SCOTTISH MUSEUMS COUNCIL

Scotland's National Audit
of museum and gallery collections, premises and

Part 1: Museum Organisation Questionnaire

The questionnaire has been divided into two sections, one for questions which relate to the museum organisation, and a second section for every site administered by the museum organisation (all museum venues and official stores should be included).

This questionnaire should be completed by a member of staff who should also act as a co-ordinator for the completion of the site-specific questionnaires. All parts of the questionnaire must be returned together.

Questionnaire co-ordinator - please now distribute the site specific questionnaires to ALL your sites.

Sticky Label

Name of co-ordinator/contact member of staff

_____

Telephone number for contact

_____

How many supplementary site specific questionnaires have you completed?

Museum venues _____   Official stores _____

PLEASE RETURN THIS QUESTIONNAIRE BY 18 JUNE 2001

The Scottish Museums Council has been tasked by the Scottish Executive with carrying out the National Audit. The questionnaire will collect detailed information about what Scottish museums and galleries have in their collections, the significance of these collections in a national context and levels of stewardship, access and public services in museums in Scotland. The results from the National Audit will help the Scottish Museums Council and other organisations to assess need on a national basis, and to advise on the effective allocation of resources and future planning for the sector.

However, you are not on your own with this! We have set up a helpline for you to phone if you have any problems or queries:

Telephone helpline: 0131 476 8457
or e-mail: annabelb@scottishmuseums.org.uk

This helpline will give general advice about individual questions, but cannot give guidance on ranking the 'significance' of your collections. This section should be completed by self assessment.

The Scottish Museums Council has contracted MVA, an Edinburgh-based research company, to process the National Audit questionnaires. MVA will mail out and chase up the questionnaires. As soon as you have completed the questionnaires for your organisation, we ask that you return them to MVA in the reply-paid envelope.

On receipt of completed questionnaires, MVA will act solely as data processors. If at any time you want to access the data held on computer about your museum, as is your right under the Data Protection Act, contact the Scottish Museums Council who will be happy to provide this for you. If you would like to find out more information about the Data Protection Act 1998, this is available on the web on at http://www.legislation.hmso.gov.uk/acts/acts1998/19980029.htm and http://www.dataprotection.gov.uk/.

The information collected in this questionnaire will remain the property and copyright of the Scottish Museums Council.

Some of the information we receive will remain confidential to the Scottish Museums Council and permitted individuals. Confidential questions are identified by an asterisk in the questionnaire and no published results from these questions will ever be attributable to an individual museum or site. No addresses of stand alone museum stores, for which you have completed a separate questionnaire, will be published. Other information will be made available in the form of paper based and on-line statistical reports. Some of the information will be made available as an on-line database.

Please note that this questionnaire has been designed to collect information about every museum in Scotland from the largest to the smallest. We fully appreciate that

not all questions might be appropriate for every museum and it is quite acceptable for you to indicate that a question is not applicable by writing N/A next to the question. All information supplied should be correct for **1 May 2001**.

If you require additional copies of the site questionnaire, MVA will be happy to send these. MVA are also able to provide the questionnaire in alternative formats (such as disk or e-mail). For these and any other queries about the questionnaire distribution, phone Moira Porter or Emma Forster on 0131 557 5533, or e-mail mporter@mva.co.uk or eforster@mva.co.uk

You may find it useful to keep a copy of the questionnaire both for your own records and in the event of any queries about the information you have provided. Please contact the Scottish Museums Council by phone or e-mail on the above helpline if you do not have access to a photocopier, and we can provide a copy for you.

Museum Details

1   E-mail address (if applicable)   …………………………………

2   Fax number   (if applicable)   …………………………………

3   Web address (if applicable)   …………………………………

4   Type of museum organisation.

☐1 National   ☐5 University

☐2 Local Authority   ☐6 Historic Scotland

☐3 Independent   ☐7 National Trust for Scotland

☐4 Military   ☐8 Other, please specify …………………………

5   The Museums Association's definition of a museum is as follows:

> *Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society'.*

The table below gives you the opportunity to highlight the secondary purpose of your museum organisation, or reasons why it was originally set up. You may tick more than one box if applicable.

Community facility $\square_1$

History of (and/or memorial to) a person, regiment etc $\square_2$

Preservation of a particular collection $\square_3$

Research or educational facility $\square_4$

Repository for municipal collections $\square_5$

Tourist attraction $\square_6$

Viable business $\square_7$

Other, please specify $\square_8$

…………………………………………………………………………………….

6   Do you have an agreed statement of purpose and key aims for your museum organisation?

$\square_1$ Yes $\square_2$ No

7   Please rank what you consider to be the top **three** needs of your museum organisation, (where 1 = greatest need).

Larger operating budget □1

More access to curatorial expertise □2

Access to other expertise □3

Improved museum premises □4

Additional training budget for staff/volunteers □5

More access to training for staff/volunteers □6

Additional staff □7

New/improved security systems □8

New/improved documentation systems □9

Conservation treatment □10

Conservation advice □11

Larger storage facilities □12

More space for displays □13

New displays □14

Improved access to museum for people with disabilities □15

More marketing □16

New/improved visitor facilities □17

Higher visitor figures □18

Greater knowledge of computers/ (ICT#) □19

Equipment (computers/ICT) □20

Other (please give details of the other top **three** needs of your museum organisation if they are not already included in the above list).

……………………………………………………………………………………………

……………………………………………………………………………………………

8   Do you have a three year Forward Plan for the museum organisation?

☐₁ Yes   ☐₂ No

9   Do you review the Forward Plan annually?

☐₁ Yes   ☐₂ No

10   Does your Forward Plan include specific annual targets as well as long-term policy development?

☐₁ Yes   ☐₂ No

11   What was your total budget for 2000-2001, ie total financial resources used for running your museum organisation? (If your financial year does not run from April to March, please indicate which dates the figures relate to).

....

12   What percentage of your income came from:
     Please ensure that the total equals 100%

       Scottish Executive ....%

       Local Authority ....%

       Fundraising ....%

       Private funding ....%

       Other grant (please specify) ....%

       Entrance charges ....%

       Retail (including publications) ....%

       Catering ....%

       Events, hospitality and room hire ....%

       Photographs and copyright ....%

       Other, please specify ....%

       Total   **100%**

13   Is your museum organisation registered for VAT?

       ☐₁ Yes   ☐₂ No   ☐₃ Part

Collections

14   Does your museum organisation have an Acquisitions and Disposals Policy?

$\square_1$ Yes $\square_2$ No

15   Did your museum organisation have an acquisitions/purchase fund for 2000–2001 or the last financial year?
Please tick yes even if the purchase fund is very small.

$\square_1$ Yes $\square_2$ No

If you have answered 'Yes' to question 15,

16   Was your acquisitions/purchase fund for:

The whole museum organisation? $\square_1$

Specific types of collections? $\square_2$

17   Over the last three years, approximately what percentage of objects accessioned into the collections have been:

Donated   ……………%

Purchased/actively acquired   ……………%

Total   **100%**

18   What percentage of the items currently in your care are on loan from:

Private ownership   ……………%

Another museum organisation   ……………%

Other   ……………%

Total   **100%**

19   Where does your museum organisation source its subject specialist curatorial advice?
      Please ensure that you have ticked at least one column for every collection type

Collection Type	In-house to Organisation	Local Authority	National Museums	National Galleries	National Archives of Scotland	National Library	University (inc Art Colleges)	Other	Not Available	No Collections
Archaeology										
Archives										
Coins and Medals										
Costume and Textiles										
Culture										
Decorative and Applied Art										
Domestic Life										
Fine Art										
Health										
History of Science										
Industry/Commerce										
Maritime										
Natural Sciences										
Photography										
Society										
Sport and Leisure										
Transport										
Warfare and Defence										
Weapons and Accessories										
World Culture										

Significance of Collections

Please read these instructions carefully before proceeding with the next section!

1. This section of the National Audit questionnaire aims to find out information about the significance of museum collections in a national context.

2. Please insert the approximate number of items for areas in which the museum organisation has a collection. The data inputter will be able to calculate the total number of items and add up the percentages for you, so this row has been shaded on the table. If you do not have collections in a particular area, simply leave the box blank.

3. The format of the table requires that the overall size of the collection is broken down into *International*, *UK-wide*, *National/Scottish*, *Regional and Local* significance. Please make sure that the percentage is equal to 100%.

4. The notes which accompany this section are for general guidance. It is recognised that some collections may be significant in more than one respect i.e. *national* and *regional*. Please choose just one category.

5. If you wish to claim significance for reasons *other than* those expressed in the guidance notes, please include a short covering note with the questionnaire explaining your reasons.

6. Each section includes an 'other' category. Please use only as a last resort!

7. You will notice that some of the collection headings are divided up by type of object (e.g. decorative and applied art) and others by the subject to which they relate (e.g. domestic life). In general, please include your collections in the category to which they relate. For example:

    -   military uniform should be placed under the 'army' sub-category of 'warfare and defence';
    -   photographs for the purposes of recording animals should be placed under 'mammals' sub-category of 'natural sciences'.

    When you fill out this section please avoid double counting.

8. If you have collections on loan from another museum organisation, and the loan agreement is for a period longer than 12 months, that loan should be included below. Similarly, if any of your own collections are on loan to another museum

organisation for a period longer than 12 months, you should exclude them from this section.

9. In order to ensure impartiality, SMC staff cannot give opinions or advice on the allocation of significance to your collections.

Please note that the location or type of a museum does not necessarily indicate the importance or significance of an object. Not all items in a National collection are automatically of national significance, similarly not all items in a local museum are of solely local significance.

We would like to know to whom the collection is significant rather than the geographical area from which the collection originates e.g. an item of minor significance from China could be placed under 'local' significance, while an item of major significance from Shetland could be placed under 'international' significance.

Significance of Collections (continued)

International

- A collection, or item, of international significance on account of its quality, rarity or uniqueness.

- A collection of outstanding cultural, spiritual or social value, transcending national boundaries.

- A collection of significant quality which relates to international developments in science, technology, agriculture or industry.

- An outstanding example, or examples, of a form or style of an internationally recognised artistic/aesthetic period.

- A collection which has special associations with the life and works of an internationally renowned person or group, or with an event of international importance.

UK-Wide

- A collection, or item of significance to the UK as a whole on account of its quality, rarity or uniqueness.

- A collection of outstanding cultural, spiritual or social value to the UK.

- A collection of significant quality which relates to UK developments in science, technology, agriculture or industry.

- An outstanding example, or examples, of a form or style of a British artistic/aesthetic period.

- A collection which has special associations with the life and works of a UK citizen or group, or with an event of importance to the UK as a whole.

National (i.e. Scottish)

- A collection, or item, of national significance on account of its quality, rarity or uniqueness.

- A collection of outstanding cultural, spiritual or social value to Scotland.

- A collection of significant quality which relates to national developments in science, technology, agriculture or industry.

- An outstanding example, or examples, of a form or style of a national artistic/aesthetic period.

- A collection which has special associations with the life and works of a Scottish citizen or group, or with an event of national importance.

Regional

A regional area is generally wider than the current local authority boundaries for urban areas, but may be the same as local authority boundaries in other areas e.g. Highland, the Western Isles.

- Of regional social, cultural or spiritual importance.

- A collection relating to regional industrial or agricultural development.

- A typical example of regional craftsmanship or technical achievement.

- Special associations with the life and works of a regional citizen or group, or with an event which is significant to the history of the region.

Local

- Of local social, cultural or spiritual importance.

- A collection relating to local industrial or agricultural development.

- A typical example of local craftsmanship or technical achievement.

Key

I   International
UK   United Kingdom
N   National
R   Regional
L   Local

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
Archaeology						
British Prehistoric (Mesolithic, Neolithic, Bronze Age, Iron Age)						
Roman British (43BC-500AD)						
Medieval (Early Historic, Viking, Norse, High Medieval)						
Other British archaeology						
Classical archaeology						
Egyptology						
Other foreign archaeology						

Archives						
Archives relating to history of the museum/institution						
Business records						
Church						
Clubs, societies and local organisations						
Maps, plans and technical drawings						
Official e.g. Local Authority records						
Oral history						
Personal and estates						
State						
Other archive material						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
Coins, Medals and Tokens						
Badges						
Banknotes and bonds						
Coins						
Medals						
Tokens						
Other coins, medals and tokens						

Costume and Textiles						
Accessories						
Designer						
Uniform/regalia (but not military, see Warfare and defence below)						
Theatre/stage						
Ladieswear						
Menswear						
Childrenswear						
Religious costume						
Workwear						
Tapestry and embroidery						
Carpets						
Textiles						
Lace						
Other costume and textiles						

Culture						
Cinema						
Literature						
Media						
Music						
Theatre						
Other culture						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
Domestic Life						
Child rearing and childhood						
Cleaning and laundry						
Food, drink and tobacco						
Furnishings and fittings						
Heating, lighting and sanitation						
Media and communications						
Sewing and dressmaking						
Other domestic life						

Collection Types	Number of Items	Significance %				
Decorative and Applied Art						
Architecture (including parts of buildings)						
Basketwork						
Ceramics						
Contemporary crafts						
Enamelled wares						
Furniture						
Glass						
Jewellery						
Lacquered wares						
Metalwork						
Woodwork including panelling						
Other decorative and applied art						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
Fine Art						
Drawings pre 1600						
Drawings 1600–1800						
Drawings 1801–1900						
Drawings 1901–present						
Paintings pre 1600						
Paintings 1600–1700						
Paintings 1701–1800						
Paintings 1801–1900						
Paintings 1901–1939						
Paintings 1940–present						
Watercolours						
Prints pre 1900						
Prints 1900–1939						
Prints 1940–present						
Sculpture pre 1600						
Sculpture 1600–1800						
Sculpture 1801–present						
Other fine art						

Health						
Alternative health						
Mental health						
Pharmaceuticals						
Public health						
Surgery						
Other health						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
History of Science						
Astronomy						
Chemistry						
Electronics						
Mathematics						
Medicine						
Natural Sciences or Biological Sciences						
Physics						
Veterinary medicine						
Other history of science						

Industry and Commerce						
Advertising						
Agriculture						
Brewing and distilling						
Chemicals						
Civil engineering						
Clerical/office work						
Communications						
Computing						
Construction						
Energy						
Fishing						
Forestry						
Horticulture						
Manufacturing						
Mining and minerals						
Shops and businesses						
Textiles						
Tourism						
Trades and crafts						
Other industry and commerce						

Maritime						
Exploration						
Industry (fishing, whaling, oil						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
extraction etc)						
Marine engineering						
Navigation (instruments and coastal pilotage)						
Oceanography						
Ports and docks						
Rescue services						
Sea farers						
Shipbuilding and boatbuilding						
Trading						
Other maritime						

Natural Sciences						
Fossils						
Gems						
Rocks						
Minerals						
Mammals						
Birds and eggs						
Reptiles and amphibians						
Fish						
Insects						
Other invertebrates						
Botany including herbarium						
Other natural sciences						

Photography (See note 7 on page 8).						
Art photography						
Copies of originals						
Film and video						
Local history/archive						
Photographic equipment and techniques						
Other photography						

Society						
Crime, law and punishment						
Education						
Politics						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
Religion and beliefs						
Other society						
Sport and Leisure						
Sport						
Leisure (hobbies, games, toys, etc)						
Other sport and leisure						
Transport (to nearest 100)						
Aerospace						
Inland waterways						
Road transport						
Railways and guided systems						
Other transport						
Warfare and defence (all collections relating to war other than weapons and accessories)						
Life in wartime						
Army						
Navy						
Merchant Navy						
Air Force						
Other warfare and defence						
Weapons and Accessories						
Ammunition						
Artillery						
Edged weapons						
Explosive weapons						
Firearms						
Other weapons (e.g. clubs, thrown weapons)						
Military uniform						
Flags and banners						
Armour						
Other accessories						

Collection Types	Number of Items	Significance %				
		I	UK	N	R	L
World Culture						
Africa						
Asia						
Europe						
North America						
South America						
Australia and New Zealand						
Oceania						

20   If your museum organisation has any collections of **fully representative material** relating to a particular subject, e.g. a wide-ranging, illustrative collection of Victorian life, please use the space below to highlight the collection (or collections).

....

....

....

....

21   We would also like you to tell us about any 'star' items that your museum organisation holds. Objects which have a special historic, scientific, aesthetic or social value in their own right would be considered as star items. Numbers of 'star' items will vary in different museums but should be used sparingly. We do not want to prescribe how many star items you should have, but as a general rule, they are those few outstanding items in the collections that the museum would want to save as a priority in the event of a disaster.
You may wish to include a separate sheet to list your star items.

....

....

☐₁   Separate sheet enclosed

Premises and Buildings

22   Please estimate what proportion of overall space in the museum organisation is dedicated to: *(Make sure the total equals 100%).*

Reception/visitor facilities	…………%
Collections storage	…………%
Displays/exhibitions	…………%
Supporting services	…………%
Total	**100%**

Reception/visitor facilities may include:
Visitor entrance, Reception, Orientation, Visitor information, Cloakrooms, Assembly area, Toilets, Catering facilities, Retail facilities, Audio-visual theatre, Education room, or Lecture theatre.

Support services may include:
Management/administration offices, Security, Cleaning, Technical workshops, Conservation labs, Photographic studios, Publication/shop stores, Staffroom, or Delivery bay.

Staffing

23   How many full time staff do you employ in total all year round? *(NB questions 23-26 refer to paid staff).*

……………………………………

24   How many part time staff do you employ all year round?

……………………………………

25   How many full time seasonal staff do you employ?

……………………………………

26   How many part time seasonal staff do you employ?

……………………………………

27   How many staff do you have undertaking curatorial duties?

- *This should be calculated on the basis of full-time equivalence, not on the numbers of staff working with collections, many of whom may be part-time.*

- *By curatorial duties we mean 'behind the scenes' professional work of the museum or gallery, including collections management, collections care, preventive conservation, research, exhibitions and public enquires.*

      ………………………………

28   How many of your curatorial staff (as listed in question 27) have a museum qualification as recognised by the Museums Association?
      The Museum Association recognises the following post-graduate museums studies courses for the AMA:

- City University: MA in Museum and Gallery Management
- University of Greenwich: MA in Heritage Management and MBA in Museum Management
- Ironbridge Institute: PGDip/MA in Heritage Management
- University College London: MA in Museum Studies
- University of East Anglia: MA in Museology/Museum Studies
- University of Leicester: PGDip/MA in Museum Studies
- University of Manchester: PGDip/MA in Museum Studies
- University of Newcastle: PGDip in Museum Studies
- The Nottingham Trent University: PGDip/MA in Heritage Studies
- University of St Andrews: PGDip in Museum Studies and M.Phil in Museum Studies/ National Trust for Scotland Studies
- CHNTO N/SVQ at Level 4 in Cultural Heritage or Level 5 in Cultural Heritage Management
- AMA

      ………………………………

29   How many volunteers/unpaid staff do you have at present?

      ………………………………

30   Do you have a staff training/development policy?

           ☐₁ Yes   ☐₂ No

31   Do you have a budget for staff training/development?

$\square_1$ Yes $\square_2$ No

32   If you do have a training budget, what percentage is this of your overall salaries budget?

$\square_1$ Less than 1% $\square_2$ 1% $\square_3$ 2% $\square_4$ More than 2%

33   If you pay no salaries, please specify what you spend on training from your overall budget.

…………………………………………… $\square_1$ n/a

34   Has your museum organisation formally endorsed the Museum Association's Codes of Ethics?
More information about the codes of ethics is available on the Museums Association's website www.museumsassociation.org/ethics

$\square_1$ Yes $\square_2$ No

General Curation

35   What percentage of time do staff with a curatorial remit spend on collections research?
By this we mean formal research into the collections and their context (e.g. for publication or exhibition).

$\square_1$ Less than 1% $\square_2$ 1-10% $\square_3$ 11-20% $\square_4$ More than 20%

36   Have members of your staff written or updated a general guide to the collections in the last five years?
Members of staff may include unpaid volunteers.

$\square_1$ Yes $\square_2$ No

37   Have any item(s) in your collection featured in a general interest book, magazine, film, TV documentary or publication, in the last 12 months?

$\square_1$ Yes $\square_2$ No

38   Have any item(s) in your collection been the subject of a paper in a specialist journal (e.g. for art, Burlington/Apollo, for geology, Geology Curator) in the last year?

$\square_1$ Yes $\square_2$ No

39   Does your museum organisation have a programme of lectures or gallery talks about the collections at least six times a year (e.g. every two months)?

$\square_1$ Yes $\square_2$ No

40   *Do you have a written policy and agreed procedures for the invigilation and accommodation of researchers?
A researcher could be any individual with a good reason and credentials who has asked to see specific items in the collection. Sometimes the researcher may have to enter the store, otherwise items may be brought out of storage by museum staff in advance.

$\square_1$ Yes $\square_2$ No

41   What percentage of your stored collections are available for researchers to examine by appointment within five working days of the enquiry?

$\square_1$ Less than 25% $\square_2$ 25-50% $\square_3$ 51-75% $\square_4$ 76-100%

42   Do you offer an identification or collections enquiry service for the public?
This service may involve general identification, date, techniques and association of objects, which in some way relate to the museum's collections. Some research may be required on behalf of museum staff to carry out this service.

$\square_1$ Yes $\square_2$ No

43   Does your museum have a means of recording all the public enquiries received about its collections?

$\square_1$ Yes $\square_2$ No

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* indicates that this information will remain confidential

Documentation

Questions 44-53 all come from SPECTRUM and are standard documentation procedures.

44   Entry records: do you maintain records of all objects entering any of the organisation's premises?

      ☐₁ Yes   ☐₂ No

45   Exit records: do you maintain records of all objects leaving any of the organisation's premises?

      ☐₁ Yes   ☐₂ No

46   Location records: does your museum update location records when an object is moved within the museum organisation?

      ☐₁ Yes   ☐₂ No

47   Accessioning: does your museum organisation maintain bound accessions registers?

      ☐₁ Yes   ☐₂ No

48   Accessioning: are your accessions registers completely up-to-date?
By 'up-to-date' we mean that all objects accessioned into the collection should be marked in the register within three months of receipt. Any items that are not accessioned, but nevertheless in the museum (the backlog), can be excluded from this question.

      ☐₁ Yes   ☐₂ No

49   Accessioning: do you keep a security copy of the accessions register for each site either off site or on site in fireproof cabinets?

      ☐₁ Yes   ☐₂ No

50   Marking and labelling: do you mark every accessioned object marked with a unique number?

☐₁ Yes   ☐₂ No

51   Indices: do you have at least two methods of searching for information about your collections, e.g. by object number, location name, subject, date, donor?

☐₁ Yes   ☐₂ No

52   Loan records: do you keep records of loans in and out?

☐₁ Yes   ☐₂ No

53   Loan conditions: do you have standard loan conditions?
      Standard loan conditions must include (see SPECTRUM):
      - *Written agreements signed by both the borrower and the lender before the loan commences;*
      - *Record stating the that loan is for a finite period;*
      - *Details of the loan, borrower, venues, loan period, purpose of loan;*
      - *Confirmation that the borrower is able to maintain appropriate level of care and security for the object(s);*
      - *Insurance or indemnity for the duration of the loan.*

☐₁ Yes   ☐₂ No

54   Have you used the Museum Documentation Association's *SPECTRUM: the museum documentation standard*, or taken advice from the SPECTRUM adviser, in developing your documentation procedures?

☐₁ Yes   ☐₂ No

55   Do you have a written documentation procedures manual for staff and volunteers to use when carrying out documentation?

☐₁ Yes   ☐₂ No

56   Do you have a designated member of staff, or group of staff, who is/are responsible for documentation (including developing procedures, forward planning, carrying out documentation)?

☐₁ Yes   ☐₂ No

57   Do you have a retrospective documentation plan?

☐₁ Yes   ☐₂ No

58   Do you have a collections management database?

☐₁ Yes   ☐₂ No

59   Are your documentation records:
Please tick the 'both' box if you have a combination of manual and computerised documentation records. This combination may be half and half, or complete sets of both.

☐₁ Manual/paper based   ☐₂ Computerised ☐₃ Both

60   What is the approximate size of your total documentation backlog?
Nearly all museums have a documentation backlog. This question will allow us to quantify the national picture.

☐₁ Records are up-to-date   ☐₄ 5,001-10,000 items
☐₂ Less than 1,000 items   ☐₅ More than 10,000 items
☐₃ 1,000-5,000 items

61   If your answer to question 60 was 'more than 10,000 items', is this due to specialist collections (such as entomology)?

☐₁ Yes   ☐₂ No

62   If you have answered 'Yes' to question 61, please state the type of collection(s) below:

....

....

....

63   What is your average current rate of cataloguing per week (the number of items entering the collection, from accession and labelling through to storage)?

....

64   What is the approximate total number of hours per week spent on documentation (by all staff)?

....

65   If you have one, what would most help you to reduce the documentation backlog?

    Computerised documentation systems   □1

    Training in documentation   □2

    Additional staff member(s)   □3

    More time dedicated to documentation (by existing staff)□4

    Other, please specify below   □5

    ....

    ....

Conservation

66   Are the conservation needs of the collections considered every time you review your organisation's Forward Plan?

    □1 Yes   □2 No

67   Do you use condition assessments of the collections and advice from curators to decide the priorities for conservation treatment?
    A condition assessment is a written report on the current condition and physical/chemical/biological stability of an object, based on guidance from a qualified conservator.

    □1 Yes   □2 No

68   Have any objects from your collections undergone conservation treatment in the last year?
    Any action performed on an object for a conservation purpose that alters the state of the object (including wet surface cleaning).

☐₁ Yes   ☐₂ No

69   Is all conservation treatment of objects carried out by qualified conservators, or under their direct supervision?
A qualified conservator should be either accredited with the PAC-R (Professional Accreditation for Conservator-Restorers) UK-wide accreditation scheme, or have a recognised conservation qualification (most usually a post-graduate degree or diploma).

☐₁ Yes   ☐₂ No

70   Is the conservation treatment record of each object linked in some way with the primary object record?

☐₁ Yes   ☐₂ No

71   How many qualified full-time equivalent conservator posts do you have? (See guidance note for question 69).

……………………………………

72   How many sites (both stores and museum venues) do your conservators provide conservation services for?

……………………………………

73   Do you have a written statement of what your organisation has decided are the acceptable ranges for the environmental factors: temperature, relative humidity, light and UV radiation, for all critical areas?

☐₁ Yes   ☐₂ No

74   At present how much of your exhibition space meets Government Indemnity standards for the environment?
These are published standards, available from resource (formerly the Museums and Galleries Commission), that specify minimum security and environmental standards for the display of objects under the Government Indemnity scheme. See www.resource.gov.uk/factsheets.html

☐₁ Less than 25% ☐₂ 25-50% ☐₃ 51-75% ☐₄ 76-100%

75   At the predicted rate of acquisition, how long will it be before you need to increase your storage space?

☐₁ Now   ☐₃ Over 2 but less than 5 years

☐₂ Within the next two years   ☐₄ At least 5 years from now

76   Are collection stores furnished so that there is shelf/rack/drawer space for at least 95% of your collection items?

☐₁ Yes   ☐₂ No

77   Have you identified all packaging materials that require to be upgraded to conservation standard?

☐₁ Yes   ☐₂ No

Collections Care

78   Are your collection care activities undertaken with reference to guidance from the Scottish Museums Council or *Standards in the Care of* series from Resource (formerly Museums and Galleries Commission)?

☐₁ Yes   ☐₂ No

79   Are improvements to collections care considered every time you review your organisation's Forward Plan?

☐₁ Yes   ☐₂ No

80   Is a percentage of your overall budget set aside for making improvements to the housing of your collection?
      Housing is the box or other container in which an object is stored together with the support and packing materials that protect it.

☐₁ Yes   ☐₂ No

81   What percentage of your collections are currently too damaged to be displayed safely?

☐₁ Don't know   ☐₃ 1% – 5%

☐2 Less than 1%   ☐4 More than 5%

82   Before any object is put on display, is a report made of its condition?

☐1 Yes   ☐2 No

83   Do you have written procedures for staff to follow in at least three of the following areas of collections care work?
By 'written procedure' we mean a manual, document or collection of file notes that describe procedures that are current; that indicate how staff do and should carry out tasks; and that are used by existing and new staff in order to maintain high working standards.

Routine housekeeping tasks	☐1 Yes	☐2 No
Checking of premises and facilities	☐1 Yes	☐2 No
Pest management	☐1 Yes	☐2 No
Checking and maintenance of object storage furniture and containers	☐1 Yes	☐2 No
Condition	☐1 Yes	☐2 No

Housekeeping –
Routine Cleaning of the Collection Environment.
Quarantine Measures for Incoming Objects (For Pest Control).

Premises and facility checks –
Routine (daily/weekly) checks of galleries and stores to ensure preventive conservation measures are correct.
Routine programme for risk assessment of identified hazards, such as overhead water pipes.

Pest management –
Routine monthly checks for activity; plus a recording of findings and inspection of debris.
Inspection of the debris collected during routine housekeeping activities.

Furniture and container checks –
Annual check (or continuous programme) of boxes and packing materials as part of a replacement programme.

Condition checking of objects –

Annual check (or continuous programme) of object condition against existing records.
Full condition assessment of every object being moved for display or loan
purposes.

84   Is there a member of staff or volunteer with delegated authority for each of the following areas of collection care work:

Safe mounting of objects for display	☐₁ Yes	☐₂ No
Cleaning the museum environment	☐₁ Yes	☐₂ No
Managing Stores	☐₁ Yes	☐₂ No

85   Is there someone with responsibility for checking, as part of a rolling programme, any changes in condition of all objects on display?

☐₁ Yes   ☐₂ No

86   Has a conservator been consulted about how objects are mounted and fixed for display within the last five years?

☐₁ Yes   ☐₂ No

87   Do you use a condition assessment method that is based on professional conservation advice before agreeing to lend an object to another institution?

☐₁ Yes   ☐₂ No

88   Has advice been sought, at least once, from a conservator about the methods and equipment to use in cleaning areas where objects are housed?

☐₁ Yes   ☐₂ No

89   Have all museum staff who handle and move objects had some in-house training in this area of work?

☐₁ Yes   ☐₂ No

90   What percentage of your total workforce, including volunteers, at the museum have attended at least one day of training in an area of collections care work?
      This should be calculated on the basis of full-time equivalence, not on the numbers of staff in total, many of whom may be part-time.

$\square_1$ Less than 25% $\square_2$ 25-50% $\square_3$ 51-75% $\square_4$ 76-100%

91   Do you have plans to address identified collections care training needs of staff working with collections?

$\square_1$ Yes $\square_2$ No

92   Does your museum organisation have identified items for handling use by the general public/ schools/reminiscence groups, etc?

$\square_1$ Yes $\square_2$ No

93   Do you have agreed procedures that specify how collections should be handled and moved by staff and researchers?

$\square_1$ Yes $\square_2$ No

94   Is it possible to get at least 95% of your objects out of store without having to touch adjacent objects? *(NB Moving packed objects would be OK.)*

$\square_1$ Yes $\square_2$ No

Interpretation, Education and Learning

95   Do you have a policy relating to education or learning?

$\square_1$ Yes $\square_2$ No

96   Do you evaluate your education services at least once every 12 months?
      Evaluation may include a visitor comments book, asking teachers and pupils (or other users) for their feedback, either written or verbal.

$\square_1$ Yes $\square_2$ No

97   For what percentage of your current exhibitions do you have specific learning outcomes?
      Learning outcomes are written descriptions of how the exhibition is intended to increase knowledge and understanding, change attitudes and feelings, etc.

      $\square_1$ Less than 25% $\square_2$ 25-50% $\square_3$ 51-75% $\square_4$ 76-100%

Physical, Sensory and Intellectual Access

98   Do you have an access policy?

      $\square_1$ Yes $\square_2$ No

99   If you have an access policy, does it include physical, sensory and intellectual access?

      $\square_1$ Yes $\square_2$ No $\square_{-99}$ Not applicable

100   Does your access policy (or any other policy) include an 'open door plan' for admitting guide/hearing dogs?

      $\square_1$ Yes $\square_2$ No

101   Do you admit carers free of charge?

      $\square_1$ Yes $\square_2$ No

102   Does your access provision take into account the Disability Discrimination Act (DDA)?
      The Disability Discrimination Act (DDA) was passed in 1998 and applies to all museums and galleries. It places legal obligation on organisations to take the needs of disabled people into consideration when employing staff and planning their services. Museums have until 2004 to make physical alterations to their buildings and services.

      $\square_1$ Yes $\square_2$ No

103   Are all new initiatives compliant with the DDA?

      $\square_1$ Yes $\square_2$ No

104 What proportion of **all** staff have undertaken training in the DDA (or similar)?
This should be calculated on the basis of full-time equivalence, not on the numbers of staff in total, many of whom may be part-time.

☐1 Less than 25% ☐2 25-50% ☐3 51-75% ☐4 76-100%

105 How much do you estimate it will cost to comply fully with the DDA?

☐1 Less than £10,000   ☐3 £25,000 or more

☐2 £10,001-£25,000   ☐4 Don't know

106 Are all staff areas, including stores, accessible?

☐1 Yes   ☐2 No

107 Have you consulted the following organisations about matters relating to access in the museum:

☐1   The Intellectual Access Trust

☐2   The Adapt Trust

☐3   Other, please specify   ………………………………………

Community Involvement/Audience Development

108 Are you working towards developing links with local communities through policy and planning?

☐1 Yes   ☐2 No

109 Have you established any formal links or undertaken consultation with other community organisations, e.g. libraries, community centres?
Consultation may be as simple as convening a meeting with another community organisation to discuss joint concerns.

☐1 Yes   ☐2 No

110 Does your museum have a Friends organisation (or similar)?

☐1 Yes   ☐2 No

111 Do you have a policy relating to community involvement or social inclusion for the whole museum organisation?

$\square_1$ Yes $\square_2$ No

User Facilities

112   Do you have a current publicity leaflet including opening hours and visitor facilities?

$\square_1$ Yes $\square_2$ No

113   Is your general information leaflet distributed beyond the museum (e.g. in local library, tourist information office)?

$\square_1$ Yes $\square_2$ No

114   Does your museum organisation have its own website with at least basic publicity information, such as main exhibitions, opening times, facilities, etc?

$\square_1$ Yes $\square_2$ No

115   Do you offer any information in foreign languages?

$\square_1$ Yes $\square_2$ No

116   Did your museum participate in 'Museums and Galleries Month' in May 2000?

$\square_1$ Yes $\square_2$ No

117   How many of your staff (paid and voluntary) from all museum sites with public access, have attended a Welcome Host or other customer care course?

………………………………….

118   Does the museum have an out-of-hours telephone message about opening hours?

$\square_1$ Yes $\square_2$ No

I enclose the Museum Organisation Questionnaire and all the Site-Specific Questionnaires relevant to my organisation.

I declare that the information submitted in all questionnaire sections is correct to the best of my knowledge of 1 May 2001.

I agree to possible publication of data from the questionnaire, excepting confidential questions.

Signature   ……………………………………………… Date   …………………

Position   …………………………………………………

Thank you for taking the time to complete this questionnaire.

Please ensure that you receive all the questionnaires back from all your sites and check them over. It is important that all the questionnaires for your organisation be returned TOGETHER in the reply-paid envelope.

If for any reason you cannot find the reply-paid envelope, the address for return is:
MVA,
27 York Place,
Edinburgh
EH1 3HP

If you have any questions, contact:
Scottish Museums Council,
County House,
20/22 Torphichen Street
Edinburgh,
EH3 8JB.

Tel: 0131 476 8457