicating with members by email. With these new systems in place this not only saves time but saves money. However, traditional methods are used for members who do not have access to the internet.

11.1.6 The skills/training programme. Although the 18 month training programme had to be compressed into six months due to the problems with the roof which delayed the reopening of the museum, the training programme was successfully delivered, an important outcome, with volunteers stepping up and undergoing intense periods of training (section 6.2.9 refers). In addition to the formal training a lot of informal training is undertaken, such as cascading of skills learnt and shadowing, for example when schools or groups are in. This has meant that we now have a pool of skilled volunteers, existing and new, able to continue deliver the live demonstrations that underpin the ethos of the museum and thus helping to ensure the sustainability of the museum.

11.1.7 Outreach/promotion. ‘CVM on Tour’, shows and fairs were not only successful in terms of volunteer retention but were very successful in terms of keeping the museum in the public eye. The Pop-up Museum Shop in the Packhorse Centre (section 2.3.3 refers) was particularly successful in that we were able to keep the public informed as to the progress of the project, raise income and, importantly, we reached a new audience that would not have normally visited the museum. Outreach visits during closure have brought in visitors and groups to the museum and due to the success of the project have resulted in an influx of new volunteers.

11.1.8 Access to the building. At first there were concerns that the ramps, whilst aiding accessibility for the less mobile, might impede traffic flows and be seen as a barrier. However the ramps, together with the existing steps, have been found to improve visitor flows; if the steps are in use then the ramps are available and vice versa.

11.1.9 Access to the collection. The opportunity to review the collection was taken and artefacts are now being kept in better conditions than before; for example, the purpose built costume store with its raised rails. Digitisation of the collection will be ongoing and will allow access to some of the collection via the website. Dementia training for volunteers has also improved accessibility for residents from care homes and dementia sufferers visiting with their families. The reconfiguration and interpretation programme have allowed better access to the collection, which has resulted in increased visitor numbers. We can also adapt the layout of the museum to meet the needs of the audience visiting; for example schools do not have any written material as this would detract from it being a home, yet the general public and groups benefit from the written information provided.
11.2 What didn’t work well and why?

11.2.1 Loss of the architect. The early loss of the architect appointed in the development phase was completely unexpected and finding a replacement created part of the delay. However the project team, by undertaking the procurement process again, secured an architect and by reviewing, monitoring and amending the project timetable, together with frequent meetings with the project manager, ensured that the building works programme was successfully managed and delivered. (Section 2.2.1 refers.)

11.2.2 Replacement of the roof. The project initially was to be five years in length; but due to the demands this would make on volunteers it was reduced to three years, as it was considered that we could undertake the building works and deliver the activity programme within this timescale. It did not however leave much time for contingency for the unexpected, namely the roof. The roof had originally been assessed as adequate but two winters of heavy storms caused problems that could only be addressed by complete replacement. This not only impacted on delivery of the project but also had a financial implication. The project team, in addition to continuously reviewing the timetable, were carefully monitoring budgets and cash flow and with the agreement of the HLF (section 2.2.2 refers) were able to vire monies between budgets to ensure replacement of the roof. The works to the roof also impacted on the storage of the collection and its return to the museum.

11.2.3 Pressure on the activity programme caused by delays in capital works. Clearly the problems that were encountered during the building works programme, with the museum reopening 10 months later than anticipated, had a knock on effect on the delivery of the activity plan. This meant that some parts of the activity plan had to be compressed into a much shorter time-scale, for example the skills training. Group visits also had to be fitted into a shorter time period but due to the dedication of the volunteers the target was exceeded (section 6.2.9 refers). The skills training and group visits did however put pressure on volunteers in terms of time.

11.2.4 Schools. One of the outcomes was to host teacher training days (section 3.3.2 refers). Despite having the funding available through the project for supply teachers to allow teachers to attend the training days in order for us to learn what would be useful to them, these proved unsuccessful as pressure of work meant teachers felt unable to leave their classrooms. This was outside the control of the museum and certainly unexpected as usually it is funding that prohibits something going ahead not time.

11.2.5 Involvement of minority communities. Minority communities were identified as one of our non-user groups and one we wished to engage with. The partnership working with Kirklees did not materialise (section 4.5 refers) however links were made through the Weaving Women’s Wisdom project and this is an audience that we have identified as wishing to engage with further in the future.

11.3 How much of the difference would have happened anyway?

11.3.1 The museum has always operated in a ‘hand to mouth’ way, with maintenance and improvements to the building, development of the cataloguing and conservation of the collection relying on ad hoc funding. It is unlikely that any programme of restoration and refurbishment of the building and enhancement of the interpretation features on the scale of the work undertaken during the project would have been possible without the HLF grant. Realistically, the museum would have continued to operate in much the same way but, on examination, it was becoming more and more obvious that it would become increasingly difficult to keep the museum operating and that its long term future would be in question.

11.3.2 Visitors would have continued to visit the museum much as they had done in the past, but without the increased publicity and promotion we would not have reached the wider audiences we have. Similarly with the groups, they again would have continued on an ad hoc basis but by actively promoting them, group visits are now firmly established, bringing in valuable income and helping to ensure the sustainability of the museum.

11.3.3 The training programme for volunteers would have continued, but it would have been limited and with restricted numbers – when funding was secured and with the emphasis being on skills training being cascaded down to other volunteers. Cascading of training will still continue but the opportunity for a large number of volunteers to receive direct training ensures that an increased number of volunteers can be involved in the cascading of training/skills learnt.

11.3.4 The schools programme would certainly have continued to be delivered but we would not have been able to offer an enhanced experience, which feedback has shown has been well received. As schools provide the main source of income for the museum it was very important that we offered an enhanced programme as these visits are crucial to our sustainability.
12. Summary of lessons learned – what might we do differently next time?

12.1 Taking on such a major project was a mammoth task for any organisation let alone a volunteer run one such as the museum. This was compounded by the fact that the museum is a Grade II listed building. The whole project has been an enormous learning curve for all the volunteers many of whom, at times, have found themselves taking on tasks that have been well out of their comfort zone. Therefore the success of the project is due to the loyalty of the volunteers to the museum and each other, a willingness to adapt and learn when things don’t go according to plan and a strong determination to succeed.

12.2 Project manager. An important lesson learnt from our first HLF project, the integration of No 22 the former fish and chip shop into the museum, was the appointment of a project manager to oversee the different components of the building works programme. We therefore ensured that a project manager was appointed to oversee the building works programme.

12.3 Expect the unexpected. In view of the issues encountered by the building works programme, as volunteers we learnt to expect the unexpected and adapt, change and learn accordingly, without which the project may have struggled to have even got off the ground.

12.4 Communication. Care was taken to ensure that volunteers were kept fully informed as to progress whilst the museum was closed. However we learnt that not only did the project team need to keep volunteers informed but also the wider community. Due to local interest in what we were doing many volunteers found they were being stopped in the street and asked how things were going and when we would reopen. The lesson learnt therefore was that we needed to post regular updates in the local library, post office etc. to keep everyone informed as to progress and when the museum would reopen.

12.5 Schools. Our original aim was to get teachers involved in our new curriculum offer to schools. We felt that they should tell us what would be useful. Unfortunately, although there is a lot of interest, schools have no time. A Museums Development Yorkshire forum meeting was attended where we heard about work that had been done by a consultant for the Peace Museum in Bradford. As she was free in November we have been able to work with her. We have kept our Victorian days as they work well and are popular. We will add a science based half day visit, Victorian STEM, as well as Weavers at War and the Women’s Suffrage Movement. Our consultant has worked with us to develop a leaflet to send to schools with information about these new developments. We hope that these will be useful and attractive to schools. A copy of this leaflet is attached as Document 6.

13. Going forward – sustainability

13.1 The museum’s Forward Plan for 2017-2019 concentrates on the successful completion of the HLF project for 2017 and in the following two years on reviewing the way that the museum is managed and has the income necessary to sustain the improvements that have been made. It focuses on setting an achievable budget and in continuing to attract a wider audience. The museum was informed on 5 October 2017 that it had retained its full accreditation status and received very positive comments on its Forward Plan and the dedication of the volunteers. The trustees are responsible for drawing up the Forward Plan and ensuring its implementation so one of their main tasks will be to oversee the implementation of the plan and manage the finances of the museum so that resources are available to that end.

13.2 The purpose of the evaluation, as mentioned previously, was twofold. Firstly to evaluate the outputs and outcomes of the project and secondly to ensure the sustainability of the museum which will celebrate its 50th anniversary in 2020.

To this end the following are proposed:

Volunteers
- Retaining existing volunteers.
- Attracting new volunteers – volunteer recruitment day planned for January 2018.
- Members only area on website – better communication between individuals and teams.
- Retain existing newsletters – sent electronically or by post where no electronic access.
- Budgets – each team to have annual budget e.g. shop/cafe, schools, marketing.
- Continuous monitoring of income and expenditure – check correlation between activities delivered and income for sustainability.

The building
- A planned maintenance programme (Forward Plan) to ensure that maintenance is undertaken on a regular basis, pre-project this tended to be reactionary rather than systematic.
- Well viewing open days – (well might as well make it earn its keep).
- Charging for use of meeting room/use of resource facilities. Work is ongoing with a consultant to develop this for businesses and participants would have the opportunity to see the museum during their lunch break.
The collection

- Continuing successful events e.g. bread bakes, parkin bakes etc.
- Keeping 6/8 weekly exhibitions – regularly changing exhibitions brings in more visitors. From monitoring visitor figures it was noticed that visitor numbers tail off at the end of an exhibition and it had been suggested that where possible special events, e.g. bread bakes etc., be held towards the end of an exhibition.

Improve accessibility

- Through constantly improving provision of physical access.
- By understanding dementia and other barriers to visitors.
- By monitoring feedback to ensure that exhibitions, demonstrations and interpretation of the collection meets visitor expectations.
- Keeping admissions charges acceptable but realistic.

Audiences

- Continually learning from visitor feedback, to include the general public, schools and groups, and acting on this where necessary.
- Increasing visitor numbers by encouraging new and repeat visits.
- Continuing the successful Victorian day school visits programme – eight schools have already booked for 2018.
- Introducing new half day school visits – Victorian STEM, Weavers at War and the Right to Vote.
- Building on the successful group visits – attracting new audiences.
- Continue the (unsuccessful) outreach visits to care homes now volunteers trained.
- Building stronger links with the uniform group sector i.e. scouts, brownies.
- Attracting non-users – ethnic minority audiences.
- Pop-up Shop – very successful in reaching new audiences – 50th anniversary.
- Children’s Activity Days – proved very successful in summer holiday. Hosting special children’s activity days during science week in March 2018.

Partnership working

- Working with major organisations such as Kirklees Council and the University of Huddersfield.
- Working with local ones such as the Family History Society through ancestral tourism.

- Building stronger links with walking fraternity, CV circular walk and ginnel trails.

Communication

- Mentoring other organisations – spreading the word as to how we managed project.
- Make better/more use of technology – Facebook, Twitter etc. for publicity.
- Widen scope for publicity, e.g. the Dalesman magazine proved very successful in bringing in new visitors from further afield.
Document 1: A short history of Colne Valley Museum

Colne Valley Museum (CVM) is a community-led organisation situated in Golcar, now a suburb of Huddersfield in West Yorkshire. The museum trust, which governs its activities, was formed in 1970 with the aim of conserving the buildings at Cliffe Ash as set out in its statement of purpose:

‘Colne Valley Museum is held in trust for the education of people, especially children, in the history and way of life in the Colne Valley between 1800 and 1920, through the preservation of industrial, professional, educational and domestic items formerly used by the inhabitants of the Colne Valley. It promotes a local interest in the arts and demonstrates, thus preserving, the traditional skills of the period with and for future generations. The museum also seeks to conserve and develop the buildings which it owns in order to fulfill the previously stated purpose.’

The trust occupies a row of four Grade II listed buildings and is responsible for a wide collection of artefacts donated by members of the public and local businesses over the years. The site of the museum is roughly triangular, on a steeply sloping hillside in the centre of the village of Golcar and comprises the cottages 22-28 Cliffe Ash.

The four cottages were built between 1840 and 1903 by the Pearson family for their own use as dwellings and a workplace with a small area to the side of 28 Cliffe Ash, known as the Croft, originally the site of the ‘tenter’ posts used in the finishing process of cloth making. There are a number of examples of weaver’s cottages in the Colne Valley, located on the hill sides to take advantage of natural light, but the terrace at Cliffe Ash must have been among the last of their type to be built. They represent the transition between the domestic textile industry and that of mill based manufacture.

The cottages at Cliffe Ash were declared to be unfit for habitation in the late 1960s but a group of local people conceived the idea of preserving them as a working museum. They convinced the local authority that this would be possible, thanks in no small part to the local Socialist Club, who were moving to new premises and donated their old one, No 28 Cliffe Ash, to the community to create the museum. Over the next few years two other cottages, Nos 26 and 24, were acquired No 26 by purchase and No 24 by donation enabling the museum to expand. The final, recent, acquisition of No 22 Cliffe Ash and its adjoining small shop premises in 2008 was by purchase, with the money for this raised by public subscription and funding from Kirklees Metropolitan Council. A grant under the ‘Your Heritage’ strand of the HLF made it possible to renovate and amalgamate No 22 into the main building.

The museum is open to the public on Saturday and Sunday afternoons throughout the year, for school visits on weekdays during term time and at other times for groups by arrangement. We were at the forefront of the ‘living history’ movement in the museum world and our collection of items is displayed in room settings where people are encouraged to handle the items on display as much as is practicable.

We have a full programme of temporary exhibitions, each of which lasts about six weeks. These are staged by ourselves and also by other local organisations, which reflect our aims as a museum. Volunteers work in the museum every weekend demonstrating hand spinning, a spinning jenny, weaving and clog making. We also have regular events that portray the life of the valley in the past, such as bread baking and rag rug making.

We have four small world and domestic textile rooms, a weaving room, which is open every weekend as a demonstration, an industrial shop and a workroom. The museum has a small restaurant area, and a cafe, both of which are open every weekend, and a shop which is open every weekend and at other times for groups by arrangement.

Document 2: HLF focus groups – emerging trends

Assessing the findings in terms of the three headings of Stop, Start, and Carry On the comments were analysed to draw out any emerging trends in each category.

Under the heading of STOP – three comments were recorded

To review management structure to ensure all were ‘hands on’.

Under the heading of CARRY ON – 12 comments were recorded

Volunteers were mentioned five times in terms of keeping the existing ones on board, encouraging and recruiting new ones, promoting volunteering and looking to adding to areas of recruitment.

Two references were made to carrying on with what we do now in terms of schools, events, shows and talks.

Two references were made to storage – one requiring proper storage so that things were not dumped behind the screen. The second, a reference to ‘fit for purpose’ archive boxes.

One reference was made to communication – to carry on with methods which work but review those that don’t.

One reference was made to keeping the history of the textile industry alive.

Another made reference to helping the atmosphere in the museum.

Under the heading of START – 43 comments were recorded

The shop/cafe/entrance had seven references: the eye catching and improved entrance, taster gallery, attractive shopping opportunity, using material from the museum to make gifts to sell, restaurant/cafe for meals/sandwiches. Front door access for key holders rather than a ‘staff’ side door entrance.

Links with other groups had five references: linking with university and college, target people doing Duke of Edinburgh award. Walkers had three references: to encourage walkers as visitors, themed walks from the museum, and to make CVM a walker’s destination.

Local history had four references: local history research, online/library, digitisation of photos etc., chargeable local history classes, oral history project, explore how local people lived.

Traffic raised four issues: roadside awareness, cycle parking, drop off point and directional sign for parking, disabled parking.

Three references were made to the weaving room: consider swapping weaving and spinning rooms to tell story of weaving in order; a small bench, mechanics vice, set of tools and cupboard required, heating required in winter.

Opening hours had three references: longer opening hours, open for senior citizens bus tours mid-week daytime, research opening times 1pm on Sundays.

Films/slideshows had three references: clogging, school visit and textile film either projected or used on loops, use in self-guided interpretation.

Digitisation of material had two references: online digitisation and copies for sale, digitisation of material to allow access to collection. Training for this required. (Digitisation also mentioned in respect of local history.)
Volunteers had two references: volunteers to start with stewarding shadowing induction, use local press to promote volunteering. (Volunteers received most comments in the Carry On section.)

One reference was made to chargeable craft workshops: lace, rag rugs, bread (one reference made under local history to chargeable local history classes).

One reference was made to the following:

Demonstrate sustainability in old buildings.

Gas lighting in clog shop to be re-instated.

Disabled toilet to go where old ladies loo is and toilets upstairs to be revamped.

Off-site storage for museum artefacts (two references to storage under Carry On and one under Stop),

Become a regional/national centre for handloom weaving and clog making.

Approach companies for help both material and practical.

Funding for specific projects, possibly to include paid support.

In 2015 total membership stood at 303, no breakdown available at present.

The number of active volunteers has remained constant over the years at 60-80.

Schools

In the academic year 2011-2012, 30 schools visited the museum making a total of 42 visits. The majority were in the Christmas term and only a couple in the summer term. Three schools were from the private sector. 15 schools (23 visits) were from Kirklees. Of the remainder most came from the Bradford and Keighley area. The majority travel by coach although very local schools walk or use parent’s cars.

Based on the evaluation forms available (these come from 2009-2012 with the majority from 2010) most schools bring mixed year groups. 23 were KS2 with four being Y3, four Y4, ten Y5, and four Y6. Again there are a number of mixed year groups. KS 1 teachers say they visit to have hands on experience of life in Victorian times. The relevant topics in History curriculum will be Toys and Homes. KS 2 teachers say they are exploring life in Victorian times – topics being Victorian Children and Rich and Poor in Victorian Times.

Teachers pick out the support from expert and helpful staff and hands on experience as most important (eight comments each), total involvement next (four comments), with resources, role play, real Victorian house, quality learning and new skills also mentioned.

Limited toilets (five) and shortage of space in the kitchen (two) are negatives as is the difficulty of moving children with disabilities around the building (one) taking waste home (one) and parking (one).

Suggestions for improvement include ‘Homes’ handling boxes (two) staff to visit schools (two), creating a bedroom (two) and better directions for getting to the museum (one). Improved disabled access and moving around the museum is mentioned. Handling boxes and school visits are available. This suggests improved information is needed. The bedroom will be created in the next phase of development as will improved access for disabled visitors, although moving around the museum will always remain difficult.

### Document 3: Baseline position – membership, general admissions and schools

#### Membership

The membership of the museum is recorded under seven categories and the table below records membership numbers over the last three years.

<table>
<thead>
<tr>
<th>Category</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life members</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Honorary members</td>
<td>7</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Individual members</td>
<td>43</td>
<td>37</td>
<td>40</td>
</tr>
<tr>
<td>Family members</td>
<td>61</td>
<td>55</td>
<td>58</td>
</tr>
<tr>
<td>Student members</td>
<td>12</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Senior members (60+)</td>
<td>95</td>
<td>88</td>
<td>85</td>
</tr>
<tr>
<td>Senior couple (60+)</td>
<td>78</td>
<td>85</td>
<td>81</td>
</tr>
<tr>
<td>Total</td>
<td>302</td>
<td>289</td>
<td>288</td>
</tr>
</tbody>
</table>

In 2015 total membership stood at 303, no breakdown available at present.

The number of active volunteers has remained constant over the years at 60-80.
General public
17 surveys were completed between January 2011 and June 2012.
The surveys suggest visitors find out about the museum from word of mouth or local advertising (13). One response used the internet.
Reasons for the visit are mainly people who enjoy visiting museums or for a specific event or exhibition.
The following suggestions for improvement were made:
‘Narrator or guide in each room.’
‘Not much space – nowhere to leave our pram.’
‘Slight irritation between two volunteers downstairs.’
‘Would benefit from more interactive stuff.’
‘Include more about local life and local people.’
Apocryphal knowledge suggests people who visit the museum fit into two groups:
- Over 50s
- Families with children under 11 – either accompanied by parents or grandparents.
Most visitors are white from socio-economic groups A, B and C1.

Group/party visits
No data has been collected for group/party visits as they were primarily operated on an ad hoc basis with groups contacting us to arrange a visit.

Document 4: CVM management structure and HLF project team structure

Colne Valley Museum management structure (2014 to date)
Arrows indicate that information passes in both directions.
HLF lottery project team structure

**Trustees**

- **Project Champion**
  - Janet Jobber (CVM Secretary)

**Building**
- Pat Ashton
- Janet Jobber

**Interpretation**
- Anne Lord

**Heritage Learning & Engagement**
- Sue Starr

**Finance**
- John Daker (Steve Cowell from 2015) (CVM Treasurer)

**Evaluation**
- Karen Jefferies

**Architect**
- HLF funded

**Structural Surveyor**
- HLF funded

**Quantity Surveyor**
- HLF funded

**Project Manager**
- HLF funded

**IT Project Manager**
- HLF funded

**Accountant**
- HLF funded

**CVM volunteer teams**
- as shown on CVM management tree

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**Document 5: Floor plans pre- and post-project**

**Existing Ground Floor Plan**
- Wash Kitchen
- 1840’s Living Room
- Store
- Office
- Kitchen

**Proposed Ground Floor Plan**
- Wash Kitchen
- 1840’s Living Room
- Built-in kitchen cupboard with concealed access to store room
- Kitchen range installed and flue provided
- New structural opening
- New structural opening with steps
- Staircase removed
- Column removed

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*Disclaimer:*

*Notes:*

- Project: Design & Architecture Workshop
- The Workshop, 2 Oldham Road, Delph, Oldham OL3 5EB
- tel: 01457 238324
- email: info@daworkshop.co.uk
- www.daworkshop.co.uk

- Drawing Title: Existing & Proposed Ground Floor Plan
- Colne Valley Museum
- Heritage Lottery Application Phase 2

- Drawing No.: 091-005
- Drawing Date: Nov 2013
- Scale: 1:100
- Papersize: A3

- Drawn by: RJD
- Rev Date Description
  - A 25.11.13 Issued for comments
  - B 27.11.13 Issued for comments
  - C 04.01.14 Issued for comments
  - D 17.07.14 Issued for planning & listed building applications
School Programme
The Colne Valley Museum is housed in four traditional weaver’s cottages, transporting pupils back in time to the height of the textile industry.

History • Citizenship • STEM • Art & Design

Workshop Prices
Prices are set and there is no minimum number of pupils. Workshops have a maximum of 35 pupils.

Half Day workshop: £100 | Full Day at the Museum: £170

We hope to welcome you and your school to our Museum.

Our brand new school programme explores the story of the Cottages and how they link to local and national history, with cross curricular workshops which include hands-on activities and artefact handling. A full list of National Curriculum links can be found on our website. Pre-booking is essential.

Weavers at Work
Suitable for KS1 & KS2
2 hour workshop
Pupils will have the opportunity to
handle some of the Museum’s lofting
collection and see the
operation in action. Children
will be encouraged to ask questions
and take part in the hands-on
activities themed on the
textile trade. Children
will be able to make their own
fabrics, weave patterns and
handle some of the
Museum’s textile looms,
cooperating to make simple
designs.

Making a Good Trip
Suitable for KS2
Half day, 10am – 2.30pm
A day exploring the
Sustaining the Dream! Colne Valley Museum
re about the people who might
visit the Museum and their
friends and families.

Eating and Drinking
Suitable for KS1 & KS2
2 hour session
Pupils will be able to
experience look like
victorian families and
the activities that went
on in the cottage during
the day. Pupils will
make traditional
Victorian dinners and
drinks. A budget will be
provided to allow the
children to purchase
food and drinks.

Weaving STEAM!
Suitable for KS2
Full day, 10am – 2.45pm
A day exploring the
Sustaining the Dream! Colne Valley Museum
W orkshops hav e a maximum of 35 p
suitable for KS1 & KS2

Crafting the Past
Suitable for KS2
2 hour session
Children will work in groups with
the Museum’s collections and
artefacts to create their
own designs. They will
be encouraged to use
their creativity and
imagination to
produce a variety of
items. Pupils will
be able to
interact with the
Museum’s collections
and artefacts to
produce their own
designs.

Treasure Chests
Suitable for KS1 & KS2
Full day, 10am – 2.30pm
A day exploring the
Sustaining the Dream! Colne Valley Museum

Local History Explorers!
Suitable for KS1 & KS2
2 hour workshop
The pupils will explore the
history of the Cottages and how
they were built and also use various
collections and artefacts to
explore the history of the
Cottages. Pupils will
be encouraged to ask
questions and take part
in the hands-on
activities themed on the
textile trade. Children
will be able to make
their own fabrics,
weave patterns and handle
some of the
Museum’s textile looms,
cooperating to make
simple designs.


With reconstructed period kitchens, living spaces and bedroom the everyday life for weaver’s families can be explored. On the upper floors are the Clog Maker’s Shop, Loom Chamber and Spinning Room where the industrial heritage of the local area comes to life through immersive activities and demonstrations.

Accessibility
The top floor of the museum is fully accessible and has an accessible toilet. There is limited access to the middle floor and the lower floor is at ground level but cobbled streets make some entrances difficult. Please contact the museum volunteers for more details.

Contact Us
We are very pleased to discuss your particular requirements. For enquiries or to make a booking, please contact Sue Starr:
T: 01484 659762 (please note this is an answer phone)
E: schools@colnevalleymuseum.org.uk
www.colnevalleymuseum.org.uk
Colne Valley Museum, Cliffe Ash, Golcar, Huddersfield, West Yorkshire HD7 4PY