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1 Setting the scene

1.1 Introduction

Volunteers and the roles they perform play a vital part in the arts and cultural sector in Scotland. They are fundamental to the operation and sustainability of many museums and galleries across Scotland, often ensuring the viability of places and at the very least enhancing the offer that is provided to visitors.

Volunteering also has a role to play in contributing to the delivery of national outcomes, including those specifically related to the sector but also to the achievement of wider government agendas.

This research project, commissioned by Museums Galleries Scotland, provides an in-depth understanding of the scale, scope and impact of volunteering in the museums and galleries sector in Scotland. In addition, it refreshes the baseline that was produced in previous research in 20091.

1.2 The volunteering landscape

Volunteering in its widest sense is changing. Traditionally it was seen as an activity that was about giving something back and pursued for mainly altruistic reasons2. However the past decade has seen the emergence of different types of volunteering and volunteering that is motivated by self-interest3.

The recent economic recession and associated increase in levels of unemployment, particularly among young people, have contributed to this change in the volunteering landscape as people turn to alternative career pathways or look to develop work-based skills, with a view to securing employment4. Furthermore, as people have busier lives there is less

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1 Volunteering in Museums: A research study into volunteering within museums, LM Baird, May (2009)
willingness overall to commit a significant amount of time to volunteering, leading to more flexible or episodic types of volunteering opportunities.

Having said that, research indicates that, in the past, museum volunteers have been likely to be aged 55 and over, retired, white British and well-educated members of higher socio-economic groups. These findings were also evident in the previous volunteering research report undertaken by L.M Baird in 2009. The extent to which this profile has changed in recent years will be explored in this research as this has clear implications for the future and sustainability of volunteering in the sector.

Further to this, research highlights the unique role that museum volunteers have, playing the role of hosts and guests within the tourism industry, with volunteering potentially seen as an extension of visiting. Recognition of this role in museums is important, as is consideration of how this unique position can be utilised to improve visitor experience, increase the number of volunteers and maximise the value of volunteering in museums.

**1.3 Recognising the Scottish volunteering landscape**

According to the Scottish Household Survey in 2013, 28% of adults in Scotland had volunteered formally through an organisation or group in the past year, equating to around 1.25 million adults. This figure has remained relatively stable over the past seven years. Equivalent figures for England in the year 2012-13 from the Community Life Survey indicate that 44% if people had volunteered formally at least once in the past 12 months.

Research undertaken by Scotland’s Rural College highlighted the differences that exist in roles and motivations for urban and rural volunteers, a potential consideration for this research. It found that rural volunteers often play multiple and diverse roles. They report carrying out service-oriented and more generalist roles, supporting findings from other research that suggests rural volunteering could be seen to be substituting public services rather than being additional to them. This highlights the diversity of volunteers and, taken with the distinct nature of museum volunteers, highlights the need to tailor this research accordingly and not assume that one size fits all.

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5 Community Life Survey (2012-13), Cabinet Office
6 Volunteering and Public Service Reform in Rural Scotland (2013), Scotland’s Rural College
1.4 Positioning the volunteer offer to deliver public services

Volunteering has been a key UK government priority since the Public Spending Review of 2002. Initiatives and legislation have since reinforced this, with Big Society, the Localism and Giving Acts examples of how volunteering has become part of government policy.

In Scotland, the government recognises volunteers as a valuable national resource and sees volunteering as a key component of strong communities. National Outcome 16 of the National Performance Framework focuses on ensuring public services are high quality, continually improving, efficient and responsive to local people’s needs and the third sector and volunteers have a key part to play in contributing to the achievement of that outcome.

This attention on volunteering and its role in the delivery of public services is taking on sharper focus in these times of austerity and continuing pressures on public spend. However, clarity on the role of volunteers and the wider third sector needs to be considered to deal with potential conflicts and sensitivities about perceived displacement of paid staff.

1.5 The research objectives

Taken against this background, the specific research objectives of this project were to:

- Explore the current context around volunteering in the museums sector.
- Identify the scale and scope of volunteering in Scotland’s Museums.
- Evidence the impact of volunteering in the museums sector in Scotland: on the individual volunteers, their host museums and the wider economic benefit.
- Illustrate how volunteering contributes to Going Further – the National Strategy for Scotland’s Museums and Galleries and From Strategy to Action – A Delivery Plan for Scotland’s Museums and Galleries.
- Evidence contribution to the Scottish Government National Performance framework, particularly Outcome 16 – ‘Our public services are high quality, continually improving, efficient and responsive to local people’s needs’.

1.6 The approach

The approach was devised to meet the research objectives, reflecting the wider issues in the arts and cultural sector and the country as a whole. There were a series of implications that we considered throughout the design
process to ensure the production of a robust and relevant research project that contributes to the development of a strong evidence base.

The stages included:

1.6.1 Desk research

This stage included a thorough review of relevant policies, strategies, documents and reports to inform the development of the further elements of the research project.

Specifically, we analysed the details of Scotland’s museums and galleries to inform the evaluation framework and sample. We also reviewed appropriate evaluation frameworks and research tools which might be appropriate to use for the research, including the approach adopted in the previous report. Finally, we identified and mapped the relevant government and museum sector policy agendas to assist in the development of the evaluation framework to ensure that the evaluation captures all the relevant data needed by MGS to evidence contribution to sector and national agendas.

1.6.2 Design of evaluation framework

Using the outcomes of the desk research and drawing on our own experience of similar projects we produced an evaluation framework, including the development of a strategy tree. The framework illustrated the ambitions, aims and objectives of the research together with the proposed outputs and outcomes through which achievement will be measured and confirmed the different methods that were adopted.

1.6.3 Design, distribution and analysis of surveys

Using the evaluation framework and strategy tree, we devised three surveys for directors, volunteers and paid staff to enable us to capture information about the scale, scope and impact of volunteering in museums and galleries from different perspectives. In total, 70 responses were received from the directors’ survey, representing 117 venues, 134 responses from the volunteer survey and 38 from the paid staff survey. Copies of the surveys can be found in Appendix 1 and further information about the survey respondents can be found in section 3.3.

Data collected from the three surveys was outputted and analysed using SNAP\textsuperscript{11} and SPSS\textsuperscript{12}. The findings are presented and described throughout this report, with comparisons drawn between the surveys where feasible.

\textsuperscript{11} SNAP is a software tool for the design and distribution of online surveys
\textsuperscript{12} SPSS is a statistical software tool that is used to analyse data
1.6.4 Case studies

To complement the quantitative data collected through the surveys, we also conducted a series of case study sessions and telephone interviews to gather more qualitative evidence and in-depth material. We conducted focus groups in eight museums and galleries with volunteers and staff, identifying a sample that reflected the different sizes, locations, operation and subject matter of the museums and galleries in the sector. The sessions allowed us to fully explore the depth of motivations, experience and impact of volunteering. Each session was recorded and transcribed and the key themes are highlighted throughout this report. Additionally, depth interviews were undertaken over the telephone with a further six museums and galleries. A list of the participating museums and galleries is included in Appendix 2 and a copy of the discussion guide can be found in Appendix 3.

In total, 64 volunteers and 42 members of paid staff took part in a focus group or an in-depth interview.
2 Summary of key findings

2.1 Introduction

Volunteers and the roles they perform play a vital part in the arts and cultural sector in Scotland. They are fundamental to the operation and sustainability of many museums and galleries across Scotland, often ensuring the viability of places and at the very least enhancing the offer that is provided to visitors.

Volunteering also has a role to play in contributing to the delivery of national outcomes, including those specifically related to the sector but also to the achievement of wider government agendas.

This report is the executive summary of a research project, commissioned by Museums Galleries Scotland, which provides an in-depth understanding of the scale, scope and impact of volunteering in the museums and galleries sector in Scotland. For a full copy of the report, please contact Museums Galleries Scotland.

2.2 A major contribution to the arts and culture sector in Scotland

With over 400 museums and galleries across Scotland, there is enormous breadth and diversity in the sector.

Around a third of museums and galleries who participated in the research were solely reliant on volunteers. Volunteers were fundamental to the viability and sustainability of many of the museums and galleries involved in the research and, without their support, it is evident that many venues would be unable to survive. Volunteers take on a wide variety of roles, covering all aspects of museum and gallery operations.

Without the support of volunteers in many of these venues, the overall cultural offer that would be available in Scotland would be affected in a detrimental way.

Where museums and galleries do have a complement of paid staff, volunteers provide additional services and take on additional roles that would not be feasible without them. This all adds to the depth and quality of the experience that visitors, volunteers and staff get from their involvement and interaction with the venue, and ultimately strengthens the cultural offer across the whole sector.
2.3 Volunteer numbers are increasing

The research has indicated that there are thousands of people volunteering in museums and galleries across Scotland and these numbers are increasing.

Encouragingly, there was no clear relationship between the change in volunteer numbers and associated declines in staff numbers. It was evident that numbers of paid staff have remained relatively constant and with increasing volunteer numbers, this represents an increase in the available workforce for museums and galleries. Some organisations highlighted how the growth and development of their volunteer programme had enabled them to grow their staff, for example in one case with the employment of a Volunteer Manager.

The profile of volunteers has remained similar to that seen in 2009, predominantly female, aged 65 and over, retired and highly educated. This was based on the respondents to the volunteer survey, yet it was also evident from the other surveys and case study sessions that a considerable number of young people and students also volunteer, albeit with different motivations.

2.4 Volunteers have strong altruistic motivations

Motivations for volunteering are very clearly personal to the individual, but there are some clear differences when you consider the types of people that are volunteering. Similarly what they get out of their experience differs according to their profile.

For the older, retired volunteer, motivations are largely altruistic, with a strong desire to want to give something back and to specifically help the museum or gallery. Social motivations, as well as outcomes, also featured

<table>
<thead>
<tr>
<th>SUMMARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 94% of responding organisations used volunteers</td>
</tr>
<tr>
<td>• 31% of responding organisations were staffed exclusively by volunteers</td>
</tr>
<tr>
<td>• 17 out of 46 organisations said their museum/gallery would not function without volunteers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUMMARY</th>
</tr>
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<tr>
<td>• Reported total of over 2,600 volunteers in 68 organisations</td>
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</table>

very strongly, with people enjoying meeting new people and feeling part of a team.

For younger volunteers, motivations were largely intellectual and economic, gaining work experience, skills and knowledge to help them secure relevant employment. Social outcomes also featured, with enjoyment and meeting new people mentioned.

**SUMMARY**

- 99% of volunteer respondents rated their experience as very good or good
- 82% of all volunteer respondents were motivated by helping the museum/gallery; 73% by a personal interest in the subject; 58% to meet new people
- In terms of economic motivations, 20% of volunteer respondents were motivated by learning new skills to get a job; 14% for career development

### 2.5 Social outcomes were important to volunteers

Nearly all volunteers felt that volunteering in a museum or gallery had been an enjoyable experience. A strong theme from the research was the importance of the social and ‘people’ elements of the volunteering experience. This included meeting and working with others and interacting with the public.

For those who were retired, volunteering provided a replacement workplace, in particular the elements of camaraderie and team spirit which many missed.

**SUMMARY**

- 99% of volunteers agreed (64% strongly) that volunteering at the museum/gallery had been an enjoyable experience
- 49% of volunteers agreed (13% strongly) that volunteering at the museum/gallery had improved their social life
- 72% of volunteers agreed (29% strongly) that volunteering at the museum/gallery had made them feel more part of the community they lived in
2.6 The transformational effect of volunteering

Volunteers regularly illustrated how the volunteering experience had had a transformational effect on their lives. Impacts on health and self-confidence were very positive. Nearly half of volunteer respondents stated that their self-confidence had improved and a third said that their mental health had improved.

Often staff were able to articulate impacts on volunteers that they may not have necessarily identified themselves. For example at one of the museums, staff discussed that fact that volunteers often came to them after a specific period of illness or bereavement, stating that volunteering ‘filled the gap’ and gave them the motivation to get out of the house.

Furthermore, most volunteers said that the experience had increased their knowledge of history and culture, clearly demonstrating the impact of volunteering on the individual’s knowledge and learning. Three quarters also agreed that volunteering had provided them with new skills, and around a third said that they had acquired new skills that would be useful in future employment. As the majority of volunteers surveyed were retired, this finding is unsurprising as it is unlikely they would be looking for further employment, but this is a significant benefit for students and younger people.

**SUMMARY**

- 93% of volunteers agreed (52% strongly) that volunteering at the museum/gallery had increased their knowledge of history and culture
- 73% of volunteers agreed (31% strongly) that volunteering at the museum/gallery had provided them with new skills
- 32% of volunteers agreed (15% strongly) that volunteering at the museum/gallery had provided them with skills that would be useful in the future
- 14% of volunteers agreed (4% strongly) that volunteering at the museum/gallery had improved their physical health
- 44% of volunteers agreed (12% strongly) that volunteering at the museum/gallery had increased their self confidence
- 33% of volunteers agreed (7% strongly) that volunteering at the museum/gallery had improved their mental health
- 62% of volunteers agreed (15% strongly) that volunteering in general promotes wellbeing
2.7 **Museums play a key role in local communities**

The important role that museums and galleries played in the local community was highlighted throughout the research. They often provided additional facilities that would not otherwise have been available for local people, such as a café or shop. This was particularly relevant in smaller towns and villages where museums were more reliant on volunteers to survive and therefore these were the communities where closure would be more strongly felt.

The role of volunteers was important in this as they provided the link to the local community, encouraging people to come through the doors and engaging with them when they visit, whatever their reason for visiting. This ambassador role also operated in wider day-to-day life, with volunteers often encouraging visits from friends, family or acquaintances.

As well as the offer for local people, the museums acted as an attractor to tourists in some locations. Again, in areas where there were few other attractions, the museum or gallery may be the sole reason for a visit. This can bring a boost to the local economy as people may spend in the shops or eat in a café or restaurant, for example.

2.8 **The economic contribution of volunteering is significant**

Volunteering makes a significant economic contribution. Whilst it is difficult to accurately put a total figure on this for the whole sector, we have produced an estimate based on the responses received to the survey and applied them more widely. Full responses to the questions that enable this calculation to be produced were received from 19 organisations and an average was produced which was applied to the whole sector. This figure from the survey indicated a value of around £5.3 million, based on the average number of hours volunteered and using an average museum wage (£9 an hour).

This figure represents the economic contribution of volunteer time and does not take account of the added economic impacts that are evident. On an individual basis, volunteers have gained skills and experience, which will enable them to get a job in the sector, with some examples of this cited throughout the research. At a wider level, the impacts of attracting visitors to the area will produce economic benefits, in terms of spend in shops and restaurants, as mentioned in the previous section.
SUMMARY

• For the 19 organisations that provided data on the number of volunteer hours, there was an estimated economic value of around £250,000 (based on an average wage of £9 an hour for a collections or visitor services assistant). Given that the range of volunteer roles is varied, it can be assumed that this figure is a minimum and could be far higher than this.

• If you take an average figure for economic value and apply it across the sector to the 404 museums and galleries, there is an estimated economic value of £5.3 million.

2.9 Key success factors that support a sustainable volunteer programme

The research has identified a number of key factors relating to the infrastructure required to support and develop a successful volunteer programme.

A clear volunteering framework for the organisation was seen as important for the delivery of a volunteer programme. It ensured clarity and consistency for both the organisation and volunteers, by articulating the role of volunteers, expectations from the organisation and processes for recruitment and management. The extent to which this framework was formalised is largely dependent on the size of the volunteer programme. For smaller places, the need for a rigorous structure is less vital than for larger organisations who have to coordinate hundreds of volunteers.

For some organisations, it may be advisable to develop further detailed processes that feed into the framework, for example for recruitment, induction or training. Even in smaller organisations, the value of recording processes and procedures was recognised to ensure consistency over time.

The role of a volunteer coordinator was recognised as important in the smooth operation of a volunteer programme. For larger organisations this tended to be a paid member of staff. For smaller organisations, having one person was a point of contact and someone to communicate and coordinate volunteers, was seen as crucial. The role was highly valued where it did exist, among volunteers and paid staff alike.

More generally, the success of the role was down to the individual concerned, with the need for someone who is approachable and able to spend time with
the volunteers. They often have to act as a negotiator and provide the link between volunteers and the rest of the paid staff.

**SUMMARY**

- 71% of organisations had a volunteering policy
- 20% of organisations employed a member of staff to manage volunteer recruitment and processes
- 39 out of 46 organisations provided training for volunteers, however only one had any form of accreditation associated with the training
- 21% of volunteer respondents found out about their current opportunity via word of mouth; 18% in the local press; and 15% directly by a member of museum/gallery staff
- 86% of volunteer respondents rated recruitment practices as good or very good

### 2.10 Museums make a considerable contribution to national agendas

The research as a whole has illustrated how volunteering contributes to the achievement of many objectives, both for the arts and culture sector and for the Scottish Government.

The majority of respondents to all three surveys (around 90%) agreed that volunteering in museums and galleries had an important role to play in the following sector related objectives:

- increasing cultural participation, by maximising the number and range of people able to see collections, visit and enjoy museums
- providing a wide range of cultural experiences for enjoyment, development and learning
- deepening connections between museums and communities
- sharing knowledge and understanding between museums and communities

Increasing cultural participation received the most positive response from both museum directors and staff and volunteers, with around half of respondents strongly agreeing that volunteering contributes to this outcome. Overall, there was little difference between the views of volunteers and those of paid staff or directors. The majority of respondents also agreed that volunteering led to the promotion of wellbeing, (62% of volunteer respondents and 70% of museum
staff or directors). Furthermore, 86% of volunteers agree that volunteering contributes to stronger communities and 87% that it increases the quality of the cultural experience across Scotland.

*Going Further* also sets out the following aims for the museums and galleries sector in Scotland:

- Empower a diverse workforce to increase their potential for the benefit of the sector and beyond.
- Forge a sustainable future for sector organisations and encourage a culture of enterprise.

Volunteers identified the positive outcomes of volunteering to the sector overall, with 86% of volunteers agreeing that volunteering helped to ensure the institutional sustainability of museums and galleries and 69% of paid staff or directors. 71% of volunteers and 54% of paid staff or directors agreed that volunteering contributed to a high profile sector and nearly 90% of volunteers and 74% of paid staff and directors agreed that volunteering improved cultural experiences in Scotland and led to developing stronger communities.

60% of both types of respondents agreed that volunteering in museums and galleries contributed to a diverse workforce.

In terms of the national objectives, there was clear evidence of the contribution of volunteering to:

- Better educated, more skilled and more successful, renowned for our research innovation (National Outcome 3), via the considerable number of students and young people who choose to volunteer to get work experience and develop new skills to help them secure work in the museums sector.
- Strong, resilient and supportive communities, where people take responsibility for their own actions and how they affect others (National Outcome 11)
- Our public services are high quality, continually improving, efficient and responsive to local people’s needs (National Outcome 16), with volunteering and volunteers playing a vital role in the delivery of public services. The scope and breadth of the work that they undertake is extensive and diverse, all of which contributes to the overall cultural experience for visitors.
SUMMARY

• 90% of volunteers and 88% of paid staff and directors agreed that volunteering contributed to increasing cultural participation by maximising the number and range of people able to see collections, visit and enjoy museums.

• 91% of volunteers and 88% of paid staff and directors agreed that volunteering contributed to providing a wide range of cultural experiences for enjoyment, development and learning.

• 91% of volunteers and 84% of paid staff and directors agreed that volunteering contributed to deepening the connections between museums and communities.

• 62% of volunteers and 70% of paid staff and directors agreed that volunteering contributed to promoting wellbeing.

• 87% of volunteers and 74% of paid staff and directors agreed that volunteering contributed to increasing the quality of the cultural experience across Scotland.

• 86% of volunteers and 74% of paid staff and directors agreed that volunteering contributed to developing stronger communities, by providing opportunities for people to socialise and support their local community.

2.11 Concluding comments

Acknowledging the vital role that volunteers play in the sustainability and viability of museums and galleries is an important part of maintaining the current cultural offer for Scotland and achieving success in the pursuit of the Scottish Government’s National Outcomes and the aims of the Going Further: National Strategy for Scotland’s Museums and Galleries.

The contribution of volunteers in many museums and galleries ensures their existence and adds to the great mix and diversity in Scotland’s cultural offer, helping to increase cultural participation, by maximising the number and range of people able to see collections and visit and enjoy museums.

Whilst the research has not provided evidence that increasing volunteer numbers has led to displacement of staff, it is necessary to acknowledge the time and resource that is required to support volunteers. They require time and support at all stages of involvement, including recruitment, induction and ongoing day-to-day work. The role of volunteer managers or coordinators was
highlighted as an important element of this, so any support that can be provided for organisations without this type of role is likely to be welcomed.

The impact of volunteering on individuals has emerged in many different ways throughout the research. As well as the social benefits that volunteers highlighted, a considerable number said that their health, wellbeing and self-confidence had improved as a result of their volunteering experience. Intellectual gains were also apparent, with many learning new skills and expanding their knowledge of history. For younger people in particular, this was particularly important in supporting their aspirations to work in the sector.

For some museums and galleries, resources to support the volunteer programme were limited. The inability to pay volunteer expenses was identified as one example of this, which in turn meant volunteers were unable to attend training, even if it were free. Any resource that can be provided to support such organisations with the provision of expenses to attend training or a fund to support exchange of experience visits are likely to be welcomed.

The profile of museum and gallery volunteers remains similar to 2009, namely older, retired people who volunteer to help the museum and give something back to the community. To be able to sustain the volunteer base, it will be important to consider how to recruit more young people into volunteering. Part of encouraging young people into the role may also involve ensuring that the job opportunities exist so that when they gain relevant experience they are able to utilise it in a relevant job and therefore retain the skills and experience gained within the sector.

Overall the research project has painted a positive picture of volunteering in museums and galleries across Scotland. Volunteers are highly motivated and enthusiastic individuals with a passion for helping their local museum and community. They enjoy what they do and gain real pleasure from meeting and interacting with fellow volunteers, staff and members of the public. For the future, it will be important to build on this strong volunteer base to ensure the sustainability of museums and galleries and contribute to the continued development of a rich and diverse cultural offer for Scotland.
3 A diverse museums and galleries sector

3.1 The museums and galleries sector

There are over 400 museums and galleries in Scotland. They range from the very smallest venues, which may sometimes be one room in a house, attracting in the hundreds of visitors a year to large internationally-known organisations, attracting in the millions of visitors. They are owned and operated in different ways, by national organisations, universities, Local Authorities and independent trusts. They are found across the whole country, from the remotest parts of the Highlands and Islands to bustling city centre locations. Similarly the overall offer is vast and diverse, covering a wide array of subject areas, including military, transport and maritime through to music, local history and specialist art collections. Each has its role to play in the whole sector, offering individual and sometimes unique experiences to visitors, volunteers and the staff who work there.

3.2 The strategic context

Going Further: The National Strategy for Scotland’s Museums and Galleries sets out a clear vision for the sector, stating that “Scotland’s museums and galleries will be ambitious, dynamic and sustainable enterprises: connecting people, places and collections; inspiring, delighting and creating public value”.

There are six aims that make up the strategy and this research considers how volunteering across the sector contributes to the delivery of these aims. Additionally, it considers the wider government strategies and illustrates how volunteering contributes to the delivery of these wider outcomes.

3.3 Profile of the respondents

In terms of this research project, the quantitative findings are based on the responses received to the three surveys that were circulated to museum/gallery directors, volunteers and paid staff.

The survey sent out to museum or gallery directors, to complete on behalf of the organisation received a total of 70 valid responses, 14 of which were from organisations that operate multiple museums or galleries. When the multiple venue responses are included, the survey results include feedback from 117
museums or galleries in Scotland. This represents a response rate of around 30%.

Of the 70 organisations that responded to the survey:

- 47 were independent organisations
- 9 were Local Authority museums services
- 5 were universities operating museums or galleries
- 3 were trusts that operate a museum service on behalf of a Local Authority
- 2 were venues that operate as part of a national collection
- 2 were regimental organisations
- 2 were from other organisations

Table 3.1 illustrates how the sample compares with the profile of museums and galleries overall in Scotland.

Table 3.1: Profile of sample compared to all museums and galleries

<table>
<thead>
<tr>
<th>Sample compared to Population</th>
<th>All museums and galleries in Scotland</th>
<th>Museums and galleries included in sample</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of sites</td>
<td>% of total sites in Scotland</td>
</tr>
<tr>
<td>Independent</td>
<td>209</td>
<td>52%</td>
</tr>
<tr>
<td>University</td>
<td>29</td>
<td>7%</td>
</tr>
<tr>
<td>Regimental</td>
<td>9</td>
<td>2%</td>
</tr>
<tr>
<td>Local Authority</td>
<td>93</td>
<td>23%</td>
</tr>
<tr>
<td>National Collection</td>
<td>22</td>
<td>5%</td>
</tr>
<tr>
<td>Trust operating museum service on behalf of a Local Authority</td>
<td>40</td>
<td>10%</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>404</td>
<td>100%</td>
</tr>
</tbody>
</table>

Responses to the organisation survey were from museums and galleries varying in scale, with annual visit numbers ranging from 100 to almost 2 million. For around half of the organisations that were able to provide visit figures, the total number of visits was under 10,000 for the 2012/13 financial year.

For the purposes of reporting the results, the analysis is based on the 70 responses received.
year. Annual turnover information was gathered for 42 of the 70 organisations, with a range from £650 to over £3 million.

Just over half of the museums and galleries surveyed (36) were open all year round, while the other half were seasonal operations (18 museums were open 5-7 months per year, 15 were open 8-11 months per year and one organisation did not provide this data).

Museums were asked to circulate a survey to their current volunteers to gather the feedback on the impact of volunteering from the perspective of volunteers. In total, 134 responses were received from volunteers, representing 41 museums throughout Scotland. While the sample from the organisation survey covers a range of types, scale and location, this sample had a greater proportion of responses from smaller scale museums and galleries. However the findings from the qualitative research have added further perspectives of volunteers working in larger scale venues.

The final element of the quantitative research gained the perspective of paid staff who work with volunteers at museums and galleries. Feedback was received from 38 paid employees at museums or galleries in Scotland via a staff survey.
4

Scope of volunteering

4.1 Volunteers undertake many different and varied roles

Figure 4.1 illustrates the broad roles undertaken by volunteers, indicating that site management, curatorial and education and awareness were the main areas of activity for volunteers. More specifically, the roles that were most widely undertaken across a number of organisations were visitor reception, collections management and documentation, outreach, acting as guides and interpreting collections, administration and office activities.

Volunteers were widely involved in different aspects of the museum operation, with many people doing more than one of these jobs at any one time. 92% of volunteers reported involvement in more than one broad area of work and 61% in all four areas. Similarly 41 out of 48 museum directors surveyed stated that volunteers were involved in all four areas of work.

The full range of volunteer roles reported by volunteers and by organisations is shown in table 4.1 overleaf. Directors reported more variety in volunteer roles than the volunteers themselves. This would be expected as museums were responding for all volunteers across a range of museums, while volunteers were reporting only their individual duties.
Table 4.1: Detailed roles of volunteers

<table>
<thead>
<tr>
<th>Role of volunteers (detailed)</th>
<th>Volunteer survey [Base 131]</th>
<th>Organisation survey [Base 48]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SITE MANAGEMENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other site management</td>
<td>69%</td>
<td>79%</td>
</tr>
<tr>
<td>Visitor reception</td>
<td>48%</td>
<td>69%</td>
</tr>
<tr>
<td>Shop duties</td>
<td>36%</td>
<td>50%</td>
</tr>
<tr>
<td>Opening/closing of venue to public</td>
<td>34%</td>
<td>48%</td>
</tr>
<tr>
<td>Site security checks</td>
<td>12%</td>
<td>35%</td>
</tr>
<tr>
<td>Rostering</td>
<td>8%</td>
<td>33%</td>
</tr>
<tr>
<td>Café/catering</td>
<td>8%</td>
<td>13%</td>
</tr>
<tr>
<td><strong>CURATORIAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public enquiries</td>
<td>37%</td>
<td>67%</td>
</tr>
<tr>
<td>Collections documentation</td>
<td>34%</td>
<td>81%</td>
</tr>
<tr>
<td>Collections care</td>
<td>34%</td>
<td>73%</td>
</tr>
<tr>
<td>Other curatorial</td>
<td>31%</td>
<td>42%</td>
</tr>
<tr>
<td>Research</td>
<td>27%</td>
<td>73%</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>27%</td>
<td>71%</td>
</tr>
<tr>
<td>Collections management</td>
<td>18%</td>
<td>52%</td>
</tr>
<tr>
<td>Preventative conservation</td>
<td>15%</td>
<td>42%</td>
</tr>
<tr>
<td><strong>EDUCATION/AWARENESS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other education/awareness</td>
<td>35%</td>
<td>38%</td>
</tr>
<tr>
<td>Leading tours of the museum or gallery</td>
<td>23%</td>
<td>56%</td>
</tr>
<tr>
<td>Interpreting the collection</td>
<td>22%</td>
<td>58%</td>
</tr>
<tr>
<td>Working with schools</td>
<td>22%</td>
<td>54%</td>
</tr>
<tr>
<td>Outreach to local groups/organisations</td>
<td>20%</td>
<td>58%</td>
</tr>
<tr>
<td>Preparing publications</td>
<td>16%</td>
<td>48%</td>
</tr>
<tr>
<td>Giving lectures or talks about the collection</td>
<td>9%</td>
<td>48%</td>
</tr>
<tr>
<td><strong>ORGANISATIONAL SUPPORT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other organisational support</td>
<td>31%</td>
<td>31%</td>
</tr>
<tr>
<td>Administration/office activities</td>
<td>24%</td>
<td>60%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>24%</td>
<td>52%</td>
</tr>
<tr>
<td>Management committee</td>
<td>23%</td>
<td>54%</td>
</tr>
<tr>
<td>Events organisation and management</td>
<td>21%</td>
<td>52%</td>
</tr>
<tr>
<td>Co-ordinating other volunteers</td>
<td>15%</td>
<td>38%</td>
</tr>
<tr>
<td>Volunteer recruitment</td>
<td>11%</td>
<td>40%</td>
</tr>
<tr>
<td>Marketing</td>
<td>10%</td>
<td>50%</td>
</tr>
<tr>
<td>IT/website support and development</td>
<td>8%</td>
<td>48%</td>
</tr>
<tr>
<td>Campaigning</td>
<td>5%</td>
<td>25%</td>
</tr>
<tr>
<td>Virtual volunteering</td>
<td>5%</td>
<td>6%</td>
</tr>
</tbody>
</table>
As illustrated in table 4.1, visitor reception is a common role carried out by volunteers, as reported through both the volunteer and organisation surveys (48% and 69%). Other public facing roles such as dealing with public enquiries (67%), leading tours (56%), outreach to local groups (58%) and shop duties (50%) were commonly reported, noted by at least half of the organisations as a role for volunteers. Roles focusing on the collection were also commonly reported through the organisation survey such as collections documentation (81%), collections care (73%), research (73%) and exhibitions (71%).

Catering roles were less likely to be undertaken by volunteers. This could be as museums either did not have catering facilities or where they did exist, staff were employed to run them.

Other roles that were mentioned by volunteers or directors included general cleaning or maintenance on site (27 respondents across both surveys), digital work such as archiving or communications (14), providing tours to visitors (9) and assisting with events (9).

4.2 Volunteers play a vital role in the viability and sustainability of museums and galleries

Only 4 out of the 70 organisations surveyed were staffed exclusively by paid staff, that is, 94% of organisations that responded to the survey had support from volunteers in some capacity. Most commonly, organisations were staffed mainly by paid employees with some support from volunteers (39%). However almost one third (31%) of responses were from organisations staffed exclusively by volunteers. Almost all of those staffed exclusively by volunteers were smaller scale independent museums. This highlights the key role that volunteers play in the viability and sustainability of museums and galleries in Scotland.

The volunteers recognised this themselves, with the majority stating that they were fundamental to the operation of their museum or gallery (93% agree or strongly agree). Furthermore, 25 of the 31 paid staff surveyed agreed (15 strongly) that volunteers were fundamental to the operation of the museum or gallery at which they worked and four staff respondents disagreed. This illustrates that staff value and recognise the important contribution that volunteers make.

This issue is explored in more depth in Section 6, which considers the impact of volunteering on organisations.
4.3 Levels of virtual and remote volunteering remain relatively low in the sector

Virtual volunteering provides an opportunity for people to support and help organisations online. This form of volunteering is becoming increasingly widespread, allowing people the flexibility to complete tasks at a time and place that is most suitable.

There were three organisations (6%) that stated they used virtual volunteers. However, it is worth noting that five volunteers and eight organisations stated that volunteers carried out work such as digital cataloguing of an archive. Two of those organisations also reported that volunteers work on digital communications or social media for the museum/gallery. All this work could be carried out remotely and therefore considered virtual volunteering but was not identified as such by respondents.

4.4 Roles and responsibilities remain relatively unchanged

Over half of directors (27 out of 48 responses) reported no change to the activities of volunteers in the past five years, stating that they do similar work as previously. 14 organisations (just less than one third of those surveyed) stated that volunteers now perform additional roles compared to five years ago, while one organisation reported volunteers undertaking fewer roles than previously.

Figure 4.2: Change in volunteer roles over past five years (number of organisations)

<table>
<thead>
<tr>
<th>Role Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>No change - volunteers do similar work</td>
<td>27</td>
</tr>
<tr>
<td>Volunteers perform additional roles</td>
<td>14</td>
</tr>
<tr>
<td>Volunteers perform fewer roles</td>
<td>1</td>
</tr>
<tr>
<td>Volunteers perform work previously done by paid staff</td>
<td>4</td>
</tr>
<tr>
<td>Paid staff now do work done previously by volunteers</td>
<td>2</td>
</tr>
</tbody>
</table>

Source: organisation survey

Four organisations (1 in 12 of the sample) reported that volunteers now perform roles previously done by paid staff indicating a small level of displacement.
When asked for further details on how volunteer roles had changed, a common theme was that volunteers had taken on additional roles as the museum operation itself had grown:

- “The museum has expanded significantly in the last five years so the numbers of volunteers involved in the everyday running has increased. The museum is now Accredited and this has made it necessary for volunteers to acquire new skills.”
- “As the museum has grown, with an increased number of learning projects, donated items, staff, increased public profile etc., volunteers’ roles have become more diverse.”
- “We now hold more events where volunteers help out.”
5 Scale and profile of volunteering

5.1 The scale of volunteering is increasing

The number of volunteers reported in the 2012/13 financial year ranged from none to 464, with 68 organisations reporting a combined total of 2,651 volunteers – an average of around 40 volunteers per organisation. Over half of volunteers had volunteered for three or more years.

The breakdown of volunteers in terms of pattern of volunteering is shown in Table 3.

<table>
<thead>
<tr>
<th>Volunteers</th>
<th>Number of volunteers</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular volunteers (either full or part-time over full year period)</td>
<td>1516</td>
<td>59%</td>
</tr>
<tr>
<td>Seasonal temporary</td>
<td>412</td>
<td>16%</td>
</tr>
<tr>
<td>One-off volunteers</td>
<td>349</td>
<td>14%</td>
</tr>
<tr>
<td>Remote/virtual</td>
<td>47</td>
<td>2%</td>
</tr>
<tr>
<td>Other</td>
<td>237</td>
<td>9%</td>
</tr>
<tr>
<td>Total</td>
<td>2,651</td>
<td>100%</td>
</tr>
</tbody>
</table>

Source: organisation survey

According to the 2012 Scottish Household Survey, around 60% of the adults in Scotland who have volunteered in the last year have done so at least once per month, suggesting the profile of museum volunteers is consistent with this.

Of the 66 organisations that completed this part of the survey, 45 were able to provide trend data on how volunteer levels had changed in the past five years. Over half (26) reported that the number of people volunteering at their museum or gallery had increased in the past five years and a further third (16) noted that the level of volunteers had remained consistent. Only five organisations reported a drop in volunteers in the last five years. Overall this suggests a growth in volunteering in the sector in recent years.

The total number of new volunteers reported in 2012/13 was 368, representing an average of 9 new volunteers per organisation. Responses were received from 39 organisations with the number of new starts ranging from 0 to 50.

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40 organisations provided data on whether volunteers had stopped working with them in 2012/13, with responses ranging from 0 to 45. A total of 141 stopped volunteering, giving a net increase of 227 additional volunteers in 2012/13 (based on 40 organisations).

The other element of the employment profile in museums and galleries is paid staff. The total number of paid staff per organisation in the 2012/13 financial year ranged from 0 to 200, with 44 organisations reporting a combined total of 769 paid staff. The breakdown of paid staff in terms of employment status is shown in Table 5.2.

Table 5.2: Paid staff

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Number of staff</th>
<th>% of total(^\text{15})</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>213</td>
<td>28%</td>
</tr>
<tr>
<td>Part-time</td>
<td>282</td>
<td>37%</td>
</tr>
<tr>
<td>Seasonal</td>
<td>274</td>
<td>36%</td>
</tr>
</tbody>
</table>

When taken as a whole there are some patterns in the relationship between volunteer and staffing levels, as indicated in Table 5.3\(^\text{16}\). Four organisations reported a decrease in paid staff and an increase in volunteers during the same period, supporting to some extent the indication that there has been a small level of displacement, as discussed in section 4.5. However this does not seem to be a trend that is prevalent across the sector. For nine out of the 11 organisations witnessing an increase in paid staff, volunteer numbers also increased, showing a growth in staffing resource. Similarly volunteering increased for half of the 12 organisations that had no change to paid staff (only 2 saw a decrease in volunteers).

Table 5.3: Change in volunteer and staff levels in past five years

<table>
<thead>
<tr>
<th>Number of organisations where...</th>
<th>Paid staff increased</th>
<th>No change to paid staff</th>
<th>Paid staff decreased</th>
<th>Total organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers increased</td>
<td>9</td>
<td>6</td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td>No change to volunteers</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Volunteers decreased</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Total organisations</td>
<td>11</td>
<td>12</td>
<td>7</td>
<td>30</td>
</tr>
</tbody>
</table>

Source: organisation survey

[Base 30]

\(^{15}\) Percentage breakdown doesn’t total 100% due to rounding

\(^{16}\) Data available for 30 organisations only
5.2 The overall profile of volunteers

Overall, responses from volunteers to the survey indicate the following demographic profile for museums and galleries:

- Female
- Over 65
- Retired
- Highly educated
- Scottish
- In good health

**Gender**

The majority of volunteers surveyed were female (63%). This demonstrates a slight shift when compared to the previous volunteering research undertaken in 2009\(^\text{17}\), when 47% of volunteers surveyed were female. Due to the small sample size in both studies, this does not necessarily indicate a change in the sector but simply a change in the profile of those sampled. Other than this, the profile of volunteers surveyed remains consistent with the previous research.

**Age and employment status**

As illustrated in figure 5.1, the age profile of the volunteers surveyed indicates that volunteering in museums and galleries tends to be done later in life, with over half of volunteers aged 65 or over (54%) and nearly three quarters aged 55 or over (71%). Consistent with this, 63% of volunteers were retired.

**Figure 5.1: Age and employment status of volunteers**

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\(^\text{17}\) Volunteering in Museums: A research study into volunteering within museums, LM Baird, May 2009
It should be noted that the case studies suggest that volunteers at larger city-based organisations or at museums linked to universities have a younger profile than more rural venues, and the survey sample may not be representative of the sector overall. The 2012 Scottish Household Survey\textsuperscript{18} states that just 27% of adults in Scotland who had volunteered in the past 12 months were permanently retired, demonstrating that an older profile is not common for volunteering overall.

For the remaining volunteer respondents who were not retired, 8% were employed part-time, 7% studying, 6% employed full-time and 6% self-employed. 5% were unemployed or looking for work.

**Education**

The museum and gallery volunteers surveyed were highly educated. 89% were studying for or had achieved a further or higher education degree, with 4% reporting they had no formal qualifications.

**Origin and health**

64% of volunteers identified their background as ‘Scottish’ and a further 29% as ‘other British’.

9% of volunteers surveyed had a longstanding illness, disability or infirmity that limited their daily activities in some way and a further 10% reported an illness, disability or infirmity that did not limit activities.

**Length of service**

In terms of how long people had been volunteering, there was a good balance of new volunteers (29% less than one year) and long-serving volunteers (29% more than five years). Just over one quarter (26%) of volunteers stated they also volunteer in another capacity outside the museum.

**Figure 5.2: Length of volunteering service**

<table>
<thead>
<tr>
<th>Length of Service</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than a year</td>
<td>29%</td>
</tr>
<tr>
<td>Between one and two years</td>
<td>16%</td>
</tr>
<tr>
<td>Between three and five</td>
<td>26%</td>
</tr>
<tr>
<td>years</td>
<td></td>
</tr>
<tr>
<td>More than five years</td>
<td>29%</td>
</tr>
</tbody>
</table>

Source: volunteer survey

\textsuperscript{18} Scotland’s People: 2012 Scottish Household Survey, The Scottish Government
5.3 Levels of volunteering increase through the summer period

19 organisations were able to provide data on hours worked by volunteers throughout the year and 16 were able to provide data on paid staff hours. For these organisations a total of around 28,000 volunteers hours and 84,000 paid staff hours were worked across a 12 month period (on average 530 volunteers hours and 1,610 paid staff hours per week across all 19 museums). The seasonality of these hours for these organisations is shown in figure 5.3.

Figure 5.3: Seasonality of volunteer and staff hours

While this data can’t be considered representative for the sector as a whole, for this group of organisations paid staff worked more hours than volunteers throughout the year. It is worth noting that this was not true for all organisations. For three of the museums and galleries who provided this data, total volunteer hours were greater than staff hours.

For the organisations represented, hours worked by both paid staff and volunteers increased from April to October when museum visits are at their highest and seasonal museums are open, but volunteer hours tended to show less seasonality throughout the year.
6 Organisational impact

6.1 Volunteers are fundamental to the operation of many museums and galleries

Museum directors were specifically asked to state what they were able to do that would not be possible without using volunteers. For 17 of the 46 organisations who responded to this question, the directors noted that the museum would not exist at all: "As the museum is run totally by volunteers we would not function or exist without them." Other responses varied significantly by organisation including very specific functions such as collections care, website content, events and reception/visitor services.

Furthermore, both museum paid staff and volunteers were asked to what extent they agreed with the statement: volunteers are fundamental to the operations of this museum. 92% of volunteers agreed with the statement (74% strongly). 31 paid staff members provided an answer to this question, with 25 respondents agreeing (15 strongly).

The above demonstrates the importance of volunteers to the museums and galleries sector in Scotland and that the benefits are both seen by the volunteers themselves and paid staff and directors of museums and galleries.

6.2 Volunteers offer significant added value to many museums and galleries

Many of those museums that stated they were not fully reliant on volunteers to operate acknowledged that, without volunteers, the amount that they would be able to achieve would be seriously limited. They were seen to play a key role in many areas of museum and gallery life, including restoration, research, responding to public enquiries, customer service and generally enhancing the public offer. As articulated in one of the case study sessions with staff, "volunteers are a very large and positive part of museum life".

Using volunteers for certain tasks released time for paid staff to apply their skills and experience in the most appropriate way, such as in developing and expanding the offer of the museum/gallery and undertaking more specialised roles. Sometimes volunteers may be doing jobs that are worthwhile but may be seen as a lower priority.
Several museums acknowledged that there are certain tasks that simply would not be done without the involvement of volunteers. Examples cited were research and responding to public enquiries, which paid staff would be unable to do on top of their normal duties. Many volunteers also recognised this fact.

One museum highlighted how volunteers were integral to the visitor experience, with the additional staffing resource meaning that they can offer a more personal and friendlier service. It was stated that without them the offer would be “far more functional”.

The personal service was highlighted by another museum and the fact that volunteers “absolutely loved talking to the visitors”. It was felt that wearing ‘volunteer’ badges often sparked up conversations that might not happen if they were assumed to be paid staff. Volunteers stated that it said something very positive about a museum when people were willing to offer their time to the place.

One museum identified how the development of a volunteer programme had enabled them to grow core staff and volunteers in tandem, with the ultimate outcome of more staff and volunteers. The building up of the volunteer base had provided a basis to employ more staff, so it was very clear that volunteers were not replacing staff, but complementing them and enabling them to do more. For example, based on volunteer numbers, they appointed a volunteer manager and the ongoing development of the library, which had solely been by the volunteers, meant that they were considering the appointment of a librarian in a paid capacity.

6.3 Volunteers are recognised as a highly valued asset for many museums and galleries

A common theme emerging from the case study sessions with paid staff and the organisational surveys was the value placed on the contribution and enthusiasm from volunteers. They were seen as committed, ambitious, dedicated, open to new ideas and a major asset to many museums.

Volunteers’ knowledge is invaluable for some organisations and some were very reliant on their knowledge and information, which is often very specialist. Their assistance with the staging of exhibitions and sourcing artefacts and exhibits was felt to be invaluable in some places. Specifically in one museum, the personal knowledge people had of maritime history and specific vessels had supported the curator significantly. Without this, it would have taken much longer to develop their own knowledge, meaning that more could be achieved in a shorter timescale.
One of the case study sessions highlighted the fresh perspective that volunteers bring. Even when they may not be experts, they offer another point of view, potentially seeing things through the eyes of the public rather than with an ‘expert’ lens, yet also having a greater level of understanding from their work at the museum. This is backed up by research that recognises the unique position that volunteers have in acting as hosts and guests in museums and galleries\(^\text{19}\). The paper recognised how important volunteers were as a resource to museums worldwide, undertaking front of house roles where they facilitated the visitor experience, as well as forming part of the museum’s audience. They formed a link between more conventional visitors and paid staff.

In another museum, one of the staff members said they enjoyed working with students in their role, seeing them as “very enthusiastic” and finding they “keep me on my toes”, sometimes challenging the way that things have always been done.

From the volunteer perspective, many recognised the value they bring to the museums and galleries where they volunteer. As stated earlier, the majority of volunteers felt that they were fundamental to the operation of their museum/gallery.

\(^{19}\) Volunteers as Hosts and Guests in Museums, CAUTHE 2007 conference, Tourism: Past Achievements, Future Challenges, Kirsten Holmes and Deborah Edwards, 2007
7 Individual motivations and impacts

7.1 Experiences of volunteering were rated highly

99% of volunteers surveyed rated the overall experience of volunteering at a museum or gallery as very good (76%) or good (23%). Given the nature of their role, this is unsurprising as it could be suggested that if they did not enjoy or rate their experience, they would withdraw from it.

When asked to express the best thing about volunteering, volunteers provided a range of responses from specific activities they enjoyed to more broad feelings of achievement. Key words from these responses are represented in figure 7.1. As can be seen, the ‘people’ element of volunteering is very important, such as meeting and working with others and interacting with the public.

Figure 7.1: Best thing about volunteering
Reflecting some of the themes highlighted in figure 7.1, other aspects that emerged from the surveys included:

- The people (32%) – “working with a very dedicated group of fellow volunteers”
- Being part of something important (16%) – “a sense of being part of an important asset to the area”
- Learning (13%) – “learning all the time about all sorts of things” and “engaging with an expert”
- Talking to visitors and sharing knowledge (11%) – “imparting knowledge about the local area”
- Being valued (9%) – “feeling valued as part of a committed team”
- Access to the collection (9%) – “being able to see artefacts close up and handle them”

Around one third of volunteers surveyed stated that they couldn’t think of anything that would improve their volunteering experience. For the remaining two thirds, the most common suggestions were improvements to the museum facilities themselves rather than ideas specific to the volunteer experience. 10% stated that more volunteers would improve their experience, either to share the busy workload or to provide more people to meet and talk to and 10% mentioned the desire to learn more or have wider responsibilities.
7.2 **Motivations of volunteers were mixed**

The research aimed to establish why people volunteer in the museums and galleries sector – what motivated them and what they hoped to get out of it.

As shown in figure 7.2, helping the museums or gallery was the most common motivation for volunteering (82%) followed by a personal interest in the subject matter (73%). Improving physical (4%) or mental (9%) health were the least common motivations for volunteering.

**Figure 7.2: Motivations of volunteers**

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Help the museum/gallery</td>
<td>82%</td>
</tr>
<tr>
<td>Personal interest in subject</td>
<td>73%</td>
</tr>
<tr>
<td>Meet new people</td>
<td>58%</td>
</tr>
<tr>
<td>Give something back to society</td>
<td>48%</td>
</tr>
<tr>
<td>Help the local community</td>
<td>48%</td>
</tr>
<tr>
<td>Something to do in spare time</td>
<td>43%</td>
</tr>
<tr>
<td>Share knowledge</td>
<td>42%</td>
</tr>
<tr>
<td>Learn new skills to get a job</td>
<td>20%</td>
</tr>
<tr>
<td>Improve self-confidence</td>
<td>17%</td>
</tr>
<tr>
<td>Career development</td>
<td>14%</td>
</tr>
<tr>
<td>Improve mental health</td>
<td>9%</td>
</tr>
<tr>
<td>Other</td>
<td>5%</td>
</tr>
<tr>
<td>Improve physical health</td>
<td>4%</td>
</tr>
</tbody>
</table>

The research suggests that volunteers were motivated by a range of factors, with around three quarters volunteers selecting four or more of the options listed.

In order to get a better understanding of why individuals volunteered, the motivations were grouped according to the kind of factors that drive the decision to volunteer as shown in table 7.1.
The majority of volunteers (88%) were motivated by altruistic factors, a desire to help the museum, gallery and local community and to give something back to society. However most volunteers were motivated by more than one factor (88%). While the majority of volunteers reported altruistic motivations, they also hoped to get something out of it as well.

To gain the perspective of museum or gallery directors they were asked to select the top three motivations of volunteers working in their organisations, as illustrated in figure 7.4. These views were broadly consistent with those of
volunteers, with personal interest in the subject matter (37 responses) and helping the museum (34) ranked as the top two motivations.

In terms of the main differences in opinions, half of the directors assumed that learning new skills was a main motivation, whereas this was true for only 20% of volunteers. Similarly, none of the directors surveyed selected sharing knowledge as a main motivation for volunteering while 42% of volunteers reported that this was a factor.

Figure 9 also shows the differences in responses from volunteers by age group. The top three motivations are the same for respondents in both age groups. Though only a small sample of younger volunteers was available, learning skills and career development were clearly more important for this group than for older volunteers, as you might expect.

**Figure 7.4: Top five motivations, by survey respondent**

<table>
<thead>
<tr>
<th>Top 5 motivations as reported by...</th>
<th>Count of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Out of 47...</td>
</tr>
<tr>
<td><strong>Organisation survey</strong></td>
<td></td>
</tr>
<tr>
<td>1 Personal interest in the subject matter</td>
<td>37</td>
</tr>
<tr>
<td>2 Help the museum/gallery</td>
<td>34</td>
</tr>
<tr>
<td>3 Help the local community</td>
<td>17</td>
</tr>
<tr>
<td>4 Learn new skills to get a job</td>
<td>12</td>
</tr>
<tr>
<td>[Base 47]</td>
<td></td>
</tr>
<tr>
<td>5 Something to do in spare time</td>
<td>11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voluntees survey under 555</th>
<th>Out of 33...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Help the museum/gallery</td>
<td>25</td>
</tr>
<tr>
<td>2 Personal interest in the subject matter</td>
<td>21</td>
</tr>
<tr>
<td>3 Meet new people</td>
<td>18</td>
</tr>
<tr>
<td>4 Learn new skills to get a job</td>
<td>18</td>
</tr>
<tr>
<td>[Base 33]</td>
<td></td>
</tr>
<tr>
<td>5 Career development</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voluntees survey 55 and over</th>
<th>Out of 82...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Help the museum/gallery</td>
<td>71</td>
</tr>
<tr>
<td>2 Personal interest in the subject matter</td>
<td>63</td>
</tr>
<tr>
<td>3 Meet new people</td>
<td>48</td>
</tr>
<tr>
<td>4 Help the local community</td>
<td>47</td>
</tr>
<tr>
<td>[Base 82]</td>
<td></td>
</tr>
<tr>
<td>5 Give something back to society</td>
<td>42</td>
</tr>
</tbody>
</table>
7.3 Motivations exhibit some commonalities for those of a similar age and those at a specific type of museum or gallery

7.3.1 Socialising and having something to do tend to be the main motivations for retired people

For people who had retired, the main motivations for volunteering tended to be social and driven by the need to do something in the time that had been previously filled with a job. The environment provides the ‘workplace’ and camaraderie which is missed from being in a job. Some who had retired found it difficult to adjust, whilst others mentioned the fact that they were glad to have retired but missed their colleagues and the sense of being part of a team.

The Scottish Government National Outcome 15 states that ‘people are able to maintain their independence as they get older’ and volunteering in museums and galleries is helping to contribute to this by giving older people a way to contribute and feel valued.

A number of the sessions with volunteers identified other themes, highlighting how people enjoyed learning new skills, keeping intellectually active and developing their knowledge around the museum’s content. Some stated that they were really interested in the relevant history and were continually learning new things that were of interest to them.

Furthermore, some volunteers shared how they felt a sense of duty in being involved, recognising the importance of preserving the history of their community. This illustrates how volunteering contributes to the delivery of National Outcome 11, which relates to supportive communities. Others cited a sense of pride in doing something worthwhile.

For one of the regimental museums, the majority of volunteers had some form of personal connection, either themselves or through family, with the regiment. For those who had been directly involved, volunteering helped them keep a sense of connection with their former lives and helped to preserve the history and the relevance of something that was very important to them.

7.3.2 Younger people tended to be motivated by getting work experience and learning about subjects to help them secure employment.

For the younger people who were involved in the research, volunteering offered work experience and the ability to learn about subjects and topics that were of interest to them.

The students who volunteered in the universities did so mainly to build experience, recognising they would not be able to get a job in the sector
without it. The appeal of the university volunteering scheme to help them achieve this goal largely related to the diversity and breadth of opportunities and the chance to get a wider perspective of museum work. They got to see the different roles involved in running a museum, including the practicalities of day-to-day operations; they got actual experience of working in different roles; they developed skills such as time keeping, time management and working to task; and also gained references. Despite all of this experience, it had been difficult for one of the volunteers to secure full time employment, highlighting the importance of providing opportunities within the sector to nurture and capitalise on the experience and enthusiasm offered by these individuals.

In addition to work experience, students also developed personal skills. Specific examples cited by staff included a student who had begun their experience as extremely reserved, quiet and struggling with confidence but slowly developed and built up to talking to the visitors. In this particular example, the volunteer eventually applied for a job at the museum and was taken on. The staff member commented that the difference in their confidence and general demeanour had been remarkable.

At one of the other museums, a volunteer in his twenties started in the library to learn about local history and develop skills to help him get a job. At another, one of the younger volunteers felt that she was getting skills that were enhancing her CV, even though this wasn’t their main motivation.

7.3.3 A decision to volunteer at a particular museum is often driven by an interest in the theme of the museum, but also by its proximity to home.

When asked why they chose to volunteer at a particular museum, around one third of respondents stated that it was due to a local connection. For some this was about convenience – the museum was the closest geographically – but for many others it was also about supporting the local community.

The second most common response (around one fifth of respondents) was a personal interest in the subject matter which encouraged them to volunteer. Skills and career development (8%), a family connection to the museum (8%) and a feeling of wanting to contribute to a valuable service (7%) were also mentioned.

The findings of the case study sessions supported these results. For example at one museum, learning more about the subject matter of the museum was a motivating factor for some of the volunteers.

Where people are volunteering with more specific or technical skills, there were often limited options of where to go. For example, volunteers at the maritime-related museums tended to be retired engineers who wanted to
carry on with that type of work and the museums provided the opportunity for them to use these skills in a location that was relatively close to home.

### 7.4 The social impacts of volunteering are clearly evident

99% of volunteers surveyed stated that volunteering in a museum or gallery had been an enjoyable experience (64% strongly agreed). It is clear that even when volunteers were not getting practical benefits, such as career development, out of the experience, they were getting the emotional benefit of enjoying the experience.

Other social benefits were important, with three quarters of respondents stating it had increased their feeling of belonging in the local community and around a half said it had improved their social life. This reflects some of the main motivations that people had for volunteering, emphasising the importance of personal and social interactions.

#### Figure 7.5: Impacts of volunteering - social

Volunteering at the museum has...

...been an enjoyable experience

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither agree nor disagree</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>64%</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Base 129)

...improved my social life

| 13% | 36% | 41% | 9% | 1% |

(Base 128)

...made me feel more part of the community I live in

| 29% | 43% | 22% | 5% |

(Base 123)

Having said this, in some locations, the volunteering experience was felt to be quite isolating. Volunteers did not always work together and some had not even met due to the activities they were doing and the fact that some museums are so small that they are manned by one person at a time. One museum had introduced coffee mornings to help to overcome this and to enable more socialising, which was welcomed.

Similarly another organisation had many sites and the volunteers often worked alone, a consequence of the type of work they were undertaking, such
as cataloguing and archiving. Combined with the fact that volunteering sessions only happened one afternoon a week, they rarely got chance to meet up.

Social events, such as coffee mornings and annual visits, were welcomed and highlighted as a way of improving the social side of volunteering. This was particularly important for those people who were primarily motivated by social reasons.

### 7.5 Cultural impacts were significant

As shown in figure 7.6, 93% of the volunteers surveyed agreed (52% strongly) that volunteering increased their knowledge of history and culture, clearly demonstrating the impact of volunteering on the individual’s knowledge and learning.

Around three quarters of volunteers agreed that volunteering had provided them with new skills. However only 32% said that they had acquired new skills that would be useful in future employment. This makes sense when considering the profile of volunteers identified – the majority of volunteers surveyed were retired and therefore unlikely to be looking for further employment.

The discussions in the case study sessions reiterated these elements, with people highlighting how interesting volunteering was and “fascinating to learn something completely different”. Others said that it was “interesting to see what happens behind the scenes in a museum” and learn about what goes into curating an exhibition.
7.6 Volunteers tended not to identify health and wellbeing impacts as strongly as social and cultural

Volunteers were less likely to agree with the statements that related to the impact volunteering had on their health or wellbeing, than those relating to social or learning. Overall less than half of volunteers provided agreement with any statement linked to health or wellbeing.

Figure 7.8: Impacts of volunteering - personal

Benefits to volunteers: personal

Volunteering at the museum has...

...improved my physical health

4% 10% 62% 17% 7%

[Base 125]

...increased my self-confidence

12% 32% 39% 11% 6%

[Base 127]

...improved my mental health

7% 26% 50% 10% 7%

[Base 126]
Impacts on health and self-confidence were considerable. 44% of people stated that their self-confidence had improved and 33% said that their mental health had improved.

Often staff were able to identify some of these impacts more readily than the volunteers themselves. For example at one of the museums, staff discussed that fact that volunteers often came to them after a specific period of illness or bereavement, stating that volunteering ‘filled the gap’ and gave them the motivation to get out of the house. One example was cited of a young person who was having some personal difficulties and the volunteer role gave them a focus in life.

Other personal benefits were identified during the case study session, which included the:

• enjoyment of doing something completely new and different;
• opportunity to introduce the collections to others and show work that they would not otherwise have known;
• recognition and respect they felt they get in their role from visitors and staff;
• pride in the work that they did, feeling a sense of worth; and
• feeling of ‘giving something back’.

Volunteers were not the only ones to benefit from these impacts, with paid staff also highlighting the personal enjoyment and fulfilment they got from working with volunteers.

7.7 Benefits summary

Table 7.2 shows the statements included in figures 7.6, 7.7 and 7.8 and compares the mean level of agreement with each one20.

Table 7.2: Summary of benefits of volunteering

<table>
<thead>
<tr>
<th>Organisation survey</th>
<th>Agreement score out of 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Been an enjoyable experience</td>
<td>4.61</td>
</tr>
<tr>
<td>Increased my knowledge about history and culture</td>
<td>4.44</td>
</tr>
<tr>
<td>Made me feel more part of the community I live in</td>
<td>3.96</td>
</tr>
<tr>
<td>Provided me with new skills</td>
<td>3.95</td>
</tr>
</tbody>
</table>

20 The question asked respondents to rate each statement on a scale of 1 to 5, where 1 was strongly disagree and 5 was strongly agree (and 3 would be an overall neutral or divided response).
While the level of agreement varies across statements, almost all statements showed agreement rather than disagreement. Improvement to physical health was the only statement which received a score lower than 3, showing the larger portion of volunteers did not think it had improved their physical health.
Societal impact

8.1 Museums are often used as social spaces for the local community

The role of the museum in the local community was explored in some of the case study sessions. On the whole, the main feeling was that local people tended to use the facilities such as the café and shop on a regular basis, acting as a place to socialise or somewhere to buy unusual gifts. It was felt in some of the museums that local people only tended to visit when they have friends and relatives staying, although it should be noted that visitor information is not available to ascertain whether this is actually the case.

Some of the specialist museums (maritime and regimental) felt they attracted people with a specific interest in the topic or those with an affinity/connection with certain exhibits. Other museums attracted people with a professional or academic interest.

8.2 Volunteers help to provide a link into the community, which in turn helps to promote the wider work of the museum

The case study sessions highlighted that many places saw themselves as providing an important link to the community and volunteers played a vital role in that, acting as ambassadors for the museum and promoting and getting involved in activities.

For one museum, volunteers helped to integrate their venue with the community, providing additional services, e.g. a greater number of school workshops, weekend arts and craft sessions for local families, as well as bringing friends to the museum and using the café on a regular basis.

For this particular museum (regimental), it was seen to have an important place in the community and was something that locals could have pride in. Volunteers recognised that they played a role in supporting this by bringing in friends and generally spreading the word. By staffing the café they were able to offer something to the community that wouldn’t have been there without them.

Outreach activities were highlighted in one museum as a means of getting more links in the local community. Such activities can encourage people to get involved, help to raise the profile of the museum and attract new visitors and volunteers. One museum had recently completed an outreach project which
involved the creation of a series of mosaics which were displayed in the local area, which was very successful. The current volunteers engaged with the project and the display of the works around the village directly led to the recruitment of at least one volunteer.

Another organisation stated that their visitor numbers had increased since the introduction of volunteer guides, as these guides had encouraged their friends, family and acquaintances to attend the museum.
Economic impact

9.1 Measuring the economic impact of volunteering

Measuring the economic impact is never an easy task, particularly in the cultural sector where other impacts (personal, social) can often be considered more important. There is no one recognised methodology for evaluating economic impacts within the cultural sector or for volunteering more generally, although there are a number of toolkits that do exist, such as the ALMA-UK (Archives Libraries and Museums Alliance UK) economic impact toolkit\(^{21}\) and the AIM (Association of Independent Museums) toolkit\(^{22}\). With the aim of providing a well-rounded picture, this section of the report will aim to cover the impact of volunteering in museums and galleries in Scotland from a range of different perspectives:

1. economic value of volunteer hours worked
2. impacts of volunteering on individuals
3. impact of volunteering on wider society
4. economic impact of museums and galleries

We will bring together elements of quantitative research and qualitative research in order to inform this discussion.

9.2 Economic contribution of volunteering in museums and galleries

The economic contribution of the volunteer workforce can be calculated by multiplying the hours volunteered by a relevant average hourly wage, as suggested by the Institute for Volunteering Research’s *The Volunteer Investment and Value Audit*\(^{23}\). This gives an indication of the value of the volunteer labour to the sector.

One venue participating in the case study sessions had calculated the economic value of their volunteers for the 2012/13 financial year. Based on the hours volunteered (over 43,000) by over 400 volunteers, they estimated an economic contribution of around half a million pounds.


\(^{22}\) [http://www.aim-museums.co.uk/content/research_papers/](http://www.aim-museums.co.uk/content/research_papers/)

\(^{23}\) Gaskin K., 2011, *The Volunteer Investment and Value Audit*, Institute for Volunteering Research
19 organisations provided data on the number of volunteer hours worked by volunteers, providing a total of around 28,000 hours per year. An average annual salary for collections or visitor services assistant is estimated to be around £16,000 (around £9 per hour). Given the range of roles and responsibilities undertaken by volunteers, as evidenced throughout this report, it can be assumed that the value of a volunteer hour is at least £9 per hour, if not more. It can therefore be argued that the 28,000 volunteer hours can be valued at an estimate of £250,000 per year as a minimum.

That is, for 19 organisations, volunteers are contributing an estimated £250,000 worth of time to the museums and galleries sector in Scotland.

To provide an indication of the scale of the impact of volunteering across the sector, it is possible to use an average value across those 19 organisations and apply that to the 404 museums and galleries\(^{24}\). This creates an estimated total value of around £5.3 million worth of volunteer hours. However, it must be stressed that this is an overly simplistic method, the sample of organisations is not representative of the whole population and the hours worked have not been weighted by scale of type of museum. All that said, it does provide a sense of the scale of the contribution that volunteering makes to the sector.

Estimating value should also consider any costs incurred. Organisation directors were also asked if the museum they ran incurred costs from having a volunteer programme. Out of 45 responses, less than half (22) reported incurring no costs through making use of volunteers at the museum or gallery. For the 23 organisations that reported incurring costs, volunteer expenses (16), induction and training (12), supplies and equipment (10) and food (9) were the most common responses. However, it is clear from findings throughout this report that museum directors felt the benefits volunteers provide far outweigh any incurred costs.

9.3 Impact of volunteering on individuals

In addition to the economic value provided by the hours worked, there are a number of wider impacts that are less quantifiable. This includes the development of skills by individual volunteers, which can then lead to helping them secure employment and develop their career. In this scenario, volunteering would have had an indirect economic impact on them personally.

For many of the respondents, particularly those who had retired, skills and career development were not important motivations for volunteering.

\(^{24}\) Please note that the figure of 404 represents the sampling framework for the research so £5m is likely to be a conservative estimate as the number of museums and galleries in Scotland is around 430.
However, for many younger and student volunteers, it was their main motivation. A number of examples emerged from the case study sessions of those who had started as volunteers and had successfully secured employment, either in the same venue or a similar place. There was one example of a student who had done an internship, having the opportunity to try different elements of museum work, and after doing archive work, secured a position at Columbia University as an archivist.

It was also not just the volunteers who have benefited from career and personal development. Some staff reported the positive impacts they had gained, particularly those who were relatively early in their career, providing experience of managing people that they wouldn’t otherwise have been able to get. Other professional development benefits that were cited included learning to deal with people and negotiation skills.

Evaluation reports on specific volunteering programmes such as the Volunteering for Stronger Communities, or the work-based learning at the Museum of East Anglian Life25 demonstrate how proxy values can be assigned to these benefits (such as increased income from future employment, reduced cost of counselling, etc) however in these cases the volunteering programme focused on socially excluded individuals. It is less appropriate to attach these values to a wider volunteering profile.

9.4 Impact of volunteering on wider society

It is possible that the individual impacts described above, will naturally lead to wider societal impacts. The evaluation of the Volunteering for Stronger Communities programme26 notes that many Volunteer Centres are facing high demand for their services from workless individuals who see volunteering as a way of building skills and experience to help them find employment. Here, the development of skills enables people to get jobs, potentially reducing unemployment thus reducing benefit payments.

Previous research27 into the outcomes of volunteering has suggested that volunteering can have a significantly beneficial impact on people with experience of mental ill health, helping their recovery. In this scenario, the

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27 Bashir, N., Crisp, R, Dayson C., Gilbertson J., Final evaluation of the Volunteering for Stronger Communities programme, November 2013, Centre for Regional Economic and Social Research
health improvements gained from volunteering could contribute to reducing costs on health services.

These impacts are, however, very difficult to measure and monetise even with longitudinal research.

9.5 Contribution of volunteering to the economic impact of museums

Another element to consider in discussing the impact of volunteering is the extent to which volunteering contributes to the overall direct and indirect impact of the museum or gallery. Directly, museums and galleries provide employment to paid staff, who then go on to spend money in the local economy.

Furthermore, the presence of museums in cities, towns and villages can provide wider economic value, attracting visits to an area. This is particularly the case for museums based in small towns and villages, where there are fewer attractors to visit otherwise.

Where a museum has limited facilities, people may also visit local cafés and shops, generating expenditure in the local area. Also in smaller locations, the museum acts as an informal tourist information centre, an important function for areas that are reliant on tourists, enhancing the overall experience for visitors.

For museums that are wholly or predominantly volunteer run, it is clear that volunteering contributes to these impacts significantly. If the museum would not exist without volunteer support, then volunteering can be considered responsible for the impacts generated by the museum. It is more difficult to estimate the contribution in cases where volunteers, while still playing an important role, are not critical to the survival of the museum.

9.6 Impacts vary amongst different museums and galleries

Given the small sample it is difficult to expand the value and impacts described above to account for the sector overall. Instead we can look at individual organisations within this sample as examples that could be considered representative of other museums of a similar type and scale. The information in tables 9.1-9.5 is based on responses by individual museums in the organisation survey.
## Tables 9.1-9.5: Economic impact examples

<table>
<thead>
<tr>
<th>MUSEUM 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type:</strong> Local Authority, suburban</td>
<td></td>
</tr>
<tr>
<td><strong>Sites:</strong> Four</td>
<td></td>
</tr>
<tr>
<td><strong>Open:</strong> Year round</td>
<td></td>
</tr>
<tr>
<td><strong>Staffing structure:</strong> Staffed mainly by paid employees with some volunteers – 2 FTE paid staff; around 5 volunteers</td>
<td></td>
</tr>
<tr>
<td>2600 annual paid staff hours</td>
<td></td>
</tr>
<tr>
<td>720 annual volunteer hours</td>
<td></td>
</tr>
<tr>
<td>Volunteering accounts for 22% of total hours</td>
<td></td>
</tr>
<tr>
<td><strong>Annual volunteers costs:</strong> £50 (direct costs only)</td>
<td></td>
</tr>
<tr>
<td><strong>Estimated value of volunteer hours:</strong> £6,500</td>
<td></td>
</tr>
<tr>
<td><strong>Change in volunteers roles:</strong> Increase in volunteers and volunteers perform additional roles – volunteers can do more the longer they are with the museums</td>
<td></td>
</tr>
<tr>
<td><strong>Impact for volunteers:</strong> Staff and volunteers work together as one team</td>
<td></td>
</tr>
<tr>
<td><strong>Benefits to museum:</strong> Volunteers bring local knowledge, spread the word and raise the profile of museum</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUSEUM 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type:</strong> Independent, rural</td>
<td></td>
</tr>
<tr>
<td><strong>Sites:</strong> Single</td>
<td></td>
</tr>
<tr>
<td><strong>Open:</strong> 10 months</td>
<td></td>
</tr>
<tr>
<td><strong>Annual visits:</strong> 40,000</td>
<td></td>
</tr>
<tr>
<td><strong>Staffing structure:</strong> Staffed mainly by volunteers with some paid employees inc specific volunteer coordinator – 2 FTE paid staff, around 36 volunteers</td>
<td></td>
</tr>
<tr>
<td>2800 annual paid staff hours</td>
<td></td>
</tr>
<tr>
<td>3700 annual volunteer hours</td>
<td></td>
</tr>
<tr>
<td>Volunteering account for 57% of total hours</td>
<td></td>
</tr>
<tr>
<td><strong>Annual volunteers costs:</strong> £10,000</td>
<td></td>
</tr>
<tr>
<td><strong>Estimated value of volunteer hours:</strong> £33,000</td>
<td></td>
</tr>
<tr>
<td><strong>Change in volunteers roles:</strong> Volunteers increased, volunteers now undertake work previously done by paid staff – museum no loner employs reception staff, all volunteer based</td>
<td></td>
</tr>
<tr>
<td><strong>Impact for volunteers:</strong> Enjoyment</td>
<td></td>
</tr>
<tr>
<td><strong>Benefits to museum:</strong> Visitor contact point</td>
<td></td>
</tr>
</tbody>
</table>
### MUSEUM 3

**Type**: Independent, rural  
**Sites**: Single  
**Open**: Year round  
**Annual visits**: 5,000  
**Staffing structure**: Staffed mainly by paid employees with some volunteers – 5.5 FTE paid staff, around 5 volunteers  
- 8000 annual paid staff hours  
- 960 annual volunteer hours  
Volunteering accounts for 11% of total hours  
**Annual volunteers costs**: £1000  
**Estimated value of volunteer hours**: £8,500  
**Change in volunteers roles**: Just recently introduced volunteer programme  
**Impact for volunteers**: Improve self confidence; gives skills to get a job; new experiences for volunteers with special needs  
**Benefits to museum**: Volunteering programme raised profile of museum

### MUSEUM 4

**Type**: Independent, rural  
**Sites**: Single  
**Open**: Year round  
**Annual visits**: 4,000  
**Staffing structure**: Staffed exclusively by volunteers – around 20  
- 1,200 annual volunteer hours  
Volunteering accounts for 100% of total hours  
**Annual volunteers costs**: £150  
**Estimated value of volunteer hours**: £11,000  
**Change in volunteers roles**: Increase in volunteers  
**Impact for volunteers**: Personal passion for subject  
**Benefits to museum**: Allow the museum to open

### MUSEUM 5

**Type**: University, urban  
**Sites**: Five  
**Open**: Year round  
**Staffing structure**: Staff mainly by volunteers with some paid employees – 1 FTE paid staff, around 12 volunteers  
- 2400 annual paid staff hours  
- 2,400 annual volunteer hours  
Volunteering accounts for 50% of total hours  
**Annual volunteers costs**: £70  
**Estimated value of volunteer hours**: £22,000  
**Change in volunteers roles**: No change in recent years  
**Impact for volunteers**: Career development  
**Benefits to museum**: Wouldn’t be able to operate without volunteers
This all goes to demonstrate the variety within the museums and galleries sector in Scotland. A student volunteering at a university will likely receive significant economic benefit in the form of skills and experience that will be useful in career development (as in Museum 5 above), while retired volunteers at a rural heritage museum are not interested in this form of benefit (see Museum 4 above). For Museum 3, the core function of the volunteering programme was the benefit the volunteers gain rather than the museum, offering experiences and skills to those who would otherwise not have the opportunity.

These examples of economic impact are difficult to apply across the sector overall, due to the varying circumstance between museums and so it is difficult to give a final definitive value for the overall sector, but it does give a sense of the scale of impacts when considering these impacts across the whole sector.
The organisational infrastructure

This section considers the elements of the infrastructure of museums and galleries. It opens with a consideration of the volunteer practices and processes that were reported in the research and continues with a review of the main challenges and barriers to volunteering.

When asked about the most successful aspects of their volunteering practice, museums identified the following key themes:

• Career development: “...giving students and recent graduates the skills and experience they need to get onto museum postgraduate courses or get paid jobs in museums”
• Retention/loyalty: “Volunteers tend to stick with us”
• One team: “Staff and volunteers see themselves as one team”
• Feeling valued: “Our volunteers feel their input is valued”

Half of the organisations (19 out of 38) admitted that their recruitment practices at the museum or gallery could be improved. Specific improvements included:

• More young people: “We would like the involvement of younger people”
• More formal processes: “...job descriptions to help people match with the most suitable position”
• More staff time/resources to spend with volunteers: “... could be more structured if had member of staff with more time to devote to volunteer recruitment”

10.1 The importance of a structure or framework for volunteering practices

The research has highlighted that a structure or framework for the volunteering programme was important, particularly for those with larger numbers of volunteers. Most organisations had a volunteering policy (71%), although the formality of this varies from place to place.

At some museums, the volunteer programme was well structured and the recruitment and training process extensive. One of the case study museums indicated that volunteers received the same standard of professional approach in this regard as the paid staff. As such the volunteers were typically highly
skilled (often with skills not held by the paid staff) and added meaningful value to the organisation.

At another case study museum, volunteers rated the structured recruitment, training and general day-to-day running of the volunteer programme very highly. The formality was welcomed as they felt they were treated as individuals, their interests were taken into account and their ideas listened to. For example, one had suggested an IT project that she thought would be useful for the museum, the manager agreed and she was set to work on it. None of the existing paid staff would have had the time or expertise to do the project.

For smaller organisations, the approach is more informal. For example, at one of the smaller museums there were a few dedicated roles and responsibilities but generally people just dealt with jobs and issues as they arose.

10.2 The value of a volunteer co-ordinator role

Around one in five organisations surveyed employed staff specifically to manage volunteer recruitment and practices. Where there was a volunteer manager or coordinator, the role was highly valued, which also came out strongly in some of the case study sessions. In smaller museums, where there was no or few paid staff, having a contact person or someone to communicate with volunteers was still important, even if it was not a paid member of staff. Several of the museums highlighted that having the coordinator role and the structure helped everyone to know what they should be doing, keeping everything running smoothly and reducing friction.

For one museum, the volunteer manager role was seen as a symbol of their commitment to volunteers as it was a relatively new post. The organisation felt that it sent an important message to volunteers that they were valued and their role was taken seriously.

More generally, the person in this role was important to its success, with the need for someone who was approachable and able to spend time with the volunteers. They often acted as a negotiator and provided the link between volunteers and the rest of the paid staff. In one organisation, the role was described as being a buffer at times, enabling paid staff to get on with their work whilst being able to explain why certain decisions have to be made and manage expectations.
Training operates at an informal and formal level

39 out of 46 organisations surveyed provided training for volunteers, one of which with some sort of accreditation. While the majority (35) of organisations had a volunteer policy, less than half had a formal recruitment programme.

**Figure 10.1: Number of organisations with volunteer policies and practices**

<table>
<thead>
<tr>
<th>Policies and practices for volunteers (number of organisations out of 46)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organisations with...</td>
</tr>
<tr>
<td>35</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>25</td>
</tr>
<tr>
<td>39</td>
</tr>
<tr>
<td>24</td>
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<tr>
<td>26</td>
</tr>
<tr>
<td>37</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>8</td>
</tr>
</tbody>
</table>

Feedback from the case studies indicated a range of training practices, largely determined by the size of the museum and the amount of available resources. Some places had very formal training programmes and processes, whereas in other places training tended to be more informal, with the amount of formal training decreasing in recent years. On the job training was used in many organisations, with people learning as they worked.

Some of the staff highlighted the importance of training for volunteers as they said it helped them to feel more valued when professional help was brought in or the museum had paid for them to go on a course.

Training courses, such as those provided by MGS, were seen as useful and organisations arranged for volunteers to go when appropriate and feasible. However, for some, the lack of resource to pay for volunteer expenses prevented this, particularly due to the location of many of the courses.
In smaller venues, training was often conducted with new starters sitting with an experienced volunteer to learn the ropes. This meant that some things were missed and volunteers could be left without knowing what to do in certain situations without a point of reference.

In some of the smaller organisations, there was some inconsistency in the approach to training and induction and it was recognised that it was important that some of the processes were written down and formalised to some degree. This would ensure consistency over time. However, there was seen to be a need to balance the time it takes to do such tasks with the need to be working with and showing people. Taking time to write things down would take away the time and ability to be doing other jobs.

Some of the museums that took part in the case study sessions had undertaken exchange of experience visits, which were seen as useful learning exercises as well as an opportunity for a social gathering.

For the smaller museums in particular, one of the main issues preventing more of these activities taking place was the resource to cover such trips. This was highlighted in two of the case study sessions, where it was also suggested that a small fund for museums to apply for small grants to cover costs of visits could be set up that would be enable these exchanges to take place.

10.4 Recruitment practices vary by organisation

To gain the volunteers’ perspective of recruitment, they were asked how they found out about the volunteering opportunities at the museum or gallery. The key responses included:

- Word of mouth (21% of volunteer respondents)
- Local press (18%)
- Asked by a member of staff at museum (15%)
- Just asked if they needed help (8%)
- Local knowledge (7%)
- Communication from museum (website, newsletter, sign in venue) (7%)
- Through university (7%)

Three quarters of volunteers surveyed rated the volunteer recruitment practices at their museum highly (40% as very good and 36% as good), showing a generally positive response with some room for improvement. This would generally be expected as the recruitment processes in place evidently worked for this group of volunteers as they are currently volunteering. It is
difficult to fully evaluate the recruitment process without the perspectives of those who are interested in volunteering but do not currently do so.

Some of the organisations had fairly formal recruitment practices, covering the advertising of positions and appointment of volunteers. Even where there were no formal practices, museums felt that as well as the importance of having a clear role for volunteers, it was also critical that people had a genuine interest and enthusiasm for being involved in the work of the museum.

For example, one venue clearly stated in the case study sessions that they had an interview process to formally select volunteers. There had to be a role for them to do and if they didn’t have the right skills, their details would be kept on file until a suitable opportunity arose. Another said they took a similar approach, with volunteers asked to articulate what they want to do. If it was something specific that they had a need for, they would be taken on, but not if they said they wanted a general volunteering role. Both stated that taking on volunteers with no clear role can be very time consuming in terms of constantly trying to find them things to do.

Another museum highlighted that they have had to deal with the expectation that they should take on volunteers because they are partly funded by a Local Authority. However, they felt that it was not always appreciated that a significant amount of time and resource goes into training and supervising volunteers so it was not always in the best interests of the museum to take on volunteers, especially those with small numbers of staff.

It was articulated by one respondent that the right volunteer can be a significant asset to the museum and can get a huge amount out of the experience. However, it can be frustrating for the museum when they were “trying to fit a square peg in a round hole”. There was felt to be very little value to either the museum or the volunteer looking for work experience if the role was not suitable.

One of the museums stated that they are moving towards recruiting for a specific job role rather than having general volunteers and felt that in the future they intended to be more active in their recruitment rather than waiting for people to come to them. The number of paid staff has reduced and therefore there is less time to supervise volunteers so they now have to be more selective about who they choose. They need to ensure that the amount of effort spent in training and supervision is rewarded in terms of the assistance received from the volunteers.
10.5 Face to face approaches were felt to be the most effective form of recruitment

From the case study sessions with volunteers and staff, it was clear that they felt that word of mouth and recommendation were very powerful recruitment tools. It was suggested, for example, that doing talks for local groups was an effective means of recruitment as face-to-face contact will always be more successful.

Local publications were used by some organisations and one museum had used the local volunteer centre in the past when they had wanted to fill a role that required very specific skills.

It was also clear that many people who do volunteer are proactive in seeking out opportunities. This may be a reflection of the type of people who are most likely to volunteer, but also their motivations. For example, students at the universities searched proactively for opportunities. For some people who had moved into a local area, perhaps to retire, they were actively looking for opportunities to get involved in the local community and meet new people.

10.6 Challenges to individuals of volunteering

On the whole, volunteers were happy with their experience and there were very few major challenges and barriers that they faced.

For some of the volunteers in the case study groups, there was sometimes frustration at the lack of resources to be able to do what they wanted. Having said that, there was an acknowledgement that resources are limited. For others it was the need for more communication from the managers or directors of the museum. That would help them to understand the future plans and direction for the museum and see how they were part of that.

Some respondents stated that they felt they were not necessarily a priority for the organisation. This meant they had to be more assertive about getting themselves heard, for example if things were not going as planned or they were not getting the experience they had anticipated.

10.7 Challenges of volunteering to the organisation

Looking at the challenges from a different perspective, volunteers were asked to suggest what challenges they thought volunteering presented to the museum or gallery. Figure 22 summarises the key themes from the open question that was asked in the survey.
Around one quarter (24%) of volunteers surveyed suggested that having time to manage all of the volunteers was likely to be an ongoing issue for museum staff – “some require a lot of supervision which takes up the time of the paid staff”.

A lack of consistency was also a common theme in the responses, including difficulty in planning regular shifts as volunteers have other commitments (18%) – “It must be very difficult organising a rota for cover – as we are volunteers we do take off more time than paid workers and getting cover for all the opening hours is sometimes difficult” and finding appropriate roles for volunteers with a diverse range of skills (17%) – “How best to use what they can do, has there been a skills audit and role match?”.  

Other key challenges mentioned included:

- Volunteers requiring additional training and not having the same knowledge level as paid staff (15%) – “Volunteers are new to how the museum works and how certain things are set up”.

- Keeping volunteers motivated without getting paid (11%) – “I suspect that there is a lower level of discipline than if we were employed”.

- A lack of enough volunteers to fill roles (9%) – “…getting sufficient volunteers to open the Museum”.

Many of these issues were also reflected in the case study sessions undertaken with paid staff and volunteers.

One of the main challenges for museums and galleries was the recruitment of new volunteers and, given the current older profile of volunteers, the need to continue to recruit younger people. This was a particular challenge for some of the smaller, rural based museums that relied solely on volunteers and
where the majority of volunteers were retired or semi-retired. Being able to
recruit more and younger volunteers was a key factor in the sustainability of
volunteering programmes and, ultimately, of some organisations.

Other museums mentioned the challenge of ensuring there were roles for
volunteers and being able to recruit appropriate people to do specific tasks.
Two museums specifically mentioned the expectations from funding agencies
that they should take on volunteers. Whilst the museums would like to take on
more volunteers, they do not feel that there is always the recognition of time
and resource needed to train, supervise and find work for these volunteers.

Some organisations highlighted the challenges associated with management
and supervision of volunteers, which are somewhat different to those with
paid staff. Due to the fact that they were not employed there were often
difficulties in the practicalities, such as commitment to particular times or
tasks, arranging rotas and last minute cancellations.

The main challenge for the staff was having the capacity to devise and
supervise worthwhile projects for the volunteers. As staff numbers have
decreased, the time they could spend on developing projects and offering
support and supervision has also decreased. They also have to manage their
time around the volunteers and make allowances for different personalities as
well as taking into consideration the volunteers' enthusiasm about their
projects and their desire to discuss them.

10.8 Barriers to volunteering

It is difficult to assess the barriers to volunteering without conducting research
amongst individuals who are not currently volunteering. The 2012 Scottish
Household Survey provides data on reasons why people who previously
volunteered no longer do so and it is likely that many of these barriers will
also apply to those not volunteering in the museums and galleries sector.

The most common barrier to volunteering was lack of time. 38% of adults in
Scotland who used to volunteer but no longer do so stated that they didn’t
have time anymore. Health reasons (11%), moving house (11%) and starting
paid employment (9%) were also factors.

Those who did not currently, or had never, volunteered were asked in the 2012
Scottish Household Survey what might persuade them to do so in the future.
The largest proportion (16%) stated that it would be dependent on fitting in
with other commitments.
Contribution to national agendas (museum sector)

The research aimed to measure the contribution of volunteering in museums and galleries in Scotland to the achievement of the aims of Going Further: the National Strategy for Scotland’s Museums and Galleries and Scottish Government National Outcomes, from both the perspective of the museum and volunteers.

Aim 2 of Going Further states the aspiration to ‘strengthen connections between museums, people and places to inspire greater public participation, learning and wellbeing’. In working towards this aim, there are three key objectives:

• Increase the impact of museums and galleries on Scotland’s learning culture by providing a wider range of experiences for enjoyment, development and learning.

• Increase cultural participation, maximising the number and range of people who see collections and visit and enjoy museums.

• Deepen the connections between museums and communities, sharing knowledge and promoting wellbeing and understanding.

Volunteering has a key role to play in achieving these objectives and the views of museum staff and volunteers on this role was tested through the level of agreement with a series of statements. The results of these statements are shown in figure 11.1.
Increasing cultural participation, by maximising the number and range of people able to see collections, visit and enjoy museums

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers</td>
<td>49%</td>
<td>41%</td>
<td>9%</td>
<td></td>
<td></td>
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<tr>
<td>Paid staff &amp; directors</td>
<td>47%</td>
<td>41%</td>
<td>11%</td>
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Providing a wide range of cultural experiences for enjoyment, development and learning

<table>
<thead>
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<th></th>
<th>Strongly agree</th>
<th>Agree</th>
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<th>Strongly disagree</th>
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</thead>
<tbody>
<tr>
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<td>35%</td>
<td>56%</td>
<td>7%</td>
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</tr>
<tr>
<td>Paid staff &amp; directors</td>
<td>44%</td>
<td>44%</td>
<td>11%</td>
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</table>

Deepening the connections between museums and communities

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers</td>
<td>41%</td>
<td>50%</td>
<td>8%</td>
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<td></td>
</tr>
<tr>
<td>Paid staff &amp; directors</td>
<td>42%</td>
<td>42%</td>
<td>14%</td>
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</table>

Sharing knowledge and understanding between museums and communities

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers</td>
<td>42%</td>
<td>49%</td>
<td>8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paid staff &amp; directors</td>
<td>37%</td>
<td>52%</td>
<td>8%</td>
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</tbody>
</table>

Promoting wellbeing

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteers</td>
<td>15%</td>
<td>47%</td>
<td>35%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paid staff &amp; directors</td>
<td>30%</td>
<td>40%</td>
<td>27%</td>
<td></td>
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</tr>
</tbody>
</table>

Overall, there was a high level of agreement with the statements relating to this aim, with around 90% of respondents agreeing that volunteering contributed to:

- Increasing cultural participation, by maximising the number and range of people able to see collections, visit and enjoy museums
- Providing a wide range of cultural experiences for enjoyment, development and learning
- Deepening connections between museums and communities
- Sharing knowledge and understanding between museums and communities

Increasing cultural participation received the most positive response from both museum directors and staff and volunteers, with around half of respondents
strongly agreeing that volunteering contributes to this outcome. Overall, there was little difference between the views of volunteers and those of paid staff or directors.

The concept of volunteering leading to the promotion of wellbeing was met with less agreement than the other statements. However a majority still agreed with 60% of volunteer respondents agreeing (15% strongly) and 70% of museum staff or directors (30% strongly) agreeing. In section 7.6 it was noted that 14% of volunteers felt that volunteering had improved their wellbeing. It is worth noting the significant differences here, which suggests that, while only a small proportion of volunteers felt the volunteering had had a direct impact on their personal wellbeing, many recognised the role it had to play in promoting wellbeing more widely.

Going Further also sets out the following aims for the museums and galleries sector in Scotland:

• Empower a diverse workforce to increase their potential for the benefit of the sector and beyond.

• Forge a sustainable future for sector organisations and encourage a culture of enterprise.

For the set of statements relating to these aims, responses were more varied with a greater difference in perspective between volunteers and paid employees. As shown in figure 11.2, volunteers were much more likely agree (and more likely to do so strongly) with outcomes related to benefiting the sector overall. 86% of volunteers (47% strongly) agreed that volunteering helped to ensure the institutional sustainability of museums and galleries, compared to 69% of paid staff or directors (33% strongly).
Figure 11.2: Extent to which volunteering contributes to...

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing a diverse workforce</td>
<td>22%</td>
<td>40%</td>
<td>31%</td>
<td>7%</td>
<td>[Base 12]</td>
</tr>
<tr>
<td>Ensuring the institutional sustainability of museums and galleries</td>
<td>47%</td>
<td>39%</td>
<td>12%</td>
<td>[Base 12]</td>
<td></td>
</tr>
<tr>
<td>Developing a high profile museums and galleries sector</td>
<td>30%</td>
<td>41%</td>
<td>27%</td>
<td>[Base 122]</td>
<td></td>
</tr>
<tr>
<td>Increasing the quality of the cultural experience across Scotland</td>
<td>38%</td>
<td>49%</td>
<td>10%</td>
<td>[Base 12]</td>
<td></td>
</tr>
<tr>
<td>Developing stronger communities, by providing opportunities for people to socialise and support their local community</td>
<td>38%</td>
<td>48%</td>
<td>13%</td>
<td>[Base 12]</td>
<td></td>
</tr>
</tbody>
</table>

Sources: Volunteer, organisation and staff surveys

Similarly, a higher proportion of volunteers agreed that volunteering contributed to a high profile sector, 71% compared to 54% of paid staff or directors. Volunteers were very likely to agree that volunteering improved cultural experiences in Scotland (87% agreed) and led to developing stronger communities (86% agreed) while directors and paid staff were slightly less convinced at 74% agreement for each statement.

Developing a diverse workforce was the one statement where volunteers and paid employees gave similar results. For both, around 60% of respondents agreed that volunteering in museums and galleries contributed to a diverse workforce. Compared to other statements, this was a relatively low level of agreement and with around 10% of both staff and volunteers disagreeing, represented the highest level of disagreement with any of the statements tested.
Figure 11.3 provides a summary of the level of agreement with the statements discussed in this section, comparing the responses given by volunteers and staff and directors. It illustrates that volunteering in museums is seen as important in its contribution to increasing cultural participation, providing a wide range of cultural experiences, deepening the connection between museums and communities and sharing knowledge and understanding between museums and communities.

**Figure 11.3: Comparison of mean scores by directors/staff and volunteers**

Contribution to strategic outcomes agreement score: 1 (strong disagree) to 5 (strongly agree)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Volunteer survey</th>
<th>Directors and paid staff (combined results)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increasing cultural participation, by maximising the number range of people able to see collections, visit &amp; enjoy museums</td>
<td>4.38</td>
<td>4.34</td>
</tr>
<tr>
<td>Providing a wide range of cultural experiences for enjoyment, development and learnings</td>
<td>4.25</td>
<td>4.30</td>
</tr>
<tr>
<td>Deepening the connections between museums and communities</td>
<td>4.31</td>
<td>4.26</td>
</tr>
<tr>
<td>Sharing knowledge and understanding between museums and communities</td>
<td>4.32</td>
<td>4.23</td>
</tr>
<tr>
<td>Promoting wellbeing</td>
<td>3.73</td>
<td>3.97</td>
</tr>
<tr>
<td>Developing a diverse workforce</td>
<td>3.75</td>
<td>3.74</td>
</tr>
<tr>
<td>Ensuring the institutional sustainability of museums and galleries</td>
<td>3.84</td>
<td>4.31</td>
</tr>
<tr>
<td>Developing a high profile museums and galleries sector</td>
<td>3.98</td>
<td>3.62</td>
</tr>
<tr>
<td>Increasing the quality of the cultural experience across Scotland</td>
<td>4.21</td>
<td>4.00</td>
</tr>
<tr>
<td>Developing stronger communities, by providing opportunities for people to socialise and support their local community</td>
<td>4.23</td>
<td>4.03</td>
</tr>
</tbody>
</table>
Contribution to Scottish government agendas

The Scottish Government has stated that its purpose is "to focus government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth". To underpin this there are five strategic objectives and a series of sixteen national outcomes, which sets out what the government wishes to achieve over the next ten years.

One of the aims of this project is to evidence how volunteering in the museums and galleries sector contributes to achieving these outcomes, with a specific focus on National Outcome 16 of the Performance Framework. This outcome is to ensure public services are high quality, continually improving, efficient and responsive to local people’s needs. Much of this evidence is discussed throughout the report and this section pulls together the relevant findings and demonstrates how it links to each relevant outcome.

12.1 We are better educated, more skilled and more successful, renowned for our research and innovation (National Outcome 3)

The research has illustrated that there were a considerable number of students and young people who chose to volunteer to get work experience and develop new skills to help them secure work in the museums sector. Providing these opportunities for young people is important to enable them to try different roles within the museum and gallery environment, as well as learning relevant work based skills, as they represent the museum workforce of the future.

Given the current profile of volunteers in the sector, namely older and retired, it is important to consider how to create as many opportunities as possible and to encourage young people to take these up to help to ensure the future sustainability of the sector.

12.2 We have strong, resilient and supportive communities where people take responsibility for their own actions and how they affect others (National Outcome 11)

It is clear from the research that there was a strong feeling that volunteering in museums contributes to developing stronger communities for people to socialise and support their local community.
It also emerged that many volunteers felt a sense of duty to preserve local history for future generations, thus do take responsibility for their actions.

12.3 Our public services are high quality, continually improving, efficient and responsive to local people’s needs (National Outcome 16)

It is clear from the research that volunteering and volunteers played a vital role in the delivery of public services, with many examples evident throughout this report. The scope and breadth of the work that they undertake was extensive and diverse, all of which contributes to the overall cultural experience for visitors.

The evidence indicates that many organisations would not be able to operate and function without the support and contribution of volunteers. In addition, they often undertake tasks and activities that would not be possible if solely reliant on paid staff, helping to preserve and protect collections and ensuring that the public are able to more fully enjoy and appreciate what is on offer. The passion and enthusiasm of the volunteers contributed to an improved customer experience, with people happy and keen to share their knowledge with visitors.

12.4 Concluding comments

Acknowledging the vital role that volunteers play in the sustainability and viability of museums and galleries is an important part of maintaining the current cultural offer for Scotland and achieving success in the pursuit of the Scottish Government’s National Outcomes and the aims of the national strategies relating to culture.

The contribution of volunteers in many museums and galleries ensures their existence and adds to the great mix and diversity in Scotland’s cultural offer, helping to increase cultural participation, by maximising the number and range of people able to see collections and visit and enjoy museums.

Whilst the research has not provided evidence that increasing volunteer numbers has led to displacement of staff, it is necessary to acknowledge the time and resource that is required to support volunteers. They require time and support at all stages of involvement, including recruitment, induction and ongoing day-to-day work. The role of volunteer managers or coordinators was highlighted as an important element of this, so any support that can be provided for organisations without this type of role is likely to be welcomed.

For some museums and galleries, resources to support the volunteer programme were limited. The inability to pay volunteer expenses was
identified as one example of this, which in turn meant volunteers were unable to attend training, even if it were free. Any resource that can be provided to support such organisations with the provision of expenses to attend training or a fund to support exchange of experience visits are likely to be welcomed.

The profile of museum and gallery volunteers remains similar to 2009, namely older, retired people who volunteer to help the museum and give something back to the community. To be able to sustain the volunteer base, it will be important to consider how to recruit more young people into volunteering. Part of encouraging young people into the role may also involve ensuring that the job opportunities exist so that when they gain relevant experience they are able to utilise it in a relevant job and therefore retain the skills and experience gained within the sector.

Overall the research project has painted a positive picture of volunteering in museums and galleries across Scotland. Volunteers are highly motivated and enthusiastic individuals with a passion for helping their local museum and community. They enjoy what they do and gain real pleasure from meeting and interacting with fellow volunteers, staff and members of the public. For the future, it will be important to build on this strong volunteer base to ensure the sustainability of museums and galleries and contribute to the continued development of a rich and diverse cultural offer for Scotland.
Appendices

1. Case study museums and galleries
2. Organisation Director Survey
3. Staff Survey
4. Volunteer Survey
Appendix 14.1 Case Study Museums and Galleries

Eight museums and galleries participated in the research process in more detail, through a series of focus groups with volunteers and paid staff (where relevant). These organisations were selected to reflect the diversity of the sector, including museums and galleries of varying size, type and governance. Clearly, this was not a representative sample, but provided some important insights into the volunteering experience in different types of organisations. A total of 58 volunteers and 27 paid staff participated in the groups. We are very grateful to the volunteer coordinators and managers who facilitated this process at each of the participating organisations, as we would not have been able to undertake this element of the work without their assistance.

A short case study for each participating organisation is included in this section. The findings from all of the groups are included throughout the report.

13.1 Abernethy Museum

Abernethy Museum is a small local history museum housed in an eighteenth century building, which stands within the lands of the old Culdees monastery, which was renovated during the 1990s to house the museum. Abernethy itself is a historic settlement having been occupied since Pictish times, and the aim of the museum is to preserve as much as possible of this varied and extensive history. In addition to mounting exhibitions the museum also collects artefacts relating to the history of the parish, to record the memories of local inhabitants, and to build a photographic record of the village, its inhabitants and their various occupations.

There are 60 volunteers in total that undertake a full range of roles and functions, including Board trustees, collections management, garden and landscaping and duty volunteers, covering the day to day operations of the museum. Volunteers feel a sense of duty and pride in preserving local history and volunteering was seen as what people did in this community.

13.2 Dunkeld Chapter House and Archive

This is a small local history archive located in Dunkeld, which includes anything to do with the area, including meeting minutes of various community groups, photos, documents relating to the Scottish Horse (the military regiments based in Dunkeld), and spoken history. Within the cathedral there is a ‘Chapter House’ that contains items relating to the religious and wider historical importance of Dunkeld, and the organisation is responsible for the upkeep of this. The organisation relates to different elements of local history
and they often tie in to other groups / events that are going on in the local community. For example, Beatrix Potter wrote Peter Rabbit in Dunkeld, and there is an arts centre that has a display where they’re planning a tie-in ‘exhibition’.

The archive is reliant on volunteers from the local area and would not exist without them. Volunteers are typically semi-retired or retired. They feel a strong sense of duty to preserve the history of their local community and also felt that volunteering was expected of them in their local community. There was also a strong sense of pride, with many feeling that they were doing something worthwhile and enjoyed being able to help other people.

Social motivations were less apparent than in some of the other museums, and volunteers were very interested in the history of the area and were continually learning new things that were of interest to them. Recruitment often happens in an informal way, largely via word of mouth and using their own personal networks and friends.

The museum is completely self-sufficient, although fundraising was identified as an area where they would benefit from some support.

13.3 Glasgow Museums Resource Centre

Glasgow Museums Resource Centre (GMRC) is the store for the museums’ collections when they’re not on display at their venues. It’s a vast building with rooms full of fantastic objects, from animals to armour, fine art to fossils, and much, much more. The main collections stored here are Archaeology, Art and Painting, Arms and Armour, Natural History, Transport and Technology and World Cultures.

GMRC has two staff members dedicated to the role of volunteer coordinators and a strong volunteer base. There are many types of volunteers working at GMRC, including the ‘traditional’ volunteer; those coming via ‘return to work’ schemes; students recommended by university tutors; graduates seeking work experience; formal student placements; and interns. GMRC has a strong volunteer base and the majority of volunteers working there were highly skilled and knowledgeable in their chosen areas. There are also a number of ‘non-specialists’ who help with some administrative tasks or help with workshops.

The benefits to volunteers in terms of skills, career progression and learning were highlighted by both staff and the volunteers themselves. The ‘return to work’ scheme in particular was identified as a key success, with personal benefits evident, including improved self-esteem, confidence, social skills and mental health.
13.4 Groam House Museum

Groam House Museum is a centre for Pictish and Celtic art, located in Rosemarkie, Ross-shire. Their unique display is focused on 15 carved Pictish stones which all originated in the village, an important centre of early Christianity. The sculptures are amongst the works of Pictish Art that inspired George Bain, the ‘father of modern Celtic design’, most of whose surviving artwork is in the care of the museum. The George Bain Collection has been awarded the status of a Recognised Collection of National Significance by Museums Galleries Scotland, the first and only one in the Highlands. The pride of the permanent display is the Rosemarkie cross-slab, decorated with enigmatic Pictish symbols and Christian crosses.

The museum is predominantly volunteer led and managed, with a number of paid staff who are employed on a part-time and flexible basis. There is a strong core of volunteers who undertake a range of roles and responsibilities, covering all of the functions of the museum.

Specifically the Board of Directors are all volunteers, bringing a range of business, marketing, management, IT and archaeological experience to the strategic operation of the museum. The day-to-day operations are undertaken by volunteers, including manning the museum, welcoming and guiding visitors, running the shop and general tasks associated with front of house. Volunteers also support the curation and archiving of the many items and exhibits that are stored at the museum office, assisting a member of paid staff.

Discussions with volunteers and staff indicated that there was a strong and committed group of volunteers who supported the museum. Without their involvement, the museum would not be able to operate. Volunteers recognise the role they play and do feel valued for their contribution. Recent moves to improve the interaction and socialising between volunteers have been welcomed as their work is often undertaken in isolation, with coffee mornings and the annual trip highlighted as valued events.

13.5 Scottish Maritime Museum

The Scottish Maritime Museum holds an important nationally recognised and varied collection of historic ships, artefacts, shipbuilding machinery, machine tools, several small vessels, canoes, lifeboats and other fascinating personal items.

The museum is based in the west of Scotland, with sites in Irvine and Dumbarton. Many of these exhibits can be found inside the Linthouse Building in Irvine, a unique Grade A listed, 19th-century historic building known as the
Linthouse Engine Shop, ‘Cathedral of Engineering’ and at the Denny Tank in Dumbarton, the world’s first commercial ship model experiment tank.

The volunteer programme is thriving, with increasing numbers in recent years leading to the museum creating a paid Volunteer Manager role. The manager coordinates and manages the volunteers, acting as a point of contact and providing a link to the senior management and strategic direction of the museum. Many of the volunteers have an engineering and/or maritime interest and volunteer at the museum to continue to utilise their skills in retirement and maintain the sense of camaraderie that they used to get from the workplace. Additionally, volunteers manage and run the library, respond to research requests and support the educational team, curators and visitor services staff with various elements of the museum’s operation.

The museum has secured funding to establish a boat building academy at the site in Irvine. The academy will take on eight apprentices each year, training them to NVQ Level 3. Part of the project is the creation of a new volunteer group who will build a St Ayles skiff for racing.

13.6 Tall Ship

The Clyde Maritime Trust owns the Glenlee, the principal exhibit at The Tall Ship at Riverside. Of the many hundreds of ships built in Glasgow’s shipyards, the Glenlee is one of only five Clyde built ships still afloat in the world today and she is the only one of her kind in the UK. The Tall Ship is an independent museum committed to the preservation and interpretation of the Glenlee and the maritime history of the area for the benefit of local people and visitors to Glasgow.

The volunteer base is strong, with volunteers supporting various elements of the museum. Volunteers were involved in the original restoration of the ship which took place in the late nineties. Since the Tall Ship opened to the public in 1999, volunteers have been integral to the operation of the museum, working alongside paid staff on areas including maintenance, front of house and events, providing tours and talks and supporting the education programme.

13.7 The Black Watch Museum

The Black Watch Museum is a regimental museum concerned with The Black Watch Regiment. Even though the regiment doesn’t exist now, there is a very strong local connection, with many families from the Perthshire area involved with The Black Watch in some way over the years. The museum is located near
the centre of Perth and also has a café and shop, selling a range of gifts and souvenirs.

There are 56 volunteers in total and 18 members of paid staff. There is a volunteer manager and the volunteer scheme is highly organised and structured. There is a formal recruitment and training process and the volunteers are required to commit a certain number of hours for a minimum amount of time. People are largely recruited with specific skills to do certain roles, although there is flexibility for people to move around once they’ve started as a volunteer. The volunteers exhibit a true team spirit, pitching in to do whatever is needed of them.

People volunteer for many reasons, such as to meet new people, learn new skills and keep active in retirement. There is a strong personal connection with The Black Watch regiment, some of served or had family who were involved in some way.

13.8 University of Edinburgh

The University of Edinburgh has a volunteering programme that provides opportunities for students to gain work experience, try out potential jobs and learn valuable workplace skills. The Student Engagement Officer coordinates and recruits volunteers and interns, linking up students with relevant opportunities. The university recognises the contribution that students make through volunteering with the Edinburgh Award. The scheme recognises those who have made an outstanding commitment to their chosen activity.

The student volunteers are widely valued across the University, contributing to a wide range of activities and undertaking projects that would not otherwise come to fruition. With the theoretical nature of some of the courses that are taught there, the volunteering programme provides the opportunity for gaining practical experience.

The students themselves value the experience they gain from trying out different jobs to help them decide what they want to do and giving them a boost to being able to get a job in their chosen area. There are numerous examples of students who have volunteered through the scheme and successfully pursued a career in that area, sometimes taking a different path to the one they had originally planned.

The volunteer programme in universities presents different challenges than in other organisations, largely due to the transient nature of the population. There is a high level of turnover and managing that can sometimes be problematic. However, it does mean there is always a large pool of potential volunteers to recruit.
Appendix 14.2 Museums Galleries Scotland Volunteering Survey: Museum Directors

Museums Galleries Scotland has commissioned a research project to understand the scope and scale of volunteering in museums and galleries in Scotland and the economic and social impact of this volunteering. It will be used to evidence the value and impact of volunteering in museums and contribute to future policy-making and the delivery of the National Strategy.

We would like to get the most accurate picture of volunteering in museums and galleries across Scotland, from the largest to the smallest venue and from the perspectives of directors, staff and volunteers.

As a Museum Director/Lead, your input to this process is crucial and we would be grateful if you would complete this survey. Some of the questions will require access to figures that you may wish to collate before answering the survey. To help you prepare, these relate to:

- Visitor numbers
- Turnover
- Number of paid staff
- Number of volunteers
- Hours worked by volunteers

In all cases, please provide figures for the 2012/13 financial year.

If you do not have access to all of the information requested, please leave the question blank and move onto the next one.

We will also be circulating a survey to be completed by staff and volunteers at your museum/gallery. We would be grateful if you would encourage your staff/volunteers to complete and return the surveys to us to inform the research process. All museums and galleries that respond will receive a summary of their responses compared to the figures for all respondents.

Museums Galleries Scotland (MGS) has commissioned Morris Hargreaves McIntyre (MHM) to undertake this research study. Please note that your responses will be kept confidential and will not be attributed to any individual without your permission.
ABOUT THE MUSEUM

1. What is the name of your museum/gallery?

2. Is it a single or multiple site?

3. If your museum/gallery has multiple sites, are you completing this questionnaire for an individual venue or a group of venues? Please indicate which venues:

4. What type of museum is it? (Please select one.)

   Independent
   University
   Regimental
   Local Authority
   National Collection
   (Charitable Company)
   Other (please specify)

5. How many visitors did the museum/gallery receive in the 2012/13 financial year? (Please include ALL visitors such as groups and school visits)

6. What was the turnover of the museum/gallery in the 2012/13 financial year? (Includes admissions, grants, donations, payments from outside organisations etc.)

7. What months of the year does the museum/gallery open? (please tick all that apply)

<table>
<thead>
<tr>
<th>All year round</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
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</tbody>
</table>
STAFFING

8. How many paid staff were employed at the museum/gallery in the 2012/13 financial year?

- Full-time (over 30 hours per week)
- Part-time
- None
- Don't know

9. How many volunteers worked at the museum/gallery in the 2012/13 financial year? (Please indicate if this is an actual figure or estimate)

For the purpose of this research, we define a volunteer as anyone who provides unpaid time to your museum/gallery. This could include regular, occasional or one-off volunteers.

- Full-time (over 30 hours per week)
- Part-time
- Seasonal
- One-off
- Remote/virtual volunteers
- None (please go to 10a.)
- Don't know

10a. Why have you not used volunteers during the 2012/13 financial year?

10b. Would you consider using volunteers in the future?

10c. What would be any potential barriers to using volunteers in the future?

11. How many people started volunteering at your museum/gallery in the 2012/13 financial year?

12. How many people stopped volunteering at your museum/gallery in the 2012/13 financial year?
13. How has the number of volunteers at your museum/gallery changed in the past 5 years?

- Increased
- Decreased
- Stayed the same
- Don’t know

14. How has the number of staff at your museum/gallery changed in the past 5 years?

- Increased
- Decreased
- Stayed the same
- Don’t know

15. If figures are available, how many hours are worked by paid staff and volunteers in total in a typical week throughout the year?

<table>
<thead>
<tr>
<th></th>
<th>Volunteers</th>
<th>Paid staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td></td>
<td></td>
</tr>
<tr>
<td>February</td>
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<td></td>
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<td>March</td>
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<td>November</td>
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<tr>
<td>December</td>
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</tbody>
</table>

16. How has the role of volunteers changed in the past 5 years, in terms of the work they carry out?

- No change – they do similar work
- Volunteers do some additional activities
- Volunteers do significantly more activities
- Volunteers now undertake work that was previously done by paid staff

Please provide more detail:
17. What does the use of volunteers at your venue allow you to do that wouldn’t be possible without them?

18. What roles do volunteers perform in the museum/gallery? (Select as many as apply)

SITE MANAGEMENT/CUSTOMER CARE
Visitor reception
Opening/closing of venue to public
Shop duties
Rostering
Site security checks
Café/catering

CURATORIAL
Collections management
Collections care
Collections documentation
Preventative conservation
Research
Exhibitions
Public enquiries

EDUCATION/AWARENESS
Working with schools
Outreach to local groups/organisations
Preparing publications
Interpreting the collection
Giving lectures or talks about the collection
Leading tours of the museum/gallery

ORGANISATIONAL SUPPORT
Management committee
Administration/office activities
Co-ordinating other volunteers
Volunteer recruitment
Fundraising
Campaigning
Marketing
IT/website support and development
Events organisation and management
Virtual volunteering

19. What do you feel are the main reasons that people volunteer at your museum/gallery? (please rank the top 3)
Help the museum
Help the local community
Give something back

Something to do in their spare time
Meet new people
Improve physical health
Improve mental health
Improve self-confidence

Personal interest/passion in the subject matter of museum
Share knowledge
Learn new skills in order to get a job
Career development

Other

**VOLUNTEER PROGRAMMES AND COSTS**

20. Does your museum/gallery have any of the following:

<table>
<thead>
<tr>
<th>Policies &amp; Practices</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteering Policy</td>
<td></td>
</tr>
<tr>
<td>Volunteer recruitment</td>
<td></td>
</tr>
<tr>
<td>Volunteer screening (e.g. references,)</td>
<td></td>
</tr>
<tr>
<td>Training for volunteers</td>
<td></td>
</tr>
<tr>
<td>Reimbursement of out of pocket expenses</td>
<td></td>
</tr>
<tr>
<td>Volunteer recognition, e.g. social events;</td>
<td></td>
</tr>
<tr>
<td>Health &amp; Safety Policy</td>
<td></td>
</tr>
<tr>
<td>Accredited training for volunteers (e.g. SVQs)</td>
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<tr>
<td>Volunteer management good practice guides for staff/volunteers</td>
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<tr>
<td>Training in volunteers management for</td>
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<tr>
<td>Other (please specify)</td>
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</tr>
</tbody>
</table>

21. Do you employ staff to manage your volunteer recruitment and management practices?

Yes
No

If yes, please provide detail below

22. What do you think is the most successful aspect of your volunteering practice?
23. **How could recruitment practices at your museum/gallery be improved?**

24. **Do you incur costs as a result of your use of volunteers?**

   Yes
   No

   **If yes, please provide an indication of the overall financial total cost below:**

   **If yes, please complete the table below for the financial year 2012/13 as far as possible.**

<table>
<thead>
<tr>
<th>Costs incurred (please tick)</th>
<th>Time for paid staff (days)</th>
<th>Financial cost (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Volunteer services manager/co-ordinator</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Other paid staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Advertising and recruitment (for volunteers)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Induction and training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Volunteers’ expenses</td>
<td></td>
<td></td>
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<tr>
<td>6. Administration, support and recognition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Supplies and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Food</td>
<td></td>
<td></td>
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<tr>
<td>9. Accommodation</td>
<td></td>
<td></td>
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<tr>
<td>10. Volunteer insurance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Volunteer-related building costs or expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
25. To what extent do you agree or disagree with the following statements:

Volunteering in your museum/gallery contributes to:

**Increasing cultural participation, by maximising the number and range of people who are able to see collections and visit and enjoy museums**

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please provide more detail:

**Deepening the connections between museums and communities, sharing knowledge and promoting wellbeing and understanding**

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please provide more detail:

**The development of a diverse workforce**

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please provide more detail:

**Ensuring the sustainability of museums and galleries**

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please provide more detail:

**The development of a high profile museums and galleries sector**

- Strongly agree
- Agree
- Neither agree nor disagree
Disagree
Strongly disagree
Please provide more detail:

**Increasing the quality of the cultural experience for the people of Scotland**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please provide more detail:

**The development of stronger communities, by providing opportunities for people to socialise and support their local community**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please provide more detail:

**Providing a wide range of cultural experiences for enjoyment, development and learning**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please provide more detail:

**PROFILE OF VOLUNTEERS**

26. Do you collect information about your volunteers?

27. Do you have anything further to add on the role of volunteering in your organisation, now and in the future?
Appendix 14.3 Museums Galleries Scotland Volunteering Survey: Paid Staff

We would like to get the most accurate picture of volunteering in museums and galleries across Scotland, from largest to the smallest venues. We are gathering the perspectives of directors, staff and volunteers. As a member of staff, we would be grateful for your input by completing this survey. Please answer all the questions as accurately as you can, and if you are not able to answer any question, please leave it blank and move onto the next one.

Museums Galleries Scotland (MGS) has commissioned Morris Hargreaves McIntyre (MHM) to undertake this research study. Please note that your responses will be kept confidential and will not be attributed to any individual without your permission.

1. Please tell us about your role within the museum/gallery

Job title:

What your role involves (please tick all that apply):

SITE MANAGEMENT/CUSTOMER CARE
- Visitor reception
- Opening/closing of venue to public
- Shop duties
- Rostering
- Site security checks
- Café/catering

CURATORIAL
- Collections management
- Collections care
- Collections documentation
- Preventative conservation
- Research
- Exhibitions
- Public enquiries

EDUCATION/AWARENESS
- Working with schools
- Outreach to local groups/organisations
- Preparing publications
- Interpreting the collection
- Giving lectures or talks about the collection
- Leading tours of the museum/gallery

ORGANISATIONAL SUPPORT
- Manager/team leader/supervisor
- Administration/office activities
Volunteer manager/co-ordinator
Volunteer recruitment
Fundraising
Campaigning
Marketing
Website/technical support
Events organisation and management

Other (please specify)

2. Do you support volunteers in your role at the museum/gallery?

Yes/No

If yes, what do you do?
Train volunteers
Supervise volunteers
Other (please specify)

3a. Do you work with/alongside volunteers at your museum/gallery?

Yes/No

3b. If Yes – What do they do for/support you with?

4. What benefits have working with volunteers at the museum/gallery brought to your area of work?

5. What challenges have working with volunteers at the museum/gallery brought to your area of work?

6. Has your experience of working with volunteers had any impact on your professional development?

Yes/No

6b. If yes, please tell us how, giving as much detail as possible

7. How do volunteers benefit your museum/gallery, in general?
8. What challenges does volunteering present to the museum/gallery?

9. What do you think is the most successful aspect(s) of your museum’s volunteering practice?

10. What improvements do you think could be made to your museum’s volunteering practice?

11. To what extent do you agree or disagree with the following statements:

Volunteers are fundamental to the operation of the museum

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

People (staff and volunteers) work together as one team

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

12. To what extent do you agree or disagree with the following statements:

Volunteering in your museum/gallery contributes to:

Increasing cultural participation, by maximising the number and range of people who are able to see collections and visit and enjoy museums

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Please provide more detail:

**Providing a wide range of cultural experiences for enjoyment, development and learning**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

**Deepening the connections between museums and communities, sharing knowledge and promoting wellbeing and understanding**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

**Increasing the quality of cultural experience across Scotland**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

**The development of stronger communities, by providing opportunities for people to socialise and support their local community**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:
The Whole Picture: Understanding the scope, scale and impact of volunteering in museums and galleries in Scotland

The development of a diverse workforce

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

Ensuring the sustainability of museums and galleries

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

The development of a high profile museums and galleries sector

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

13. Do you have any other comments you would like to make about volunteering in your museum?

Thank you for taking part.
Appendix 14.4: Museums Galleries Scotland: Volunteer questionnaire

Museums Galleries Scotland has commissioned a research project to understand the scope and scale of volunteering in museums and galleries in Scotland and the economic and social impact of this volunteering. It will be used to evidence the value and impact of volunteering in museums and contribute to future policy-making and the delivery of the National Strategy.

We would like to get the most accurate picture of volunteering in museums and galleries across Scotland, from the largest to the smallest venue and from the perspectives of directors, staff and volunteers.

As a volunteer, your input to this process is crucial and we would be grateful if you would complete this survey. Please note that your responses will be kept confidential and will not be attributed to any individual without your permission. The summary findings for each venue that participates in the research will be made available to you via your Director/Lead.

Museums Galleries Scotland (MGS) has commissioned Morris Hargreaves McIntyre (MHM) to undertake this research study.

Name:
Museum/Gallery:

1. Which of the following duties do you perform at the museum/gallery? (please tick all that apply)

SITE MANAGEMENT/CUSTOMER CARE
Visitor reception
Opening/closing of venue to public
Shop duties
Rostering
Site security checks
Café/catering

CURATORIAL
Collections management
Collections care
Collections documentation
Preventative conservation
Research
Exhibitions
Public enquiries

EDUCATION/AWARENESS
Working with schools
Outreach to local groups/organisations
Preparing publications
Interpreting the collection
Giving lectures or talks about the collection
Leading tours of the museum/gallery

ORGANISATIONAL SUPPORT
Management committee
Administration/office activities
Co-ordinating other volunteers
Volunteer recruitment
Fundraising
Campaigning
Marketing
IT/website support and development
Events organisation and management
Virtual volunteering

Other (please specify)

2. How long have you been a volunteer at the museum/gallery?

Less than 1 year
1-3 years
3-5 years
More than 5 years

3. Why do you volunteer at the museum/gallery? (please tick all that apply)

Help the museum
Help my local community
Give something back

Something to do in my spare time
Meet new people
Improve my physical health
Improve my mental health
Improve self-confidence

Personal interest/passion in the subject matter of museum
Share my knowledge
Learn new skills in order to get a job
Career development

Other (please specify)

Please provide more detail below:

4. Why do you volunteer at this particular museum/gallery?
5. How did you find out about the volunteering opportunities at this museum/gallery?

6. Do you do any other volunteering activities (not at this museum/gallery)?

7. To what extent would you agree or disagree with the following statements:

Volunteering at the museum has:

*Increased my knowledge about history and culture*

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:

*Provided me with new skills*

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:

*Provided me with skills that will be useful in future jobs*

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable
**Improved my physical health**

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:

**Increased my confidence**

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:

**Improved my mental health and wellbeing (by this we mean your ability to cope with stresses of everyday life)**

Strongly agree  
Agree  
Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:

**Been an enjoyable experience**

Strongly agree  
Agree  
 Neither agree nor disagree  
Disagree  
Strongly disagree  
Not applicable

Please provide more detail:
The Whole Picture: Understanding the scope, scale and impact of volunteering in museums and galleries in Scotland

**Improved my social life**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Not applicable

Please provide more detail:

**Made me feel more part of the community I live in**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Not applicable

Please provide more detail:

**Given me a sense of pride in my local area**

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Not applicable

Please provide more detail:

8. How would you rate your overall volunteering experience at this museum/gallery?

Excellent
Good
Average
Poor
Very poor

9. What's the best thing about being a volunteer at this museum/gallery?
10. If you could change one thing to improve your volunteering experience at this museum/gallery, what would it be?

11. What would you be doing with your time if you were not volunteering at the museum/gallery?

12. How do you think volunteers benefit the museum/gallery?

13. What challenges do you think volunteering presents to the museum/gallery?

14. How would you rate the volunteer recruitment practices at your museum/gallery?

Excellent
Good
Average
Poor
Very poor

15. How could recruitment practices at your museum/gallery be improved?

16. To what extent do you agree or disagree with the following statements:

*Volunteers are fundamental to the operation of this museum*

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree
Not applicable

Please provide more detail:
Volunteering in your museum/gallery contributes to:

Increasing cultural participation, by maximising the number and range of people who are able to see collections and visit and enjoy museums

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

Providing a wide range of cultural experiences for enjoyment, development and learning

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

Deepening the connections between museums and communities, sharing knowledge and promoting wellbeing and understanding

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

Increasing the quality of cultural experience across Scotland

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:
The development of stronger communities, by providing opportunities for people to socialise and support their local community

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

The development of a diverse workforce

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

Ensuring the sustainability of museums and galleries

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:

The development of a high profile museums and galleries sector

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

Please provide more detail:
We’re now going to ask you some questions about yourself. If there are questions you prefer not to answer, you can tick “prefer not to say”.

17. Gender. Please say if you are male or female:

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Prefer not to say</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

18. Age. Please say which age band you are in: <TICK ONLY ONE>

<table>
<thead>
<tr>
<th>Age</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 16</td>
<td>5) 35-44</td>
<td>9) 60-64</td>
<td></td>
</tr>
<tr>
<td>2) 17-18</td>
<td>6) 45-49</td>
<td>10) 65-74</td>
<td></td>
</tr>
<tr>
<td>3) 19-24</td>
<td>7) 50-54</td>
<td>11) 75+</td>
<td></td>
</tr>
<tr>
<td>4) 25-34</td>
<td>8) 55-59</td>
<td>12) Prefer not to say</td>
<td></td>
</tr>
</tbody>
</table>

19. Ethnicity. Please say which ethnic group you would describe yourself as being in: <TICK ONLY ONE>

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1) Scottish</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Other British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Irish</td>
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<tr>
<td>4) Gypsy/traveller</td>
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<tr>
<td>5) Polish</td>
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<tr>
<td>6) Other White</td>
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<tr>
<td>7) Mixed or multiple ethnic group</td>
<td></td>
<td></td>
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<tr>
<td>8) Pakistani, Pakistani Scottish, Pakistani British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9) Indian, Indian Scottish, Indian British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10) Bangladeshi, Bangladeshi Scottish, Bangladeshi British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11) Chinese, Chinese Scottish, Chinese British</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>13) Caribbean, Caribbean Scottish, Caribbean British</td>
<td></td>
<td></td>
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<tr>
<td>14) Black, Black Scottish, Black British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15) Arab, Arab Scottish, Arab British</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16) Other ethnic group</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17) Prefer not to say</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

20. Employment. Which of the following best describes your employment status? <TICK ONLY ONE>

- Employed full time (30+ hrs/wk)
- Employed part time (9-29 hrs)
- Self-employed
- Unemployed - seeking work for over 12 months
- Unemployed - seeking work for under 12 months
- Not eligible for employment
- Looking after home/family
Studying
Retired
Prefer Not to Say

21. Education. Which of the following best describes the highest level of education you have achieved? <TICK ONLY ONE>

- O Grade, Standard Grade, Access 3 Cluster, Intermediate 1 or 2, GCSE, CSE, Senior Certificate or equivalent
- SCE Higher Grade, Higher, Advanced Higher, CSYS, A Level, AS Level, Advanced Senior Certificate or equivalent
- GSVQ Foundation or Intermediate, SVQ Level 1 or 2, SCOTVEC Module, City and Guilds Craft or equivalent
- GSVQ Advanced, SVQ level 3, ONC, OND, SCOTVEC National Diploma, City and Guilds Advanced Craft or equivalent
- HNC, HND, SVQ level 4 or equivalent
- Degree, Postgraduate qualifications, Masters, PhD, SVQ level 5 or equivalent
- Professional qualifications (for example, teaching, nursing, accountancy)
- Other school qualifications not already mentioned (including foreign qualifications)
- Other post-school but pre-Higher Education qualifications not already mentioned (including foreign qualifications)
- Other Higher Education qualifications not already mentioned (including foreign qualifications)
- No qualifications

22. Do you have a longstanding illness, disability or infirmity (including problems that are due to old age)? (By longstanding anything that has troubled you over a long period of time or that is likely to affect you over a period of time.) <TICK ONLY ONE>

- Yes
- No
- Prefer not to say

23. If yes, does this illness or disability limit your activities in any way? <TICK ONLY ONE>

- Yes
- No
- Prefer not to say

24. Please make any other comments below