Museums Galleries Scotland
Supporting Scotland's Museums

Survey of Scotland's Museums and Galleries

Carried out by DC Research Ltd on behalf of Museums Galleries Scotland

Final Report – November 2022

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Acknowledgements

DC Research would like to thank all the individuals that responded to this survey on behalf of the museums and museum organisations throughout Scotland. Their time and efforts in responding to the survey (especially given the level of detail asked for in many of the questions in the survey) are very much appreciated.

Additionally, the DC Research study team would like to thank Museums Galleries Scotland for the support and advice provided throughout this project.

EXECUTIVE SUMMARY

Introduction (Section 1)

Museums Galleries Scotland (MGS) commissioned DC Research to provide support for the National Survey of Scotland's Museums and Galleries – a sector-wide survey of all museums and galleries in Scotland.

The survey was implemented as an online survey, distributed to the list of museums and galleries held by MGS which, in mid-2022, consisted of 287 museum organisations.

The survey received a total of 177 replies from different museum organisations - a 62% response rate. These responses provide information about 271 different museum sites, a 60% response rate for museums.

Overview of Museums (Section 2)

Of the 271 museum sites that responded, 50% are Independent museums, 31% are ALEO/Local Authority museums, 11% are Organisations with a national remit, 6% are University and 3% are Military.

37% report that their museum site is not located in a listed building, whilst 36% are located in a Category A listed building, 22% in a Category B, and 5% in a Category C.

The majority of museum sites are open all year round (61%), with the remainder open on a seasonal basis. When open, most museum sites (78%) are open between five and seven days per week.

The majority of museums (61%) do not charge for admissions at all, 27% charge for general admissions only, 7% charge for both general and specific and the remaining 6% charge for special exhibitions only.

At the organisation level, most respondents (75%) were Independent museums, followed by ALEOs/Local Authorities (14%) and University museums (5%). Military museums account for 4% and Organisations with a national remit make up the final 2%.

At the current time, one-tenth (10%) of respondents report that they have venues that are at risk of closure.

Finances (Section 3)

Total income/operating budget for respondents varies notably. 28% have a total income of less than £25,000, which accounts for 0.3% of total income. Conversely, those with a total income/budget in excess of £2.5 million per year account for 73% of total income but just 6% of responses.

Core grants account for the vast majority of income from all respondents, forming 69% of total income. This is followed by external project funding, which accounts for 12%.

Excluding all Organisations with the national remit, core grants still account for the largest proportion of income (52%), followed by external project funding (20%) and admissions income (7%). The change between these two sets of results shows the extent to which core grants form the majority of income for Organisations with a national remit.

Looking at Independent museums only, core grants remain the largest source of income (31%) but this is markedly lower than for other parts of the sector, with external project funding accounting for 27% of income, and admissions income accounting for around 1 in every 8 pounds of income.

If results for ALEOs/Local Authorities only are considered, core grants account for the overwhelming majority of income at 84%.

Local Authorities are the most commonly reported provider of core grants, providing a core grant to 56% of respondents who receive such a grant.

Comparing current income to pre pandemic levels, the most common response was no change (25%), followed by a decrease of up to one-tenth, reported by 11% of respondents. Reports of a decrease are more common than reports of an increase, with 46% of respondents reporting some level of decrease and 30% reporting any level of increase.

When asked how many months reserves they currently have (i.e., for how many months they could continue to operate based on their current level of reserves), the results show that 12% of respondents have less than three months reserves, 31% of respondents have less than six months reserves, and that 50% of respondents have enough reserves for 6 months or less.

The majority of museums have a forward/business plan (80%), with one-fifth (20%) indicating they do not.

Most respondents do not have a fundraising plan or strategy for their museum (58%).

80% of respondents do not have a fundraising ethics policy, with only one in five (20%) stating that they currently do.

Governance (Section 4)

The most common terms of office for board members/trustees are more than five years (41%) and three to four years (40%).

Almost half of respondents (49%) regularly review, and change/appoint new board members, with a further one-third (32%) infrequently reviewing or changing board members.

24% of respondents collect information about demographic characteristics of board members, trustees, or governing body representatives.

45% report that they have specifically recruited governing body representatives to address skills gaps or needs in the museum – most commonly relating to aspects of finance, funding, and fundraising, followed by various management aspects, legal issues, and then marketing.

Just over one in ten (11%) reported that they had specifically recruited governing body representatives to address any particular diversity gaps in the last three years. Most commonly this related to gender (62%) followed by age (38%) and ethnicity (31%).

47% report that they have ongoing issues or gaps with recruiting governing body representatives with three overarching themes reported – specific skills issues; gaps in the diversity of governing body representatives (especially in terms of age); and – notably – general challenges in recruiting trustees, board members, and volunteers.

Paid Workforce (Section 5)

Almost three-quarters of respondents, 74%, report that their museum(s) have paid staff, showing that 26% do not have any paid staff and – it can be assumed – will be entirely reliant on volunteers.

From responses provided a total of almost 2,800 paid jobs were identified. 40% of these roles are full-time positions, 33% are part-time positions, 22% of the jobs reported were unspecified in terms of the type of roles, and 6% are seasonal roles. If the unspecified roles are excluded, full-time positions account for more than half of all jobs (51%), and part-time positions 41%.

Looking at the paid jobs by museum type shows that Organisations with a national remit account for the highest proportion (40%) of the paid jobs, followed by ALEO/Local Authority museums (30%), and then Independent museums (25%).

10% of respondents have only one member of paid staff, and almost one-third (32%) have between 2 and 5 paid staff. At the other end of the scale, 5 respondents have 100 or more paid staff, and account for 56% of the total number of paid staff reported.

A total of more than 200 posts are reliant on time-limited project funding – equating to around 9% of the total jobs for these respondents.

Just over one-third of respondents (37%) collect information about the demographic characteristics of staff.

When respondents were asked, if they had lost staff over the last couple of years, what the key gaps in roles/skills are now, a wide range of different skills were identified in responses, with the most common responses related to curatorial and education gaps as well as manager roles.

The most common qualification is a Degree-level qualification, with 39% of staff having this qualification, followed by those with a postgraduate degree (20%), and then those with National 5 or equivalents (14%).

The majority of museums (70%) have not recruited apprentices within the last five years, with just less than one-third having done so.

In terms of recruitment methods, the most common is the organisation's own website (72%), followed by Facebook (58%) and word of mouth (42%).

The key areas identified as current workforce training priorities included (in order of frequency): various management roles and responsibilities; collections related training; health and safety; digital; customer service/front of house training; first-aid; and equality, diversity and inclusion.

The majority of museums (70%) do not offer internships, and a mixed picture emerges about the nature of the internships offered by the remaining 30%: 38% report all internships are paid, 35% report all internships are unpaid, and 28% provide a mix of paid and unpaid internships.

Volunteers (Section 6)

Volunteers play a critical role in Scotland's museums and galleries. The survey results show that 93% of respondents have volunteers.

A total of 2,958 volunteers are reported in the survey responses. 62% of respondents have 20 or fewer volunteers, 27% have between 21 and 50 volunteers, and 5% have more than 100 volunteers.

Museums report that these volunteers contribute more than 28,500 days per year.

The overwhelming majority of respondents (86%) do not collect information about the demographic characteristics of their volunteers.

Almost one-third (30%) report that they had specifically recruited volunteers to address skills gaps over the last three years. The most common gaps were: maintenance; front of house; collections and conservation; various aspects of exhibitions; and a range of research skills.

The most common current volunteering training priorities reported relate to collections care, conservation and documentation; health and safety; front of house and customer care; issues around the visitor experience (including accessibility, engagement, and care), and various aspects of management.

47% report they have a smaller number of volunteers compared to two years ago. 41% report they have around the same number of volunteers and 12% report having a greater number of volunteers.

Those reporting a change were asked how many more (or less) volunteers they have now compared to before the pandemic, and these results show that the losses far outweigh the gains. When all responses are aggregated, the total change reported was 550 volunteers – 68 gains, and 482 losses - resulting in a net loss of 414 volunteers.

Visits And Visitors (Section 7)

Respondents reported a total of 5.2 million visits in 2021-22, and 12.8 million in 2019-20. These headline results clearly show the impact of the Covid-19 pandemic on visit numbers, with 2021-22 being around 40% of that reported in 2019-20 for comparable organisations.

When asked whether they collect information about visitors, such as home location or demographic information, or type of visitor, responses are equally split with 50% of respondents saying they do collect information about visitors and 50% saying they do not.

Where the type of visitor has been identified by respondents, in 2021-22, 51% of visitors were national, 36% were local and 12% were international. Comparable results for 2019-20 show that 38% were national, 34% were international and 28% were local.

Comparing these two sets of results shows the relative shift there has been across the two years. Most notably, the proportion of international visitors has dropped from 34% in 2019-20 to just 12% in 2021-22. Conversely, the proportion of national visitors has increased from 38% to 51% whilst the proportion of local people has increased from 28% to 36%.

It should be noted that this is a relative shift in these proportions, given that reported visit numbers diminished notably between 2019-20 and 2021-22, there are fewer of all types of visitors in 2021-22, including local and national visitors. However, the decrease for international visitors is even greater, resulting in the relative shift from international to local and national visitors.

The survey also asked about the number of attendances from school visits. Once again, the impact of the pandemic is clear. The total number of school visit attendances reported for 2021-22 was just over 28,200. In comparison, the number for 2019-20 was more than 158,000.

Respondents were asked about the number of people engaged with via outreach visits and activities by museums. Almost 26,000 such engagements were reported for 2021-22, whilst more than 72,500 such engagements were reported for 2019-20. Once again, this clearly shows the impact of the pandemic on the ability of museums to carry out such outreach activities.

Just less than half (49%) state that they have specific priority or target groups of potential visitors that they are working to engage with. The most common groups identified were: local groups – including the local community and also local schools; schools; families; young people (with some respondents identifying specific age groups); whilst others identified specific target groups (including some protected characteristics).

Climate (Section 8)

79% of respondents describe climate change and sustainability as critically, very, or moderately important to their organisation.

Museums were asked which activities they were currently measuring regarding climate change and sustainability. Energy use was ranked highest (82%) followed by waste (general) (43%), and then water use (39%).

Museums were then asked which (if any) they were focusing on in terms of reducing their carbon footprint. The same activities emerged as the most common: energy use (83%), waste (general) (47%), and water use (24%).

In terms of the challenges museums face in becoming more environmentally sustainable, the most commonly identified challenge was around financial resources (71% report this as a challenge), followed by staff/volunteer resources (46%), and then time (41%)

When asked what support museums need for this work, the most commonly identified area was capital project funds (68%), followed by resources and good practice sharing (63%). Training opportunities and subject knowledge was the third most common area of support need (47%).

Collections (Section 9)

Almost half (49%) of respondents report that less than 10% of their collection is available online, whilst almost one quarter (24%) report that between 51% and 99% of the collection is available online.

55% of respondents report that they have an agreed plan to increase the proportion of their collections that are available to view online.

Two-thirds (66%) of respondents report that 'most' (54%) or 'all' (12%) of their collections are well documented in terms of provenance. One-third of respondents state that 'some' of their collections are well documented in terms of provenance, with only a very small minority (1.8%) reporting that none of their collections are well documented in terms of provenance.

Just under half of respondents (48%) report that they work to ensure that all communities are represented in their exhibitions. Those that do so reported that the activities used to do so involve proactive work with the relevant community/ies – including outreach activities, community and audience engagement activities, co-production and co-curation, use of social media and local press, consultation events and activities, and gathering feedback from visitors and the community.

Respondents were asked who they had worked with in the last three years to ensure they are represented in exhibitions and the most common group identified were older people (76%), followed by families with young children (69%), and then those of primary age (65%) and secondary age (58%).

Museums were asked to describe the subject specialist knowledge that they have about their collections. The results show that:

- The collections where the highest proportion of respondents report having subject specialist knowledge about the entire collection, are: Archaeology (26%), Social History (24%), Warfare and Defence (22%) and Fine Art (20%).
- If responses indicating subject specialist knowledge about all or most of the collection are combined, the same four types of collections are the most common – Social History (67%), Archaeology (54%) Fine Art (53%) and Warfare and Defence (49%).
- Looking at those respondents reporting <u>not</u> having subject specialist knowledge about any of the collection, the four most common collection areas are: Global Arts, Culture and Design (43%), Natural Sciences (36%), Decorative and Applied Art (34%), and Photography (33%).

Just over one-third (35%) report that they have an active remedial conservation programme, showing that almost two-thirds (65%) do not have one in place at the current time.

When asked if they have preventive conservation measures in place, more than three-quarters of respondents (77%) report that they do.

Museums were asked if they had adequate storage for their collections, and almost two-thirds (65%) report that they do not.

Those that do not have adequate storage were asked to outline the key issues, and these were: a lack of storage space generally; issues with environmental conditions (and management) of current storage; lack of access to/accessibility of current storage facilities; issues with storage of large items; and use of multiple storage spaces that means dispersing the collection across multiple locations.

Social Impact (Section 10)

Almost two-thirds (64%) report that they actively engage in the health and wellbeing agenda.

In terms of activity within the last year, the most common group museums had actively engaged with through targeted programmes was family activities (73%). The next most common was activities with older people (61%), closely followed by people living in deprived areas (58%) and youth engagement (also 58%). The remaining activity area where more than half of respondents said they had carried it out within the last year was people experiencing loneliness and isolation (51%).

Looking over a longer timescale, similar patterns emerge. Combing responses for engagement within the last year and engagement within the last one to two years, this once again shows family activities as the most common (77%), followed by older people (73%) and youth engagement (68%).

Priorities and Challenges (Section 11)

Respondents were asked to identify the funding priorities for their museum(s) over the next three years. The most common funding priorities identified were (with the order reflecting the frequency with which the themes were mentioned by respondents):

- Collections development, collections management, storage of the collections and collections care.
- Dealing with the renovation and repair and upkeep of buildings, especially older buildings.
- Fundings for staffing - both retention of existing staff as well as the recruitment of new staff.
- Exhibitions and funding for the displaying of collections.
- More general concerns around overall funding – and the general financial sustainability and viability of their museums.
- Development of outreach activities and programmes.
- Development of new facilities, or the upgrade of existing facilities.
- Increasing income.
- Digital offer and digitization.

Survey respondents were then asked what (if any) the top three challenges for their museum(s) are at the current time. The responses reinforce the findings about funding priorities, funding is overwhelmingly the key challenge for museums.

In addition to funding-specific challenges, there were other common themes to emerge around the key challenges for museums at the current time (once again, the order reflects the frequency with which the themes were mentioned by respondents): staffing; volunteers; visit numbers; storage; community engagement, school engagement, and outreach; and recruiting and engaging younger people – in volunteering roles or as trustees.

Aggregating Results to Estimate the Overall Sector (Section 12)

The survey results were used as the basis to provide an estimate of the overall sector based on the responses received and aggregating these to the rest of the sector. The specific measures aggregated are visit numbers (for 2019-20); paid staff numbers (currently); and volunteer numbers (currently).

The results show that it is estimated that there were 17.8 million visits to museums and galleries in Scotland in 2019-20.

The results of the aggregation also estimate that there is a total workforce of 8,700 – almost 3,800 paid staff and more than 4,900 volunteers.

1. INTRODUCTION

Overview and Aim

Museums Galleries Scotland commissioned DC Research to provide support for the National Survey of Scotland's Museums and Galleries – a sector-wide survey of all museums and galleries in Scotland.

The aim of the commission was to undertake the sector-wide survey, and to produce a written report providing detailed statistical analysis and segmentation of the data gathered. The report was also to draw high-level comparisons with data and statements contained in a previous sector survey.

Method and Approach

The commission involved DC Research working with MGS to design a survey questionnaire which was issued to all of Scotland's museums and galleries. DC Research's role also involved circulating the survey and following up with individual museum and gallery organisations as appropriate.

The survey sought to cover a wide range of subjects, including climate issues, social impact, volunteering, recruitment, equality and diversity, collections, and engagement. An initial list of topics and questions produced by MGS was developed into a draft survey by DC Research and this was then refined and revised by DC Research and MGS working together through an iterative process until the survey was finalised.

The survey was also tested/piloted by MGS with a small sample of museums (of varying types) at this stage, prior to the dissemination of the survey to all museums and galleries.

The survey was implemented as an online survey, distributed to the list of museums and galleries held by MGS which, in mid-2022, consisted of 287 museum organisations covering a total of 442 museum sites. Individual, bespoke email invitations were sent to the main contacts for each of the 287 organisations provided by MGS.

The survey invites were initially distributed in June 2022, supported by communications and promotion of the survey by MGS in various ways – including in MGS newsletters, via social media, promotion via a banner in emails from MGS staff, and various other routes.

Regular, direct email reminders were also sent to invitees throughout the initial survey period – the original survey deadline was set as early August 2022, but this was extended to late August to provide an opportunity for more organisations to respond.

Survey Response Levels

The survey received a **total of 177 replies from different museum organisations**, which (based on the distribution list of 287 museum organisations) **equates to a 62% response rate** in terms of organisations.

These **177 responses provide information about 271 different museum sites**. 263 of which are on the MGS 'master list' of 442 museums/287 organisations, with responding organisations also having included information about an additional 8 museums not previously on MGS's list of museums and galleries.

As such, the **overall response rate in terms of museums is 60% - 271 out of a total of 450** (once the additional 8 are added to the 442 in the master list).

Therefore, the **survey has achieved an overall response rate of more than 60% in terms of both organisations (61.7%) and individual museums (60.2%)**.

In addition to the overall response level, the remit of the tender for this survey was to achieve minimum response rates as follows: 60% response rate from 28 Local Authorities/ALEOs; 60% response rate from 10 Universities, and 40% response rate from 260 organisations managing independent museums.

The survey has achieved, and exceeded, all of these response rates – Tables 1.1 and 1.2 overleaf provide a breakdown by type of museum for both the 177 organisation-level responses and also for the 271 museum sites covered by these responses.

These tables show that:

- **For the 28 Local Authorities/ALEOs**, a **response rate by organisation of 86%** was achieved and a **response rate of 64% by museum site** was achieved.
- **For the 10 Universities**, a **response rate by organisation of 90%** was achieved, and a **response rate of 67% by museum site** was achieved.
- **For the Independent museums**, a **response rate by organisation of 56%** was achieved, and a **response rate of 55% by museum site** was achieved.
- In addition, very good coverage was achieved for all other museum types – in terms of response rate by organisation it was **100% for Organisations with a national remit** (which includes National Museums Scotland, National Galleries Scotland, Historic Environment Scotland, and National Trust for Scotland), **and 78% for Military museums**.

Finally, responses in terms of Accreditation status (see Table 1.3) show that three-quarters of museum-site responses are from Accredited museums. Accredited museums are more likely to have responded to the survey than non-Accredited. Accredited museum sites account for 57% of all museums in Scotland, whilst **Accredited museums account for 70% of responses to the survey**. (Conversely, non-

Accredited sites account for 43% of all museum sites in Scotland, but only 30% of survey respondents.)

It should be noted that not all responses are comprehensive, with some replies providing answers to only a limited number of questions, whilst other (most) respondents answered almost all questions asked of them.

The scale of each organisational response was categorised in terms of the amount of information provided as follows: Good (provided answers to more than 20 questions); Fair (provided answers to between 13 and 20 questions); Limited (provided answers to 12 questions); and Poor (provided answers to less than 12 questions).

This categorisation was based on the fact that answering 12 questions provided the core information about the organisation and the museum, and therefore is worthy of inclusion in the analysis and reporting. Table 1.4 overleaf shows the scale of responses overall.

Table 1.1: Responses by museum type for the 177 organisations

Type	Number of organisations	Number of responding organisations	Percent of organisations that responded
ALEO/Local Authority	28	24	86%
Independent	236	133	56%
Military	9	7	78%
University	10	9	90%
Organisations with a national remit	4	4	100%
TOTAL	**287**	**177**	**61.7%**

Source: DC Research, Analysis of Museum Information from MGS and Survey of Scotland's Museums and Galleries 2022, September 2022 (n=177)

Table 1.2: Responses by museum type for the 271 museum sites

Type	Number of museum sites	Number of museum sites included in responses	Percent of museum sites included in responses
ALEO/Local Authority	129	83	64%
Independent	245	134	55%
Military	9	7	78%
University	24	16	67%
Organisations with a national remit	43	31	72%
TOTAL	**450**	**271**	**60.2%**

Source: DC Research, Analysis of Museum Information from MGS and Survey of Scotland's Museums and Galleries 2022, September 2022 (n=271)

Table 1.3: Responses by Accreditation status for the 271 museum sites

Accreditation Status	Number of museum sites	Number of museum sites included in responses	Percent of museum sites included in responses
Accredited	256 (57%)	191 (70%)	75%
Not Accredited	194 (43%)	80 (30%)	41%
TOTAL	**450**	**271**	**60.2%**

Source: DC Research, Analysis of Museum Information from MGS and Survey of Scotland's Museums and Galleries 2022, September 2022 (n=271)

Table 1.4: Scale/quality of responses received from the 177 organisations

Scale of Response	Number of responses	Percent of responses
Good	131	74%
Fair	10	6%
Limited	27	15%
Poor	9	5%
TOTAL	**177**	**100%**

Source: DC Research, Analysis of Museum Information from MGS and Survey of Scotland's Museums and Galleries 2022, September 2022 (n=177)

In conclusion, consideration of the response levels for the survey shows that:

- The survey has achieved a good overall response rate – in excess of 60%.
- The survey has exceeded the minimum response level thresholds specified for Local Authority/ALEO; University; and Independent Museums.
- The vast majority of respondents (74%) provided a good level of detail in terms of the scale of their survey response.
- The survey achieved a higher level of responses from Accredited museums, with 70% of Accredited museums included in responses, compared to 57% of all museums in Scotland being Accredited.
- Overall, the survey has achieved good coverage of the sector, and good representation of all types of museums.

Report Structure

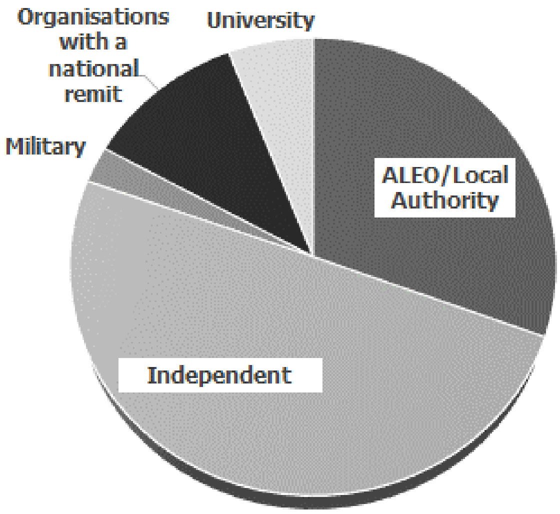
The report structure for this Final Report, produced in November 2022, follows the same structure as the survey, and is set out as follows:

- **Section 2** provides an **Overview of Museums** – looking at any changes and risks to museums, characteristics of museum sites, and admissions charging.
- **Section 3** focuses on **Finances** – including consideration of overall income for museums, different types of income, and changes in recent years.
- **Section 4** looks at **Governance** – and considers governance arrangements, characteristics of board members, trustees, or governing body representatives, and skills and recruitment issues around governance.
- **Section 5** presents the results relating to the **Paid Workforce** – looking at the role and scale of paid staff, some of the demographic characteristics of paid staff, the roles of paid staff, recent changes in the scale of staffing, qualifications of staff, and approaches to recruitment.
- **Section 6** looks at **Volunteers** – and presents the results about the scale of volunteering, changes in volunteering, and the characteristics of volunteers.
- **Section 7** focuses on **Visits and Visitors** and outlines the (pre- and post-pandemic) results around visits, school visits, and outreach activities as well as the type of visitors.
- **Section 8** presents the findings about **Climate** – including the importance of climate change and sustainability for museums and the various activities and issues around this.
- **Section 9** outlines the findings for the questions asked around **Collections.**
- **Section 10** looks at the results around **Social Impact** – identifying the scale and type of active engagement of museums and galleries in the health and wellbeing agenda.
- **Section 11** reflects on the **Funding Priorities and Challenges** for museums and galleries.
- **Section 12** reflects on the results of the 2022 Survey, provides **estimates for the overall sector** based on the survey results, and **compares** some of **the survey results with relevant key findings from the National Audit** carried out 20 years ago.
- **Appendix 1** sets out the **key survey results** in tabular format.
- **Appendix 2** presents some **additional comparative results** between the results from this 2022 National Survey and the National Audit.
- **Appendix 3** provides an overview of the **aggregation approach** used to provide estimates for the sector based on the survey results.
- **Appendix 4** (produced as a stand-alone document) is a copy of the full **survey**.

2. OVERVIEW OF MUSEUMS

This section provides an overview of museums based on the survey responses. The initial results are presented at the museum site level and therefore capture the 271 responses relating to museums. Thereafter, the responses are presented at the organisation level and relate to the 177 organisational responses.

Table A1.1 in Appendix 1 shows that in terms of the **271 museum sites that responded to the survey, 50% are Independent museums, 31% % are ALEO/Local Authority museums, 11% are Organisations with a national remit, 6% are University and 3% are Military**. (see Table A1.2). (n=271)



When asked if their museum site is located in a listed building, 37% said No. Of the remainder, who are located in a listed building, the most common category is Category A (36%), Followed by Category B (22%), and then Category C (5%) - see Table A1.3 in Appendix 1. (n=268)

In terms of opening times, **the majority of museum sites are open all year round (61%)**, with the remainder (39%) open on a seasonal basis. (n=267)

When they are open, most museum sites – more than three-quarters (78%) – are open between five and seven days per week. Just over one-fifth (22%) are open less than 5 days per week. (n=267)

When asked to describe the current admissions charging policy at their museum sites, **the majority of museums do not charge for admissions at all.** Table A1.6 shows that 61% do not charge at all, 27% charge for general admissions only, 7% charge for both general and specific and the remaining 6% charge for special exhibitions only. (n=270)

Overall, 61% of museums do not charge at all, with 39% charging for admissions to some extent. Looking at this by museum type shows that Independent museums and Organisations with a national remit are more likely to charge (49% and 97% respectively compared to an overall average of 39%). It should be noted that the high proportion of Organisations with a national remit that charge for admissions to their museum sites reflects the general charging position of some of these sites (i.e., NTS and HES sites), and the position regarding charging for special exhibitions for the other Organisations with a national remit (i.e., NMS and NGS). It does also reflect that there is an admission charge for general admissions to some NMS sites.

In contrast, ALEO/Local Authority museums and University museums are more likely not to charge at all for admissions (90% and 94% respectively compared to the overall average of 61%). (n=270)

Table A1.7 in Appendix 1, shows that **at the organisation level**, most respondents (75%) were Independent museums. This is followed by Local Authorities (8%), ALEOs (6%), and University museums (5%). Military museums account for 4% and Organisations with a national remit make up the final 2%. If Local Authority and ALEO museums are combined, they account for 14% of organisations (see Table A1.8). (n=177)

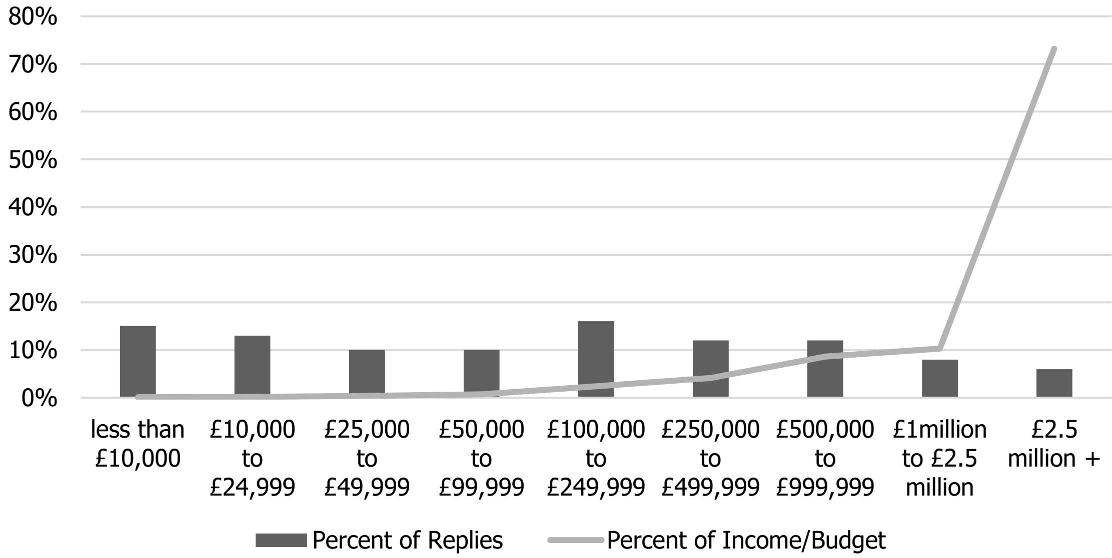
At the current time, **one-tenth (10%) of respondents report that they have venues that are at risk of closure**. See Table A1.9. (n=174)

3. FINANCES

This section of the survey asked museums about various aspects of their finances, including consideration of overall income for museums, different types of income, and any changes to income levels in recent years.

Not surprisingly, the total income/operating budget for museums varies notably across the sector. Table A1.10 shows that **whilst 28% of respondents have a total income of less than £25,000, this income only accounts for 0.3% of total income for all museums that responded to the survey**.

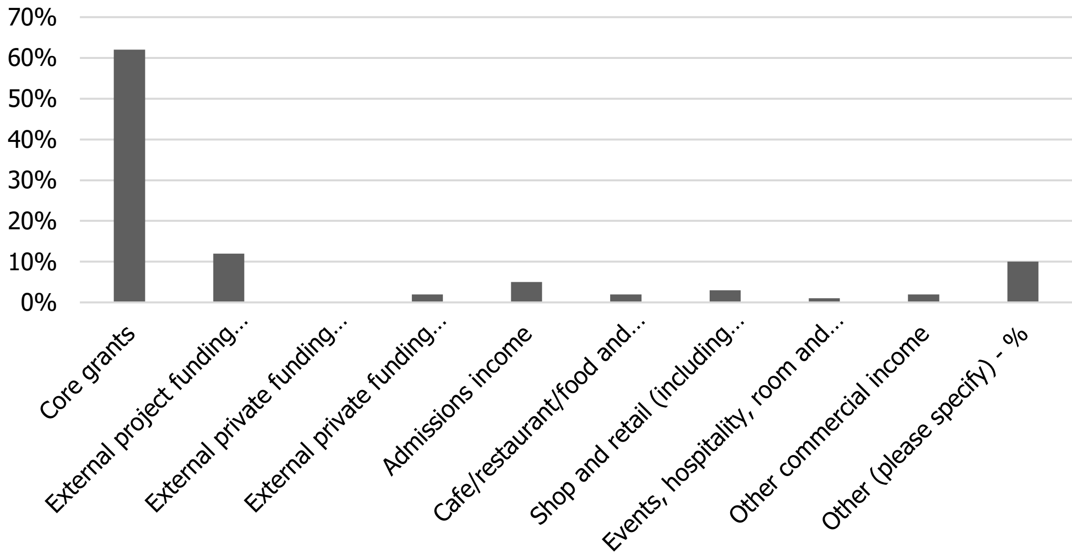
Conversely, those **museum organisations that have a total income/budget in excess of £2.5 million per year make up 6% of responses, but account for 73% of total income for all respondents**.



Consideration was also given to the key sources of income for museums. Table A1.11 shows the average percent of total income accounted for by each of the following sources of income. Please note, these results are not related to absolute income levels but reflect the percentages reported for each respondent. These results show that external project funding (28.7%) and core grants (26.6%) on average, account for the highest proportions of total income. (n=98)

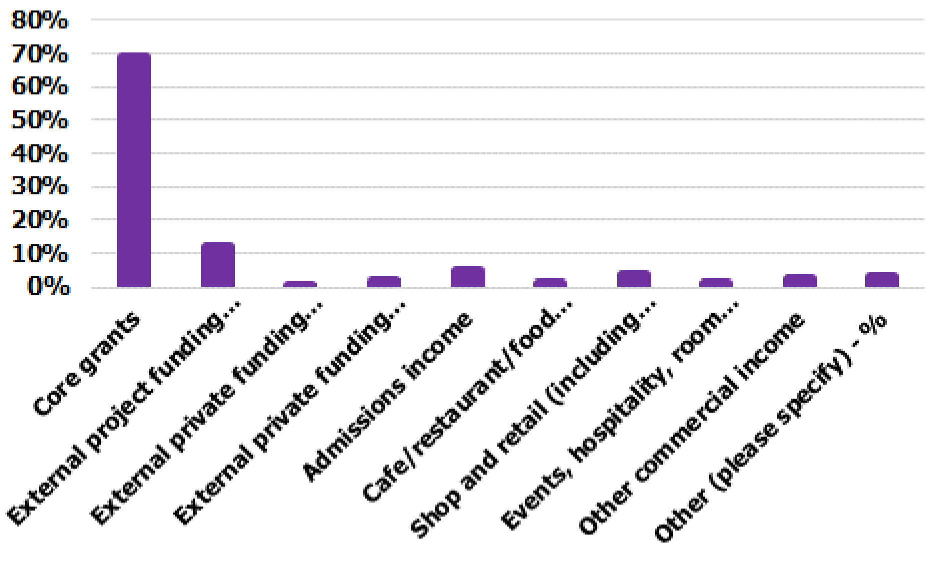
However, it is more useful to look at the breakdown of sources of income relative to the actual income or budget for respondents.

Table A1.12 shows that **when actual values of income are considered**, **core grants accounts for the vast majority of income from all respondents, forming 62%** of total income. This is followed by **external project funding**, which accounts for 12%, and then **other sources of income** which account for 10%. (n=98)

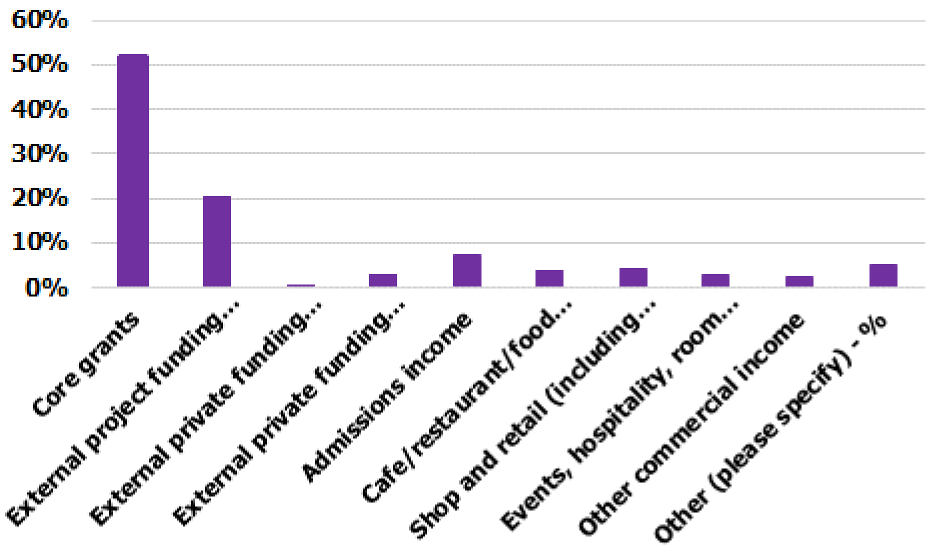


Further investigation of the funding categorised by respondents under 'other' sources of income identifies that this includes a range of income sources that could be regarded as core grants. For example, this includes respondents who are Local Authorities who described their income as core budgets or core revenue funding rather than a core grant. This issue also applies to ALEOs as well as other institutional funding (e.g., universities) who identify various forms of institution-derived funding.

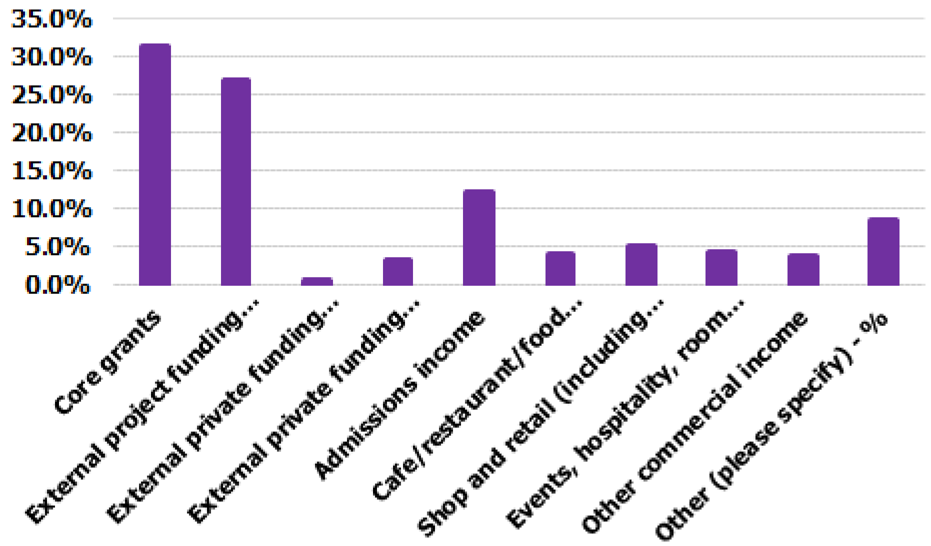
If these core budgets and core revenue funding examples are recategorised as core grants (see Table A1.13 and the figure below), it shows that **core grants account for 69% of income** from all respondents, followed by **external project funding**, which accounts for 12%.



Looking at the same results, but **excluding all Organisations with the national remit**, Table A1.14 shows that **core grants still account for the largest proportion of income (52%)**, again followed by external project funding (20%) and then admissions income (7%). The change in the proportions between these two sets of results shows the extent to which core grants form the majority of income for Organisations with a national remit. (n=96)



To show the diversity of income for different parts of the museums and galleries sector, these results can be considered for Independent museums only – see Table A1.15 and the figure below. This shows that **core grants are still the largest source of income** (at 31%) but this is **markedly lower than for other parts of the sector**, with external project funding accounting for more than one-quarter of income (27%), and admissions income accounting for around 1 in every 8 pounds of income (12.3%). (n=73)



In comparison, if the **results for Local Authorities and ALEOs only** are considered, this **shows that core grants account for the overwhelming majority of income at 84%**, followed by External project funding (4.4%) and Shop and retail (4.3%). (n=13)

Given the importance of core grants for museums, respondents who stated they were in receipt of a core grant were asked where they received their core grant from. The results (see Table A1.16) show that **Local Authorities are the most commonly reported provider of core grants**, providing a core grant to more than half of these respondents **(56%)**[1].

Respondents were also asked **how their current income compares to pre pandemic levels**. Table A1.17 shows that the **most common response was no change (25%)**, with the next most common being a decrease of up to 10%, reported by just over one-tenth (11%) of respondents. **In general, reports of a decrease are more common than reports of an increase**, with 46% of respondents reporting some level of decrease and only 30% reporting any level of increase. (n=106).

When asked how many months reserves museums currently have (i.e., for how many months they could continue to operate based on their current level of reserves), the most common responses were six months (19%) and between one and two years (19%), followed by more than three years (14%) – see Table A1.18. The next most common response was between three and four months, with 12% reporting this. The results show that 12% of respondents have less than three months reserves, 31% of respondents have less than six months reserves, and that **50% of respondents have reserves for 6 months or less**. (n=90)

Museum organisations were also asked whether they had a forward or business plan for their museum. As Table A1.19 shows, the **majority of museums do have a forward/business plan (80%)**, however, one-fifth (20%) indicate that they do not. (n=121)

Assessing this by museum type shows that Independent museums (76%) are slightly less likely to have a forward/business plan when compared to the overall results (80%). (n=121)

Respondents were also **asked if they had a fundraising plan or strategy** for their museum – Table A1.20. In this case, **most respondents do not have such a plan, with 58% reporting that this is the case**, showing that only 42% of museums do have a fundraising plan in place. (n=120)

Assessing this by museum type shows that Independent museums (47%) and Organisations with a national remit (100%) are more likely to have a fundraising plan or strategy than average (42%). In contrast, ALEO/Local Authority museums (26%) and

[1] This result is based on percentage of respondents not the value of the core grants.

University (0%) are less likely than average to have a fundraising plan or strategy. (n=120)

Furthermore, museums were asked where they had a fundraising ethics policy – Table A1.21. The vast majority (80%) do not, with only one in five (20%) stating that they currently do. (n=121)

Respondents were asked to report what proportion of their total expenditure was accounted for by spend on staffing and by spend on procurement (within Scotland).

Table A1.22 shows that 46% of respondents spend less than £100,000 on staffing. However, that accounts for less than 2% of the total value of spend on staffing for all respondents. Conversely, those that report spending more than £1 million on staffing each year account for less than 7% of respondents but almost three-quarters of the total value of spend.

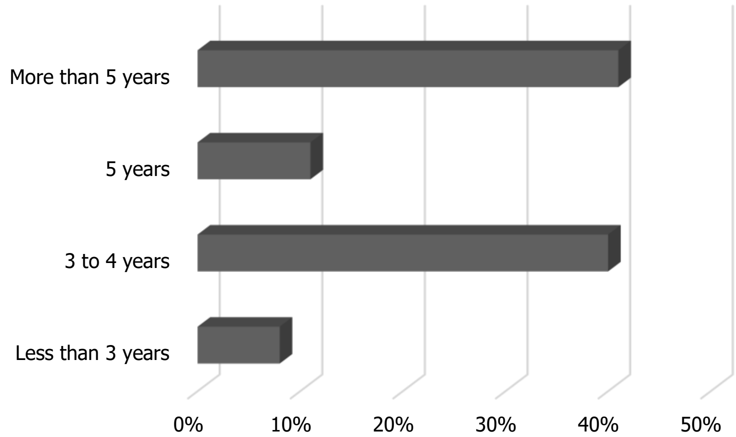
A similar pattern emerges for procurement (Table A1.23), with the majority of respondents (58%) reporting procurement levels of less than £50,000, and the 4% who spend greater than £1 million on procurement accounting for 68% of total value.

4. GOVERNANCE

This section looks at the survey results around Governance – and considers governance arrangements, characteristics of board members, trustees, or governing body representatives, and skills and recruitment issues around governance.

Table A1.24 shows the number of board members, trustees, or governing body representatives, that museum organisations have. Responses showed that the number of representatives ranges from 1 to beyond 14. The most common number of representatives, equally at 13% of respondents are 7, 10 and more than 14.

The **most common terms of office for board members, trustees, or governing body representatives are more than five years (41%), and three to four years (40%)** – see Table A1.25. (n=120)



In terms of recruitment, appointment and turnover of board members, trustees or governing body representatives, **almost half of respondents (49%) regularly review, and change/appoint new board members**, with a further one-third (32%) infrequently reviewing or changing board members. Only 4% reported never having done so, and 15% report doing so only rarely – see Table A1.26. (n=117)

Less than one quarter of respondents (24%) collect information about demographic characteristics of board members, trustees, or governing body representatives (Table A.1.27) – showing that more than three-quarters of respondents reported not collecting this information at all.

For those that do collect such information, Table A1.28 shows that the most commonly collected information relates to gender (91% collect this), and the least common relates to sexual orientation (68% collect this). (n=32)

When asked if they had specifically recruited governing body representative to address any skills gaps or needs in the museum, the responses show that this is fairly evenly split with 55% saying no, they had not done so, and 45% reporting that they had – Table A1.29. (n=121)

In terms of the specific skills gaps or needs that this recruitment sought to address, a wide range of areas were identified as shown in the word cloud below. The most common area of skills gaps or needs related to aspects of **finance, funding, and fundraising**. This was followed by various aspects around **management** (covering a wide range of issues – including collections management, business management, etc.), **legal** issues, and then **marketing**.

Respondents were also asked if they had specifically recruited governing body representatives to address any particular diversity gaps in the last three years – Table A1.30. The results show that just over one in ten (11%), said they had done so, showing that **the vast majority - 89% - report not having done so**.

For the 11% that have specifically recruited to address diversity gaps in their governing body representatives, the most commonly reported diversity gap or need addressed was around gender (62%), with the majority of responses mentioning this. This was followed by age (38%) and then ethnicity (31%). (n=13)

Museums were also asked if they have any ongoing gaps or issues with recruiting governing body representatives. Once again, a mixed picture emerges. Table A1.31 shows that 47% report that they do have ongoing issues or gaps. (n=118)

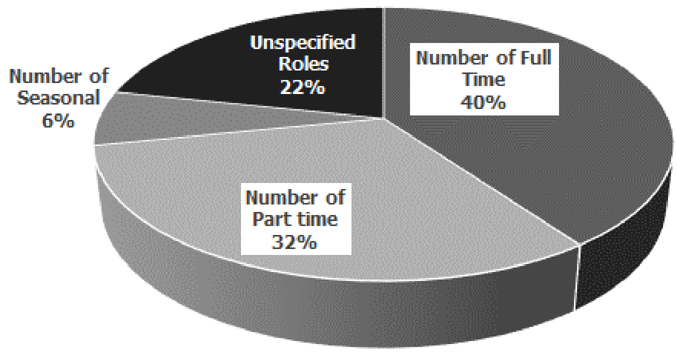
Those that do report issues reflect three overarching themes – **specific skills issues** like those noted above (e.g., finance and financial skills); **gaps in the diversity** of governing body representatives (especially in terms of age) and – notably – general **challenges in recruiting trustees, board members and volunteers**.

5. PAID WORKFORCE

Section 5 presents the results relating to the Paid Workforce – looking at the role and scale of paid staff, some of the demographic characteristics of paid staff, the roles of staff, recent changes in the scale of staffing, qualifications of staff, and approaches to recruitment.

Almost three-quarters of respondents, 74%, report that their museum(s) have paid staff – see Table A1.32. This shows that more than one-quarter (26%) of respondents do not have any paid staff and it can be assumed will be entirely reliant on volunteers. (n=132)

In terms of the responses provided, a total of almost 2,800 jobs have been identified. Table A1.33 shows that **40% of these roles are full-time positions, almost one-third are part time positions (33%)**, 22% of the jobs reported were unspecified in terms of the type of roles, and 6% are seasonal roles. If the unspecified roles are excluded, full-time positions account for more than half of all jobs (51%), and part-time positions account for 41%. (n=88)



Looking at these overall paid jobs by museum type (Table A1.34) shows that **Organisations with a national remit account for the highest proportion (40%)** of the 2,770 jobs, followed by **ALEO/Local Authority museums (30%),** and then **Independent museums (25%)**. (n=88)

Looking at same results by number of paid staff per organisation, further emphasises the variance in the sector (see Table A1.35). These results show that **10% of respondents have only one member of paid staff,** and almost **one-third (32%) have between 2 and 5 paid staff**. At the other end of the scale in terms of paid staff, **5 respondents have 100 or more** paid staff, and these respondents **account for 56% of the total number of paid staff** reported. (n=88)

Table A1.36 shows that for the jobs where the type of role has been identified - which accounts for 2,170 jobs – it is estimated that these are equivalent to 1,600 full time positions. (n=88)

Applying the average results from all other responses to the unspecified roles, as set out in Table A1.37, it is estimated that of the 2,770 jobs reported, these are equivalent to

2,040 full time equivalent positions.

On staffing, respondents were also asked how many staff were project-funded (i.e., where the position is related to/reliant on time-limited project funding). 85 respondents provided an answer to this question, including 37 who said 0 jobs were project-funded. The remaining responses (n=48) identified a **total of more than 200 posts that are reliant on time-limited project funding – equating to around 9% of the total jobs for these respondents**.

Just over one-third of respondents (37%) collect information about demographic characteristics of staff (see Table A.1.38) - showing that 63% of respondents reported not collecting this information.

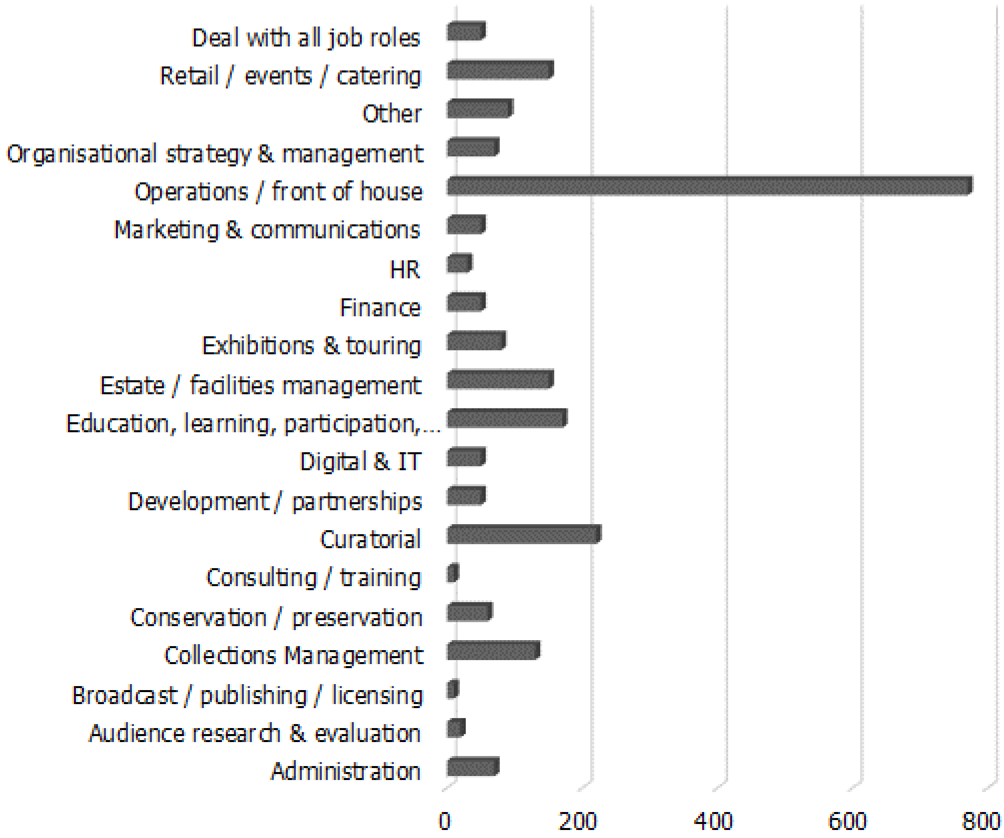
For those that do collect such information, Table A1.39 shows that the most commonly collected information relates to gender and ethnicity (86% report collecting this), and the least common relates to sexual orientation (71% report collecting this). (n=35)

Table A1.40 shows the scale of staff in each of the different types of roles. The most common response was **operations/front of house, which accounts for more than one-third (34%) of all jobs reported in the responses to these questions**. This is **followed by curatorial roles, which account for 10%**, and then **education learning, participation and engagement roles, which account for 7%**. The full results are shown in the figure overleaf.

Respondents were also asked if the number of staff in each of the various roles had changed over the last couple of years. Tables A1.41 and A1.42 show these results, With Table A1.50 showing the results where not applicable responses have been excluded. These results show overwhelmingly that the most common response for all job types was 'no change'. The varies from 100% (e.g., Broadcasting/publishing/licensing) to 65% (Operations/front of house). (n=83)

The roles where there has been the greatest scale of change reported are:

- Operations/front of house - with 24% of respondents reporting an increase and 11% reporting a reduction. (n=54)
- Educational learning, participation, engagement - with 20% reporting an increase and 13% reporting a reduction.
- Collections management - with 20% reporting an increase and 10% reporting a reduction.



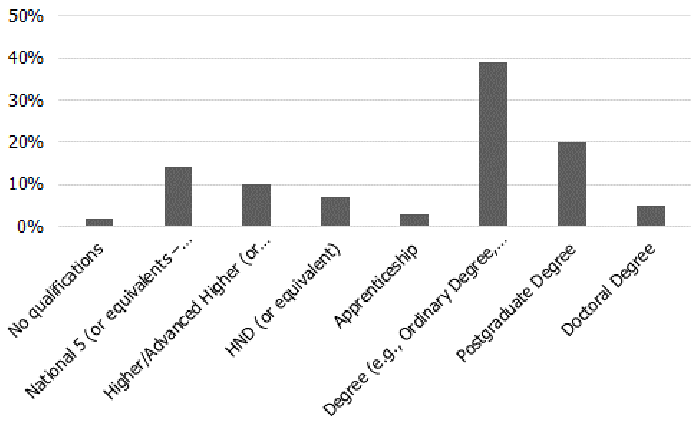
Given the low proportions of respondents that noted any change (increase or reduction) in staffing, only those categories where the 'no change' percent (excluding N/A responses) was less than three-quarters and/or where the change for any individual respondent was greater than +/-2 are presented below. For all other categories, the scale of change reported was +/-1 for almost all individual respondents (with a very occasional change of +/-2).

Table A1.43 shows that for all the types of roles where there has been a change of the level noted above, a mixed picture emerges, with some respondents reporting an overall increase and others reporting an overall decrease.

Whilst the low number of responses makes it difficult to draw any general patterns from these results, it is interesting to note that the three types of roles with the greatest net increase are: Operations/front of house; Development/partnerships; and Collections management.

In contrast, when respondents were asked, if they **had lost staff over the last couple of years, what the key gaps in roles/skills** are now, and a wide range of different skills were identified in responses, with the most common responses related to **curatorial and education gaps as well as manager roles**. (n=32, excluding those that stated N/A in their reply)

In terms of qualifications, Table A1.44 shows that the **most common qualification is a Degree level qualification, with 39% of staff having this qualification**. This is followed by those with a postgraduate degree, accounting for 20% of staff, and then those with National 5 or equivalents (e.g., Standard Grades, O-Grades) – 14%. (n=71)

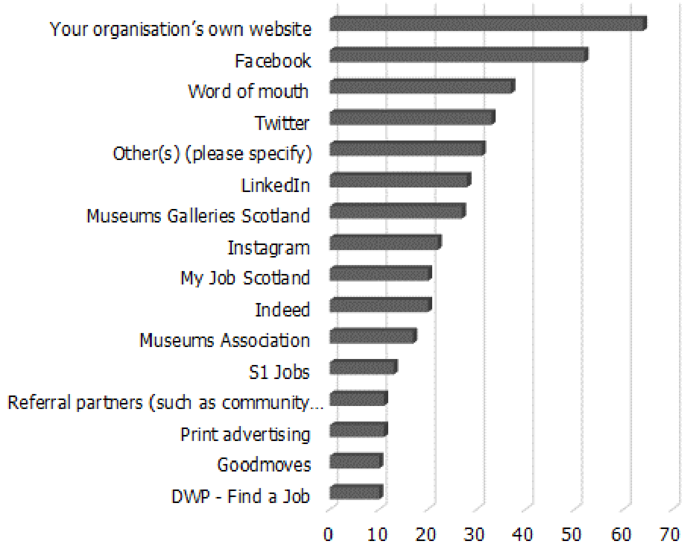


Given that only some respondents provided qualifications information, these results were tested by applying the same analysis to only those respondents whose qualifications information matched their total job information. Table A1.45 shows these results and the same overall pattern emerges, although staff with degrees account for a slightly smaller proportion (32%) and those with National 5 (or equivalents) account for a slightly higher proportion (21%).

Table A1.46 shows that the **majority of museums (70%) have not recruited apprentices within the last five years**, with just less than one-third having done so. (n=86)

Those that had recruited apprentices within the last five years were asked under what framework they had done so, and the **most commonly reported framework was Kickstart**, **followed by the MGS schemes** (Digital Marketing and Museums and Galleries Technicians) – showing that some respondents included employability schemes as well as apprenticeships in their responses. (n=21, excluding those that did not know)

In terms of the **recruitment methods** used by museums, Table A1.47 and the figure below show that the **most common method is the organisation's own website (72%)**, followed by **Facebook (58%)** and **word of mouth (42%)**.



In terms of the respondents that identified 'other' recruitment methods, the most often mentioned within this were either national routes – notably the Leicester University jobs desk and Creative Scotland – or a variety of local routes including local press, adverts/posters in local shops, and local newsletters.

When respondents were asked what the **current workforce training priorities** are, the key areas that were identified included (in order of frequency – as reflected in the word cloud figure): various **management** roles and responsibilities; **collections** related training; **health and safety**; **digital**; **customer service**/front of house training; **first-aid**; and **equality, diversity and inclusion**. (n=65)

The **majority of museums (70%) do not offer internships** – Table A1.48 shows that only 30% do, and a mixed picture emerges about the paid nature of these internships (Table A1.49), with 38% reporting that all internships are paid, 35% reporting that all internships are unpaid, and the remaining 28% providing a mix of paid and unpaid internships.

Table A1.50 shows the membership of the various geographic fora. More than one-third of respondents (36%) report not being a member of any of the geographic fora, with all other respondents reporting being a member of one (or more) geographic forum.

6. VOLUNTEERS

This section presents the survey results about Volunteers – looking at the scale of volunteering, any recent changes in volunteering, and the characteristics of volunteers.

Volunteers play a critical role in Scotland's museums and galleries. The survey results (Table A1.51) **show that the overwhelming majority of respondents (93%) have volunteers**. (n=128)

In terms of the scale of volunteering, a **total of 2,958 volunteers are reported in the survey responses**. Table A1.52 shows the breakdown of this total, and the results show that 62% of respondents have 20 or fewer volunteers, with just over one quarter, 27%, having between 21 and 50 volunteers. Only 5% of respondents have more than 100 volunteers. However, this 5% accounts for 28% of all volunteers by number, whilst the 60% of respondents that have 20 or fewer volunteers account for 23% of all volunteers. (n=106)

Museums report that these volunteers contribute more than 28,500 volunteer days per year – see Table A1.53. Once again, the results show the range and scale of the different museums and galleries in the sector. 64% of respondents report having less than 300 volunteer days per year, and the 64% account for less than one-quarter, 24%, of all volunteer days reported. Conversely, the 23% of respondents that report having 500 or more volunteer days per year account for 63% of the total number of volunteer days reported. The 7% that report having more than 1000 volunteer days per year make up 33% of the total number of days (more than 28,500 across all respondents). (n=83)

The overwhelming majority of respondents (86%) do not collect information about the demographic characteristics of their volunteers, with only 14% reporting that they do – see Table A1.54. (n=120)

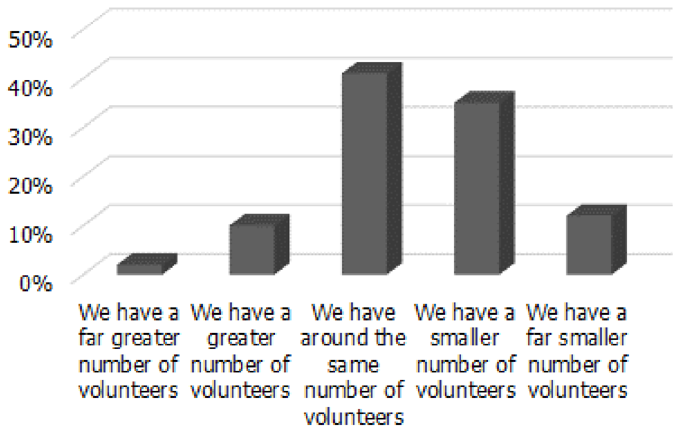
For those that do collect such information, Table A1.55 shows that the most commonly collected information relates to gender, age and ethnicity (76% report collecting this), and the least common relates to sexual orientation (65% report collecting this). (n=17)

Museums were asked whether they had specifically recruited volunteers to address any skills gaps over the last three years – see Table A1.56. Almost one-third (30%) reported that they had, with **the majority, 70%, not having done so**. (n=107)

For those respondents that report they have specifically recruited volunteers to address particular skills gaps in their museum(s) in the last three years, the **most common specific skills gaps** they sought to address were: **maintenance**; **front of house**; **collections and conservation**; various aspects of **exhibitions**; and a range of **research** skills. (n=31)

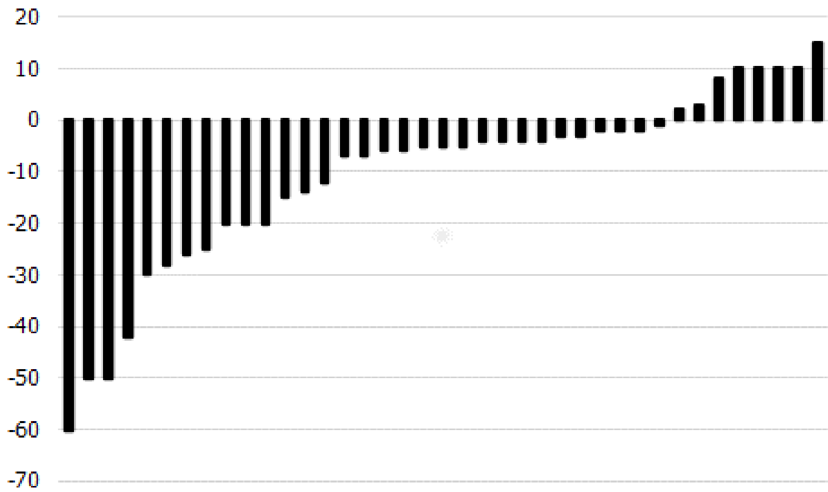
Respondents were also asked to report on the **current volunteering training priorities**, and the most common priorities related to: **collections care**, conservation and documentation; **health and safety**; **front of house and customer care**; issues around the **visitor experience** (including accessibility, engagement, and care), and various aspects of management. (n=73, once N/A, 'none' replies etc. were excluded)

Respondents were asked to compare the current situation with volunteers to two years ago, prior to the pandemic – Table A1.57. **47% of respondents reported they have a smaller number of volunteers, with 41% reporting that they have around the same number of volunteers** and 12% reporting having a greater number of volunteers. (n=111)



These results show most respondents report a decrease in the number of volunteers over the last couple of years. Those museums reporting a change were asked how many more (or less) volunteers they have now compared to before the pandemic – see Table A1.58. **These results show that the losses far outweigh the gains**. When all responses are aggregated, the total change reported was 550 volunteers – 68 gains, and 482 losses - resulting in a net loss of 414. (n=39)

This overall net loss is presented visually in the figure, which clearly shows the overall losses exceed the overall gains.



7. VISITS AND VISITORS

This section focuses on the survey results in terms of Visits and Visitors and outlines the (pre- and post-pandemic) findings about visits to museums and galleries, school visits to museums and galleries, and outreach activities - as well as summarising the information about types of visitors to museums and galleries.

The survey asked respondents about the total number of visits to their museums in both 2021-22 and 2019-20. In total, **respondents reported a total of 5.2 million visits in 2021-22, and a total of 12.8 million visits in 2019-20**[2]. These headline results clearly show the impact of the Covid-19 pandemic on visit numbers, with the total number for 2021-22 (5.2 million) being around 40% of that reported in 2019-20 for comparable organisations. (n=85 for 2021-22, and n=83 for 2019-20)

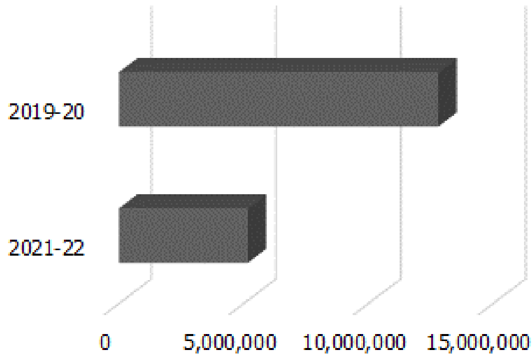


Table A1.59 provides more detail on the 2021-22 results. This shows that 54% of respondents report visit numbers of less than 10,000. Conversely, 4% of respondents report visit number of greater than 750,000. The 54% that report visit number of less than 10,000 account for just over 2% of the actual number of visits. Conversely, the 4% that report visits in excess of 750,000 account for almost two-thirds (65%) of all visits in 2021-22. (n=85)

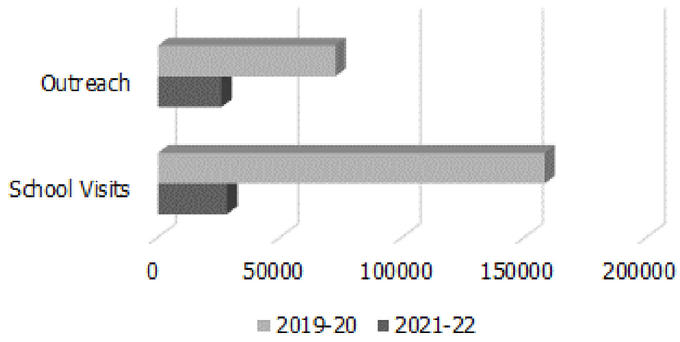
Table A1.60 provides the equivalent results for 2019-20. In this case, 46% of respondents report visits of less than 10,000. Comparing this to 2021-22, this shows an 8% increase in the proportion of respondents reporting this scale (less than 10,000) of visits in 2021-22. (n=85)

At the other end of the scale, the 6% that reported visits in excess of 250,000 in 2019-20 account for 82% of total visits in that year. This can be compared to 2021-22, when respondents reporting this scale of visit accounted for 65% of total visits, showing a clear drop in the number of visits to the larger museums, with this cohort accounting for 10.4 million visits in 2019-20 and 3.4 million in 2021-22. (n=85 for 2021-22, and n=83 for 2019-20, but with some respondents only providing data for one year not both)

[2] Visitor figures are available for Historic Environment Scotland and National Trust for Scotland for 2019-20 only, for specific Accredited Museum sites for these organisations. If these are included in the visits data for 2019-20, the total number of visits would be 14.5 million.

The survey also asked museums about the number of attendances from school visits for these years (2021-22 and 2019-20) – see Tables A1.61 and A1.62. Once again, the impact of the pandemic is clear. The **total number of school visit attendances reported for 2021-22 was just over 28,200.** In comparison, the **total number of attendances from school visits for 2019-20 was more than 158,000**. (n=75)

This pandemic impact is evidenced by the number of respondents who reported zero school visits in 2021-22 compared to 2019-20. 55% reported zero school visit attendances in 2021-22, and only 39% reported this in 2019-20, showing an increase of 16% between the two years. (n=75)



For the larger museums who are more actively involved in school visits, a decrease is also noticeable. 11% of respondents recorded 2,500+ attendances in 2019-20, but only 5% reported these levels attendance in 2021-22. This is also reflected in the actual numbers for this group where they accounted for almost 143,000 school visit attendances in 2019-20, but in 2021-22 this dropped to around 21,500 visits. In relative terms, this is also a drop – from accounting for more than 90% of school visit attendances in 2019-20 to just over three-quarters, 76%, in 2021-22. (n=75)

Respondents were also asked about the **number of people engaged with via outreach visits and activities by museums**. Almost **26,000 such engagements were reported for 2021-22, whilst more than 72,500 such engagements were reported for 2019-20**. Once again, this clearly shows the impact of the pandemic on the ability of museums to carry out such outreach activities. (n=71 for 2021-22, and n=66 for 2019-20)

As Table A1.63 shows, in 2021-22 the proportion of museums that reported engaging with fewer than 100 people via outreach activities and visits was almost two-thirds (65%). Conversely, the one-fifth (21%) of respondents that report engaging with more than 500 individuals in this year account for more than 90% of all such engagements. (n=71)

In 2019-20, 56% of respondents report engaging with less than 100 people via outreach activities, and 26% report engaging with more than 500 people in this way – see Table A1.64. (n=66)

Comparing these results about outreach shows an increase in those reporting less than 100 such engagements, and a decrease in those reporting more than 500 engagements in a year. (n=71 for 2021-22, and n=66 for 2019-20)

When asked whether they collect information about visitors, such as home location or demographic information, or type of visitor, responses are equally split with 50% of respondents saying they do collect information about visitors and 50% saying they do not – see Table A1.65. (n=122).

Those that do collect information about visitors were asked what types of information were collected, and most commonly this related to: the home location of visitors; type of visit/type of ticket (e.g., adult, child, family, concession); demographic characteristics of visitors (most commonly age); reasons and motivations for visit, frequency of visit, and satisfaction with/enjoyment of visit. (n=54)

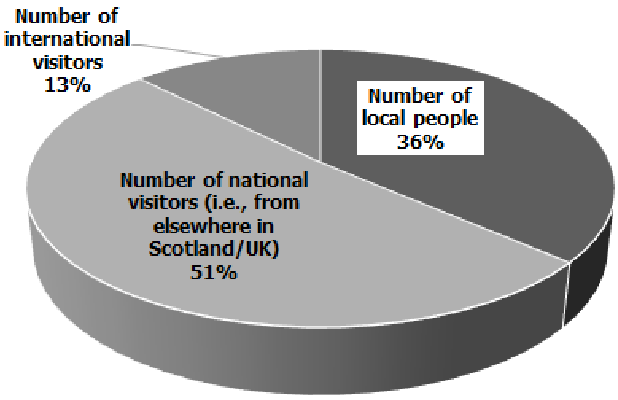
In terms of how such information was collected, ticket information, visitor surveys (via a range of methods – e.g., online post-visit surveys, face-to-face surveys on-site, and paper feedback forms) and visitor books were the most often reported routes to collecting such information.

Respondents were asked if they had any **specific priority or target groups of potential visitors** that they are working to engage with (Table A1.66). The results are fairly evenly split, with 51% stating they do not and **49% stating that they do** have specific priority or target groups of potential visitors. (n=112)

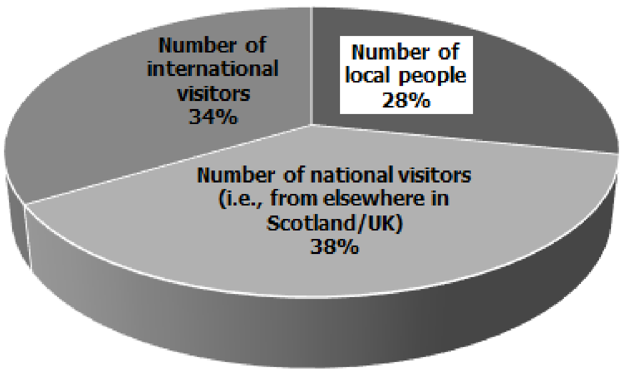
Those that do have specific priority or target groups were asked who they are, and a **wide range of different priority and target groups specific to individual museum themes and programmes** were identified. The most common groups identified were: **local groups** – including the **local community** and also **local schools**; **schools**; **families**; **young people** (with some respondents identifying specific age groups); others identified **specific target groups** (including some protected characteristics) – the more detailed findings around this are reported in Section 10 of this report around Social Impact.

The survey also asked respondents about the available information on the split of visitors between local people, national visitors, and international visitors. This information was provided for both 2021-22 and 2019-20. In both cases the information has been analysed twice – once based on all respondents to this question and once based only on those respondents whose information provided in terms of visitor type numbers exactly matched their earlier visitor data numbers.

Table A1.67 shows that **of the 2.8 million visitors where the type of visitor has been identified by respondents[3], in 2021-22, 51% of visitors were national, 36% were local and 12% were international** (n=23). A very similar pattern emerges even if only those who provided full visitor information are included, with 53% national, 36% local and 12% international – see Table A1.68. (n=18)

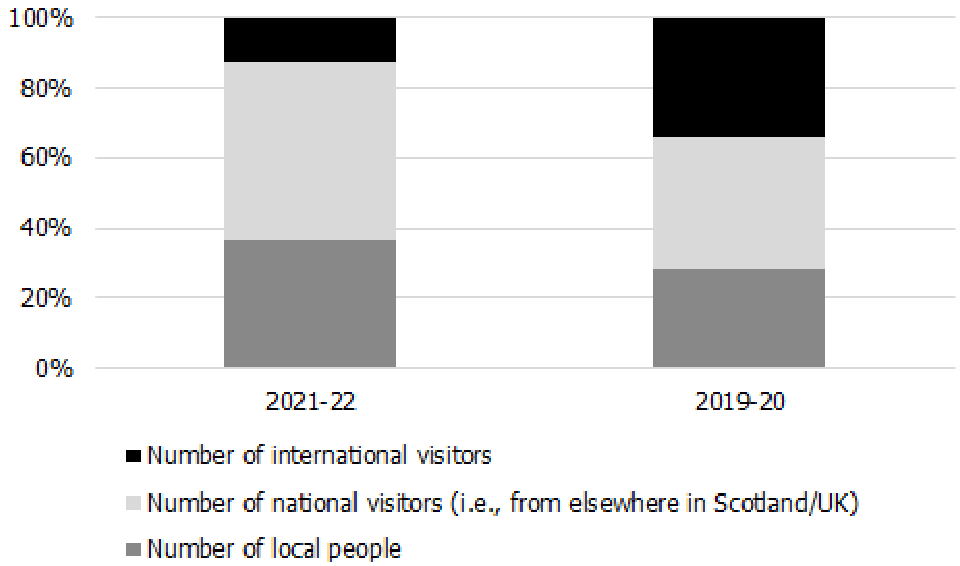


Comparable **results for 2019-20 show that from a total of 5.9 million visits (which represents 46% of the total visits reported by respondents for that year) 38% were national, 34% were international and 28% were local – see Table A1.69**. If only those who provided full visitor information are included (Table A1.70) the proportionate breakdown is exactly the same – 38% national; 34% international and 28% local. (n=22 and n=18)



Comparing these two sets of results shows the shift there has been proportionately, between the two years. Most notably, **the proportion of international visitors has dropped from 34% in 2019-20 to just 12% in 2021-22**. Conversely, the **proportion of national visitors has increased from 38% to 51% whilst the proportion of local people has increased from 28% to 36%**.

[3] This 2.8 million equates to around 54% of the total number of visits reported for this year and is based on 23 responses – indicating that only a relatively small proportion of respondents were able to provide usable data on this question.



It should, of course, be noted that this is obviously a relative shift in these proportions. Given that reported visit numbers in total and for each type of visitor clearly diminished notably between 2019-20 and 2021-22, there are fewer of all types of visitors in 2021-22, including local and national visitors. However, the decrease for international visitors is even greater, resulting in the relative shift from international visitors to local and national visitors in this year.

8. CLIMATE

This section presents the survey findings about Climate – including the importance of climate change and sustainability for museums and the various activities and issues around this.

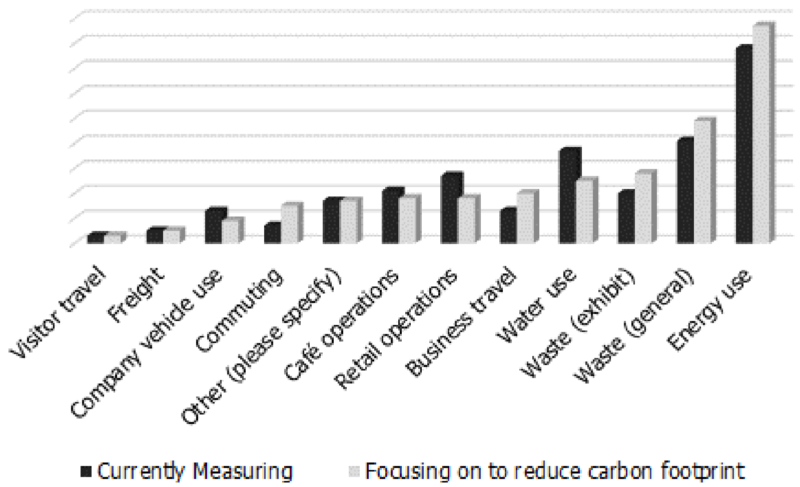
When asked how important an issue climate change and sustainability are to their organisation (Table A1.71), **79% of respondents described it as critically, very, or moderately important**. One in ten (10%) described it as 'not important' and the same proportion regarded it to be of 'minor importance'. (n=119)

If these results are assessed by museum type, it shows that when considering those that report climate change and sustainability as critically or very important, ALEOs/Local Authorities (74%), Organisations with a national remit (100%) and University museums (100%) are more likely to describe it in this way compared to the average (58%). Conversely, Military museums (33%) and Independent museums (51%) are below average in terms of reporting climate change and sustainability as critically or very important.

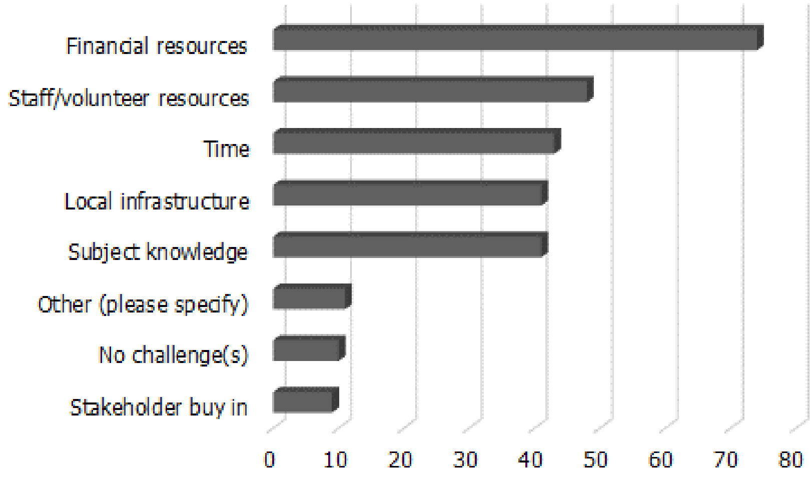
Museums were asked which of a range of activities they were currently measuring regarding climate change and sustainability – Table A1.72. Energy use was ranked highest with 82% reporting that they currently measure this. This was followed by waste (general) which 43% are currently measuring, and then water use, which 39% of respondents report they are currently measuring. (n=95)

Using the same range of activities, **museums were then asked which (if any) they were focusing on in terms of reducing their carbon footprint**. The same three activities emerged as the most common with **83% reporting energy use, 47% reporting waste (general), and 24% reporting water use** as activities they are focusing on in terms of reducing their carbon footprint – see Table A1.73. (n=105)

These results are combined and summarised in the figure.

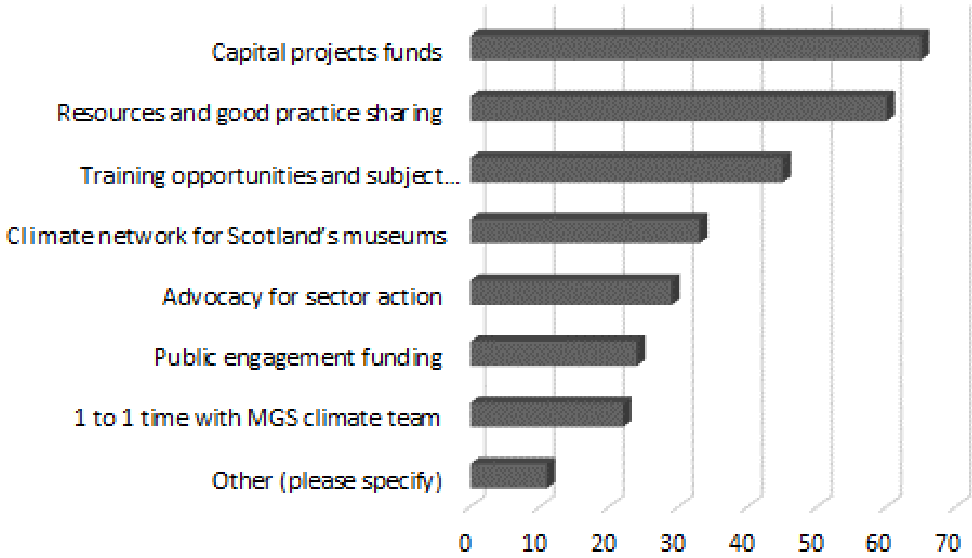


In terms of the **challenges that museums face in becoming more environmentally sustainable**, the most commonly identified challenge was around **financial resources (71% report this as a challenge)**. This was followed by **staff/volunteer resources (46%)**, and then **time (41%)** – see Table A1.74. n=104



Respondents that reported 'other' challenges included those that highlighted concerns around the implications for collections care of being more environmentally sustainable.

Finally, when asked (Table A1.75) **what support museums need for this work, the most commonly identified area was capital project funds, with 68% reporting this as a need**. This is followed by **resources and good practice sharing** which **63%** stated as an area of support need. Training opportunities and subject knowledge was the third most common area of support, with 47% identifying this. (n=95)



Finally, survey respondents were asked about any **climate adaptation issues they had identified** for their organisation. Three different categories of response were identified. (n=51 once those that said 'none' were removed)

- Some reported on the **challenges that they are facing** e.g., structural issues and challenges due to being in old (and listed) buildings – including higher energy cost; lack of funding to implement action; balancing good collections care with being more energy efficient; cost of energy use; being part of a larger organisation/institution limits what can be done.
- Some reported on the **changes that they have already made to practice** e.g., reuse of materials, producing energy efficiency reports and net zero plans, increase in waste recycled, using less paper, training for staff, turning down the heating, use of more energy efficient materials.
- Others provided examples of the types of **action that they are or have been undertaking** (e.g., replacement of windows, radiators, use of solar panels, wind turbines, building upgrades to increase efficiency and improve sustainability, use of renewable energy options), or **action that they plan to undertake in the future** (e.g., development of new capital projects where sustainability and environment are key design elements, plans to install solar panels and other renewable energy, plans to replace windows and doors).

9. COLLECTIONS

This section outlines the findings for the questions asked around Collections, which includes issues such as collections available online, documentation of collections in terms of provenance, activities to ensure communities are represented in exhibitions, issues and approaches around restitution and repatriation, subject specialist knowledge about collections, as well as conservation programmes and storage of collections aspects.

When asked what proportion of your collection is available to view online, almost half (49%) of respondents report that less than 10% is available online – see Table A1.76[4]. Conversely, almost **one quarter (24%) report that between 51% and 99% of the collection is available online**. (n=102)

More than half of respondents, **55%, report that they have an agreed plan to increase the proportion of their collections that are available to view online**. See Table A1.77. (n=113)

When asked (Table A1.78) how well documented the objects in their collections are at the current time in terms of their provenance, **two-thirds (66%) of respondents report that 'most' (54%) or 'all' (12%) of their collections are well documented in terms of provenance**. One-third of respondents state that 'some' of their collections are well documented in terms of provenance, with only a very small minority (1.8%) reporting that none of their collections are well documented in terms of provenance. (n=113)

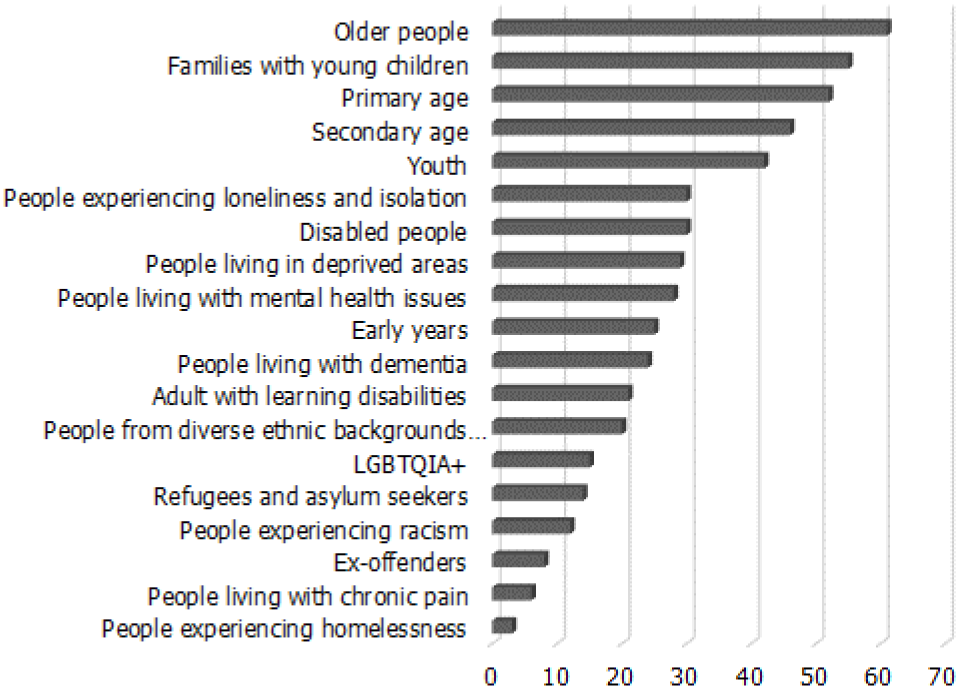
When asked if they worked to ensure that all communities are represented in their exhibitions, the majority of respondents said no (52%), although the responses were fairly evenly split with 48% saying yes – See Table A1.79. (n=104)

Those that do work to ensure all communities are represented in their exhibitions, were asked **what activities they used to ensure this representation was achieved**. This typically involved **proactive** work with the relevant community/ies – including **outreach** activities, **community and audience engagement** activities, **co-production** and **co-curation**, use of **social media** and local press, **consultation** events and activities, and gathering **feedback** from visitors and the community, (n=42)

[4] Some respondents were categorised initially as 'other' when they offered an explanation rather than a value of the proportion of the collection available online. These respondents typically provided some explanation about the different aspects of their collection and the extent to which they are or are not available online.

Respondents were then asked, from a list of different communities and audience groups, who they had worked with in the last three years to ensure that they are represented in exhibitions – see Table A1.80 and the figure overleaf.

The **most common group identified were older people with 76%**, followed by **families with young children (69%)**, and then those of **primary age (65%) and secondary age (58%)**. The groups or communities least often identified were people experiencing homelessness (4%), people living with chronic pain (8%) and ex-offenders (10%). (n=80)



Museums were then asked various questions about restitution and repatriation of objects. The results from this are included in Tables A1.81 to A1.83 and show that very few museums responded to these questions.

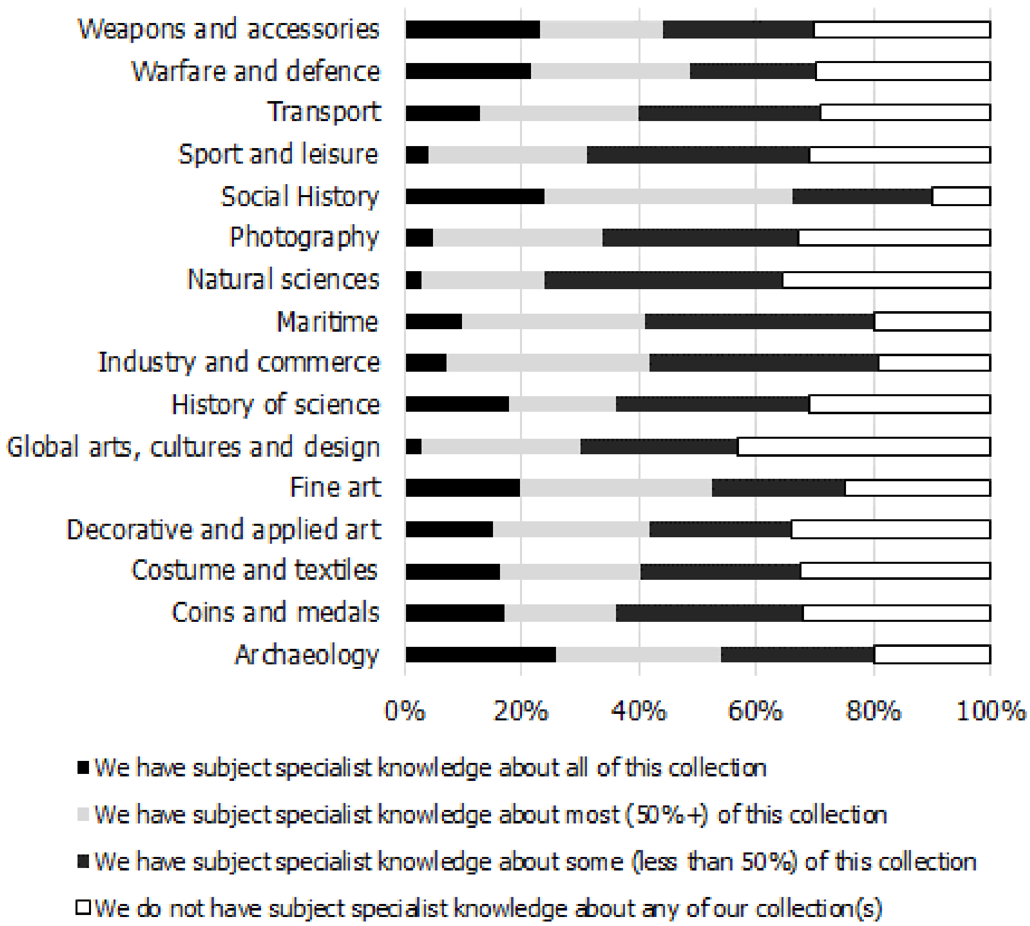
For example, only seven respondents stated that they had any approaches about the restitution or repatriation of objects in the collection over the last five years. The number of requests varied between one and five with a total of 18 requests across these respondents – see Table A1.81.

Six respondents stated that they had received formal requests about the restitution or appreciation of objects over the same time period (Table A1.82), and four respondents stated they had returned objects over the last five years (Table A1.83).

Museums were asked to describe the subject specialist knowledge that they have about their collections and Table A1.84A presents the initial results and Table A1.84B presents the same results but with the not applicable responses removed. (n=93)

These results, which are also summarised in the figure overleaf, show that:

- The **collections where the highest percentage of respondents report having subject specialist knowledge about the entire collection**, are: **Archaeology (26%), Social History (24%), Warfare and Defence (22%) and Fine Art (20%)**.
- If responses indicating subject specialist knowledge about all of the collection or most of the collection are combined, the same four types of collections are the most common – Social History (67%), Archaeology (54%) Fine Art (53%) and Warfare and Defence (49%).
- Looking at **those respondents reporting not having subject specialist knowledge about any of the collection**, the four most common collection areas are: **Global Arts, Culture and Design (43%), Natural Sciences (36%), Decorative and Applied Art (34%), and Photography (33%)**.



Museums were also asked (see Table A1.85) if they have an active remedial conservation programme and just over one-third (35%) report that they do, showing that **almost two-thirds (65%) do not have an active remedial conservation programme in place**. (n=108)

When asked if they have **preventive conservation measures in place, more than three-quarters of respondents (77%) report that they do** – Table A1.86. (n=109)

Finally with regard to collections, **museums were asked if they had adequate storage for their collections, and almost two-thirds (65%) report that they do not** – see Table A1.87. (n=113)

Those that do not have adequate storage (almost two-thirds of respondents) were asked to outline the key issues, and the key themes emerging from the responses were (in order of frequency mentioned): a **lack of storage space generally**; **issues with environmental conditions (and management) of current storage**; lack of **access to/accessibility of current storage** facilities; issues with **storage of large items**; and use of **multiple storage spaces that means dispersing the collection across multiple locations.** (n=70)

10. SOCIAL IMPACT

This section of the report looks at the results around Social Impact – identifying the scale and type of active engagement of museums and galleries in the health and wellbeing agenda.

Respondents were asked if their museums actively engaged with the health and well-being agenda through deliberately targeted programmes – see Table A1.88. **Almost two-thirds (64%) report that they do actively engage in the health and wellbeing agenda**. (n=110)

When assessed by museum type, the results show that Organisations with a national remit (100%), ALEOs/Local Authorities (88%) and Universities (67%) are more likely than average (63%) to actively engage with the health and well-being agenda through deliberately targeted programmes. In contrast, Military (50%) and Independent museums (58%) are less likely than average to do so. (n=110)

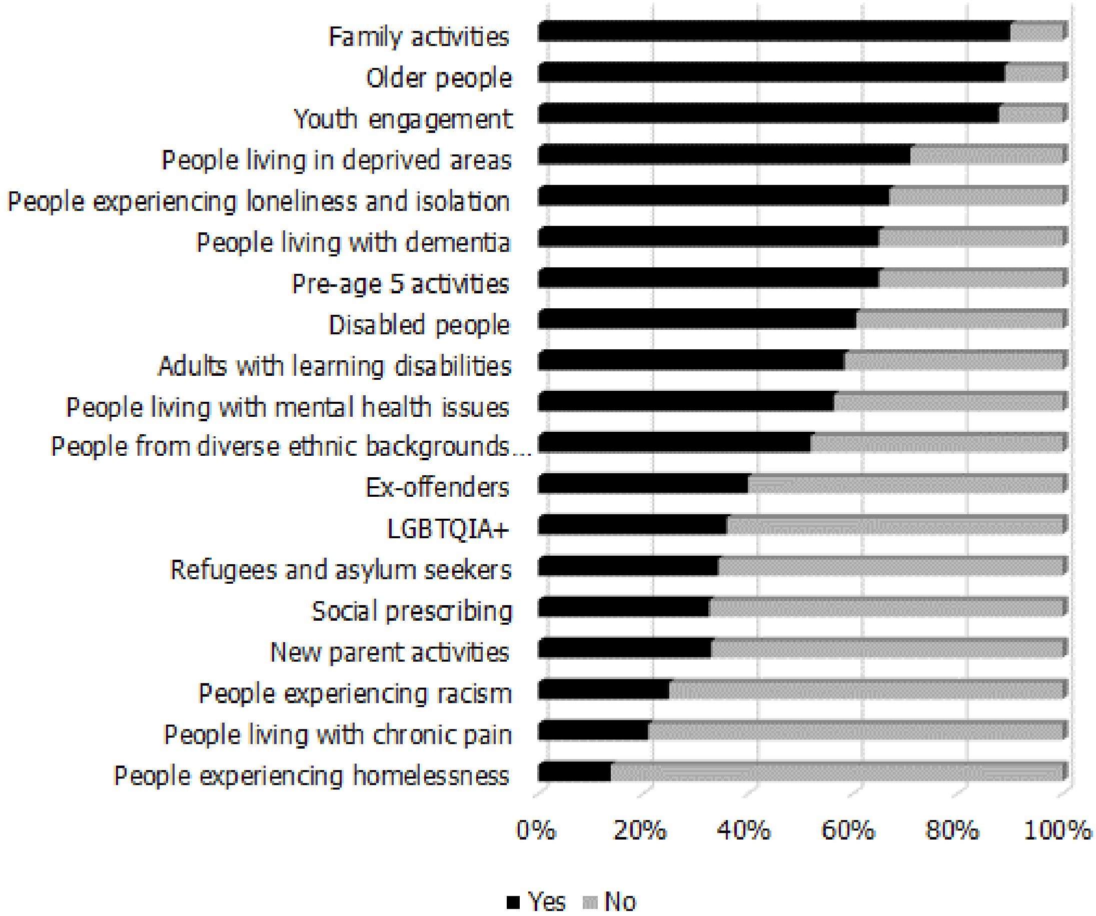
Museums were then asked which of the following activities or audience groups they had actively engaged with through targeted programmes, and how recently this had taken place – see Table A1.89.

The results show that in terms of activity **within the last year, the most common group was family activities with almost three-quarters reporting this (73%)**. The next most common was activities with **older people (61%)**, which was closely followed by **people living in deprived areas (58%) and youth engagement (also 58%)**. The remaining activity area where more than half of respondents said they had carried it out within the last year was **people experiencing loneliness and isolation (51%)**. (n=48 to 77)

Looking at the other end of the scale, i.e., those where museums report they haven't actively engaged with this activity on group yet, the most common groups in this category were people experiencing homelessness (87%), people living with chronic pain (79%) and people experiencing racism (75%).

Looking over a longer timescale, similar patterns emerge. If responses for engagement within the last year and engagement within the last one to two years are combined this once again shows family activities as the most common area of engagement at 77%, followed by older people at 73% and then youth engagement at 68%.

The figure overleaf summarises the percent of respondents that have engaged with these groups – over any time period – and shows the same results in terms of audience groups that museums most commonly report engaging with.


Family activities
Older people
Youth engagement
People living in deprived areas
People experiencing loneliness and isolation
People living with dementia
Pre-age 5 activities
Disabled people
Adults with learning disabilities
People living with mental health issues
People from diverse ethnic backgrounds...
Ex-offenders
LGBTQIA+
Refugees and asylum seekers
Social prescribing
New parent activities
People experiencing racism
People living with chronic pain
People experiencing homelessness
0%
20%
40%
60%
80%
100%
Yes
No

11. PRIORITIES AND CHALLENGES

This section reflects on the Funding Priorities and Challenges for museums and galleries as reported in their survey responses.

The survey asked respondents to identify the **funding priorities for their museum(s) over the next three years** (n=106).

The most common funding priorities identified were as follows (with the order reflecting the frequency with which the themes were mentioned by respondents):

- Aspects around **collections** development, collections management, storage of the collections and collections care. This also includes conservation and restoration, and knowledge of the collections.
- Dealing with the **renovation and repair and upkeep of buildings**, especially older buildings. This also included challenges around funding the general, ongoing maintenance of buildings and facilities.
- Fundings for **staffing.** This includes both the retention of existing staff as well as the recruitment of new staff – both of which featured equally in the answers from survey respondents as key funding challenges.
- **Exhibitions** and funding for the **displaying of collections**. This included improvements to current exhibitions, redevelopment and redesign of exhibitions and collections displays, as well as developing better, or further improving, access to the collections. It also included improvements to other visitor facilities around exhibitions to enhance the visitor offer and visitor experience.
- Respondents also identified more **general concerns around overall funding** – notably around the **general financial sustainability and viability** of their museums. This included addressing funding gaps or shortfalls that have developed, trying to maintain budgets or funding at their current levels, managing on a reduced budget or reduced income, and coping with increasing costs especially due to the cost-of-living crisis and increasing energy costs.

- The next most common funding priority identified was around the **development of outreach activities and programmes**. This was especially linked to community engagement – both communities of place locally to museums as well as specific community groups/communities of interest. This priority also included funding for activities and projects engaging with education.
- Respondents also identified funding priorities around the **development of new facilities**, or the **upgrade of existing facilities**, and as such were identifying funding priorities around one-off capital development plans.
- A number of respondents noted that their priorities were around **increasing income**. This included increased income as a result of attracting **increased numbers of visitors** to their museums as well as other routes of income generation (e.g., via their online offer).
- Finally, a small number of respondents identified various aspects of their **digital offer and digitisation** as a funding priority, although this was a minority of respondents compared to the scale of responses for the aforementioned issues. Similarly, a number of replies mentioned issues relating to the climate and carbon reduction as a funding priority, but once again, this was only a small number of respondents.

Survey respondents were then asked what (if any) the **top three challenges for their museum(s) are at the current time**. The responses (grouped together) are summarised in the word cloud below and, reinforcing the findings outlined above about funding priorities, **funding is overwhelmingly the key challenge for museums**. (n=106)

These funding challenges encapsulate a variety of more specific elements, and analysis of the responses identified a number of different aspects around funding that echo the issues reported above:

- Reduced **staffing** and reduced **budgets** for museums.
- The impact of **less visitors and less visitor spend** on the funding position of museums.
- Challenges around **maintaining budgets** or **working with reduced budgets.**
- Dealing with **rising costs** for museums – **especially energy costs**, and other costs related to the cost-of-living crisis.

In addition to funding-specific challenges, there were **other common themes to emerge around the key challenges for museums** at the current time (once again, the order reflects the frequency with which the themes were mentioned by respondents):

- **Staffing**. This includes museums reporting the challenges around operating with insufficient and inadequate staffing levels, and the challenges reported in terms of a lack of capacity generally – in terms of both staffing levels and also volunteer levels. It also includes some specific staffing challenges – most notably lack of **curatorial capacity** and specific **collections-related skills** and **collections management capacity**.
- **Volunteers.** There are clear concerns from museums around an **aging volunteer population**, volunteer burnout, the issues of **recruiting new (appropriately skilled) volunteers**, developing and increasing the **volunteer base**, and **volunteer training** needs.
- **Visit numbers.** Respondents report key challenges around increasing visit numbers and/or building back visitor numbers after lockdowns. There are also challenges around dealing with the impacts of reduced visitor numbers at the current time, as well as the reduced spend of visitors and the resultant impact on income.
- **Storage**. As reported above, and earlier in the survey findings, museums often report a lack of storage space, as well as issues with the capacity and the quality of storage facilities as key challenges at the current time.
- Some museums also report their ability to take part in **community engagement**, school engagement, and outreach activities and programmes is a challenge at the current time.
- Finally, a number of respondents highlighted challenges around **recruiting and engaging younger people** – either in volunteering roles at their museums or as trustees, linked to wider challenges around trustee recruitment for some.

Finally, respondents to the survey were asked if they wanted to make any additional comments about the topics covered in the survey. (n=41)

Those that responded took the opportunity to provide some **explanation about the specific context** for, and **key issues** facing, their own museum(s) at the current time.

In addition, others took the opportunity to reflect on some of the **challenges of responding to the survey**. This included a lack of relevance for some (smaller) organisations of some aspects of the survey, issues with the length of the survey and the time it therefore took to respond, the level of detail in the information asked for and how long it took to gather, the capacity and capability challenges for smaller organisations to respond, and the difficulties in being able to provide the data if museums are part of a larger organisation/institution.

These survey issues are fully appreciated by both MGS and the DC Research Study Team involved in implementing, analysing, and reporting on the survey. Once again, the time and efforts of the individuals that responded to this survey on behalf of the museums and museum organisations throughout Scotland are very much appreciated, especially given the level of detail requested in many of the survey questions.

12. AGGREGATING THE SURVEY RESULTS & COMPARISONS WITH THE NATIONAL AUDIT

Aggregating Results to Estimate the Overall Sector

This section of the report reflects on the findings from the survey in two different ways. First, it looks at the overall survey results provided for some of the quantitative measures for the museums and galleries sector in Scotland and seeks to provide an estimate of the overall sector based on the responses received.

It should be noted that the results presented below are an **estimate**, based on the data provided in the survey with the estimates developed by applying a range of aggregation factors to these survey findings – with different aggregation factors being used for different types of museums[5].

More information about the approach that has been used is outlined in Appendix 3 and applying this aggregation approach provides an estimate of the overall museums and galleries sector in Scotland.

The specific measures that have been aggregated are as follows:

- **Visit numbers** (for 2019-20)
- **Paid staff numbers** (currently)
- **Volunteer numbers** (currently)

Based on applying the specific museum-type aggregation factors to the relevant cohorts of respondents, the table below shows the results – highlighting the results based on survey respondents only (as set out earlier in this report), and then presenting the estimate of the overall sector based on the aggregation process.

Measure	Survey Results (rounded)	Estimate based on Aggregation Process (rounded)
Visit numbers (for 2019-20)	14.5 million	17.8 million
Paid staff numbers (currently)	2,770	3,770
Volunteer numbers (currently)	2,960	4,930

[5] This approach provides an estimate of the overall museums and galleries sector based on aggregation factors for each type of museum. It does not reflect the specifics of response levels to individual questions, instead using the proportion of respondents that provided a 'good' survey response as the basis for developing the measure for aggregating these results to the non-respondents. Therefore, **the results are likely to be an underestimate of each of the measures** considered as they do not account for non-responses to specific questions. It was decided that this approach was preferable to alternative approaches that may have resulted in overestimates.

These results show that it is **estimated that there were 17.8 million visits to museums and galleries in Scotland in 2019-20**. The results of the aggregation process also estimate that there is a **total workforce of 8,700** – almost **3,800 paid staff** and more than **4,900 volunteers**.

Comparisons with the National Audit

This part of the report reflects on the results from this 2022 Survey and compares these results with relevant key findings from the previous National Audit. The results outlined in the table overleaf present and compare the results from the National Audit with the relevant results from this 2022 National Survey.

Two versions of the table are presented – the one below which excludes National Trust for Scotland (NTS) and Historic Environment Scotland (HES) (Historic Scotland (HS) at the time of the National Audit) data. This is because some NTS and HES/HS results on volunteers and staffing were included in the National Audit that reached beyond their museum-specific activities, and as such it was thought appropriate to exclude them from the results below.

In addition, for completeness, a second table reports the results with NTS and HES relevant data included – this is in Appendix 2 to this report.

National Audit Findings (with NTS and HS quantitative data excluded)	**2022 Survey Findings (not aggregated – with NTS and HES quantitative data excluded)**
Visitor numbers and economic performance	
There were almost 10.9 million visits to museums in 2000-1	There were 12.8 million visits to museums in 2019-20
2 sites had more than 500,000 visitors	5 organisations had more than 500,000 visitors in 2019-20
88% of sites had fewer than 50,000 visitors	78% of organisations had fewer than 50,000 visitors in 2019-20
Staff and volunteers	
There are currently 5,997 staff and volunteers in the museum sector	There are currently 5,130 staff and volunteers in the museum sector
There are 1,733 *full-time* staff in the sector; of these the national organisations employ 46% and local authorities 26%	There are 1,110 *full-time* staff in the sector; of these the national organisations employ 50% and ALEOs/Local Authorities 20%. (Note: It is estimated that Independent museums now employ 22%)
52% of those working in the sector are volunteers. 71% of volunteers work within independent organisations	51% of those working in the sector are volunteers. 68% of volunteers work within independent organisations
Premises	
63% of museum buildings are listed or scheduled	63% of museums are located in listed buildings (Categories A, B, or C)
43% of museum sites only open for part of the year, the majority of these sites are in the independent sector, although 33% of local authority museum sites only open on a seasonal basis	39% of museum sites only open for part of the year, the majority (76%) of these sites are in the independent sector, although 20% of ALEO/Local Authority museum sites only open on a seasonal basis

APPENDIX 1: SURVEY ANALYSIS TABLES

OVERVIEW OF MUSEUMS

Table A1.1: Museum Type (Museum Sites)

	Number of Replies	Percent of Replies
ALEO	28	10%
Independent	135	50%
Local Authority	55	20%
Military	7	3%
Organisations with a national remit	30	11%
University	16	6%
Total	**271**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=271)

Table A1.2: Museum Type (Museum Sites - Abridged)

	Number of Replies	Percent of Replies
ALEO/Local Authority	83	31%
Independent	135	50%
Military	7	3%
Organisations with a national remit	30	11%
University	16	6%
Total	**271**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=271)

Table A1.3: Is your museum located in a listed building?

	Number of Replies	Percent of Replies
No	100	37%
Yes - Category A	96	36%
Yes - Category B	59	22%
Yes - Category C	13	5%
Total	**268**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=268)

Table A1.4: Which of the following best describes your museum's opening times?

	Number of Replies	Percent of Replies
Open all year round	162	61%
Seasonal	105	39%
Total	**267**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=267)

Table A1.5: When it is open, how many days per week does your museum open?

	Number of Replies	Percent of Replies
Between 5 and 7 days per week	209	78%
Less than 5 days per week	58	22%
Total	**267**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=267)

Table A1.6: Which of the following best describes your museum's current admissions charging policy?

	Number of Replies	Percent of Replies
We do not charge for admissions at all (i.e., our museum is free to enter)	164	61%
We charge for general admissions only	73	27%
We charge for special exhibitions only	15	6%
We charge for both general admissions and special exhibitions	18	7%
Total	**270**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=270)

Table A1.7: Museum Type (Organisation)

	Number of Replies	Percent of Replies
ALEO	10	6%
Independent	133	75%
Local Authority	14	8%
Military	7	4%
Organisations with a national remit	4	2%
University	9	5%
Total	**177**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=177)

Table A1.8: Museum Type (Organisation – Abridged)

	Number of Replies	Percent of Replies
ALEO/Local Authority	24	14%
Independent	133	75%
Military	7	4%
Organisations with a national remit	4	2%
University	9	5%
Total	**177**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=177)

Table A1.9: At the current time, are any of your venues at risk of closure?

	Number of Replies	Percent of Replies
No	156	90%
Yes	18	10%
Total	**174**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=174)

FINANCES

A.1.10: What was the total income/operating budget for your museum(s) in 2021-22?

	Number of replies	Total Income for this category	Percent of Replies	Percent of Income/Budget
less than £10,000	15	£51,586	15%	0.1%
£10,000 to £24,999	13	£215,087	13%	0.2%
£25,000 to £49,999	10	£391,767	10%	0.4%
£50,000 to £99,999	10	£665,842	10%	0.7%
£100,000 to £249,999	16	£2,477,667	16%	2.4%
£250,000 to £499,999	12	£4,161,366	12%	4.1%
£500,000 to £999,999	12	£8,748,409	12%	8.6%
£1million to £2.5 million	8	£10,388,177	8%	10.3%
£2.5 million +	6	£74,204,538	6%	73.2%
Total	**102**	**£101,304,440**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=102). **Note:** Excludes Historic Environment Scotland and National Trust for Scotland

Table A.1.11: What percentage did each of the following provide of this total income/operating budget?

	Average Percent of Total Income/Budget
Core grants	26.6%
External project funding (including MGS, lottery, trusts and foundations, etc.)	28.7%
External private funding (corporate donors)	1.3%
External private funding (individual donations)	8.8%
Admissions income	6.1%
Cafe/restaurant/food and drink/catering	3.1%
Shop and retail (including online)	5.4%
Events, hospitality, room and venue hire	2.2%
Other commercial income	2.7%
Other (please specify) - %	15.1%
Total	**100.0%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=98). **Note:** Excludes Historic Environment Scotland and National Trust for Scotland

Table A.1.12: What percentage did each of the following provide of this total income/operating budget?

	Value of Total Income/Budget - All Respondents	Percent of Total
Core grants	£55,350,000	62%
External project funding (including MGS, lottery, trusts and foundations, etc.)	£10,855,000	12%
External private funding (corporate donors)	£168,000	0%
External private funding (individual donations)	£1,727,000	2%
Admissions income	£4,567,000	5%
Cafe/restaurant/food and drink/catering	£1,367,000	2%
Shop and retail (including online)	£3,134,000	3%
Events, hospitality, room and venue hire	£1,107,000	1%
Other commercial income	£2,139,000	2%
Other (please specify) - %	£9,271,000	10%
Total	**£89,685,000**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=98). **Note:** Excludes Historic Environment Scotland and National Trust for Scotland

Table A.1.13: What percentage did each of the following provide of this total income/operating budget? (Adjusted for recategorisation of other income where relevant)

	Value of Total Income/Budget - All Respondents	Percent of Total
Core grants	£61,765,000	69%
External project funding (including MGS, lottery, trusts and foundations, etc.)	£10,855,000	12%
External private funding (corporate donors)	£168,000	0%
External private funding (individual donations)	£1,727,000	2%
Admissions income	£4,567,000	5%
Cafe/restaurant/food and drink/catering	£1,367,000	2%
Shop and retail (including online)	£3,134,000	3%
Events, hospitality, room and venue hire	£1,107,000	1%
Other commercial income	£2,139,000	2%
Other (please specify) - %	£2,856,000	3%
Total	**£89,685,000**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=98). **Note:** Excludes Historic Environment Scotland and National Trust for Scotland

Table A.1.14: What percentage did each of the following provide of this total income/operating budget? (Adjusted for recategorisation of other income where relevant)

	Value of Total Income/Budget - All Respondents	Percent of Total
Core grants	£20,364,000	51.6%
External project funding (including MGS, lottery, trusts and foundations, etc.)	£7,938,000	20.1%
External private funding (corporate donors)	£168,000	0.4%
External private funding (individual donations)	£1,122,000	2.8%
Admissions income	£2,860,000	7.3%
Cafe/restaurant/food and drink/catering	£1,367,000	3.5%
Shop and retail (including online)	£1,621,000	4.1%
Events, hospitality, room and venue hire	£1,107,000	2.8%
Other commercial income	£934,000	2.4%
Other (please specify) - %	£1,954,000	5.0%
Total	**£39,434,000**	**100.0%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=96). **Note:** Excludes all Organisations with a national remit

Table A.1.15: What percentage did each of the following provide of this total income/operating budget? (Adjusted for recategorisation of other income where relevant) – Independent Museums Only

	Value of Total Income/Budget - All Respondents	Percent of Total
Core grants	£6,967,000	31.4%
External project funding (including MGS, lottery, trusts and foundations, etc.)	£5,975,000	26.9%
External private funding (corporate donors)	£126,000	0.6%
External private funding (individual donations)	£711,000	3.2%
Admissions income	£2,724,000	12.3%
Cafe/restaurant/food and drink/catering	£916,000	4.1%
Shop and retail (including online)	£1,102,000	5.0%
Events, hospitality, room and venue hire	£981,000	4.4%
Other commercial income	£825,000	3.7%
Other (please specify) - %	£1,885,000	8.5%
Total	£22,212,000	**100.0%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=96). **Note:** Includes Independent Museums Only

A.1.16: If you receive income via a core grant, who do you receive this core grant from: (Adjusted for recategorisation of other income where relevant)

	Number of Replies	Percent of Replies
Local Authority	38	56%
Other (please specify)*	17	25%
Scottish Funding Council	7	10%
Scottish Government	6	9%
Total	68	100%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=73, but 5 removed – see note)
Note: * 5 replies that ticked 'other (please specify)' were removed as the explanation showed that the respondent had not received a core grant and relied instead on other sources of income.

Table A1.17: How does your current (2021-22) total income/operating budget compare to pre-pandemic levels?

	Number of Replies	Percent of Replies
Decreased - 50%+	7	7%
Decreased - 41-50%	5	5%
Decreased - 31-40%	6	6%
Decreased - 21-30%	8	8%
Decreased - 11-20%	10	9%
Decreased - up to 10%	12	11%
No change	27	25%
Increased - up to 10%	5	5%
Increased - 11-20%	10	9%
Increased - 21-30%	4	4%
Increased - 31-40%	4	4%
Increased - 41-50%	1	1%
Increased - 50%+	7	7%
Total	**106**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=106)

Table A.1.18: How many months of reserves do you currently have (i.e., for how many months could you continue to operate based on your current level of reserves?)

	Number of Replies	Percent of Replies
Up to 1 month	2	2%
1 to 1.9	3	3%
2 to 2.9	6	7%
3 to 3.9	11	12%
4 to 4.9	5	6%
5 to 5.9	1	1%
6	17	19%
6.1 to 11.9	6	7%
12 to 23.9	17	19%
24 to 35.9	9	10%
36 +	13	14%
Total	**90**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=90)

Table A1.19: Do you have a forward/business plan for your museum(s)?

	Number of Replies	Percent of Replies
No	24	20%
Yes	97	80%
Total	**121**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=121)

Table A1.20: Do you have a fundraising plan/strategy for your museum(s)?

	Number of Replies	Percent of Replies
No	70	58%
Yes	50	42%
Total	**120**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=120)

Table A1.21: Do you have a fundraising ethics policy for your museum(s)?

	Number of Replies	Percent of Replies
No	97	80%
Yes	24	20%
Total	**121**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=121)

Table A.1.22: What was your total expenditure in 2021-22 on: Staffing (including both permanent and any seasonal/temporary staff)?

	Number of Replies	Value of Spend on Staffing	Percent of Replies	Percent of Value
less than £10,000	7	£40,022	9.5%	0.1%
£10,000 to £24,999	11	£168,857	14.9%	0.3%
£25,000 to £49,999	5	£159,587	6.8%	0.3%
£50,000 to £99,999	11	£813,977	14.9%	1.5%
£100,000 to £249,999	17	£2,995,550	23.0%	5.5%
£250,000 to £499,999	9	£3,221,457	12.2%	5.9%
£500,000 to £999,999	9	£6,416,148	12.2%	11.8%
£1million to £2.5 million	1	£2,400,000	1.4%	4.4%
£2.5 million +	4	£38,054,019	5.4%	70.1%
Total	**74**	**£54,269,617**	**100.0%**	**100.0%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=74). **Note:** Excludes Historic Environment Scotland and National Trust for Scotland. Also, 31 replies that stated '0' spend not included in this table.

Table A.1.23: What was your total expenditure in 2021-22 on: Procurement of goods and services within Scotland?

	Number of Replies	Value of Spend on Procurement	Percent of Replies	Percent of Value
less than £10,000	22	£58,015	32%	0%
£10,000 to £24,999	8	£139,758	12%	1%
£25,000 to £49,999	10	£355,675	14%	2%
£50,000 to £99,999*	8	£517,605	12%	2%
£100,000 to £249,999*	6	£950,806	9%	4%
£250,000 to £499,999*	9	£2,997,462	13%	14%
£500,000 to £999,999	3	£1,950,118	4%	9%
£1million to £2.5 million	2	£2,500,000	3%	12%
£2.5 million +	1	£11,924,000	1%	56%
Total	**69**	**£21,393,439**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=69) **Note:** Excludes Historic Environment Scotland and National Trust for Scotland. Also, 4 replies that stated '0' spend not included in table. * indicates this includes one response (in each case) that has only been able to provide all procurement spend data rather than Scotland-specific.

GOVERNANCE

A.1.24: How many board members, trustees, or governing body representatives does your museum/organisation have?

	Number of Replies	Percent of Replies
1	1	0.8%
2	0	0.0%
3	2	1.7%
4	3	2.5%
5	7	5.8%
6	10	8.3%
7	16	13.2%
8	14	11.6%
9	10	8.3%
10	16	13.2%
11	4	3.3%
12	12	9.9%
13	10	8.3%
14+	16	13.2%
Total	**121**	**100.0%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=121)

Table A1.25: What is the standard term of office for any board members, trustees, or governing body representatives?

	Number of Replies	Percent of Replies
Less than 3 years	10	8%
3 to 4 years	48	40%
5 years	13	11%
More than 5 years	49	41%
Total	**120**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=120)

Table A1.26: Which of the following best describes the cycle of recruitment, appointment and turnover of board members, trustees, or governing body representatives?

	Number of Replies	Percent of Replies
We regularly review and change/appoint new board members	57	49%
We infrequently review and change/appoint new board members	37	32%
We rarely review and change/appoint new board members	18	15%
We have never reviewed or changed/appointed new board members	5	4%
Total	**117**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=117)

Table A1.27: Do you collect information about any of the following characteristics of your board members, trustees or governing body representatives - Gender; Age; Disability; Ethnicity; Sexual orientation?

	Number of Replies	Percent of Replies
No	100	76%
Yes	32	24%
Total	**132**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=132)

Table A1.28: Summary of Respondents that Provided/Collect Governing Body Demographics Information

	Provided	Do collect but not provided for disclosure reasons	Total	Percent of those who say they collect such information
Gender	26	3	29	91%
Age	22	4	26	81%
Disability	16	9	25	78%
Ethnicity	22	6	28	88%
Sexual Orientation	8	14	22	69%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=32)

Table A1.29: Have you specifically recruited governing body representatives to address any particular skills gaps or skills needs in your museum(s) (in the last three years)?

	Number of Replies	Percent of Replies
No	67	55%
Yes	54	45%
Total	**121**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=121)

Table A1.30: Have you specifically recruited governing body representatives to address any particular diversity gaps in your museum(s) (in the last three years)?

	Number of Replies	Percent of Replies
No	107	89%
Yes	13	11%
Total	**120**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=120)

Table A1.31: Do you have any ongoing gaps or issues with recruiting governing body representatives?

	Number of Replies	Percent of Replies
No	63	53%
Yes	55	47%
Total	**118**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=118)

WORKFORCE

Table A1.32: Does your museum(s) have any paid staff?

	Number of Replies	Percent of Replies
No	35	26%
Yes	99	74%
Total	**134**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=134)

Table A1.33: How many paid staff (include all permanent and fixed-term posts) do you have in your museum(s)?

	Number (rounded)	Percent (incl. unspec.)	Percent (excl. unspec.)
Total Number of Jobs Reported	2,770		
Number of Full Time	1,110	40%	51%
Number of Part time	880	32%	41%
Number of Seasonal	180	6%	8%
Unspecified Roles	600	22%	
Total	**2,770**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=88). **Note:** These results only include data from Historic Environment Scotland and National Trust for Scotland where it has been possible to identify staff that are specifically related to museum sites as well as any non-site-specific curatorial roles. Also, some of the responses provided for 'total number of paid staff' were adjusted to reflect the responses about full-time; part-time; and seasonal jobs – e.g., if the total did not fully reflect the individual jobs reported by type the total was adjusted to reflect this.

Table A1.34: How many paid staff (include all permanent and fixed-term posts) do you have in your museum(s)? (SPLIT BY TYPE OF MUSEUM)

	Number of Replies	Number of Jobs (rounded)	Percent of Replies	Percent of Jobs
ALEO/Local Authority	17	830	19%	30%
Independent	55	680	63%	25%
Military	5	30	6%	1%
Organisations with a national remit	3	1,100	3%	40%
University	8	120	9%	4%
Total	**88**	**2,770**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=89). **Notes:** as above in Table A1.33.

Table A1.35: How many paid staff (include all permanent and fixed-term posts) do you have in your museum(s)? (Categorised)

	Number of Replies	Number of Paid Staff	Percent of Replies	Percent of Paid Staff
1	9	9	10%	0.3%
2 to 5	28	87	32%	3.1%
6 to 10	11	86	13%	3.1%
11 to 19	16	234	18%	8.5%
20 to 49	14	403	16%	14.6%
50 to 99	5	388	6%	14.0%
100 plus	5	1,562	6%	56.4%
Total	**88**	**2,768**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=88). **Notes:** as above in Table A1.33.

Table A1.36: Estimating the FTE Jobs from 'How many paid staff (include all permanent and fixed-term posts) do you have in your museum(s)?'

	Number of Jobs	Number of FTE	Percent of Total
Number of Full Time	1,110	1,110	69%
Number of Part time	880	420	26%
Number of Seasonal	180	70	4%
Unspecified Roles	600	N/A	
Total	**2,770**	**1,600 FTE (from 2,170 jobs)**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=88). **Note:** These results only include data from Historic Environment Scotland and National Trust for Scotland where it has been possible to identify staff that are specifically related to museum sites as well as any non-site-specific curatorial roles. Also, some responses provided for 'total number of paid staff' were adjusted to reflect the responses about full-time; part-time; and seasonal jobs – e.g., if the total did not fully reflect the individual jobs reported by type the total was adjusted upwards to reflect this in order for the totals to equal each other. Where FTE for part-time and seasonal staff was not provided, this was estimated by applying the average FTE for part-time (0.36 FTE) and seasonal (0.24 FTE) roles from those that did provide all the requested information.

Table A1.37: Estimating the FTE Jobs including unspecified from 'How many paid staff (include all permanent and fixed-term posts) do you have in your museum(s)?'

	Number of Jobs	Number of FTE	Estimate of FTE for Unspec	Total FTE (incl unspec)
Number of Full Time	1,110	1,110	307	1,417
Number of Part time	880	420	116	536
Number of Seasonal	180	70	19	89
Unspecified Roles	600	N/A		
Total	**2,770**	**1,600**	**442**	**2,042**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=89). **Note:** These results only include data from Historic Environment Scotland and National Trust for Scotland where it has been possible to identify staff that are specifically related to museum sites as well as any non-site-specific curatorial roles. Also, some responses provided for 'total number of paid staff' were adjusted to reflect the responses about full-time; part-time; and seasonal jobs – e.g., if the total did not fully reflect the individual jobs reported by type the total was adjusted upwards to reflect this in order for the totals to equal each other. Where FTE for part-time and seasonal staff was not provided, this was estimated by applying the average FTE for part-time (0.36 FTE) and seasonal (0.24 FTE) roles from those that did provide all the requested information. The approach ensured that a full-time, part-time, and seasonal split was provided for the vast majority of replies (covering 78% of the jobs; 97% of respondents to these questions). The average results (in terms of FTE for the full-time, part-time, and seasonal jobs) were then applied to the 600 unspecified roles – to enable an overall FTE to be estimated for all respondents to these questions.

The questions on staffing also asked: **'Across all the above categories, how many project-funded staff (i.e., staff whose position is related to/reliant on specific, time-limited project funding) do you have?'** 85 respondents provided an answer to this question, including 37 who said 0 jobs were project-funded. The remaining responses (n=48) identified a total of more than 200 posts that are reliant on time-limited project funding – equating to around 9% of the total jobs for these respondents.

Table A1.38: Do you collect information about any of the following characteristics of your staff - Gender; Age; Disability; Ethnicity; Sexual orientation?

	Number of Replies	Percent of Replies
No	59	63%
Yes	35	37%
Total	**94**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=94)

Table A.1.39: Summary of Respondents that Provided/Collect Staff Demographics Information

	Provided	Do collect but not provided for disclosure reasons	Total	Percent of those who say they collect such information
Gender	20	10	30	86%
Age	17	12	29	83%
Disability	15	13	28	80%
Ethnicity	17	12	30	86%
Sexual Orientation	10	15	25	71%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=35)

Table A1.40: How many staff do you have in each of the following types of roles?

	Number (rounded)	Percent
Administration	70	3%
Audience research & evaluation	20	1%
Broadcast / publishing / licensing	10	1%
Collections Management	130	6%
Conservation / preservation	60	2%
Consulting / training	10	0%
Curatorial	220	10%
Development / partnerships	50	2%
Digital & IT	50	2%
Education, learning, participation, engagement	170	7%
Estate / facilities management	150	7%
Exhibitions & touring	80	4%
Finance	50	2%
HR	30	1%
Marketing & communications	50	2%
Operations / front of house	770	34%
Organisational strategy & management	70	3%
Other	90	4%
Retail / events / catering	150	6%
Deal with all job roles	50	2%
Total	**2,290**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=89). **Note**: some specific curatorial roles added for organisations that provided this information only.

Table A1.41: Has the number of staff that you have in each of the various types of roles changed over the last two years?

	Incr.	No Change	Reduc.	N/A	Total	Replies
Administration	5%	53%	12%	30%	100%	76
Audience research & evaluation	6%	39%	1%	54%	100%	72
Broadcast / publishing / licensing	0%	39%	0%	61%	100%	69
Collections Management	14%	49%	7%	31%	100%	74
Conservation / preservation	5%	47%	3%	45%	100%	73
Consulting / training	1%	39%	0%	59%	100%	71
Curatorial	7%	53%	8%	32%	100%	74
Development / partnerships	10%	41%	3%	47%	100%	73
Digital & IT	8%	39%	1%	51%	100%	71
Education, learning, participation, engagement	15%	48%	9%	28%	100%	75
Estate / facilities management	8%	53%	1%	37%	100%	73
Exhibitions & touring	7%	49%	0%	45%	100%	74
Finance	4%	48%	1%	47%	100%	73
HR	1%	41%	0%	58%	100%	71
Marketing & communications	9%	43%	1%	46%	100%	76
Operations / front of house	18%	47%	8%	27%	100%	74
Organisational strategy & management	4%	55%	3%	38%	100%	73
Other	5%	48%	3%	44%	100%	66
Retail / events / catering	10%	48%	4%	38%	100%	71
Deal with all job roles	9%	45%	2%	44%	100%	66

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=83)

Table A1.42: Has the number of staff that you have in each of the various types of roles changed over the last two years? (excluding N/A responses)

	Incr.	No Change	Reduc.	Total	Replies
Administration	8%	75%	17%	100%	53
Audience research & evaluation	12%	85%	3%	100%	33
Broadcast / publishing / licensing	0%	100%	0%	100%	27
Collections Management	20%	**71%**	10%	100%	51
Conservation / preservation	10%	85%	5%	100%	40
Consulting / training	3%	97%	0%	100%	29
Curatorial	10%	78%	12%	100%	50
Development / partnerships	18%	77%	5%	100%	39
Digital & IT	17%	80%	3%	100%	35
Education, learning, participation, engagement	20%	**67%**	13%	100%	54
Estate / facilities management	13%	85%	2%	100%	46
Exhibitions & touring	12%	88%	0%	100%	41
Finance	8%	90%	3%	100%	39
HR	3%	97%	0%	100%	30
Marketing & communications	17%	80%	2%	100%	41
Operations / front of house	24%	**65%**	11%	100%	54
Organisational strategy & management	7%	89%	4%	100%	45
Other	8%	86%	5%	100%	37
Retail / events / catering	16%	77%	7%	100%	44
Deal with all job roles	16%	81%	3%	100%	37

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=83)

Given the low proportions of respondents that noted any change (increase or reduction) in staffing, only those categories where the 'no change' percent (excluding N/A responses) was less than three-quarters and/or where the change for any individual respondent was greater than +/-2 are the results presented below. For all other categories, the scale of change reported was +/-1 for almost all individual respondents (with a very occasional change of +/-2).

Table A1.43: If changed, by how many staff?

Collections Management
Number of respondents who: reported change = 15; quantified change = 12
Overall increase +11 (8 replies); overall decrease -4 (4 replies)
Curatorial
Number of respondents who: reported change = 11; quantified change = 8
Overall increase +5 (5 replies); overall decrease -6.1 (3 replies)
Development/partnerships
Number of respondents who: reported change = 9; quantified change = 8
Overall increase +10 (6 replies); overall decrease -1.1 (2 replies)
Education, learning, participation, engagement
Number of respondents who: reported change = 18; quantified change = 11
Overall increase +9 (6 replies); overall decrease -5.5 (5 replies)
Operations/front of house
Number of respondents who: reported change = 19; quantified change = 11
Overall increase +19 (9 replies); overall decrease -2 (2 replies)
Other
Number of respondents who: reported change = 5; quantified change = 3
Overall increase +3 (2 replies); overall decrease -9 (1 reply)
Deal with all job roles
Number of respondents who: reported change = 7; quantified change = 5
Overall increase +8 (4 replies); overall decrease -6 (1 reply)

Table A1.44: How many staff at your museum(s) have each the following as their highest level of qualification?

	Number of Staff with this Qual (All replies)	Percent of Staff with this Qualification (All replies)
No qualifications	14	2%
National 5 (or equivalents – e.g., Standard Grades, O-Grades)	90	14%
Higher/Advanced Higher (or equivalent)	63	10%
HND (or equivalent)	47	7%
Apprenticeship	18	3%
Degree (e.g., Ordinary Degree, Honours Degree or equivalent)	254	39%
Postgraduate Degree	130	20%
Doctoral Degree	33	5%
Total	**649**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=71)

Note: If only those respondents that replied with full data (i.e., where their qualifications response breakdown matches their total staff number reported earlier in the survey) then a similar pattern still exists – see the table below:

Table A1.45: How many staff at your museum(s) have each the following as their highest level of qualification?

	Number of Staff with this Qual (All replies)	Percent of Staff with this Qualification (All replies)
No qualifications	8	3%
National 5 (or equivalents – e.g., Standard Grades, O-Grades)	66	21%
Higher/Advanced Higher (or equivalent)	36	11%
HND (or equivalent)	28	9%
Apprenticeship	12	4%
Degree (e.g., Ordinary Degree, Honours Degree or equivalent)	102	32%
Postgraduate Degree	56	18%
Doctoral Degree	7	2%
Total	**315**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=41)

Table A1.46: Has your museum(s) recruited apprentices within the last 5 years?

	Number of Replies	Percent of Replies
No	60	70%
Yes	26	30%
Total	**86**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=86)

Table A1.47: Which of the following are the main methods of recruitment used by your museum(s)? (Please tick all that apply)

	Number of replies	Percent of replies
Your organisation's own website	64	72%
Museums Galleries Scotland	27	30%
DWP - Find a Job	10	11%
Indeed	20	22%
Goodmoves	10	11%
My Job Scotland	20	22%
S1 Jobs	13	15%
Museums Association	17	19%
Print advertising	11	12%
Referral partners (such as community groups etc)	11	12%
Word of mouth	37	42%
Twitter	33	37%
LinkedIn	28	31%
Facebook	52	58%
Instagram	22	25%
Other(s) (please specify)	31	35%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 89)

Table A1.48: Do you offer internships at your museum(s)?

	Number of Replies	Percent of Replies
No	86	70%
Yes	37	30%
Total	**123**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=123)

Table A1.49: If Yes, are these paid internships?

	Number of Replies	Percent of Replies
No – all internships are unpaid	14	35%
We have a mix of paid and unpaid internships	11	28%
Yes - all internships are paid	15	38%
Total	**40**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=40)

Table A1.50: Which, if any, of the following geographic forum is your museum(s) a member? (Please tick all that apply)

	Number of replies	Percent of replies
Argyll and Bute Museums and Heritage Forum	6	5%
Dumfries and Galloway Museums and Heritage Network	5	4%
Fife Museums Forum	6	5%
Museums and Heritage Highland	11	9%
North Ayrshire Museums Forum	4	3%
Northeast Scotland Heritage Network	11	9%
Lanarkshire Heritage Forum	2	2%
Lothians Museum Forum	8	7%
Tayside Museums Forum	10	8%
Outer Hebrides Heritage Forum	6	5%
West Lothian Museums and Heritage Forum	3	2%
West of Scotland Museums and Heritage Forum	6	5%
None of the above	43	36%
Total	**121**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=121) **Note:** 118 different replies - 3 ticked two fora (2 for Lothians and West Lothian; 1 for Highland and North East)

VOLUNTEERS

Table A1.51: Does your museum(s) use volunteers?

	Number of Replies	Percent of Replies
No	9	7%
Yes	119	93%
Total	**128**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=128)

Table A1.52: What is the total number of volunteers (i.e., the number of individual volunteers) that you have at your museum(s)?

	Number of Replies	Number of Volunteers	Percent of Replies	Percent of Volunteers
1 to 5	16	52	15%	2%
6 to 10	18	153	17%	5%
11 to 15	20	268	19%	9%
16 to 20	12	220	11%	7%
21 to 30	13	355	12%	12%
31 to 40	9	329	8%	11%
41 to 50	7	328	7%	11%
51 to 100	7	436	7%	15%
101 plus	5	817	5%	28%
Total	**107**	**2958**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=107). **Note:** Excludes responses that reported 0's. These results include data from Historic Environment Scotland and National Trust for Scotland where it has been possible to identify volunteers that are specifically related to museum sites.

Table A1.53: What is the total number of volunteer days per year at your museum (please count number of full days)?

	Number of Replies	Number of Vol Days	Percent of Replies	Percent of Vol Days
1 to 49	10	279	12%	1%
50 to 99	15	949	18%	3%
100 to 199	12	1,786.7	14%	6%
200 to 299	17	3,937	20%	14%
300 to 399	6	1,951	7%	7%
400 to 499	4	1,702	5%	6%
500 to 999	13	8,520	16%	30%
1000 +	6	9,455	7%	33%
Total	**83**	**28,579.7**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=83). **Note:** Excludes responses that reported 0's

Table A1.54: Do you collect information about any of the following characteristics of your volunteers - Gender; Age; Disability; Ethnicity; Sexual orientation?

	Number of Replies	Percent of Replies
No	103	86%
Yes	17	14%
Total	**120**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=120)

Table A1.55: Summary of Respondents that Provided/Collect Volunteer Demographics Information

	Provided	Do collect but not provided for disclosure reasons	Total	Percent of those who say they collect such information
Gender	8	5	13	76%
Age	7	6	13	76%
Disability	4	8	12	71%
Ethnicity	7	6	13	76%
Sexual Orientation	3	8	11	65%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=17)

Table A1.56: Have you specifically recruited volunteers to address any particular skills gaps in your museum(s) in the last three years?

	Number of Replies	Percent of Replies
No	75	70%
Yes	32	30%
Total	**107**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=107)

Table A1.57: Which of the following best describes your current situation with volunteers in comparison to two years ago (i.e., prior to the Covid-19 pandemic)?

	Number of Replies	Percent of Replies
We have a far greater number of volunteers	2	2%
We have a greater number of volunteers	11	10%
We have around the same number of volunteers	46	41%
We have a smaller number of volunteers	39	35%
We have a far smaller number of volunteers	13	12%
Total	**111**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=111)

Table A1.58: If your volunteer numbers have changed, how many more/less did you have prior to the pandemic?

	Number of Replies	Total Number Lost/Gained	Percent of Replies	Percent of Total Gain/Loss
Loss of 50+	3	-160	8%	29%
Loss of 25-49	5	-151	13%	27%
Loss of 11-24	6	-101	15%	18%
Loss of 1-10	17	-70	44%	13%
Gain of 1-10	7	53	18%	10%
Gain of 11-24	1	15	3%	3%
Gain of 25-49	-	-	-	-
Gain of 50+	-	-	-	-
Total	**39**	**-414**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=39). **Note:** There has been an overall change of 550 volunteers, 68 gained, 482 lost, so a net change of -414

VISITS AND VISITORS

Table A1.59: What was the total number of visits to all your museum(s) in each of the following years:

2021-22	Number of Replies	Number of Visitors	Percent of Responses	Percent of Visitors
less than 2,500	29	30,878	34%	0.6%
2,500 to 4,999	10	36,667	12%	0.7%
5,000 to 9,999	8	50,142	9%	1.0%
10,000 to 24,999	17	239,217	20%	4.6%
25,000 to 49,999	7	240,699	8%	4.7%
50,000 to 99,999	5	366,316	6%	7.1%
100,000 to 249,999	6	831,034	7%	16.1%
250,000+ (actually 750k+)	3	3,371,263	4%	65.3%
Total	**85**	**5,166,216**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=85). **Note**: These results do not include data from Historic Environment Scotland or National Trust for Scotland. Responses that reported 0's have been removed.

Table A1.60: What was the total number of visits to all your museum(s) in each of the following years:

2019-20	Number of Replies	Number of Visitors	Percent of Responses	Percent of Visitors
less than 2,500	17	17,798	20%	0.1%
2,500 to 4,999	6	21,006	7%	0.2%
5,000 to 9,999	16	107,749	19%	0.8%
10,000 to 24,999	14	235,124	17%	1.8%
25,000 to 49,999	12	414,511	14%	3.2%
50,000 to 99,999	6	414,847	7%	3.2%
100,000 to 249,999	7	1,154,826	8%	9.0%
250,000+	5	10,435,682	6%	81.5%
Total	**83**	**12,801,543**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=83). **Note**: These results do not include data from Historic Environment Scotland or National Trust for Scotland. Responses that reported 0's have been removed.

Table A1.61: What was the total number of attendances at all your museum(s) from school visits in each of the following years:

2021-22	Number of Replies	Number of School Visit Attendances	Percent of Responses	Percent of Visitors
0	41	0	55%	0.0%
less than 50	9	61	12%	0.2%
50-99	5	320	7%	1.1%
100-249	7	1,112	9%	3.9%
250-499	6	2,163	8%	7.7%
500-2,499	3	3,068	4%	10.9%
2,500+	4	21,481	5%	76.2%
Total	**75**	**28,205**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=75). **Note:** 0's retained where specified.

Table A1.62: What was the total number of attendances at all your museum(s) from school visits in each of the following years:

2019-20	Number of Replies	Number of School Visit Attendances	Percent of Responses	Percent of Visitors
0	29	0	39%	0.0%
less than 50	14	105	19%	0.1%
50-99	5	284	7%	0.2%
100-249	5	1,004	7%	0.6%
250-499	4	1,308	5%	0.8%
500-2,499	10	12,681	13%	8.0%
2,500+	8	142,779	11%	90.3%
Total	**75**	**158,161**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=75). **Note:** 0's retained where specified.

Table A1.63: What was the total number of people engaged with via outreach visits and activities by your museum(s) in each of the following years:

2021-22	Number of Replies	Number of People Engaged	Percent of Responses	Percent of Visitors
0	29	0	41%	0.0%
less than 50	13	187	18%	0.7%
50-99	4	285	6%	1.1%
100-249	9	1,364	13%	5.3%
250-499	1	404	1%	1.6%
500-2,499	13	14,877	18%	57.3%
2,500+	2	8,857	3%	34.1%
Total	**71**	**25,974**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=71). **Note:** 0's retained where specified.

Table A1.64: What was the total number of people engaged with via outreach visits and activities by your museum(s) in each of the following years:

2019-20	Number of Replies	Number of People Engaged	Percent of Responses	Percent of Visitors
0	24	0	36%	0.0%
less than 50	8	126	12%	0.2%
50-99	5	300	8%	0.4%
100-249	9	1,576	14%	2.2%
250-499	3	1,070	5%	1.5%
500-2,499	7	10,119	11%	13.9%
2,500+	10	59,403	15%	81.8%
Total	**66**	**72,594**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=66). **Note:** 0's retained where specified.

Table A1.65: Do you collect information about your visitors (e.g., home location; demographic information; types of visitors – families; etc.) via visitor surveys?

	Number of Replies	Percent of Replies
No	61	50%
Yes	61	50%
Total	**122**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=122)

Table A1.66: Do you have any specific priority/target groups of potential visitors that you are working to engage with?

	Number of Replies	Percent of Replies
No	57	51%
Yes	55	49%
Total	**112**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=112)

Table A1.67: Based on whatever information you have available, please provide the following information about your visitors for 2021-22:

	Number of Visitors (rounded)	Percent of Visitors
Number of local people	1,022,200	36%
Number of national visitors (i.e., from elsewhere in Scotland/UK)	1,435,100	51%
Number of international visitors	350,900	12%
Total	**2,808,200**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=23). **Note:** This total of 2.8 million represents 54% of the total number of visitors reported for this year.

Table A1.68: Based on whatever information you have available, please provide the following information about your visitors for 2021-22:

	Number of Visitors (rounded)	Percent of Visitors
Number of local people	954,200	36%
Number of national visitors (i.e., from elsewhere in Scotland/UK)	1,402,800	53%
Number of international visitors	311,400	12%
Total	**2,668,300**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=18). **Note:** Only those who provided information for both total and geographic breakdown of visitors, and for whom these figures matched, are included.

Table A1.69: Based on whatever information you have available, please provide the following information about your visitors for 2019-20:

	Number of Visitors (rounded)	Percent of Visitors
Number of local people	1,655,100	28%
Number of national visitors (i.e., from elsewhere in Scotland/UK)	2,232,700	38%
Number of international visitors	1,969,500	34%
Total	**5,857,400**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=22). **Note:** This total of 5.9 million represents 40% of the total number of visitors reported for this year.

Table A1.70: Based on whatever information you have available, please provide the following information about your visitors for 2019-20:

	Number of Visitors (rounded)	Percent of Visitors
Number of local people	1,640,700	28%
Number of national visitors (i.e., from elsewhere in Scotland/UK)	2,216,400	38%
Number of international visitors	1,955,100	34%
Total	**5,812,200**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=18). **Note:** Only those who provided information for both total and geographic breakdown of visitors, and for whom these figures matched, are included.

CLIMATE

Table A1.71: How important an issue is climate change and sustainability for your organisation?

	Number of Replies	Percent of Replies
Critically important	16	13%
Very important	54	45%
Moderately important	25	21%
Of minor importance	12	10%
Not important	12	10%
Total	**119**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=119)

Table A1.72: Which of the following activities are you currently measuring (please tick all that apply)?

	Number of replies	Percent of replies
Energy use	78	82%
Water use	37	39%
Company vehicle use	13	14%
Commuting	7	7%
Business travel	13	14%
Waste (general)	41	43%
Waste (exhibit)	20	21%
Visitor travel	3	3%
Café operations	21	22%
Retail operations	27	28%
Freight	5	5%
Other (please specify)	17	18%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 95)

Table A1.73: Which, if any, of the following is your museum(s), focusing on in terms of reducing your carbon footprint (please tick all that apply)?

	Number of replies	Percent of replies
Energy use	87	83%
Water use	25	24%
Company vehicle use	9	9%
Commuting	15	14%
Business travel	20	19%
Waste (general)	49	47%
Waste (exhibit)	28	27%
Visitor travel	3	3%
Café operations	18	17%
Retail operations	18	17%
Freight	5	5%
Other (please specify)	17	16%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 105)

Table A1.74: Which of the following challenges have you faced in becoming more environmentally sustainable (please tick all that apply)?

	Number of Replies	Percent of Replies
Financial resources	74	71%
Staff/volunteer resources	48	46%
Time	43	41%
Subject knowledge	41	39%
Local infrastructure	41	39%
Stakeholder buy in	9	9%
No challenge(s)	10	10%
Other (please specify)	11	11%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 104)

Table A1.75: What support do you need for this work (please tick all that apply)?

	Number of replies	Percent of replies
Capital projects funds	65	68%
Public engagement funding	24	25%
Training opportunities and subject knowledge	45	47%
Resources and good practice sharing	60	63%
Advocacy for sector action	29	31%
Climate network for Scotland's museums	33	35%
1 to 1 time with MGS climate team	22	23%
Other (please specify)	11	12%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 95)

COLLECTIONS

Table A1.76: What proportion of your collection(s) are available to view online?

	Number of Replies	Percent of Replies	Percent of Replies (excl other)
0%	24	24%	26%
1% to 9%	21	21%	23%
10% to 25%	15	15%	16%
26% to 50%	6	6%	7%
51% to 75%	8	8%	9%
76% to 99%	14	14%	15%
100%	4	4%	4%
Other	10	10%	N/A
Total	**102**	**100%**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=102)

Table A1.77: Do you have an agreed plan to increase the proportion of your collection(s) that are available to view online?

	Number of Replies	Percent of Replies
No	51	45%
Yes	62	55%
Total	**113**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=113)

Table A1.78: Which of the following best describes how well documented the objects in your collection are at the current time in terms of their provenance?

	Number of Replies	Percent of Replies
All of our collection(s) are well documented in terms of their provenance	13	12%
Most of our collection(s) are well documented in terms of their provenance	61	54%
Some of our collection(s) are well documented in terms of their provenance	37	33%
None of our collection(s) are well documented in terms of their provenance	2	2%
Total	**113**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=113)

Table A1.79: Do you work to ensure that all communities are represented in your exhibitions?

	Number of Replies	Percent of Replies
No	54	52%
Yes	50	48%
Total	**104**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022 , September 2022 (n=104)

Table A1.80: Which of the following communities and audience groups have you worked with in the last 3 years to ensure that they are represented in your exhibitions (please tick all that apply)?

	Number of replies	Percent of replies
Families with young children	55	69%
Older people	61	76%
Disabled people	30	38%
People living in deprived areas	29	36%
Early years	25	31%
Primary age	52	65%
Secondary age	46	58%
Youth	42	53%
People experiencing homelessness	3	4%
People experiencing racism	12	15%
Refugees and asylum seekers	14	18%
People from diverse ethnic backgrounds and identities	20	25%
People living with chronic pain	6	8%
LGBTQIA+	15	19%
People living with mental health issues	28	35%
People experiencing loneliness and isolation	30	38%
People living with dementia	24	30%
Adult with learning disabilities	21	26%
Ex-offenders	8	10%

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=80)

Table A1.81: Approaches about Restitution or Repatriation of Objects

Please tell us how many approaches you have had about the restitution or repatriation of objects in your collection in the last 5 years:
Only 7 respondents stated that they had any approaches about the restitution or repatriation of objects in their collection in the last 5 years
Of these 7 respondents, the number of requests varied between 1 and 5 - with a total of 18 requests in all
Which countries did these requests come from?
The countries that these requests came from were: Australia, Canada, Hawaii, New Zealand, Nigeria, Peru, South Africa, Scotland, USA

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=7)

Table A1.82: Formal Requests about Restitution or Repatriation of Objects

Please tell us how many formal requests you have had about the restitution or repatriation of objects in your collection in the last 5 years:
Only 6 respondents stated that they had formal requests about the restitution or repatriation of objects in their collection in the last 5 years
Of these 6 respondents, the number of formal requests varied between 1 and 2 - with a total of 7 requests in all
Which countries did these requests come from?
The countries that these formal requests came from were: Australia, Canada, Hawaii, Nigeria, Peru, Scotland

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=6)

Table A1.83: Objects Returned Following Formal Requests about Restitution or Repatriation

Please tell us how many objects have been returned in the last 5 years:
Only 4 respondents stated that they had returned objects in the last 5 years
Of these 4 respondents, the number of returned objects varied between 1 and 5 - with a total of 10 objects returned
Which countries were these objects returned to?
The countries that these objects were returned to were: Australia, Canada, Hawaii, Nigeria, Scotland

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=4)

Table A1.84A: Which of the following best describes the subject specialist knowledge that you have about your collection(s)?

	We have subject specialist knowledge about all of this collection	We have subject specialist knowledge about most (50%+) of this collection	We have subject specialist knowledge about some (less than 50%) of this collection	We do not have subject specialist knowledge about any of our collection(s)	Not applicable – we do not have this type of collection	Sum of percents	Number of replies
Archaeology	14%	15%	14%	11%	44%	100%	97
Coins and medals	13%	14%	23%	23%	27%	100%	94
Costume and textiles	13%	19%	21%	25%	22%	100%	95
Decorative and applied art	9%	17%	15%	21%	38%	100%	95
Fine art	12%	21%	14%	15%	37%	100%	97
Global arts, cultures and design	1%	9%	9%	15%	66%	100%	89
History of science	8%	8%	14%	13%	58%	100%	93
Industry and commerce	4%	21%	23%	11%	41%	100%	92
Maritime	5%	16%	20%	11%	47%	100%	93
Natural sciences	1%	9%	18%	16%	55%	100%	87
Photography	4%	24%	27%	27%	18%	100%	93
Social History	20%	36%	20%	9%	15%	100%	94
Sport and leisure	2%	15%	20%	17%	45%	100%	88
Transport	8%	16%	19%	18%	40%	100%	91
Warfare and defence	15%	18%	15%	20%	33%	100%	96
Weapons and accessories	13%	12%	15%	17%	43%	100%	93

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n= 87-97)

Table A1.84B: Which of the following best describes the subject specialist knowledge that you have about your collection(s)?

	We have subject specialist knowledge about all of this collection	We have subject specialist knowledge about most (50%+) of this collection	We have subject specialist knowledge about some (less than 50%) of this collection	We do not have subject specialist knowledge about any of our collection(s)	Sum of percents	Number of replies
Archaeology	26%	28%	26%	20%	100%	54
Coins and medals	17%	19%	32%	32%	100%	69
Costume and textiles	16%	24%	27%	32%	100%	74
Decorative and applied art	15%	27%	24%	34%	100%	59
Fine art	20%	33%	23%	25%	100%	61
Global arts, cultures and design	3%	27%	27%	43%	100%	30
History of science	18%	18%	33%	31%	100%	39
Industry and commerce	7%	35%	39%	19%	100%	54
Maritime	10%	31%	39%	20%	100%	49
Natural sciences	3%	21%	41%	36%	100%	39
Photography	5%	29%	33%	33%	100%	76
Social History	24%	43%	24%	10%	100%	80
Sport and leisure	4%	27%	38%	31%	100%	48
Transport	13%	27%	31%	29%	100%	55
Warfare and defence	22%	27%	22%	30%	100%	64
Weapons and accessories	23%	21%	26%	30%	100%	53

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=30-80)

Table A1.85: Do you have an active remedial conservation programme in place?

	Number of Replies	Percent of Replies
No	70	65%
Yes	38	35%
Total	**108**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=108)

Table A1.86: Do you have preventive conservation measures in place?

	Number of Replies	Percent of Replies
No	25	23%
Yes	84	77%
Total	**109**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=109)

Table A1.87: Do you have adequate storage for your collections?

	Number of Replies	Percent of Replies
No	74	65%
Yes	39	35%
Total	**113**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=113)

SOCIAL IMPACT

Table A1.88: Does your museum(s) actively engage with the health and wellbeing agenda through deliberately targeted programmes?

	Number of Replies	Percent of Replies
No	40	36%
Yes	70	64%
Total	**110**	**100%**

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=110)

Table A1.89: If Yes, which of the following activities or audience groups has your museum(s) actively engaged with through deliberately targeted programmes, and how recently did this take place?

	Yes – within the last year	Yes – within the last 1-2 years	Yes – but more than 2 years ago	Haven't actively engaged with this activity/group yet	Sum of percents	Number of replies
Pre-age 5 activities	44%	5%	16%	35%	100%	62
Family activities	73%	4%	13%	10%	100%	77
New parent activities	25%	0%	8%	67%	100%	52
Disabled people	32%	3%	25%	39%	100%	59
People living in deprived areas	58%	0%	13%	29%	100%	62
Youth engagement	58%	10%	19%	12%	100%	67
Older people	61%	12%	16%	11%	100%	74
People experiencing homelessness	6%	2%	6%	87%	100%	52
People experiencing racism	21%	0%	4%	75%	100%	48
Refugees and asylum seekers	22%	5%	7%	65%	100%	55
People from diverse ethnic backgrounds and identities	37%	4%	11%	48%	100%	54
People living with chronic pain	9%	4%	8%	79%	100%	53
LGBTQIA+	26%	4%	6%	64%	100%	50

	Yes – within the last year	Yes – within the last 1-2 years	Yes – but more than 2 years ago	Haven't actively engaged with this activity/group yet	Sum of percents	Number of replies
People living with mental health issues	41%	5%	11%	44%	100%	64
People experiencing loneliness and isolation	51%	6%	10%	33%	100%	63
People living with dementia	39%	12%	14%	35%	100%	66
Adults with learning disabilities	32%	11%	16%	42%	100%	57
Social prescribing	23%	6%	4%	68%	100%	53
Ex-offenders	22%	2%	16%	60%	100%	55

Source: DC Research, Analysis of Survey of Scotland's Museums and Galleries 2022, September 2022 (n=48 to 77)

APPENDIX 2: FURTHER COMPARISONS WITH NATIONAL AUDIT RESULTS

The table below takes the same approach as that presented in Section 12, but the results below include all of the data from NTS and HES/HS for both the National Audit and the 2022 National Survey.

National Audit Findings	2022 Survey Findings (not aggregated – and including all NTS and HES quantitative data)
Visitor numbers and economic performance	
There were over 13 million visits to museums in 2000-1	There were 14.7 million visits to museums in 2019-20
3 sites had more than 500,000 visitors	7 organisations had more than 500,000 visitors in 2019-20
88% of sites had fewer than 50,000 visitors	76% of organisations had fewer than 50,000 visitors in 2019-20
Staff and volunteers	
There are currently 10,885 staff and volunteers in the museum sector (including *all* NTS and HS)	There are currently 9,820 staff and volunteers in the museum sector (including *all* NTS and HES)
There are 2,899 full-time staff in the sector; of these the national organisations employ 46% and local authorities 26% (including all NTS and HS)	*Comparison data not available*
53% of those working in the sector are volunteers. 84% of volunteers work within independent organisations (including *all* NTS and HS)	49% of those working in the sector are volunteers. 37% of volunteers work within independent organisations. (This would be 83% if NTS is included within Independent museums as it was in the National Audit.) (including *all* NTS and HES)
Premises	
63% of museum buildings are listed or scheduled	63% of museums are located in listed buildings (Categories A, B, or C)
43% of museum sites only open for part of the year, the majority of these sites are in the independent sector, although 33% of local authority museum sites only open on a seasonal basis	39% of museum sites only open for part of the year, the majority (76%) of these sites are in the independent sector, although 20% of ALEO/Local Authority museum sites only open on a seasonal basis

APPENDIX 3: OVERVIEW OF THE AGGREGATION APPROACH

The **aggregation approach used assumes that the survey respondents are representative of the non-respondents** (i.e., the other museums and galleries in Scotland that were invited to respond to the survey but did not do so), and as such overall aggregation factors based on the response levels[6] can be used for each type of museum.

For some types of museums (i.e., Organisations with a national remit), data for the quantitative aspects considered was provided by all respondents – and as such no aggregation factor needs to be applied as the survey has captured data from all respondents.

For other types of museums (i.e., Local Authority/ALEO, Military, and University), a standard aggregation factor was applied based on overall response levels as a proportion of all museums of this type. An assessment of the representativeness of respondents compared to non-respondents was made by MGS in conjunction with the DC Research study team and it was concluded that respondents were generally representative of non-respondents for these types of museums.

For the final museum type (i.e., Independent), the standard aggregation factor was developed, but the same assessment process identified that respondents may not be representative of non-respondents – this is unsurprising given the diversity of the Independent museum sector.

MGS therefore developed and applied a scoring mechanism that allowed an assessment of respondents compared to non-respondents to be carried out, and the results from this scoring mechanism were used to adjust the general aggregation factor for Independent museums to reflect the difference between the two groups (respondents and non-respondents).

This approach provided an estimate of the overall museums and galleries sector based on aggregation factors for each type of museum. It does not reflect the specifics of response levels to individual questions, instead using the proportion of respondents that provided a 'good' survey response as the basis for developing the measure for aggregating these results to the non-respondents. Therefore, the results are likely to be an underestimate of each of the measures outlined in this section as they do not account for non-responses to specific questions. It was decided that this approach was the preferred option when compared to alternative approaches that may have resulted in overestimates.

[6] Only those responses categorised as 'good' (see Section 1) are included within the respondents for this assessment.

APPENDIX 4: COPY OF SURVEY

Available as a stand-alone document.