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# Museum Spotlight Survey 2022

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# Museum Spotlight Survey 2022

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Views expressed in this report are those of the researcher and not necessarily those of the Welsh Government

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## **Glossary**

<b>Acronym/Key word</b>	<b>Definition</b>
AC-MW	Amgueddfa Cymru – Museum Wales
Accreditation	The UK Museum Standards Scheme
AIM	Association of Independent Museums
ALVA	Association of Large Visitor Attractions
ARWAP	Anti-Racist Wales Action Plan
CyMAL	Museums Archives & Libraries Wales
FTE	Full-Time Equivalent
Future Generations Act	Well-being of Future Generations (Wales) Act 2015
MA	UK Museums Association
NCVO	National Council for Voluntary Organisations

## 1. Introduction and background

- 1.1 The policy environment for museums in Wales is framed by clear opportunities for museums to contribute to the delivery of national priorities in terms of the goals of the Wellbeing of Future Generations Act (Wales) 2015 (Welsh Government 2015) and the [Programme for Government](#) (Welsh Government 2021) particularly around the commitment to develop a new culture strategy and to ensure that the history of Black, Asian and minority ethnic communities in Wales are properly represented through investment in the cultural and museum network. There are also relevant strategies around tourism, digital, the Welsh language and climate change that can be a focus for museums.
- 1.2 The makeup of the museum sector in Wales is characterised by a high proportion of small (accreditation Type 1) museums with independent (including volunteer run) museums being the most numerous.
- 1.3 The national strategy 'A Museum for Strategy for Wales 2010-2015' provided a strategic focus for guiding and strengthening the museum sector in Wales in recent years and yet the Expert Review of Local Museum Provision in Wales (Edwards 2015) outlined the scale of the task to also ensure that museums do not decline and are equipped to realise their potential to contribute to the health and prosperity of the communities they serve.

### **Research context for The Spotlight Survey of Welsh Museums**

- 1.4 An initial museum mapping report was undertaken by the Council of Museums in Wales in 2002. This was a review of the collections and services of museums. Subsequently, the Spotlight Survey has been issued in 2006, 2011, 2015 and 2019. The format originated from a precursor body (CyMAL) and was influenced by critical documents including the [Inspiring Learning for All Framework](#) (Museums, Libraries and Archives Council 2008), [Benchmarks in Collections Care](#) (Museums, Libraries and Archives Council 2011) and the requirements of accreditation at that time. The [Museum Accreditation Scheme](#) (Arts Council England 2019) sets out nationally agreed standards of good practice and enables museums to assess their current performance as well as supporting them to plan and develop their services. To offer data consistency, the format has remained largely unchanged since then which has allowed comparison data to be drawn on, using key stakeholders known as the core group. Over the years additional sections and questions have been added to the survey such as audience development and marketing, learning provision and educational engagement, and museum access for groups with protected characteristics.
- 1.5 A Cardiff University review of Spotlight in 2022 (Henderson and Parkes 2022) demonstrated the possibility for greater alignment of Spotlight to the [Programme for](#)

[Government](#) (Welsh Government 2021), [The Wellbeing of Future Generations Act](#) (Welsh Government 2015), and the [Anti-Racist Wales Action Plan](#) (Welsh Government 2022). The needs and wants of sector partners such as the Federation of Museums and Art Galleries of Wales, the Museums Association and the Association of Independent Museums were accommodated in the proposed revisions to the questionnaire. Important new priorities related to governance, climate change action and the equalities agenda have been incorporated. It was agreed that with only minor edits (Table 2.2) the revised Spotlight questionnaire was fit for purpose and ready to launch (Annex A).

- 1.6 The Spotlight Survey has a unique role in monitoring and assessing the ongoing health of the museum sector. Since its inception, Spotlight has provided vital data to inform planning, funding, and other strategic decisions in the museum context.

### **Aims & Objectives**

- 1.7 Emma Chaplin Heritage and Museum Services was commissioned by the Culture Division of Welsh Government to undertake the Museum Spotlight Survey 2022. The aims for this work were specified in the 'invitation to tender' documentation and were split into two distinct phases of work. The first phase required the contractor to undertake the Museum Spotlight Survey 2022 and provide support to the museum sector in advance of and during the main stages of fieldwork to maximise the response rate. The second phase specified that the contractor would be expected to help Welsh Government officials facilitate museum sector engagement and participation via a series of virtual workshops to communicate key findings from the survey to the sector.

**Table 1.1: Key objectives of the Spotlight 2022 survey**

Phase	Key objectives
Phase 1	To provide support to the museum sector in advance of the survey going live to maximise the response rate, particularly targeting smaller and independent museums in Wales.
	To run the Museum Spotlight Survey 2022 with Accredited Museums or those Working Towards Accreditation and undertake analysis of responses.
	To build additional support for museums during the fieldwork stages to maximise the response rate.
	To produce a bilingual Government Social Research final report (including a bilingual executive summary).
	Additionally, to produce a bilingual final 'sectoral' report of key findings and a minimum of five supporting themed bilingual infographics detailing key survey findings so these can be easily accessed by museum leads and sector stakeholders across Wales (and directly feed into the second phase of work).
Phase 2	To promptly deliver a maximum of two virtual bilingual workshops in partnership with Welsh Government Culture Division policy colleagues and attend a minimum of three sectoral meetings with external museum sector stakeholders to share the impact of key findings.

Source: Tender document

- 1.8 In communicating the findings of the survey, the report is structured as follows:
- Chapter 2 presents the methodology for the survey, including changes to previous versions and methodological limitations.
- Chapter 3 presents the findings of the survey and offers some interpretation of the results compared to previous spotlight surveys in the context of the museums and heritage sector.
- Chapter 4 presents a review of the methodology with recommendations for future data collection.
- Chapter 5 References

## **2. Methodology**

- 2.1 The Welsh Government team provided the project team with documentation including but not limited to the previously published Spotlight reports, the 2022 review report undertaken by Cardiff University, a copy of the agreed survey questionnaire and the raw data from previous Spotlight survey rounds. Before recommending a final version of the questionnaire the project team reviewed this data and recommended a small group of changes (Table 2.2). The finalised questionnaire was agreed with the Welsh Government Project Manager in the Inception Reporting phase before release.

### **Research Design**

- 2.2 The goals of the Spotlight research, the mode of research (surveying individual museums) and the scope of the research (the questions to be asked and their construction) were either entirely or largely determined by the contract. Understanding the Spotlight 2022 method requires an understanding of the history of Spotlight set out in section 1 and the subsequent evolution in section 2.
- 2.3 The research mode is a census survey whereby a full questionnaire is sent to all designated contacts listed for accredited museums in Wales held by Culture Division of the Welsh Government. The list includes those applying for accreditation and holding provisional accreditation. The survey subject was determined by the client as museums within the accreditation scheme at the start of the survey period. This gave a total possible sample size of 111 museums. The contact details of the museums within the sample were supplied by the client.
- 2.4 Spotlight captures quantitative and qualitative data. The questions being asked include nominal, ordinal and interval data. Nominal data captures categorical data with nameable qualities, this includes the names of the museums or feedback on examples of successes. Ordinal data in the survey captures information that can be ranked such as flood risk or whether financial support has risen or fallen since the last survey. Interval data was collected about things that can be represented with defined qualities such as the number of education sessions or the operating budget for the museum, for most interval data questions the respondent is able to enter estimate data, but these answers are recorded and can be distinguished in the database. Range statement data which is described below is ordinal in that it can be ranked but the research team describe this as semi-quantitative due to the subjective nature of the responses.

## Range statements

2.5 Range statements have been a common feature of the Spotlight survey. These range statements are a semi-quantitative benchmarking tool to capture performance of a diverse range of activities which deliver a common objective such as the documentation of collections or the development of a policy and planning framework. Spread over six benchmarking levels museums are asked to self-assess which level best describes their practice. Few museums would find an exact match between the benchmark and their practice, and indeed it would be common to have some elements of a higher benchmark but choose a lower one that offered the greatest representativeness for the collections. As such the precision of these statements should not be overstated. However due to their consistent use and familiarity with the metric within the sector these have been retained. Although the numerical figure is attached to a nominal descriptor the authors believe that where range statement scores increase or decrease it is likely that this offers a good correlation with the delivery of the named objective across the museum sector in Wales.

**Table 2.1: Revision of range statement abbreviations**

Range Statement	Abbreviation	'F' number
Provision of Suitable Building	Building	F1
Environmental Monitoring	Env Monitoring	F2
Environmental Control	Env Control	F3
Storage and Housekeeping	HK Storage	F4
Display and Housekeeping	HK Display	F5
Documentation	Documentation	F6
Policy and Planning	Policy	F7
Staff and Volunteer Development	Workforce	F8
Audience Development and Marketing	Audiences	F9
Access – Display	Display	F10
Informal Learning	Learning IF	F11
Formal Learning	Learning F	F12
Access – Disability	Access	F13

Source: Spotlight 2020

Table notes: The range statements were provided with 'F' numbers in previous report iterations, these have been removed but are included for ease of cross referencing.

## Revisions to format

2.6 The consultants were aware of the content and outputs from previous iterations of the Spotlight (and Spotlite, a condensed version of the survey run in 2016) surveys from direct experience of data collection and participation in the cultural heritage sector debates and discussions. Consideration was given to the nature and extent of revisions that would be appropriate, considering both the pressure to change questions to demonstrate relevance and the burden placed upon museum sector



participants by extending the questionnaire. Sector feedback identified potential additional topics for the questionnaire but also an overwhelming sense that the sector felt over surveyed. The needs for Welsh Government to undertake long term analysis of consistent data was also a factor in producing a questionnaire which was largely consistent with previous iterations.

- 2.7 With respect to the net effects of creating new and relevant data by adding or changing questions from previous versions, versus creating too great a flux leading to reduced returns and dissatisfaction within the sector four questions were changed for the 2022 survey.

**Table 2.2: Changes to 2022 survey from 2019 version**

2022 Survey	Nature of change
Survey scope	Content of the core group
Survey scope	Only accredited museums surveyed (including provisional and working towards)
Q17	Range statement on displays clarified
Q28	Separate out volunteers and Trustees.
Q29	Definition of Welsh speaker updated
Q49	Additional questions on ARWAP

Source: Spotlight 2020 and Spotlight 2022

- 2.8 The range statement Q17 Access- Display was updated to remove the lack of clarity around the phrase ‘to a professional standard’ that was used previously. The original definition for this is now lost. Previous surveys were open to any organisation that identified as a museum but as the 2022 survey was only completed by accredited museums it is a given, due to the requirements of the standard, that they all have access to professional advice to inform display work.
- 2.9 The 2022 survey separated trustees specifically from other volunteers for the first time. In Q28 “What is the total numbers of volunteers at the museum?” respondents were asked to distinguish between Volunteers (Museum) and Volunteers (Trustees) as these are distinct roles. In some museums individuals will perform both roles. The importance of trustees is distinct from that of other volunteers in that they not only benefit personally and contribute to their community they also direct the policy and management of the museum. Collecting information on diversity in leadership is an important measure of how museums represent society.
- 2.10 To collect information about the use of Welsh language in museums the survey asked a question using the phrase ‘is able to access services in Welsh?’ as a yes/no indicator of an ability to speak Welsh. The intention was to identify whether volunteers (Q28b) and staff (Q29b) could deal with enquiries, reception, and general day-to-day museum work in the Welsh language. Alternatives considered included Welsh learner status, but this statement describes a huge range of experiences and was rejected as being insufficiently indicative as to whether an oral

Welsh language experience was being supported. Alternative text such as ‘fluent in Welsh’ or ‘proficient in Welsh at work’ can be construed as meaning only those people with confidence to work with formal Welsh and perhaps even translation skills. This level might be more than would be required to conduct one's normal work in Welsh.

- 2.11 One change flagged in the Cardiff University report was to refer to the Anti-Racist Wales Action Plan (ARWAP) (Welsh Government, 2022) in the latest Spotlight review. Based on the actions and impacts detailed in the plan for Culture, Heritage and Sport organisations (pp57-58) five target areas were included in the survey for reporting. (Q49) A decision was taken to start data collection based on actions initiated before or in response to the launch of the action plan in 2022. Collecting the data held by museums was discussed but based on the recent introduction of the action plan it was decided, as a first step, to collect the data that indicated intent and action to date. As each survey is tied to an organisation this list would render a follow up data collection survey relatively simple should there be evidence of an increase in data collection in the sector. Knowing the extent of commitment in the sector will guide future development work in this priority area.

**Table 2.3: Content of new Q49 to align with the Anti-Racist Wales Action Plan**

Survey Text
Demonstrated a commitment to anti-racism in your governance.
Taken steps to create an inclusive working environment.
Collected baseline data on ethnic diversity within your workforce and governance team.
Adopted positive recruitment strategies for underrepresented groups.
Reviewed systems for reporting and dealing with complaints of discrimination.

Source: Spotlight on Museums 2022

### **Core Group Background**

- 2.12 One challenge arising from the continued reissue of the survey in a similar format since 2006 and its use to describe trends is the reliance on what has been known as the core group for data comparison. The core group was defined following the second survey as being those museums which had previously completed the survey. Thus, trends were represented only within a consistent body of museums avoiding any major misrepresentation from the addition or omission of an important respondent. Over the various iterations, this core group inevitably has shrunk to those with an unbroken record of returning the survey and this group has reduced in number year on year. A representative sample which offers a continuous evaluation of data is vital, but the previous methods had run their course. The creation and nature of the new core group is discussed in section 2.23.

## **Timescale**

- 2.13 The survey opened 24th February 2023 and was officially closed on 24th March 2023 at 5pm. By agreement a limited number of respondents were allowed an extension of one week and the survey closed again on Friday 31st March 2023. There were nonetheless at this point a small but important group of outstanding responses and where there was an expectation that a reply could be provided, individual extensions to 5th April 2023 were offered.

## **Survey platform**

- 2.14 The project team used Online Surveys (formerly Bristol online surveys) as the platform with which to carry out the survey. The software was familiar to the museum sector as it was used for the Spotlight 2019 survey and is GDPR compliant and certified to ISO 27001 standard.

## **Survey Launch**

- 2.15 Museums were primed that the survey launch was imminent by the Culture Division and the consultants using their networks. The survey was launched on 24<sup>th</sup> February 2023 by an email from the Culture Division in the standard bilingual format. This email to the survey group included embedded links to the survey, an invitation to register for the bilingual support workshops, a copy of a quick start guide and a dedicated mailbox address for support in completing the survey or to address any questions.

## **Support for the survey**

- 2.16 Two two-hour virtual bilingual workshops were delivered at the beginning and end of the survey period. In these the aims and objectives of the survey were communicated, as were changes from previous iterations, advice on how to navigate the survey and guidance on completing the range statement questions. The workshops concluded with FAQs and a question-and-answer session. The workshops were privately held on zoom without recording the session although a PDF of the PowerPoint was provided on request. Private one to one advice sessions were offered at the end of the workshops where they were required for matters that were agreed to be confidential between participants and a survey team.
- 2.17 Additional supporting telephone calls and emails were provided, and the service was particularly of use for those struggling to access the platform.

## **Welsh Language**

- 2.18 All of the public outputs, questionnaires and supporting documents were provided in a bilingual format. The support workshops were supported with a live translation service in compliance with the Welsh Language Standards expected for public sector work in Wales. Translation work was sourced from a reputable translation

firm with extensive experience in the Welsh Language who are full members of the Association of Translation Companies and Corporate Member of the Institute of Translation & Interpreting.

### **Return rate**

- 2.19 The varied scale of museums, the predominance of small museums in the sample and corresponding availability of – and limitations around resource and expertise can impact on the capacity and skills (especially around IT literacy) to engage with the Spotlight Survey. The project team’s extensive knowledge of the museum sector in Wales ensured that support was tailored and targeted appropriately to ensure high survey completion rates. From 111 surveys sent 77 responses were received representing a 69 per cent return rate.

### **Core group method of selection**

- 2.20 The goal of the core group was to create the largest possible sample that is representative of the sector. In discussion with Welsh Government the criteria for representativeness were selected. These were geography, museum governance type and museum size. The profile of museum size was updated before the final selection of the core group based on data received to ensure the breakdown of museums by size was current.

**Table 2.4: Total number of accredited museums by county and geographical region**

County	Museums total	North / south Wales
Isle of Anglesey	4	N
Gwynedd	14	N
Conwy	4	N
Denbighshire	6	N
Flintshire	4	N
Wrexham	3	N
Powys	16	N
Ceredigion	5	S
Pembrokeshire	11	S
Carmarthenshire	6	S
Swansea	4	S
Neath Port Talbot	1	S
Bridgend	1	S
The Vale of Glamorgan	1	S
Cardiff	6	S
Rhondda, Cynon, Taff	6	S
Merthyr Tydfil	2	S
Caerphilly	1	S
Blaenau Gwent	5	S
Torfaen	3	S
Monmouthshire	5	S
Newport	3	S

Source: Data from WG Accredited Museums List

**Table 2.5: Totals of museums in north and south Wales and proposed targets**

Location	Number	Percentage	Proposed
North	51	46%	45%
South	60	54%	55%

Source: Data from WG Accredited Museums List

**Table 2.6: Governance type of museums and proposed targets**

Governance Type	Number	Percentage	Proposed
Independent	57	51%	50%
Local Authority	31	28%	30%
National	8	7%	5%
National Trust	11	10%	10%
University	4	4%	5%

Source: Data from WG Accredited Museums List

**Table 2.7: Size of museums on accredited list (prior to 2022 returns)**

Size	Number	Percentage
Large	21	21%
Medium	36	37%
Small	41	42%

Source: Data from WG Accredited Museums List and the Spotlight data from 2002 to 2019 provided by WG

Table notes: These categories are based on average annual visitor figures from data from 2003 to 2019, where these figures have been provided in response to previous Spotlight surveys.

Small <10,000 annual visitors, Medium 10,000 to 50,000 annual visitors, Large >50,000 visitors.

2.21 The Spotlight 2022 survey saw replies from several museums who had not replied to previous Spotlight surveys. This allowed the researchers to update the visitor figures for several museums, giving a more representative distribution.

2.22 The research team have adapted the core group to reflect these updated proportions. This reflects the flexibility of this method, with the core group consistently modelling the make-up of the sector at the time that the survey is carried out.

**Table 2.8: Size of museums on accredited list (including 2022 returns)**

Size	Number	Percentage	Proposed
Large	20	20%	20%
Medium	35	34%	35%
Small	47	46%	45%

Source: Data from WG Accredited Museums List, Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 data.

Table notes: These categories are based on average annual visitor figures from data from 2003 to 2022, where these figures have been provided in response to previous Spotlight surveys.

Small <10,000 annual visitors, Medium 10,000 to 50,000 annual visitors, Large >50,000 visitors.

2.23 Based on this data, a target of 50 museums to be used in the core group was selected. The museums would be chosen so that the overall percentages reflected the make-up of the sector in Wales.

**Table 2.9: Core group targets based on category and a core group size of 50 museums**

Category	Number of museums Target
Type - National	3
Type - National Trust	5
Type - Independent	25
Type - Local Authority	15
Type - University	2
Size - Large	10
Size - Medium	18
Size - Small	22
Geography - North	22
Geography - South	28

Source: Data from WG Accredited Museums List, Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey returns.

### **Testing the applicability of the methodology**

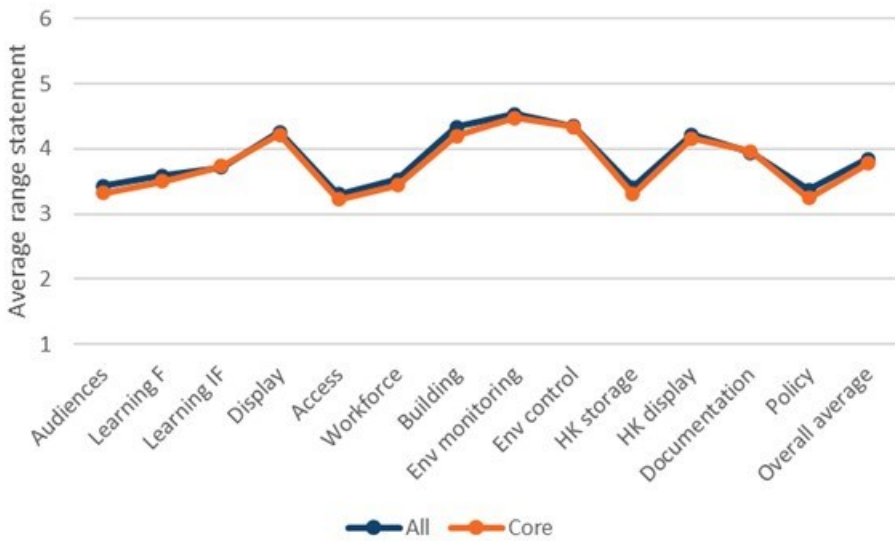
- 2.24 The average range statement data for Spotlight 2022 was compared with the core group using the methodology applied in Spotlight 2020 (those museums who have consistently replied against all surveys since 2006) and the new methodology to determine how well the core group represented the sector overall.

**Figure 2.1: Comparison of average range statement for Spotlight 2022 returns using Spotlight 2020 core group methodology**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey returns.

**Figure 2.2: Comparison of average range statement for Spotlight 2022 returns using Spotlight 2022 core group methodology**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey returns.

2.25 The results show that the evolution of the core group over the previous surveys has led to a misrepresentation of the sector in some areas, with the replies over the years being more consistently those from larger, Local Authority and National organisations. The new methodology better reflects the make-up of the sector and has the flexibility to evolve as the nature of the sector changes over the years. The new methodology provides evidence that our average results closely represent the sector as defined by our core methodology and we can use the average of results from all museums in this survey with confidence.



## **Exporting Data**

- 2.26 Following survey completion, the survey data was exported in Excel format (and raw .csv format for archiving) for data analysis.

## **Analysis of the data**

- 2.27 Analysis of the data has followed the pattern of previous reports to provide comparable data, but data has also been analysed with a view towards identifying any new trends or issues that may have arisen since previous surveys. Appropriate statistical methods have been used to distinguish data which is best understood as trends (range statements), as a percentage of a whole (museum types) or as totals (visitor numbers). Appropriate graphical representations have been chosen that best fit the data type guided by 'Green book' recommendations (HM Treasury, 2022). Qualitative analysis has also been undertaken. A key component of this was the analysis using the 'Core Group' data as described in 2.20.
- 2.28 Most of the survey questions were compulsory. Accordingly, in section 3 the base number for any table or chart where numbers of museums are used will be the total number of replies (n77) unless otherwise stated in the table notes. Where a question has been asked where respondents select from a fixed set of responses all the options offered are included in the table where the data is shown. Some questions offered a drop down but were not compulsory (Qs 8a, 14a, 15, 27, 44, 46, 47, 48, 51) and responses to these questions are reported accordingly. Two questions were not compulsory, did not have a drop-down menu nor offered free text answers. These two questions (22 and 29) asked the respondent to identify if an alternate financial year was used (Q22) and about Welsh language provision (Q29b).
- 2.29 There were 15 free text questions which were not compulsory, so all free text answers were self-selected by respondents. All free text comments are identified within the report. Although the base number remains consistent (n77) the free text data is reported as totals or lists and not as per cent data. Some of the free form text data has been coded to organise a representative picture of sector practice.
- 2.30 The free text comments are not reported in full in this report. Indicative examples have been chosen to illuminate themes or issues. Museum names have been removed from the free text and this is indicated by a '[name]' in the text. This avoids identifying individual museums and prevents excessive quotations, there were approximately 14,000 words included in the free text replies. Free text comments have been fully recorded in the survey and supplied to Welsh Government for any future analysis.
- 2.31 Previous spotlight surveys have collected data from a range of museums, including both accredited and non-accredited as well as some organisations which no longer

exist as museums. To provide a consistent measure of changes in range statement scores over the past 20 years, the data provided by the Welsh Government for spotlight returns from 2002 to 2019 was re-analysed. The range statement scores for all museums currently on the accredited list, from historical and the current spotlight returns, were collated and used to recalculate the average range statement scores, both by museum governance type and museum size for each year of spotlight returns. This ensures that data returns from the group of museums currently making up the museum sector is compared over time and provides a more robust measure of change.

### **Communicating findings: Sector meetings**

- 2.32 Meetings with sector stakeholders to disseminate the findings were held with the Museums Association and the Association of Independent Museums as well as survey participants. Their purpose was to discuss the survey findings and demonstrate the importance of the survey in developing an understanding of the current work of the museum sector, its successes and challenges and the support that it needs.

### **Communicating findings: Final sector data sheets**

- 2.33 The purpose of these reports is to communicate data about the sector presented under a series of sectoral and social themes. The main GSR report contains and reports on vital data that describes the progress and functions of the museum sector and allows benchmarking and the development of performance metrics.
- 2.34 Accordingly, five thematic areas were selected to provide impactful sector facing reports. The messaging and data reporting included infographics to augment the communication of information. The following areas were identified as fulfilling the brief:
1. museums as economic invigorators: Volunteers, museums, and economic impact
  2. museums as catalysts for equality diversity and Inclusion
  3. museums empowering learning
  4. covid-19 impacts resilience and recovery – the next steps
  5. collections a national resource for Wales – trends and possibilities.
- 2.35 Many other important data collection areas are captured by the Spotlight 2022 survey. All data is captured in the report, but it remains possible for additional thematic sectoral reports to be produced.

### 3. Findings and interpretation

From 111 surveys sent 77 responses were received representing a 69 per cent return rate. The distribution of return rate varied both geographically and by museum governance type.

#### Responses

**Table 3.1: Responses to survey by county**

County	Number of museums	Replies	Percentage
Isle of Anglesey	4	1	25%
Gwynedd	14	11	79%
Conwy	4	3	75%
Denbighshire	6	2	33%
Flintshire	4	3	75%
Wrexham	3	1	33%
Powys	16	10	63%
Ceredigion	5	4	80%
Pembrokeshire	11	5	45%
Carmarthenshire	6	6	100%
Swansea	4	4	100%
Neath Port Talbot	1	0	0%
Bridgend	1	1	100%
The Vale of Glamorgan	1	1	100%
Cardiff	6	6	100%
Rhondda, Cynon, Taff	6	6	100%
Merthyr Tydfil	2	2	100%
Caerphilly	1	1	100%
Blaenau Gwent	5	1	20%
Torfaen	3	2	67%
Monmouthshire	5	4	80%
Newport	3	3	100%
<b>Total</b>	<b>111</b>	<b>77</b>	<b>69%</b>

Source: Data from WG Accredited Museums List, Spotlight 2022 survey

- 3.1 There was a disparity in the response rate by geography that is greater than might be expected even from the small data size, with none of the north Wales counties achieving a 100% return rate.

**Table 3.2: Responses to survey by governance type**

Type	Total	Replies	Percentage
Independent	57	34	60%
Local Authority	31	25	81%
National	8	7	88%
National Trust	11	7	64%
University	4	4	100%
<b>Total</b>	<b>111</b>	<b>77</b>	<b>69%</b>

Source: Spotlight 2022 survey, Q3

Table notes: Museums taken from list of accredited museums supplied by Culture Division

3.2 The lowest response rate was for the National Trust and independent museums and the highest response rate was for universities.

3.3 This is believed to be a result of the data collection method which was scheduled during the closed period and the currency of contact details for National Trust staff as discussed in section 3 and section 4.

**Table 3.3: Responses to survey by museum size**

Size	Number Replies
Large	16
Medium	21
Small	40
<b>Total</b>	<b>77</b>

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 data.

Table notes: These categories are based on average annual visitor figures from data from 2003 to 2022, where these figures have been provided in response to previous Spotlight surveys.

Small <10,000 annual visitors, Medium 10,000 to 50,000 annual visitors, Large >50,000 visitors.

**Table 3.4: Responses to survey by geography and governance type**

	Total north			Total south		
	Wales	Replies	Per cent	Wales	Replies	Per cent
Independent	29	16	55%	28	18	64%
Local Authority	13	9	69%	18	16	89%
National	1	1	100%	7	6	86%
National Trust	7	3	43%	4	4	100%
University	1	1	100%	3	3	100%
<b>Total</b>	<b>51</b>	<b>30</b>	<b>59%</b>	<b>60</b>	<b>47</b>	<b>78%</b>

Source: Spotlight 2022 survey

Table notes: Museum categories taken from list of accredited museums supplied by Culture Division

- 3.4 Looking in more detail at the distribution of replies by geography and governance type shows that north Wales is underrepresented in responses compared to south Wales. The greatest percentage difference is between National Trust properties, followed by Local Authority and independent museums.
- 3.5 The quantitative analysis suggests smaller, independent museums (most likely to be volunteer run) may have been affected by the survey schedule as the survey period coincided with the closed period for seasonally open museums when volunteers are not likely to be present in their museums. The qualitative data from feedback from those surveyed was that staff turnover and workload were also factors in a museum's ability to complete the survey due to limitations on the capacity to complete an additional piece of work in the time period.

### Museum visitors

**Table 3.5: Normal opening pattern of museums replying to survey**

Opening pattern	Number of museums	Percentage of replies
Open all year	48	62%
Open by appointment only – all year	1	1%
Open for part of the year – regular seasonal closure	28	36%

Source: Spotlight 2022 survey Q4

Table notes: Percentages may not add up to 100 due to rounding.

Respondents were asked 'How would you class your museum's normal operating pattern?'. Respondents were asked to select one from the options listed in the table.

**Table 3.6: Normal opening pattern by governance type**

Type	Number		
	All Year	Part Year	Appointment only
Independent	19	15	0
Local Authority	18	7	0
National	7	0	0
National Trust	2	5	0
University	2	1	1

Source: Spotlight 2022 survey Q4

Table notes: Respondents were asked 'How would you class your museum's normal operating pattern?'. Respondents were asked to select one from the options listed in the table.

- 3.6 The higher proportion (62 per cent) of respondents opening all year in 2022 may reflect the timing of the survey during March when most seasonally open museums are closed, and the survey this year being open only to accredited museums rather than all 'museum' type organisations.
- 3.7 The 2019 survey comprised of 56 per cent museums who opened all year and 31 per cent of museums who opened seasonally.

**Table 3.7: Disruption of opening patterns during 2022 by governance type**

Type	Opening not disrupted	Opening disrupted	Number
Independent	24		10
Local Authority	16		9
National	0		7
National Trust	7		0
University	3		1

Source: Spotlight 2022 survey Q5

Table notes: Respondents were asked 'Have your normal operating patterns been disrupted this year (for example due to redevelopment)?'. Respondents were asked to select 'Yes' or 'No'.

- 3.8 There has been a measurable level of disruption to services, with one third of museums responding to the survey reporting a disruption to opening patterns during 2022.
- 3.9 There is no further specific data but free text answers to Q55 'What do you see as the greatest challenges to your museum in the next two years?' suggest some reasons. These reasons include that some museums are undergoing disruption through building works and redevelopment, staff illness during the Covid-19 pandemic, issues around vacant posts and challenges around reopening are also reported and are likely to have been influential factors in the disruption of the provision of services.

**Table 3.8: Annual visitor figures (physical), actual and estimated, by governance type and year**

Type	2018		2019		2020		2021		2022	
	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate
Independent	534,474	173,997	581,860	162,918	105,184	73,722	244,171	110,814	431,640	177,883
Local Authority	930,868	91,573	898,890	84,406	120,363	29,078	266,162	42,995	552,220	100,922
National	1,788,115	0	1,946,429	0	349,214	0	516,654	0	1,181,207	0
National Trust	539,675	0	602,443	0	70,785	200	366,706	0	391,482	126,090
University	0	60,605	0	56,574	0	0	14,841	22000	15,249	35,070

Source: Spotlight 2022 survey Q6

Table notes: Respondents were asked 'Please provide your annual visitor figures for the following calendar years'. Respondents were asked to indicate 'Estimate' or 'Actual' for each figure.

- 3.10 The table shows that the amount of estimated data is small. In 2022 the estimated data contributes less than 15 per cent of the total figure. More museums with smaller visitor numbers rely on estimates, whereas the National and National Trust all have precise visitor numbers, although the National Trust data for 2020 and 2022 includes an estimate figure. The default graphical analysis used in this report uses totals of combined figures for actual and estimate data to reveal the most likely pattern of visitor figures. The combined use of estimate and actual data is indicated in the table notes.

**Table 3.9: Total annual visitor figures (physical) by governance type and year**

Type	2018	2019	2020	2021	2022
Independent	708,471	744,778	178,906	354,985	609,523
Local Authority	1,022,441	983,296	149,441	309,157	653,142
National	1,788,115	1,946,429	349,214	516,654	118,1207
National Trust	539,675	602,443	70,985	366,706	517,572
University	60,605	56,574	0	36,841	50,319
<b>Total</b>	<b>4,119,307</b>	<b>4,333,520</b>	<b>748,546</b>	<b>1,584,343</b>	<b>3,011,763</b>

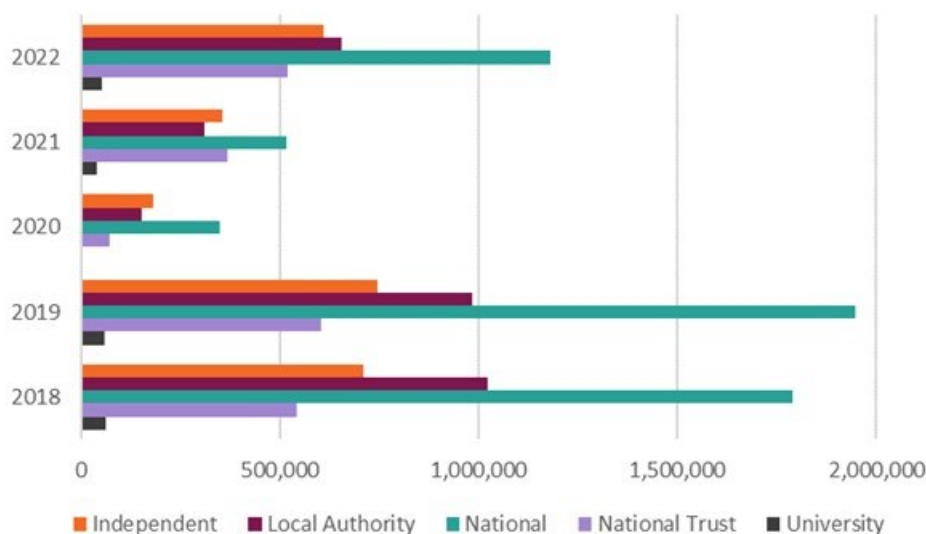
Source: Spotlight 2022 survey Q6

Table notes: Respondents were asked ‘Please provide your annual visitor figures for the following calendar years’. Respondents were asked to indicate ‘Estimate’ or ‘Actual’ for each figure.

Total annual figure combines actual and estimated numbers.

3.11 Both table 3.9 and figure 3.1 show the impact of the Covid-19 pandemic on visitors to museums in Wales, highlighting both the recovery period and the shortfall. The National Trust sites have made the biggest recovery on pre the Covid-19 pandemic figures.

**Figure 3.1: Total annual visitors (physical) by governance type and year**



Source: Spotlight 2022 survey Q6

**Table 3.10: Annual visitor figure (physical) recovery by governance type and year**

Type	2020	2021	Percentage 2022
Independent	24%	48%	82%
Local Authority	15%	31%	66%
National	18%	27%	61%
National Trust	12%	61%	86%
University	0%	65%	89%
<b>Total</b>	<b>17%</b>	<b>37%</b>	<b>69%</b>

Source: Spotlight 2022 survey Q6

Table notes: Using the total visitor figures for 2019 as a 100 per cent baseline, the impact of the Covid-19 pandemic is shown, with figures not yet recovering to pre Covid-19 pandemic levels. The annual figure combines actual and estimated numbers. The total figure is for all types of museum combined.

- 3.12 The table shows strong recovery from 2021 to 2022 in visitor figures across all governance types. This data is supported by comments from respondents such as ‘numbers have more than doubled in the 22/23 period’. Overall recovery is at 69 per cent of pre Covid-19 pandemic levels but with National Trust, independent and university museums at over 80 per cent recovery (close to the ALVA figure below). With only four responses from university museums, it is important not to over interrogate this as a trend, however the return to teaching and access to resources like libraries and collections can be assumed to be influenced by institution wide recovery plans.
- 3.13 The National Trust data is distinctive in that their recovery started sooner than many other sites with significant recovery in place in 2021 (from 12 to 61 per cent) and continued recovery in 2022. It is believed that recovery at the National Trust sites is because each of their sites has a considerable outdoor offer. It is notable that all AC-MW sites reported disruption to opening in 2022. Local Authority museum visitor numbers also appear to be further behind other parts of the sector on 66 per cent.
- 3.14 The ALVA 2022 [Visitor Figures](#) (ALVA n.d. (a), ALVA n.d. (b)) showed large attractions (over 100,000 visitors per annum) experienced an overall 69 per cent rise on 2021 visitors but still remained 23 per cent down on 2019 pre Covid-19 pandemic visitors. Indoor attractions showed biggest growth/recovery in 2022 compared to 2021 with outdoor attractions (generally more fully open in 2021) experiencing lower growth.
- 3.15 In Wales, Cadw sites [reported strong recovery](#) from 2021 to 2022 and 2022 to 2023 with visitor figures being reported at 92 per cent of pre Covid-19 pandemic levels. The Cadw sites recovery is more in line with that of National Trust sites rather than the museum sector as a whole.



**Table 3.11: Annual visitor figures (online), actual and estimated by governance type and year**

Type	2018		2019		2020		2021		2022	
	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate
Independent	40,939	514,996	46,944	573,632	247,485	550,914	203,424	334,354	464,566	256,305
Local Authority	81,368	85,092	80,753	86,092	59,928	294,092	168,855	332,092	199,813	264,342
National	3,591,677	0	4,044,783	0	1,746,450	0	3,058,014	0	3,514,669	0
National Trust	149,314	0	162,502	0	96,046	0	203,636	0	180,503	0
University	0	120,500	0	120,000	129,819	19,000	108,200	19,500	175,486	22,000

Source: Spotlight 2022 survey Q6

Table notes: Respondents were asked 'Please provide your annual visitor figures for the following calendar years'. Respondents were asked to indicate 'Estimate' or 'Actual' for each figure.

This includes interactions across all forms of online provision / social media. An outlier of 10,000,000 interactions from a small museum was removed as it was believed to be an error in data entry.

- 3.16 The online visitor figures contain a higher proportion of estimated data than for in person visitors. Museums in general may face more of a challenge with capturing actual monitoring of online engagement, given the broad range of activities this could include. Guidance was provided to respondents that online visitor figures could include activity across all forms of online interaction and provision. There is currently no standard approach in Welsh museums to capturing online interactions so the interpretation of these figures should be treated with caution. Responses from nationals were based on actual figures, suggesting that larger institutions are better set up with the IT infrastructure to collect this data accurately.
- 3.17 The default graphical analysis used in this report uses totals of combined figures for actual and estimate data to reveal the most likely pattern of digital visitor figures. The combined use of estimate and actual data is indicated in the table notes.

**Table 3.12: Total annual visitor figures (online) by governance type and year**

Governance type	2018	2019	2020	2021	2022
Independent	555,935	620,576	798,399	537,778	720,871
Local Authority	166,460	166,845	354,020	500,947	464,155
National	3,591,677	4,044,783	1,746,450	3,058,014	3,514,669
National Trust	149,314	162,502	96,046	203,636	180,503
University	120,500	120,000	148,819	127,700	197,486
<b>Total</b>	<b>4,583,886</b>	<b>5,114,706</b>	<b>3,143,734</b>	<b>4,428,075</b>	<b>5,077,684</b>

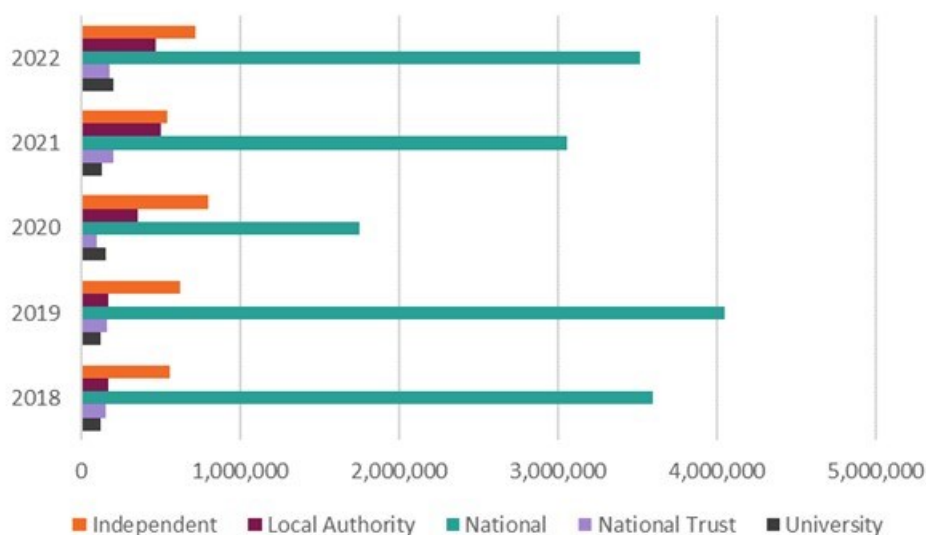
Source: Spotlight 2022 survey Q6

Table notes: Respondents were asked 'Please provide your annual visitor figures for the following calendar years'. Respondents were asked to indicate 'Estimate' or 'Actual' for each figure.

Total annual figure combines actual and estimated numbers.

This includes interactions across all forms of online provision / social media. An outlier of 10,000,000 interactions from a small museum was removed as it was believed to be an error in data entry.

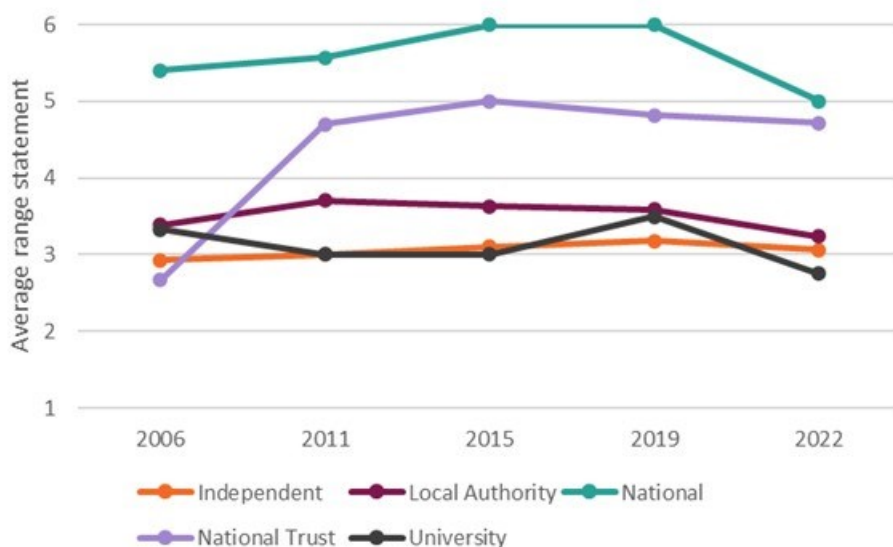
**Figure 3.2: Total annual visitor figures (online) by governance type and year**



Source: Spotlight 2022 survey Q6

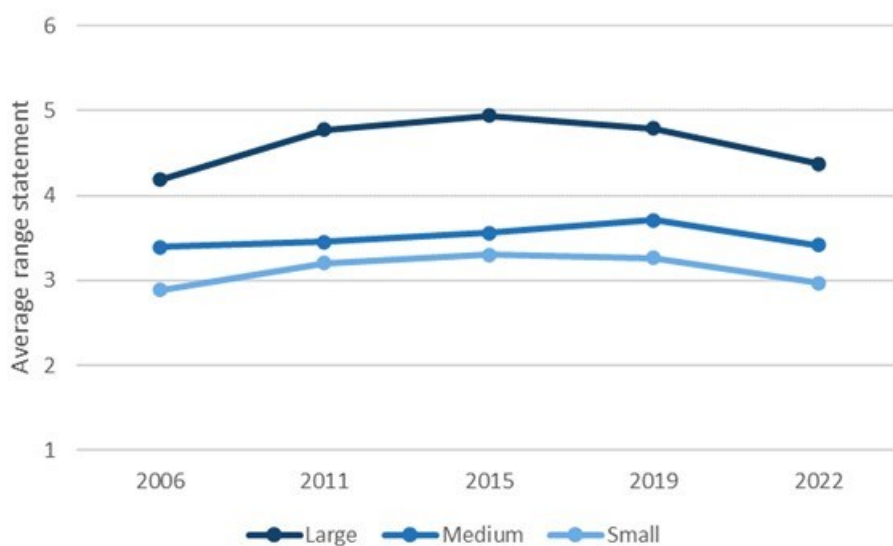
3.18 The pattern for annual online interactions differs for different museum governance types although 2022 levels for the sector overall now match the level reached in 2019. Independent museums and Local Authority museums all grew online interactions from 2019 to 2020, dipped in 2021 and in 2022 returned to levels higher than 2019. Online interactions have recovered faster than in person visits to museums.

**Figure 3.3: Audience development and strategic marketing range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q7

**Figure 3.4: Audience development and strategic marketing range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q7

- 3.19 This range statement captures performance across a range of marketing and communication indicators. A score of 3 would indicate that the museum engaged in some user consultation and market research that leads to planned promotions. Higher scores indicate regular surveys, evaluation, and targeted audience engagement.
- 3.20 National museums and National Trust properties continue to have the highest level of practice in audience development and strategic marketing but the overall trend for this range statement is slightly down since 2019. Seventy-one per cent of

museums in the survey reported doing formal audience research in the last 12 months. The practice reported by museums in the survey is compliant with the accreditation standard, but the downward trend could adversely impact the potential for audience growth and development in the future. The capacity of museums to carry out market research beyond a basic level (required for a score above 4) may be contributing to this trend.

**Table 3.13: Number of museums that have carried out audience research**

Governance type	Number	Percentage
Independent	24	71%
Local Authority	17	68%
National	7	100%
National Trust	5	71%
University	2	50%
<b>Total</b>	<b>55</b>	<b>71%</b>

Source: Spotlight 2022 survey Q8

Table notes: Respondents were asked 'Have you conducted any formal audience/visitor research to determine the demographic of your museum visitors in the last year?'

The percentage figure refers to the percentage of that type of institution that have carried out research.

**Table 3.14: Types of audience research carried out by museums**

Governance type	Number of museums				
	Primary Research	Secondary Research	Quantitative Research	Qualitative Research	Segmentation
Independent	15	8	9	7	6
Local Authority	11	12	6	3	6
National	7	7	7	7	7
National Trust	3	0	3	2	4
University	1	0	1	0	0

Source: Spotlight 2022 survey Q8a

Table notes: Where respondents indicated that they had conducted formal research they were asked a follow up question of 'Which of the following have you carried out'. Respondents were asked to indicate all that applied.

Primary research: such as visitor survey

Secondary research: making use of existing research

Quantitative research: measurements such as 33 per cent of our users are in family groups

Qualitative research: broader questions and themes

Segmentation: understanding your visitors as groups

## Financial overview

**Table 3.15: Annual average operating budgets of museums by governance type**

	2017 to 18	2018 to 19	2019 to 20	2020 to 21	2021 to 22
Independent	£91,158	£99,521	£98,380	£98,065	£103,332
Local Authority	£187,477	£182,148	£182,766	£185,200	£201,119
National	£3,281,866	£3,621,866	£3,618,294	£3,744,366	£4,075,866
National Trust	£1,313,808	£306,313	£383,000	£342,804	£291,910
University	£30,458	£32,704	£36,365	£41,078	£39,179
<b>Total</b>	<b>£4,904,767</b>	<b>£4,242,551</b>	<b>£4,318,806</b>	<b>£4,411,512</b>	<b>£4,711,406</b>

Source: Spotlight 2022 survey Q21

Table notes: Respondents were asked 'Please give your standard operating budget figures'. Some returns have negative figures or '0' for operating budgets but have been included as it is unclear what the actual situation might be. The return above includes both actual and estimated figures combined.

- 3.21 Consistent financial information is difficult to capture across a diverse range of museums, often with distinct accounting methods and different financial years. Financial information should be read as indicative. Replies tend to be similar year on year so although the totals are not exact it is likely that the trends are informative. Budget information is provided as averages because several museums operate central budgets, covering multiple sites. Some budget elements may operate centrally but others may be devolved to individual sites.
- 3.22 Independent museum budgets appear to have been at a standstill from 2018 to 2021. This largely consistent figure during the Covid-19 pandemic can probably be attributed to the range of Covid-19 pandemic support funds that were available during this period. 2021 to 2022 is characterised by small growth although not in line with inflationary pressures. Local Authority museum budgets largely mirror independents with a standstill from 2018 to 2021 and some growth in 2021 to 2022. National Trust properties show a marked drop, but this could reflect the number and size of the properties completing the survey as well as renovation work / funding at specific properties. University museums are the only other group to show a drop in average operating budgets from 2020 to 2021 to 2021 to 2022.

### Economic impact

- 3.23 Only eight museums replied that they had used the [AIM Economic Impact Toolkit](#) (AIM - Association of Independent Museums, 2019). Seven museums provided their economic impact total, calculating a contribution of £3,676,518 to their local economies.
- 3.24 The toolkit sets out a straightforward approach to help museums estimate the economic impact they have on their local economy. The toolkit was originally produced in 2010 and revised in 2014. A refreshed version was launched in 2019

with updated tourism spend metrics but maintains the same overall approach. It provides visitor formulas, a goods and spends formula and an employment formula. It helps museums express the impact of visits to their museum in terms of economic value.

- 3.25 Museums make an important contribution to the Welsh economy as well as to the museum’s local economy. They attract both local people and tourists and drive visitor spend. This spend benefits other business, particularly in the hospitality industry and accommodation providers.

**Table 3.16: Change in Local Authority support by governance type**

Type	Number of museums			
	Risen	Fallen	Stayed the same	N/A (No LA Support)
Independent	2	9	14	9
Local Authority	5	10	10	0
National	1	0	6	0
National Trust	0	0	0	7
University	0	0	1	3

Source: Spotlight 2022 survey Q26

Table notes: Respondents were asked ‘Since the 2020 Spotlight survey, Local Authority support has...’ and asked to select one of the options listed in the table.

**Table 3.17: Forms of Local Authority support by governance type**

Type	Number of museums					
	Regular revenue funding	Rate relief	Museum Mentor	Free / low-cost occupancy of building	Building maintenance costs	Other
Independent	5	20	3	9	4	5
Local Authority	19	0	0	5	12	4
National	1	7	0	0	0	0
National Trust	0	0	0	0	0	0
University	0	0	1	0	0	0
<b>Total</b>	<b>25</b>	<b>27</b>	<b>4</b>	<b>14</b>	<b>16</b>	<b>9</b>

Source: Spotlight 2022 survey Q27

Table notes: Respondents were asked ‘If the museum does receive support from the Local Authority, what form/s does this take?’. Respondents were asked to tick all that apply from the options listed in the table.

- 3.26 Seventy-five per cent of museums completing Spotlight 2022 receive support from their Local Authority. This includes museums run as a Local Authority service. Of those receiving support, 15 per cent report a rise in support levels, 33 per cent report a fall in support and 52 per cent report support levels staying the same. Most support comes through business rates relief, followed by regular revenue funding and building maintenance and occupancy.
- 3.27 The data shows that local government support for the museum sector in Wales is widespread, going well beyond those museums it funds directly.

**Table 3.18: Museums charging for general admission by governance type**

Type	Per cent of total	
	Yes	No
Independent	21%	23%
Local Authority	8%	25%
National	0%	9%
National Trust	9%	0%
University	0%	5%
<b>Total</b>	<b>38%</b>	<b>62%</b>

Source: Spotlight 2022 survey Q19

Table notes: Respondents were asked 'Does your museum normally charge for general admission'.

- 3.28 This compares to a sector wide 46 per cent charging and 54 per cent not charging in the Spotlight 2020 report. The drop can be explained by the drop in responses in the 2022 survey from National Trust properties (from 13 in 2019 to 7 in 2022), all of whom charge for entry.
- 3.29 Research by the Association of Independent Museums on the impact of Museum Charging In Wales ([Association of Independent Museums 2016](#)) reported 57 per cent of museums in Wales charge for admission. The 2016 AIM research was based on a sample of 53 museums in Wales, of which 58 per cent were independent museums. Independent museums are more prevalent in the AIM survey than the 2022 spotlight survey (44 per cent) which may contribute to the discrepancy in the figures.

**Table 3.19: Museums charging for exhibitions or services by governance type**

Type	No	Temporary / special		Formal education		
		exhibitions	Events	visits	Talks	Other
Independent	14	1	10	10	12	8
Local Authority	5	1	15	15	9	9
National	0	1	7	7	7	0
National Trust	1	1	6	4	2	0
University	3	0	1	1	1	1
<b>Total</b>	<b>23</b>	<b>4</b>	<b>39</b>	<b>37</b>	<b>31</b>	<b>18</b>

Source: Spotlight 2022 survey Q20

Table notes: Respondents were asked 'Beyond general admission, does your museum charge for any exhibitions or services?' and asked to select all that apply of the options listed in the table.

- 3.30 Seventy per cent of museums (n54) in the survey reported charging for specific exhibitions or services beyond general admission. Other examples of sources for income were collected as free text and include room / venue hire, charging for tours

and workshops, image licencing, filming and photography, object research and formal teaching.

3.31 There are a broad range of services where museums earn income. Museums of all governance types and those who charge and do not charge for admission, have developed a range of additional income streams beyond the core museum visit.

**Table 3.20: Breakdown of income and expenditure for 2021/22 by governance type**

	Independent	Local Authority	National	National Trust	University	Total
Income (not including capital funding)	£2,591,151	£3,423,150	£73,418,333	£2,215,912	£101,473	£81,750,019
Expenditure (including staff costs but not capital funding)	£3,519,697	£5,759,912	£78,640,333	£3,631,010	£674,858	£92,225,810
Staff costs	£1,531,820	£3,477,015	£60,235,000	£2,706,546	£368,980	£68,319,361
Admissions income	£310,997	£272,788	£0	£692,269	£0	£1,276,054
Other earned income	£1,484,414	£340,209	£7,380,333	£670,438	£39,959	£9,915,353
Public funding / grant	£1,002,040	£4,504,957	£63,212,333	£0	£273,989	£68,993,319
Donations income	£175,362	£20,191	£2,825,667	£105,386	£8,412	£3,135,018
Other contributed income	£89,309	£115,277	£0	£581,408	£0	£785,994
Revenue grant / project income	£390,870	£1,386,770	£0	£0	£0	£1,777,640
Capital grant / project income	£907,119	£5,827,401	£15,948,333	£68,721	£40,190	£22,791,764

Source: Spotlight 2022 survey Q23

Table notes: Respondents were asked 'Please provide annual totals for the following information for the financial year 2021 to 22. The return above includes both actual and estimated figures combined.

### Funding Sources

3.32 Data from the survey (Source: Spotlight 2022 survey, Q23a) shows that museums in Wales access funds from a broad variety of sources. Free text answers were provided to the question 'please give details of funding / grant sources for the financial year 2021 to 2022'. The following summary of the types of funding secured



provides an indication of the range of sources accessed. Within the text the number of unique museums (above one) identifying a funding source is indicated by '(nX)'. Some museums may have accessed a source more than once and some museums may not have identified all their funding sources, so these numbers present a baseline and serves as a general indication of the main providers and the frequency of their use.

- 3.33 Museums seek funding from public sector funders. Government money was frequently cited, specifically Welsh Government (n23), the Federation of Museums and Art Galleries of Wales (n18) and Arts Council of Wales (n3). It is likely that grants from the Federation of Museums and Art Galleries of Wales are mainly from indirect Welsh Government funding. There is also local government funding (n10) specific to the administrative authority area, for example councillor awards, county and town council funding.
- 3.34 Targeted programmes which were also noted include Non-Domestic Rates emergency funds, WG Capital Transformation Grant, HMRC Coronavirus Job Retention Scheme (n3), Powys Association Voluntary Organisations Grants, Kickstart Employment Scheme, Business Rates Grant, and Community Foundation in Wales.
- 3.35 Major grant giving bodies included in the responses were National Lottery Heritage Fund (n6), Art Fund (n3) AIM (n3), Wales Council for Voluntary Action, Armed Forces Covenant Trust, the Army Museums Ogilby Trust (n2), Visit Wales (EU funding), Welsh Water Community Fund, and locally specific sources such as Oakdale Trust, Elan Links, Pen y Cymoedd, Welsh Church Act, Presteigne Festival.
- 3.36 Targeted specialist charities such as The Royal Society, Soil Association, Ashley Family Foundation, Cardiff University Graduate Futures Internship Scheme, Elephant Trust, Art Fund (n3), Henry Moore Foundation, Esmée Fairbairn Foundation, Thomas Howell Foundation.
- 3.37 Own reserves and income generation include endowment, legacy, friends groups (n2), and donations (n2).
- 3.38 Host organisations providing additional funding include Swansea University, Royal Mint, Ministry of Defence, CADW.
- 3.39 Respondents were asked 'In order to target support where do you plan to look for funding in the next 3 years?' (Spotlight 2022 survey, Q24). One respondent captured their funding ambitions by stating they would seek funding 'anywhere I can get it' many others mentioned specific funders with the National Heritage Lottery Fund (n22), Welsh Government (n21) and the Federation of Museums and Art Galleries of Wales (n19), being the most common. Nonetheless there were multiple other sources identified which matched the diversity of successful funding.

3.40 One museum said that they had ‘Currently no plans to look for alternative sources of funding.’ and others were less clear with replies like ‘This needs to be looked at’ or ‘not known’. Whilst there are many museums who identify and apply for grants there remain some museums reporting that this is beyond their current capacity.

### Museum workforce

**Table 3.21: Workforce in museums by governance type**

Type	Volunteers (Day-to-day)	Employed staff	Total staff	Volunteer percentage
Independent	533	155.6	688.6	77.4%
Local Authority	142	293	435	32.6%
National	536	774	1310	40.9%
National Trust	502	172.8	674.8	74.4%
University	126	19	145	86.9%
<b>Total</b>	<b>1839</b>	<b>1414.4</b>	<b>3253.4</b>	<b>56.5%</b>

Source: Spotlight 2022 survey Q28 and 29

Table notes: Respondents were asked ‘What is the total number of volunteers at your museum?’. Volunteers who are trustees are not included in the volunteer figure here, which considers staff operating the museum on a day-to-day basis.

Respondents were asked ‘What is the total head count of staff employed by the museum including seasonal / casual staff’. Staff numbers are by head count, not FTE.

3.41 The data in table 3.21 shows that the national organisation accounts for over half (55%) of the employed museum staff in Wales. Combining this with figures for the National Trust show that independent, Local Authority, and university museums account for only 33% of the employed museum staff in Wales. Staffing levels may be impacting on the provision of service, for example a free text response stated that ‘We’ve had no funds for a dedicated “Outreach” staff member, thus engagement with this sector has been difficult.’

**Table 3.22: Number of Fulltime Equivalent staff employed by governance type**

	Employed	Employed FTE
Independent	155.6	72.2
Local Authority	293	154.56
National	774	537.97
National Trust	172.8	116.53
University	19	12
<b>Total</b>	<b>1414.4</b>	<b>893.26</b>

Source: Spotlight 2022 survey Q29 and 29a

Table notes: Respondents were asked ‘What is the total head count of staff employed by the museum including seasonal / casual staff’ and ‘How many FTE paid staff does the museum employ’.

3.42 The data of the FTE to employed ratio shows the extent of part-time working across the museum sector. The proportion of employed museum staff in Wales by national organisations by FTE rises to 60% on this basis. In contrast when considering FTE levels of employment, the data show that independent, Local Authority, and university museums account for only 27% of the employed museum staff in Wales.

**Table 3.23: Number of FTE professional staff by role and museum governance type**

Type	Front of House	Curatorial	Conservation	Access / Education	Management / Advice	Other
Independent	157.7	45.5	27.3	40.7	70.5	40.3
Local Authority	69.0	29.9	6.5	11.4	17.8	36.5
National	172.0	19.0	68.2	53.8	115.6	127.3
National Trust	22.6	5.0	27.2	3.8	6.6	31.4
University	6.5	5.0	0.0	7.4	2.0	3.0
<b>Total</b>	<b>427.7</b>	<b>104.4</b>	<b>129.1</b>	<b>117.1</b>	<b>212.4</b>	<b>238.4</b>

Source: Spotlight 2022 survey Q30

Table notes: Respondents were asked 'Please enter the FTE number of professional staff or volunteers in the following categories'.

**Table 3.24: Number of qualified curators and conservators by governance type**

Type	Number Qualified
Independent	37.1
Local Authority	48.3
National	Data not available
National Trust	7
University	5.5
<b>Total</b>	<b>97.9</b>

Source: Spotlight 2022 survey Q30

Table notes: Respondents were asked 'Recognising that people may fill multiple roles, how many of the above roles are filled by qualified curators or conservators?'.  
AC-MW do not collect this data and were unable to provide numbers.

AC-MW do not collect this data and were unable to provide numbers.

3.43 This table captures the reported data from the survey. There are professional debates about the nature of a qualified curator or conservator. Whilst some may understand these terms to reflect professional titles and formal education others may understand this to reflect competence in the role. Given this, there is likely to be some variation in terms of the self-reporting on this question.

**Table 3.25: FTE staff employed on a fixed term basis for specific projects by governance type**

Type	Fixed term FTE (2022 overall)	Number	
		Fixed term FTE (2022 comparator)	Fixed term FTE (2019)
Independent	7	6	7.5
Local Authority	16.4	16.4	8.9
National	10.9	10.9	12.0
National Trust	20.7	20.7	6.2
University	0	0	0
<b>Total</b>	<b>55.0</b>	<b>54.0</b>	<b>34.6</b>

Source: Spotlight 2020 survey & Spotlight 2022 survey Q31. Comparator base (n64)

Table notes: For comparative purposes figures for all 2022 responses and then only those respondents who replied in both 2019 and 2022 have been used.

Respondents were asked 'How many of your FTE are employed on a fixed term basis tied to a specific project / grant / activity (i.e. not core team)?'.

3.44 This table shows 55 FTE out of a total of 893 FTE in the Welsh museums sector are fixed term staff. This represents 6.2 per cent of the workforce. In their 2016 report [Character Matters: Attitudes, behaviours and skills in the UK Museum Workforce](#) the Arts Council reported that 8.3 per cent of the UK museum workforce was employed on short term contracts (BOP Consulting, with The Museum Consultancy 2016). The figure of 6.2 per cent for Wales is likely to be a minimum figure for fixed term staff as the question asked about fixed term staff on specific projects, there may be additional fixed term staff working on core projects.

**Table 3.26: Volunteer contribution to museums 2021/22 by museum governance type**

	Volunteers		Volunteer Hours		Total	
	(Museum)	(Mus)	(Trustees)	(Trustees)	Volunteers	Volunteer Hours
Independent	533	68,622	212	29,699	745	98,321
Local Authority	142	6,865	10	75	152	6,940
National	536	21,733	98	5,880	634	27,613
National Trust	502	41,931	0	0	502	41,931
University	126	5,292	6	40	132	5,332
<b>Total</b>	<b>1,839</b>	<b>144,443</b>	<b>326</b>	<b>35,694</b>	<b>2,165</b>	<b>180,137</b>

Source: Spotlight 2022 survey Q28a

Table notes: Respondents were asked 'What is the total number of volunteers at your museum?' and 'Approximately how many hours did volunteers contribute in 2021/22' for museum volunteers and museum trustees.

**Table 3.27: Average annual hours 2021/22 contributed by volunteers by museum governance type**

	Hours		
	Average (Museum)	Average (Trustees)	Average (Overall)
Independent	129	140	132
Local Authority	48	8	46
National	41	60	44
National Trust	84	0	84
University	42	7	40
<b>Total</b>	<b>79</b>	<b>109</b>	<b>83</b>

Source: Spotlight 2022 survey Q28a

Table notes: Respondents were asked 'What is the total number of volunteers at your museum?' and 'Approximately how many hours did volunteers contribute in 2021/22' for museum volunteers and museum trustees.

**Table 3.28: Comparison with Spotlight 2020 data for numbers of volunteers and FTE employed staff**

Type	N	Number of Volunteers			Number of FTE employed staff		
		2022	2019	Percentage change	2022	2019	Percentage change
Independent	26	628	782	-20%	65	54	19%
Local Authority	22	139	243	-43%	112	117	-4%
National	7	634	1134	-44%	538	543	-1%
National Trust	7	502	730	-31%	117	114	2%
University	2	119	100	19%	12	9	32%
<b>Total</b>	<b>64</b>	<b>2022</b>	<b>2989</b>	<b>-32%</b>	<b>844</b>	<b>837</b>	<b>1%</b>

Source: Spotlight 2020 survey & Spotlight 2022 survey. Base (n64)

Table notes: For comparative purposes only those respondents who replied in both 2019 and 2022 have been used. Spotlight 2020 did not separate out museum volunteers and trustees, so the 2022 figure is the total of the two for comparative purposes.

- 3.45 There has been a drop in the overall number of volunteers in the Welsh museums sector since the 2020 survey compared to employed staff. This is shown in the percentage of volunteers making up the sector across the two surveys, with an overall drop of 32 percentage points. Only university museums have increased their volunteer numbers.
- 3.46 FTE staffing across the museum sector remains relatively stable overall although both independent and university museums have seen increases of 19 and 32 percentage points respectively in staffing between the two surveys. Nonetheless the free text responses continued to indicate the perception of lack of sufficient staff to deliver on core activities such as [we have] 'no-one to organise events. We have not had a Museum Manager since April 2021.'

3.47 For context around wider volunteering in society, the NCVO [Time Well Spent Survey 2023](#) found that between 2018 and 2022 volunteer participation amongst the UK population had dropped from 23 per cent in 2019 to 2020 to 16 per cent in 2021 to 2022 (NCVO, 2023).

**Table 3.29: Change in training budget since Spotlight 2020 by governance type**

Type	Increased	Decreased	Stayed the Same	Number
Independent	2	5	10	17
Local Authority	0	4	8	13
National	0	0	7	0
National Trust	0	2	4	1
University	0	0	1	3
<b>Total</b>	<b>2</b>	<b>11</b>	<b>30</b>	<b>34</b>

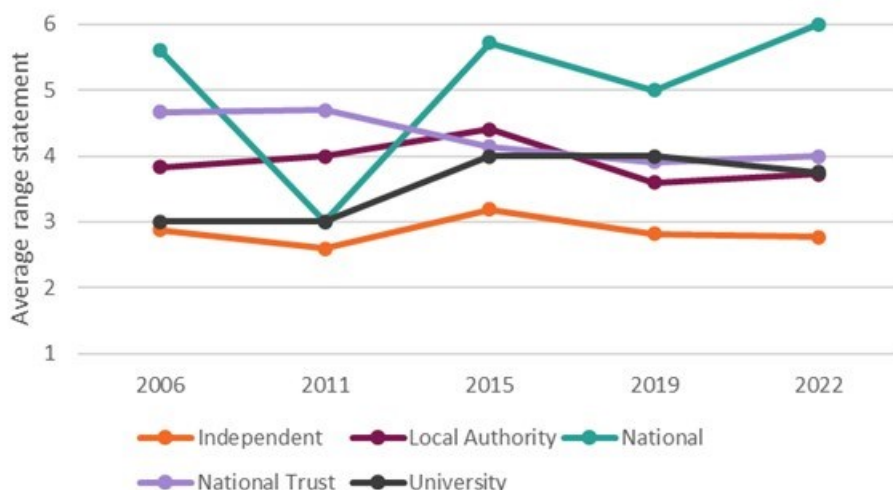
Source: Spotlight 2022 survey Q33

Table notes: Respondents were asked 'Since the 2020 Spotlight survey has your training budget changed?' and respondents were asked to select one of the options listed in the table.

3.48 Forty-four per cent of museums in the survey reported having no training budget. Only two museums (3 per cent) reported a budget increase and eleven reported a decrease (14 per cent) with the rest of the museums reporting a standstill budget.

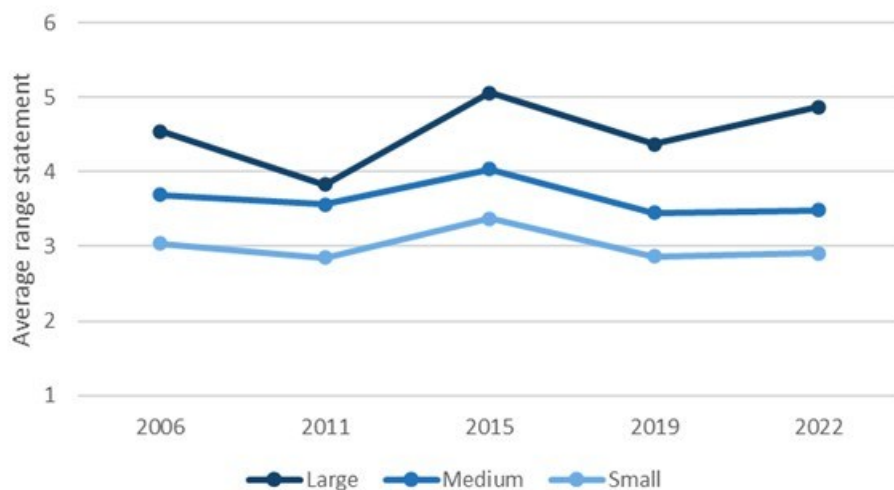
3.49 Access to training for almost half of the museums in the survey is dependent on access to free or externally funded training and development opportunities as they have no dedicated budget.

**Figure 3.5: Staff and volunteer development range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q32

**Figure 3.6: Staff and volunteer development range statement change over time by museum size**

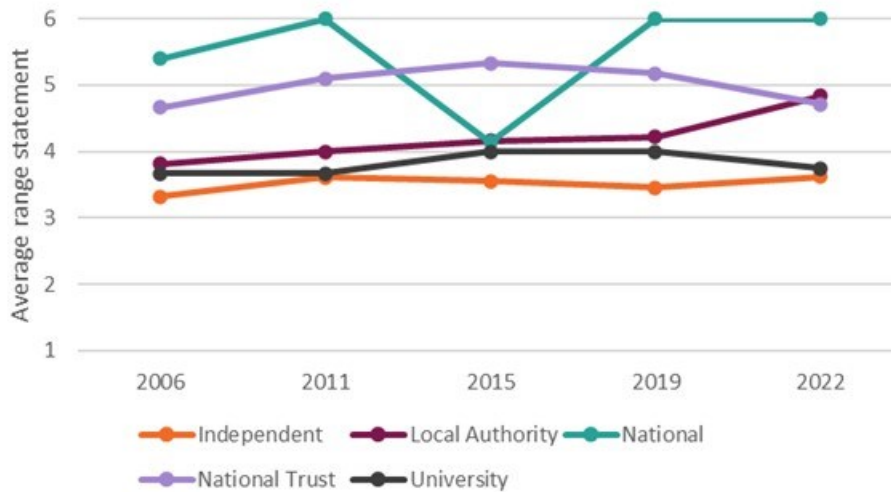


Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q32

- 3.50 This range statement captures performance about the provision of training for staff and volunteers. A score of 3 would indicate a full induction process for all, an assessment of training needs, and a training plan and training provided. Higher scores indicate that the museum has a dedicated training budget, a planned approach to identifying training needs and that staff and volunteers regularly access in-house support and external courses and seminars.
- 3.51 Practice around staff and volunteer development is largely static across the lifespan of the Spotlight survey for small and medium museums changing less than 0.5 of a range statement over the period and large museums showing a variation between 4 and 5. Local Authority, national and National Trust museums show an increase in range statement score since 2019.

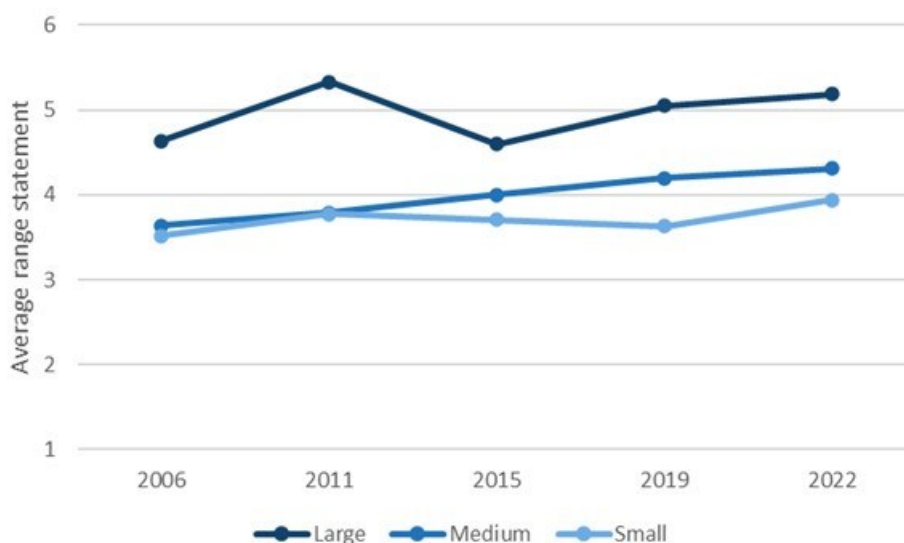
## Collections

**Figure 3.7: Provision of suitable buildings range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q34

**Figure 3.8: Provision of suitable buildings range statement change over time by museum size**



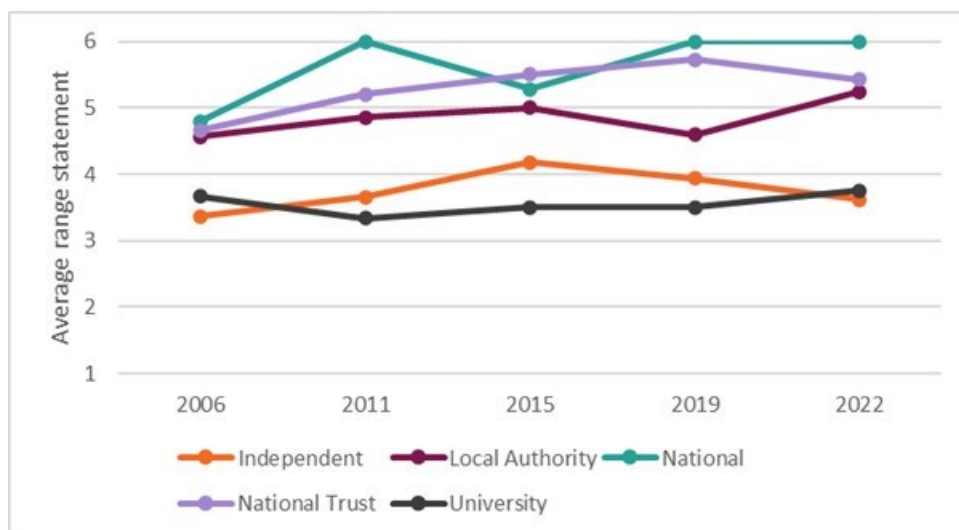
Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q34

3.52 This range statement captures performance about the provision of a suitable building for the museum and the maintenance and management procedures that are in place. A score of 3 would indicate that the museum building is wind and watertight and inspections and essential maintenance are carried out. Higher scores indicate a routine maintenance schedule is in place, a building management plan is in place, actions are implemented, and records are kept.



3.53 Provision of a suitable building shows an upward trend of improvement over time across all museum sizes. Small museums continue to have the lowest suitability scores and have had the smallest improvement over the course of the survey and medium museums have seen the largest improvement.

**Figure 3.9: Environmental monitoring range statement change over time by governance type**

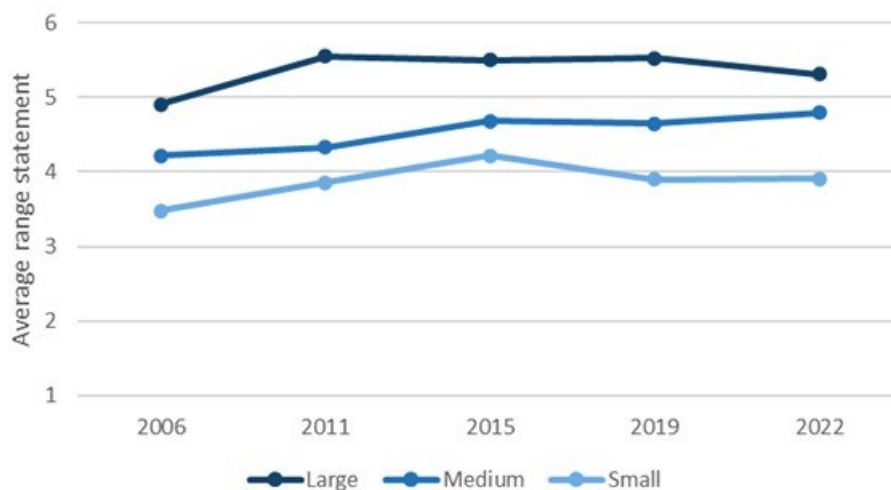


Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q35

3.54 This range statement captures performance in monitoring the environmental conditions in the museum as part of its approach to collections care. Typically, this would include monitoring light, temperature and relative humidity levels. A score of 3 would indicate that the museum undertakes some monitoring, has a basic understanding of issues and monitoring equipment is calibrated. Higher scores indicate monitoring equipment linked to a computer, and the conditions required for specialist collections have been identified. Data is analysed and acted upon.

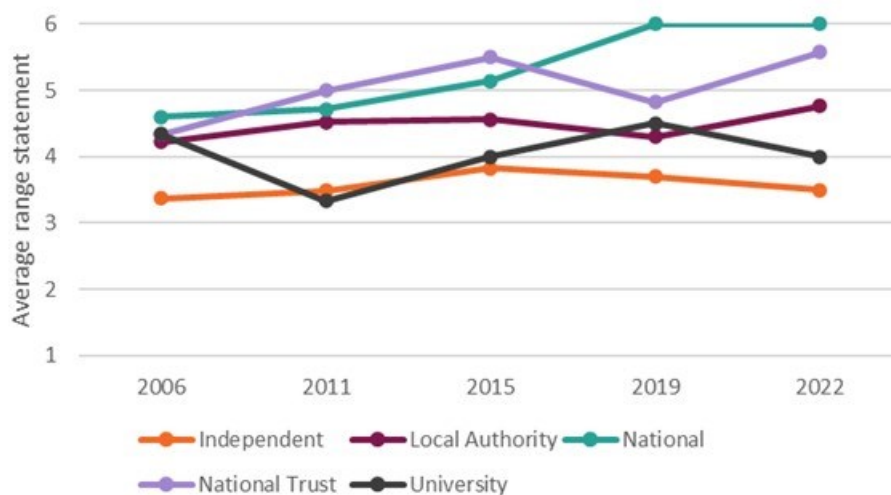
3.55 In line with the care and conservation policy and plan requirements (6.1 and 6.2) of the accreditation standard, all museums in the sample indicate that they reach at a minimum 'Some monitoring in progress. Equipment adequately stored and calibrated. Basic understanding of issues' (range statement 3). This area of museum practice is recognised as scalable by the accreditation standard (i.e. the expectation on a small museum is not the same as a large museum or a National Museum) and this is borne out by the survey responses in terms of the size groupings. Small museums predominate in the independent governance type and the lower score there reflects this. The slight drop in scores for independent museums from 3.94 in 2019 to 3.62 in 2022 may reflect a loss of knowledgeable volunteers post Covid-19 pandemic.

**Figure 3.10: Environmental monitoring range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q35

**Figure 3.11: Environmental control range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q36

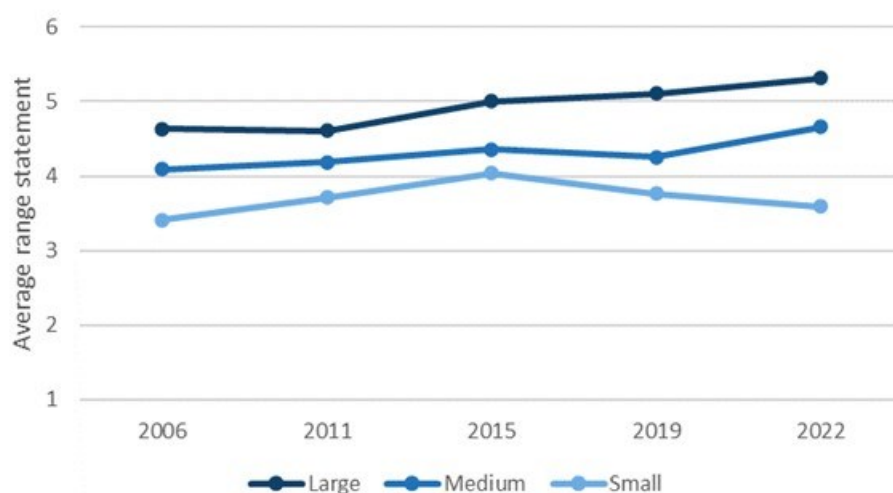
- 3.56 This range statement captures performance about controlling the museum environment to meet the needs of its collections. Typically, this would include controls on light, temperature and relative humidity levels. A score of 3 indicates some attempt at control and a basic understanding of issues. Higher scores indicate that control equipment is in place, can be linked to monitoring equipment and that controls are implemented for at least 50 per cent of the time and above.
- 3.57 In line with the care and conservation policy and plan requirements (6.1 and 6.2) of the accreditation standard, all museums in the sample indicate that they are at least reaching ‘Some attempt at (environmental) control, basic understanding of issues’

(3). This area of museum practice is recognised as scalable by the accreditation standard and this is borne out by the survey responses in terms of the size groupings. Small museums predominate in the independent governance type and the lower score there reflects this.

3.58 Local Authority museums show an increase in range statement scores from 2019 to 2022. National museums also show improvement to the best possible score in this area (although this should be read within the limitations of the range statement assessment tool).

3.59 There is a small drop in range statement scores in both environmental monitoring and control for independent museums.

**Figure 3.12: Environmental control range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q36

**Table 3.30: Objects held by museums and new acquisitions in 2021/22 by governance type**

Type	Objects in collection	New Purchases	Number
			New Gifts
Independent	525,538	412	6,952
Local Authority	670,385	8	1,159
National	4,985,036	791	2,476
National Trust	51,610	4	4
University	51,530	13	105
<b>Total</b>	<b>6,284,099</b>	<b>1,228</b>	<b>10,696</b>

Source: Spotlight 2022 survey Q37 and 38

Table notes: Respondents were asked 'How many objects/items do you have in your collection?' and 'How many new acquisitions came into your permanent collections in 2021/22?' and asked to provide numbers under the headings in the table.

3.60 Whilst there was active collecting across all museum types during 2021 to 2022 a large proportion of the objects gifted to independent museums (n4000 and n1162) were attributed to two museums due to specific donations or cataloguing projects.

**Table 3.31: Objects leaving permanent collections in 2021/22 by governance type**

Type	Number		
	Gifts	Sale	Destruction
Independent	4	0	10
Local Authority	252	695	22
National	0	0	411
National Trust	0	2	0
University	0	0	0
<b>Total</b>	<b>256</b>	<b>697</b>	<b>443</b>

Source: Spotlight 2022 survey Q39

Table notes: Respondents were asked ‘How many objects have left the permanent collections in 2021 to 2022 by the following:’ and asked to provide numbers under the headings in the table.

3.61 Almost all the objects leaving museums can be attributed to three museums (Abergavenny Museum, Newport Museum, National Museum Cardiff). This shows the potential for leadership within Wales around collections rationalisation, but that active collections rationalisation is not yet widely embedded in collections management practice in accredited museums across Wales, despite the overcrowded storage issues reported.

**Table 3.32: How long until stores overcrowded at current rates by governance type**

	Percentage of replies			
	Already overcrowded	<5 years	5 to 10 years	>10 years
Independent	26.0	14.3	2.6	1.3
Local Authority	20.8	6.5	2.6	2.6
National	0.0	9.1	0.0	0.0
National Trust	7.8	0.0	0.0	1.3
University	2.6	1.3	0.0	1.3
<b>Total</b>	<b>57.1</b>	<b>31.2</b>	<b>5.2</b>	<b>6.5</b>

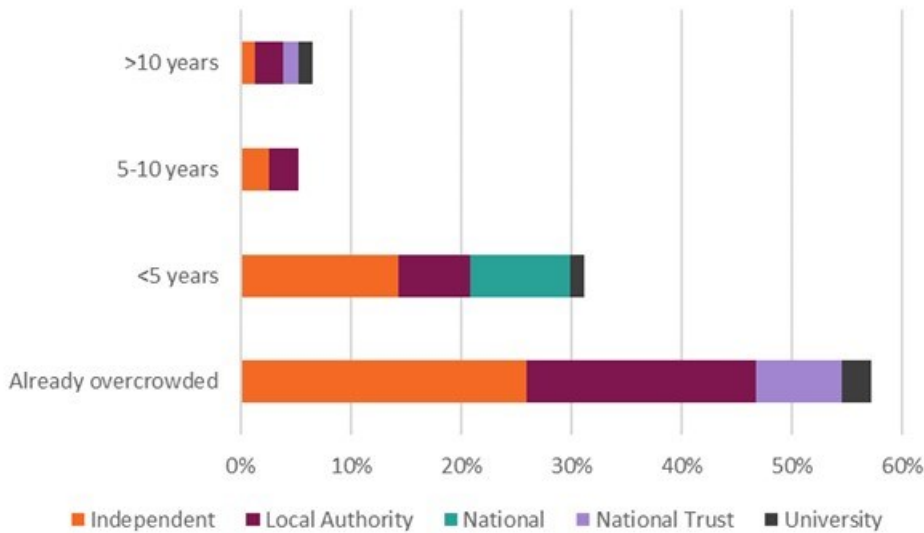
Source: Spotlight 2022 survey Q40

Table notes: Respondents were asked ‘Taking present collection and disposal rates into account, how long do you estimate it will take for stores to become overcrowded?’ and asked to select one of the headings in the table.

3.62 A figure of 88 per cent of museums responded that they are already overcrowded or will be in less than 5 years which was identical (88 per cent) to the results of Spotlight 2020, although the breakdown was slightly different (61 per cent already overcrowded in 2019 against 57 per cent in 2022). Allowing for differences in the number and types of museums that responded it is unlikely that the situation has improved and more likely that acceptable statistical variance and some collection

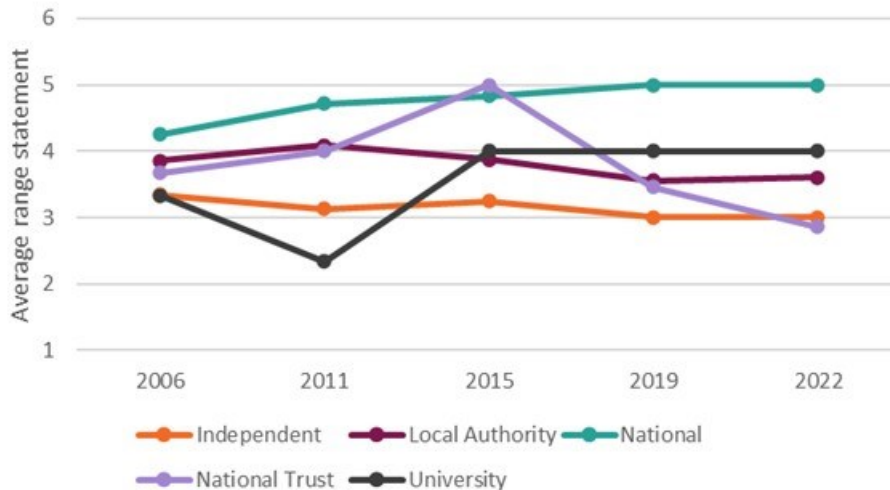
rationalisation accounts for this slight difference. The results confirm that almost 90 per cent of museums in Wales are likely to have overcrowded stores in less than 5 years.

**Figure 3.13: How long until stores overcrowded at current rates by governance type**



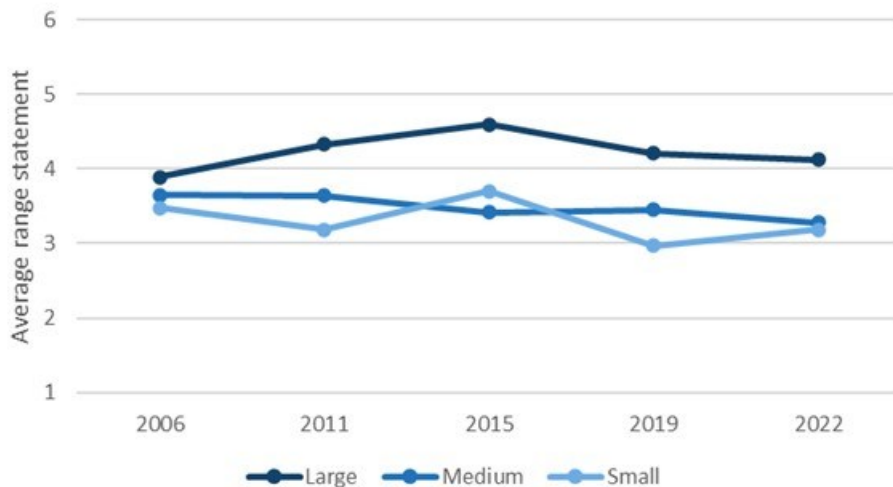
Source: Spotlight 2022 survey Q40

**Figure 3.14: Storage and housekeeping range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q41

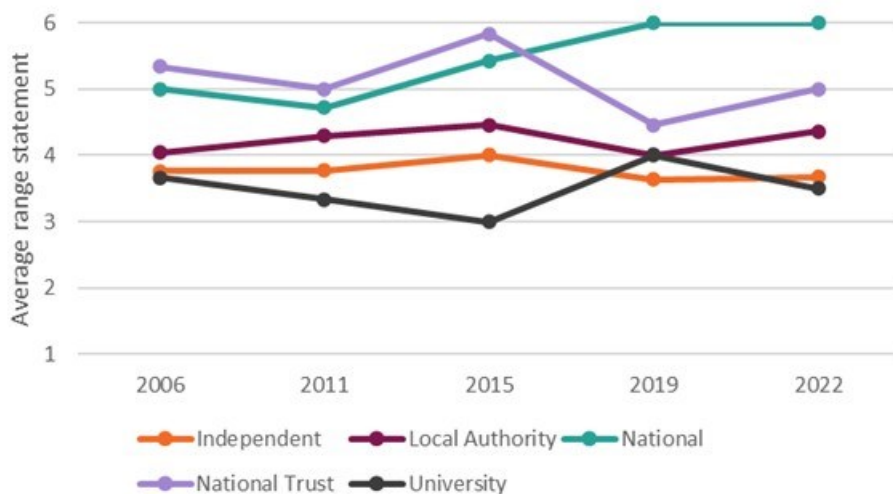
**Figure 3.15: Storage and housekeeping range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q41

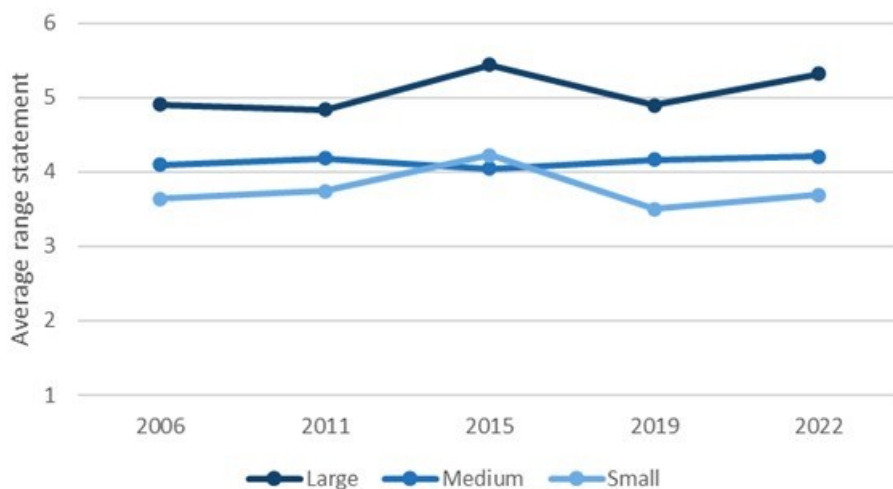
- 3.63 This range statement captures performance in providing collection storage space and associated housekeeping regimes. A score of 3 would indicate that the museum has planned stores with safe access to individual objects, conservation-grade packaging for objects and stores are cleaned regularly. There are arrangements in place for public access to stored collections. Higher scores indicate the implementation of pest monitoring programmes, quarantine space for incoming objects, dedicated workspace in the store, regular condition checking and room for expansion.
- 3.64 The responses for storage and housekeeping show accredited museums operating within the requirements of the standard but not without challenges. The low ‘3’ scores in figures 3.14 and 3.15 suggest some good practice including planned stores, housekeeping programmes and public access but challenges around overcrowding.
- 3.65 Typically, the greater resources available in larger museums are reflected in the range of scores (and in line with the scalability of the accreditation standard). The fluctuations in scores over time may be more in line with the imperfections of the range statement approach rather than indicating wholesale changes.
- 3.66 Housekeeping standards in museum stores do not appear to have been adversely impacted by the pandemic.

**Figure 3.16: Display and housekeeping range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q42

**Figure 3.17: Display and housekeeping range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q42

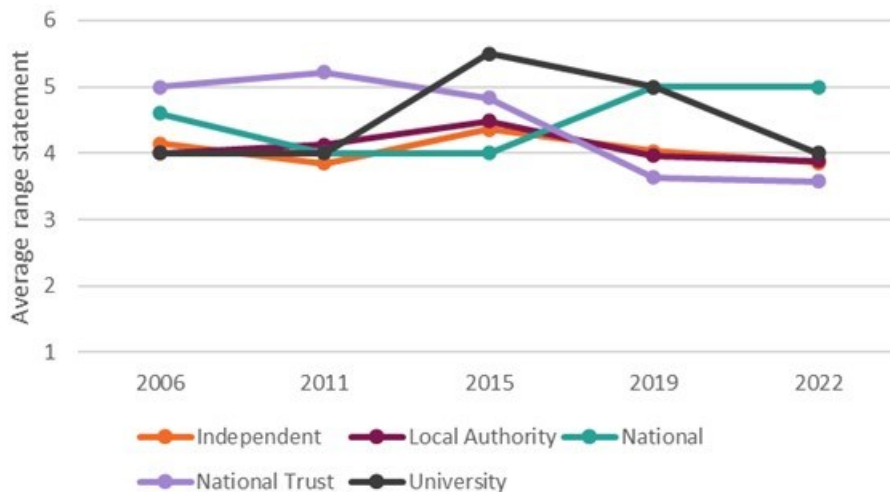
3.67 This range statement captures the performance of the housekeeping of display areas as part of a museum’s approach to collections care. A score of 3 would indicate that displays are tidy and well organised, there are some good quality display cases, and that pest monitoring is in place. Higher scores indicate an integrated cleaning and collections care programme, easy access to objects for cleaning and use of mainly conservation-grade display cases.

3.68 Housekeeping in museum display areas continues to trend towards a small uplift in levels of practice over time. This is seen across all museums by size and type

except for university museums. There may be a specific reason for this drop that can be explored within the small sample of university museums.

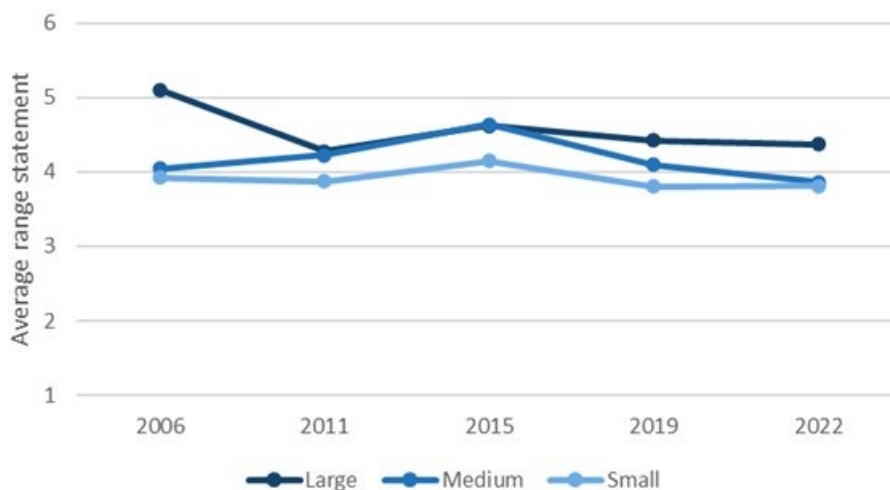
3.69 The scoring reflects accreditation standard compliance in care of collections and the scalability of the standard across different museum types. Housekeeping standards in museum display areas do not appear to have been adversely impacted by the pandemic.

**Figure 3.18: Documentation range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q43

**Figure 3.19: Documentation range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q43

3.70 This range statement captures performance in documenting a museum’s collection considering SPECTRUM, the UK collection management standard. A score of 3 would indicate that core SPECTRUM procedures are in place and that work is in progress to carry out retrospective documentation. Higher scores indicate retrospective documentation work is between 60 per cent and fully complete.



- 3.71 Documentation range statement scores have remained relatively consistent over the last decade. The medium size museums have followed a consistently downward trend since 2011 moving from 4.23 to 3.86 (Table 3.48).
- 3.72 Compliance with accreditation requirements is reflected in the range statement score of '3' in figure 3.19 which is easily met across all sizes and governance types however there is little evidence of overall improvement over time. It may be the case that achieving 60 per cent of retrospective documentation complete is preventing more higher scores in this area.
- 3.73 The slight drop in range statement scores for independent museums may reflect the impact of the pandemic on documentation activity if this required staff and volunteers to be on site to carry it out but this would require further investigation to confirm this supposition.
- 3.74 The trend of (5 to 4) for university museums is because of the small number of university museums replying (n2 in 2019, n4 in 2022). The institutions replying in 2019 have not seen a change in range statement score, but the effect of the two new replies in 2022 has impacted the overall average.

**Table 3.33: Public access to collections online**

	Via Peoples Collection Wales	Highlights on website	Significant proportion on website / public database	Via Social Media	Other
Independent	12	19	4	12	5
Local Authority	17	13	2	15	7
National	7	7	7	0	0
National Trust	1	5	6	3	0
University	2	3	2	1	3
<b>Total</b>	<b>39</b>	<b>47</b>	<b>21</b>	<b>31</b>	<b>15</b>

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q44

Table notes: Respondents were asked 'Can the public access your collections online?' and asked to tick all that apply from the headings in the table.

- 3.75 The Peoples Collection Wales website, museum websites and social media channels are outlets most widely used to provide public access to collections information online. The National Museum and National Trust properties offer wider and deeper access through online portals whilst this is the exception for other museum types. Of those museums selecting 'other' several are using ArtUK.org to provide access to their collections online.

## Learning

**Table 3.34: Formal learning sessions and attendance (face to face) in 2021/22 by governance type**

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number
				Participants (Estimate)
Independent	732	7	20,633	547
Local Authority	330	89	9,436	2,390
National	0	1,069	29,938	0
National Trust	13	57	339	3,550
University	149	26	3,383	260
<b>Total</b>	<b>1224</b>	<b>1248</b>	<b>64204</b>	<b>6747</b>

Source: Spotlight 2022 survey Q9

Table notes: Respondents were asked 'How many formal sessions (i.e. sessions with formal education providers such as school/college/HE organisation) did your museum deliver in 2021/22?' and asked to provide numbers and whether actual or estimated figures.

**Table 3.35: Formal learning sessions and attendance (digital) in 2021/22 by governance type**

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number
				Participants (Estimate)
Independent	70	0	1,940	80
Local Authority	41	20	1,040	580
National	0	3,092	92,769	0
National Trust	0	2	0	0
University	8	10	263	103
<b>Total</b>	<b>119</b>	<b>3124</b>	<b>96012</b>	<b>763</b>

Source: Spotlight 2022 survey Q9

Table notes: Respondents were asked 'How many formal sessions (i.e. sessions with formal education providers such as school/college/HE organisation) did your museum deliver in 2021/22?' and asked to provide numbers and whether actual or estimated figures.

The figures provided for sessions (estimated) National consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

**Table 3.36: Total formal learning sessions and attendance in 2021/22 by governance type**

Type	F2F Sessions	F2F Attendance	Digital Sessions	Number
				Digital Attendance
Independent	739	21,210	70	2,020
Local Authority	452	11,826	61	1,620
National	1,069	29,938	3,092	92,769
National Trust	70	3,889	2	0
University	175	3,643	18	366
<b>Total</b>	<b>2,505</b>	<b>70,506</b>	<b>3,243</b>	<b>96,775</b>

Source: Spotlight 2022 survey Q9

Table notes: Respondents were asked ‘How many formal sessions (i.e. sessions with formal education providers such as school/college/HE organisation) did your museum deliver in 2021/22?’ and asked to provide numbers and whether actual or estimated figures.

The figures provided for digital sessions and digital attendance National consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

The figures used above combine actual and estimated numbers.

**Table 3.37: Total formal learning organisations engaged in 2021/22 by governance type**

Type	Number
Independent	517
Local Authority	202
National	2,045
National Trust	66
University	65
<b>Total</b>	<b>2,895</b>

Source: Spotlight 2022 survey Q10

Table notes: Respondents were asked ‘What was the total number of schools and formal learning organisations engaged in 2021/22?’.

**Table 3.38: Informal learning sessions and attendance (face to face) by governance type**

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number
				Participants (Estimate)
Independent	449	699	9,343	18,155
Local Authority	399	167	8401	5,097
National	0	0	0	0
National Trust	0	203	0	27,375
University	39	7	435	340
<b>Total</b>	<b>887</b>	<b>1076</b>	<b>18179</b>	<b>50967</b>

Source: Spotlight 2022 survey Q12

Table notes: Respondents were asked ‘How many informal activities did your museum deliver in 2021/22?’ and asked to provide numbers and whether actual or estimated figures.

**Table 3.39: Informal learning sessions and attendance (digital) by governance type**

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Participants (Estimate)
Independent	66	13	30,777	230
Local Authority	86	29	485	3,400
National	39	0	58,060	0
National Trust	0	0	0	0
University	85	0	3,524	0
<b>Total</b>	<b>276</b>	<b>42</b>	<b>92846</b>	<b>3630</b>

Source: Spotlight 2022 survey Q12

Table notes: Respondents were asked 'How many informal activities did your museum deliver in 2021/22?' and asked to provide numbers and whether actual or estimated figures.

The digital figure for National consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

**Table 3.40: Total Informal learning sessions and attendance in 2021/22**

Type	F2F Sessions	F2F Attendance	Digital Sessions	Digital Attendance
Independent	1,148	27,498	79	31,007
Local Authority	566	13,498	115	3,885
National	0	0	39	58,060
National Trust	203	27,375	0	0
University	46	775	85	3,524
<b>Total</b>	<b>1,963</b>	<b>69,146</b>	<b>318</b>	<b>96,476</b>

Source: Spotlight 2022 survey Q12

Table notes: Respondents were asked 'How many informal activities did your museum deliver in 2021/22?' and asked to provide numbers and whether actual or estimated figures.

The figures provided for digital sessions and digital attendance (National) consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

The figures used above combine actual and estimated numbers.

**Table 3.41: Average Range Statements – Formal and Informal Learning by governance type**

Type	Formal Learning	Informal Learning
Independent	3.06	3.26
Local Authority	3.72	3.84
National	6.00	6.00
National Trust	2.86	3.57
University	4.25	3.00
Average overall	3.58	3.71

Source: Spotlight 2022 survey, Q11 and Q13

Table notes: Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table 3.42: Average Range Statements – Formal and Informal Learning by museum size**

Size	Formal Learning	Informal Learning
Large	4.31	4.63
Medium	4.14	4.00
Small	3.00	3.20

Source: Spotlight 2022 survey, Q11 and Q13

Table notes: Respondents were asked ‘Please select the range statement which best matches and describes your museum’.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

- 3.76 All museums in the survey reported offering a range of formal and informal learning opportunities in line with accreditation standard requirements. Museum learning provision is scalable in the standard (i.e. a large museum would be expected to offer a larger offer than a small museum) and this is reflected in the scores of the museums in the sample. The balance between types of learning is similar for all governance types except university museums. All museums have indicated a higher level of offer in informal rather than formal learning except for university museums (and consequently for data on medium museums where all the university museums are reported).
- 3.77 Museums were given the opportunity to define and monitor formal and informal learning data using their own in-house systems. These measures might range from counting entries in a museum diary through to the use of analytics to capture digital engagement. The numerical totals provided by respondents will be influenced by the counting system in operation. The figures provided for digital access to formal and informal sessions by AC-MW include virtual workshops delivered and number of learning resources downloaded. Other respondents are unlikely to have the capacity to capture and report similar data. Comparisons between different museum types should be made with caution and an awareness that there is currently no standardised method amongst Welsh museums to define, categorise and capture learning sessions.

**Table 3.43: Comparison of learning provision Spotlight 2022 against Spotlight 2020**

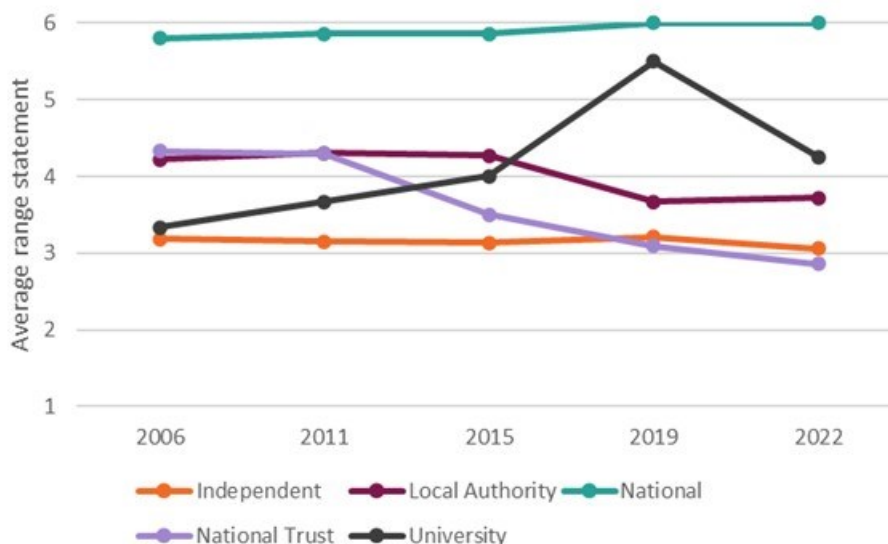
	2019	2022	Number Recovery
Formal Sessions	10,387	5,463	53%
Formal Participants	283,091	160,123	57%
Informal Sessions	19,563	2,156	11%
Informal Participants	625,727	159,541	25%
All sessions	29,950	7,619	25%
All participants	908,818	319,664	35%
Formal Learning organisations engaged with	3,843	2,895	53%

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q9 and Q10

Table notes: Slightly different questions were asked in 2019 from 2022. In order to compensate for this, 2019 figures are the onsite and offsite figures combined. 2022 figures are face-to-face and digital figures combined. Only those organisations (n63) who replied in both surveys have been included in these figures so that the data can be used for comparative purposes.

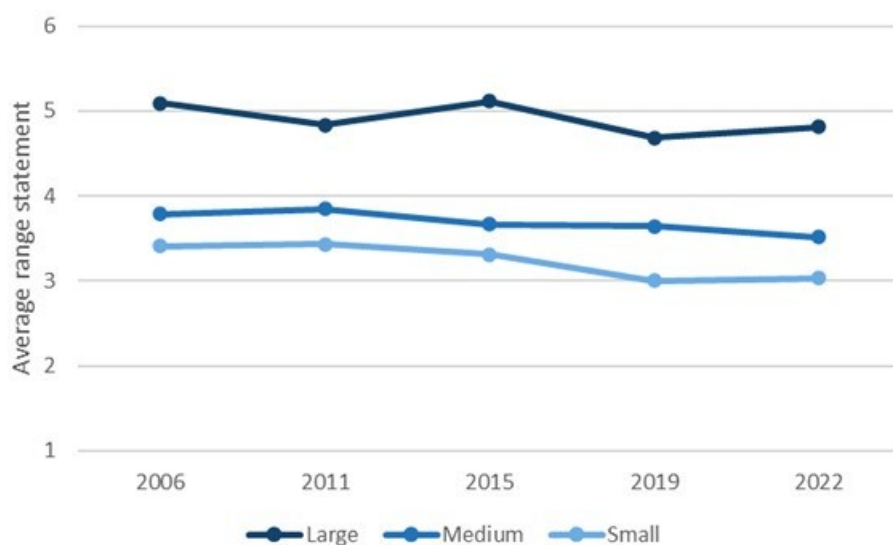
3.78 Considering the limitations of the data in this table, it is evident that both formal and informal learning audiences are yet to recover to pre pandemic levels. Recovery is underway but not yet complete. The recovery has seen a return to common pre pandemic practices such as this description of informal learning activities from the free text responses, ‘We accommodate self-led school, college and university groups but offer no formal education sessions’.

**Figure 3.20: Formal learning range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q11

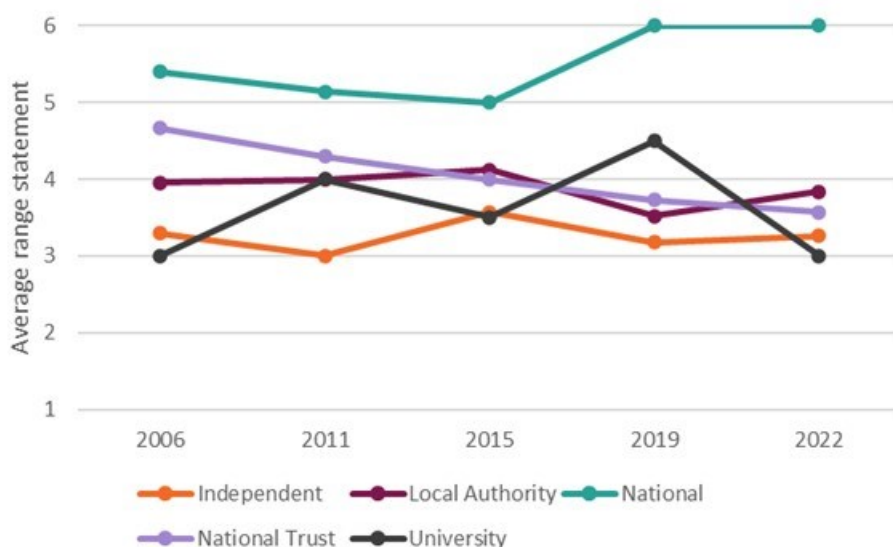
**Figure 3.21: Formal learning range statement change over time by size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q11

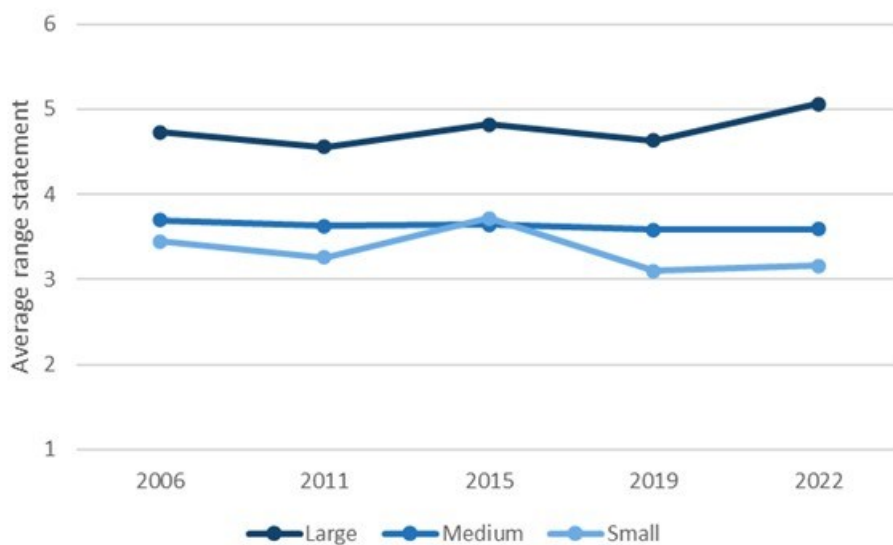
- 3.79 This range statement captures performance in engaging with the formal learning sector. A score of 3 would indicate that the museums provide some support to educational groups and that provision has resulted from some consultation. Higher scores indicate that success is measured, and that educational expertise has guided provision.
- 3.80 The range statement around formal learning appears mostly static with some slight changes apparent when viewed by governance type. Larger museums appear to be on an upward trend whilst medium and small museums are static or slightly downwards. This may relate to capacity issues following the pandemic, as supported by free text responses to Q9a, ‘How many formal education sessions did your museum deliver in 2021/22?’. Museum staff reported that ‘getting school visits back after Covid has been difficult.’ Some provided more detailed explanations of their patterns of educational provision such as:
- ‘Staff capacity was too limited to offer much engagement with schools, or create digital alternatives until Nov 2021, with the exception of a Winter of Wellbeing project. This was a combination of furlough / other needs due to the pandemic / experienced staff retiring.’
- 3.81 There is a marked drop in range statement score in university museums (5.5 to 4.25) since 2019. This is because of the small number of university museums replying (n2 in 2019, n4 in 2022). The institutions replying in 2019 have not seen a change in range statement score, but the effect of the two new replies in 2022 has impacted considerably.

**Figure 3.22: Informal learning range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q13

**Figure 3.23: Informal learning range statement change over time by size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q13

3.82 This range statement captures performance in engaging with the informal learning sector. A score of 3 would indicate that the museum has provided some learning activities such as factsheets, events or study packs higher scores indicate that events are scheduled regularly, and that educational expertise has guided provision.

3.83 There is an increase in the informal learning range statement score in large museums (from 4.63 to 5.06) since 2019 but this has remained static in small and medium museums. When considered by governance type university museums show a marked drop and Local Authority museums show an increase. The drop in the average for university museums is because of the small number of university



museums replying (2 in 2019, 4 in 2022). The institutions replying in 2019 have not seen a drop in range statement score, but the effect of the two new replies in 2022 has impacted considerably. 'We accommodate self-led school, college and university groups but offer no formal education sessions'.

- 3.84 The free text questions (Source: Spotlight 2022 survey, Q9a, Q12a) offered respondents the opportunity to add comments to augment the numerical data provided in response to questions about the provision of formal and informal learning. Responses indicate that the Covid-19 pandemic left staff feeling uncertain about bringing schools back into the building, along with lack of staff provision to carry out formal learning sessions. Respondents expressed their concern about the impact of covid on their learning provision with comments such as 'The low number above reflects the impact of Covid on school visits in 2020/21, 2021/22' and '2021/22 severely impacted by COVID-19, performance data across the board for the museum was poor.'
- 3.85 There is optimism for the future coming through from the free text. Responses included statements such as, 'It has not been feasible to contact local school. Hope to remedy this year' and reports from museums that the 'educational market is beginning to develop'. Some museums documented the transition into a recovery operation such as 'closure due to Covid in place until May 2021, booking system with limited access in place until September 2021' which supports the data showing an increase in numbers of activities but not yet achieving pre pandemic levels.
- 3.86 The free text also indicated that no single interpretation can be placed on the changes in learning range statement scores. Although free text captures Covid-19 pandemic related impacts, there were also reports of delayed redevelopment and the underlying economic restraints on museums. Responses included statements describing the impact of capital works such as the 'museum was closed March 2020 to February 2022 for building maintenance' and 'planned but repeatedly delayed building work resulted in an inability to plan and schedule any activities and events'. It was not only building infrastructure work that was reported as impacting on the support of learning. Another area was digital access, with one respondent noting that 'Website development and digital learning offer impacted by the demands of the building project.' Nonetheless the most common theme in the free text comments regarding the provision of educational support was staff capacity with statements like, 'the Museum's Learning Officer left the museum in November 2022. This position has not yet been replaced', and 'we do not offer formal educational visits at the moment due to staff capacity.'
- 3.87 Some activities continued throughout the pandemic. These may have required alternative delivery modes, for example one respondent noted that 'some of our activities were outreach activities with pop up exhibitions at local events' and another that 'Several exhibitions [were] held for colleges and educational loan

boxes rented by several schools throughout the period'. Traditional museum activities such as 'Hunt the Lego man in the museum for Half term', continued and these seemed to be more prevalent when supported by staff capacity, for example 'We have a dedicated full time Learning and Engagement Officer as well as a part time Events and Development Officer'.

3.88 The reported numbers of learning sessions paint a picture of an active profile of services complementing educational provision across Wales. However, the free text reveals that beneath these figures the museums are concerned about their capacity to continue to deliver long term educational programmes with the consequent risks of a break in continuity and need to rebuild audiences from the ground up.

**Table 3.44: Number of museums using the UCL Wellbeing Toolkit by governance type**

Type	Number		
	Yes	No	Improvement?
Independent	1	33	1
Local Authority	3	22	3
National	7	0	7
National Trust	1	6	1
University	1	3	1

Source: Spotlight 2022 survey Q14 and Q14a

Table notes: Respondents were asked 'Have you used the UCL Museum Wellbeing toolkit to measure the impact of your museums work on wellbeing?'. A supplementary question asked, 'Did your results show an increase in wellbeing?'.

3.89 The UCL Wellbeing toolkit is consistently used in National Museums but there are low numbers for its use in Local Authority and independent museums. All those museums who have used the UCL Wellbeing toolkit were able to evidence an increase in wellbeing of participants. Comments from those museums who have used the toolkit suggest it is common that 20 to 30 percentage point improvements in wellbeing are reported for participants in museum-based activities.

## Equality Diversity Inclusion

**Table 3.45: Provision of exhibitions, events or activities targeting specific communities by governance type**

	Number						Total	Percent
	Independent	Local Authority	National	National Trust	University			
Gender Reassignment	1	2	7	0	0	<b>10</b>	<b>13%</b>	
Sexual Orientation	4	7	7	0	1	<b>19</b>	<b>25%</b>	
Women	10	9	7	0	3	<b>29</b>	<b>38%</b>	
Religion or Belief	2	4	7	0	1	<b>14</b>	<b>18%</b>	
Disability	6	4	7	2	1	<b>20</b>	<b>26%</b>	
Race or ethnicity	3	6	7	0	2	<b>18</b>	<b>23%</b>	
Age – General	13	13	7	2	1	<b>36</b>	<b>47%</b>	
Age – Older people (60+)	13	11	7	2	1	<b>34</b>	<b>44%</b>	
Age (0-5 year olds)	7	15	7	4	2	<b>35</b>	<b>45%</b>	
Age – Young people (16-25)	11	13	7	2	2	<b>35</b>	<b>45%</b>	
Welsh Speakers	9	12	7	3	2	<b>33</b>	<b>43%</b>	
Marriage / civil Partnership	1	2	0	1	0	<b>4</b>	<b>5%</b>	
Pregnancy / maternity	0	1	0	0	0	<b>1</b>	<b>1%</b>	
Former Communities First Areas	5	5	7	1	1	<b>19</b>	<b>25%</b>	
People with dementia	12	12	7	1	1	<b>33</b>	<b>43%</b>	
Gypsy Roma Traveller Community	1	1	0	0	0	<b>2</b>	<b>3%</b>	
Other	4	2	0	2	2	<b>10</b>	<b>13%</b>	

Source: Spotlight 2022 survey Q15

Table notes: Respondents were asked ‘Since the 2020 Spotlight survey have you provided exhibitions, events or activities which were targeted at any of the following communities?’ and asked to tick all that apply from the table above.

- 3.90 There is a wide range of targeted provision across survey respondents for audiences with protected characteristics. Events, exhibitions, and activities focusing on age (young and older people), Welsh speakers and people living with dementia are most widespread. Race, disability, sexuality, women, and former communities first areas are also consistently targeted in programming.
- 3.91 Other targeted events mentioned people who had become isolated during Covid-19 lockdown restrictions, local mental health and addiction recovery charities and refugees such as Ukrainian families and Iranian women.
- 3.92 Sixteen of the 77 museums who responded reported that they had not provided any exhibitions, events or activities targeting specific communities since the 2020 survey.

**Table 3.46: Number of museums that have carried out a formal access audit by governance type**

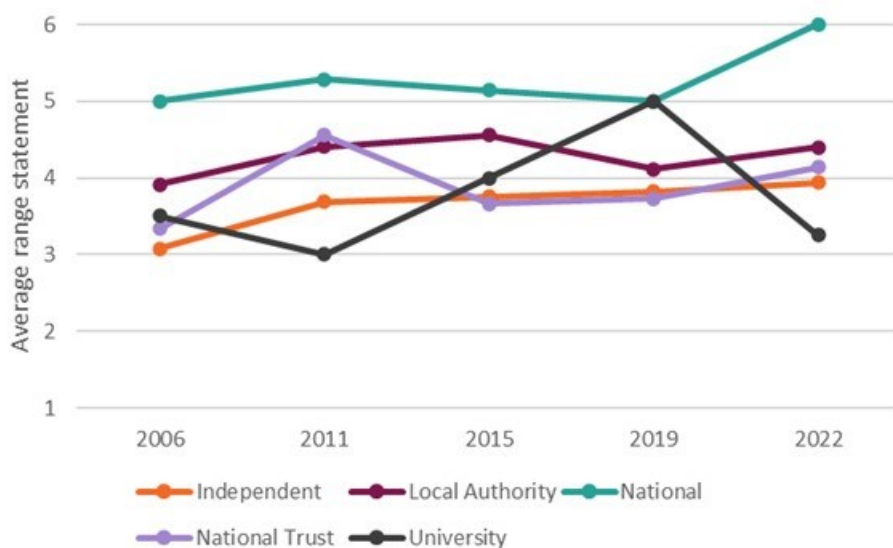
Type	Yes	No	Don't know	Number
Independent	5	25	4	
Local Authority	2	18	5	
National	7	0	0	
National Trust	5	2	0	
University	0	4	0	

Source: Spotlight 2022 survey Q16

Table notes: Respondents were asked 'Since the 2020 Spotlight survey has the museum carried out an access audit with formal report and recommendations?' and asked to give one of the responses in the table above.

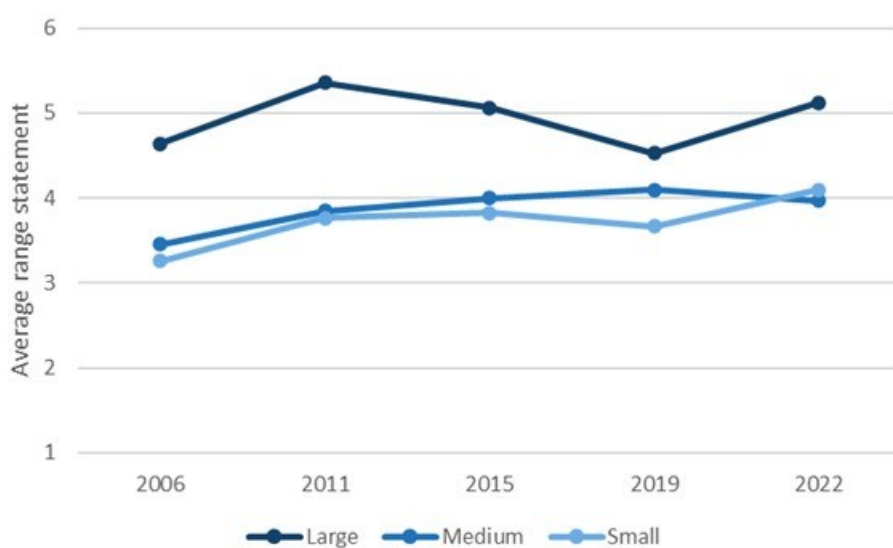
- 3.93 In total 19 museums reported that they had carried out an access audit since 2019, 49 had not and 9 did not know. National museums had all conducted a recent access audit. Both independent and Local Authority museums reported high numbers of not carrying out an audit or not knowing if an audit had been carried out.
- 3.94 Access audits are an accreditation requirement to be carried out every five years so the action rate will be cyclical in line with accreditation returns. It is possible that the pandemic induced delay to accreditation returns, and assessment cycle has resulted in reduced activity in this area.

**Figure 3.24: Display range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q17

**Figure 3.25: Display range statement change over time by museum size**

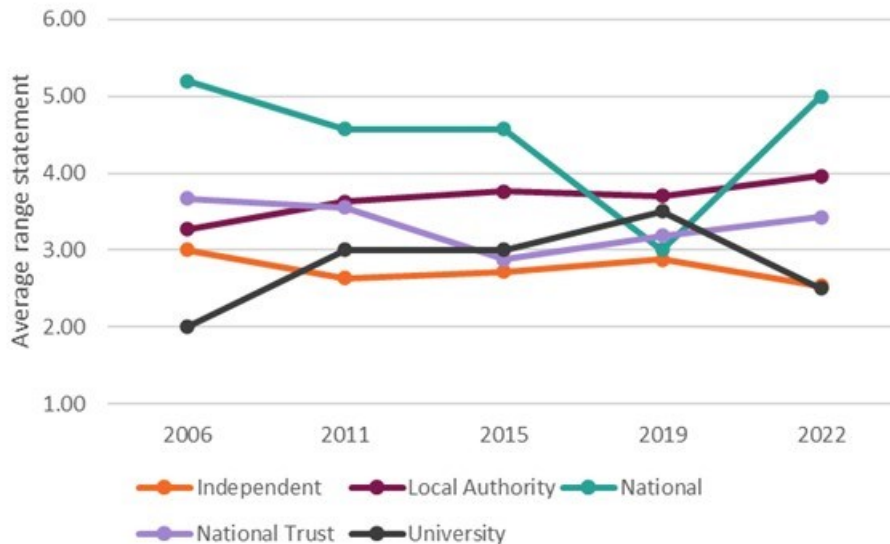


Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q17

- 3.95 This range statement captures performance in the provision of displays. A score of 3 would indicate that the museum has exhibits, including temporary exhibitions. Higher scores indicate that the museum has renewed the exhibitions in the last ten years and has used summative and formative evaluation to develop them.
- 3.96 The overall trend in access for museum displays is slightly upwards. Small and medium museums consistently report a maximum score of four. The score for university museums has dropped markedly between 2019 and 2022.
- 3.97 The requirements for museums to self-assess a range statement increase from a score of four to five would require major capital investment as it requires at least 10

per cent of displays to be renewed in the past 10 years. The score for university museums warrants further investigation.

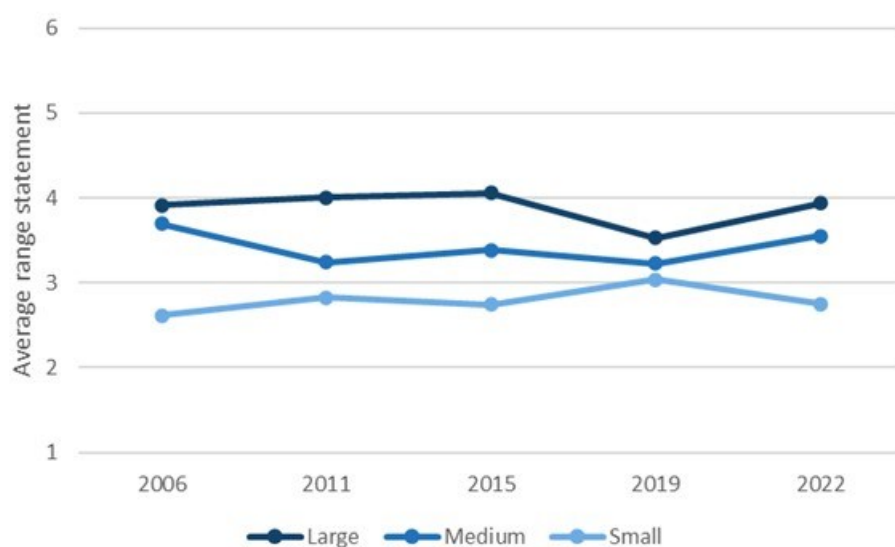
**Figure 3.26: Access range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q18

- 3.98 This range statement captures performance in providing access to people with physical, sensory, learning and cognitive disabilities. A score of 3 would indicate that the museum used a recognised audit checklist, initiatives to overcome access barriers have been identified, and at least one member of staff has undertaken appropriate training. Higher scores indicate that the museum consults with disabled users and non-users, has undertaken a full access audit, and is engaged in implementing its recommendations.
- 3.99 National Trust and national museums reported increases in range statement scores around access and disability which match their reporting around recent accessibility assessments. The overall trend by museums of all sizes is largely static – small museums report a drop back to 2015 levels and independent museums (mostly small museums) also report a decreased range statement score whilst Local Authority museums have reported a rise.

**Figure 3.27: Access range statement change over time by museum size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q18

**Table 3.47: Number of museums undertaking equality and inclusion related actions**

	Number					
	Nothing to Date	Ad hoc events	Items identified in museum strategy and planning document	E&I action plan under development	E&I action plan created and being enacted	
Independent	17	8	5	4	2	
Local Authority	5	14	4	6	4	
National	0	0	0	0	7	
National Trust	1	2	5	0	1	
University	1	2	0	3	0	

Source: Spotlight 2022 survey Q48

Table note: Respondents were asked 'What activities have you undertaken to improve your Equality and Inclusion-related (E&I) actions?' and asked to tick all that apply from the headings included in the table.

3.100 Beyond the national museums there are only small numbers of Local Authority (n4) and independent museums (n2) who have an active equality and inclusion plan that is being enacted. Whilst many museums report activity to develop a plan or include work in wider museum planning documents, the data suggests a focus is needed on independent and Local Authority museums to develop E&I activities and action plans that can demonstrate a consistent program of implementation.

**Table 3.48: Number of museums engaging with the Anti-Racist Wales Action Plan**

Type	Demonstrated a commitment to anti-racism in your governance	Taken steps to create an inclusive working environment	Number		
			Collected baseline data on ethnic diversity in workforce and governance team	Adopted positive recruitment strategies for under-represented groups	Reviewed systems for reporting and dealing with complaints of discrimination
Independent	14	15	10	4	6
Local Authority	14	13	3	2	5
National	7	7	7	7	7
National Trust	4	6	2	3	2
University	4	3	3	3	2

Source: Spotlight 2022 survey Q49

Table notes: Respondents were asked 'Have you undertaken any of the following actions recommended in the Anti-Racist Wales Action Plan?' and asked to tick all that apply from the headings included in the table.

**Table 3.49: Numbers of Welsh speaking staff and volunteers in museums by governance type**

	Per cent		
	Volunteers	Trustee	Staff
Independent	17%	18%	33%
Local Authority	27%	20%	22%
National	21%	21%	42%
National Trust	14%	0%	17%
University	13%	17%	16%
<b>Total</b>	<b>18%</b>	<b>19%</b>	<b>34%</b>

Source: Spotlight 2022 survey Q29b. Base (n76)

Table notes: Respondents were asked 'How many people are Welsh speakers (we define this as able to access facilities and services in Welsh)?'. For responses from AC-MW this was mapped to foundation level A2.

## Environmental Sustainability

3.101 In contrast to Spotlight 2020, not a single museum replied that they had used Julie's Bicycle carbon calculator (Q46). AC-MW noted that they report on operational carbon emissions using the Welsh Government's Public Sector [net zero reporting methodology](#) (Welsh Government, 2023). Museums were not asked whether they used alternative calculators or reporting tools.



**Table 3.50: Levels of risk to museums from flooding**

	Per cent		
	Flooding from rivers	Flooding from the sea	Flooding from surface water / small watercourses
Very low risk	77.9%	84.4%	54.5%
Low risk	9.1%	11.7%	28.6%
Medium risk	6.5%	2.6%	7.8%
High risk	6.5%	1.3%	9.1%

Source: Spotlight 2022 survey Q47

Table notes: Respondents were asked 'Have you checked the flood risk for the postcode for all your museum sites?'. The figure is the percentage of respondents who fall into that risk category. Data provided using [Natural Resources Wales Flood risk calculator](#)

3.102 The responses indicate that 13 per cent of museums are at a medium risk or higher of flooding from rivers, while almost 17 per cent are at a medium risk or higher of flooding from surface water or small watercourses. Given the potential impact of flooding on museums, having disaster plans in place with specific considerations for flood risk management should be a priority for these institutions.

### Partnerships

**Table 3.51: Has the museum been asked to supply data to their Local Authority / public body as part of The Wellbeing of Future Generations Act reporting?**

Type	Yes	No
Independent	0	34
Local Authority	9	16
National	7	0
National Trust	0	7
University	0	4

Source: Spotlight 2022 survey Q50

Table notes: Respondents were asked 'Have you been asked to supply data to your Local Authority/public body as part of their Wellbeing and Future Generations Act reporting?'

3.103 Museums in Wales are working towards addressing the Future Generations Act across many of their activities. Cross referencing to the Act is a requirement of grants supported by Welsh Government and the free text responses to Q50a where museums were asked to give examples of reporting illustrate that for some museums this is common practice. Quotes included, 'all reports to [Local Authority] cabinet have to show how we meet the act' and 'provided for [name] council's cultural services Service plan'. AC-MW stand out in that they are a 'named body in the act and report directly to the future generations commissioner and Wales audit office'. The only formal mechanisms reported for supplying this data were in place at 7 AC-MW sites and in 9 Local Authority museums. Nonetheless with 61 respondents not supplying such data, work is still required to close the gap between the activity and the data reporting.

**Table 3.52: Type of services provided by AC-MW used by governance type**

	Per cent				
	Independent	Local Authority	National Trust	University	Total
Conservation advice	24%	40%	14%	50%	30%
Education services	9%	0%	0%	25%	6%
Information or research	9%	24%	14%	0%	14%
Collections advice	26%	28%	29%	50%	29%
Object loan	26%	40%	14%	25%	30%
Security advice	9%	4%	0%	25%	7%
Other	9%	8%	0%	0%	7%

Source: Spotlight 2022 survey Q51

Table notes: Respondents were asked 'Have you used any of the following services provided by AC-MW since the 2020 Spotlight survey?' and asked to tick all that apply.

**Table 3.53: Number of services provided by AC-MW used by governance type**

Type	Number of services used					
	0	1	2	3	4	5
Independent	44%	29%	12%	6%	3%	6%
Local Authority	24%	28%	32%	12%	4%	0%
National Trust	57%	29%	0%	14%	0%	0%
University	0%	50%	25%	25%	0%	0%
<b>Total</b>	<b>36%</b>	<b>30%</b>	<b>19%</b>	<b>10%</b>	<b>3%</b>	<b>3%</b>

Source: Spotlight 2022 survey Q51

Table notes: Respondents were asked 'Have you used any of the following services provided by AC-MW since the 2020 Spotlight survey?' and asked to tick all that apply.

3.104 From the responses provided 64 per cent of non-national museums have used services provided by AC-MW, with over half of those having used more than one service. Object loan, conservation advice and collections advice are the most frequently used services. The National Trust, with its own specialist advisors, are least likely to use the services, while over 75 per cent of Local Authority museums have used them.

**Table 3.54: Have you worked in partnership with AC-MW by governance type**

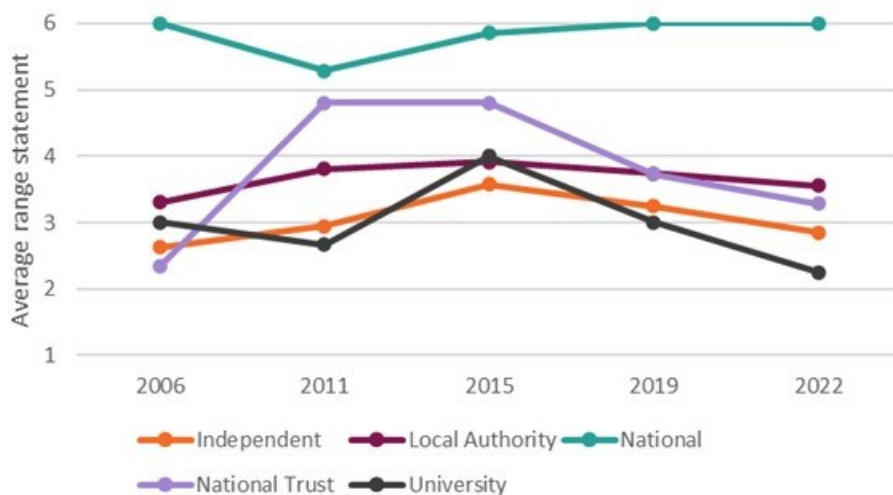
Type	Yes	No
Independent	10	24
Local Authority	12	13
National	7	0
National Trust	1	6
University	0	4

Source: Spotlight 2022 survey Q52

- 3.105 Just under half of Local Authority museums and a third of independent museums reported working in partnership with AC-MW. No university museums and only one National Trust property reported partnership working.
- 3.106 Museums want to partner with AC-MW across all their activities with many responses to the free text Q53 'What support partnership working with AC-MW would you be interested in?'. The answers included many of the services provided and listed in table 3.76. The presence of AC-MW is valued whether the support is being used actively or not for example it is 'just reassuring to know they are there'. 64 per cent of non-National museums identified their use of the services of AC-MW, 'any support would be beneficial to us and welcomed'. That said, the ability to access these resources is a matter of concern for a very small minority of museums (n2) 'We would be interested in accessing specialist collections knowledge. Last time we asked for this we were quoted commercial consultancy rates that were unaffordable'.
- 3.107 Specialist services are highly valued which may be explained by the generally smaller size of the non-national museums and the lack of staff capacity and specialist expertise within these organisations. The answers for the types of services that museums are interested in ranged from 'Continued support for conservation advice and advice on specialist collections, e.g. natural history' to 'Education services to contribute to and provide facilities for to our modules in Art History, particularly modules about Art in Wales' alongside 'Joint training initiatives - specialist training on particular elements of collections care, including looking after and cleaning photographs, different objects, etc.' and 'Developing digital resources for schools'.
- 3.108 The respondents frequently (n18) identified loan collections as a valuable resource of AC-MW beyond staff expertise. The ability to access loans has a demonstrable impact on the satisfaction of relationship between the national and non-national museums. One museum reported 'We had particular interest in two objects held in store including one in poor condition in external storage, but all approaches met with silence. Have not contacted since.'

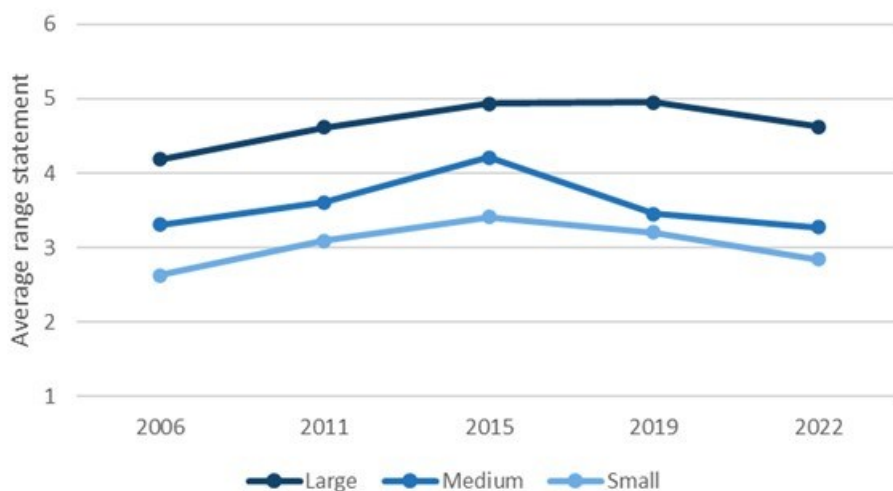
## Policy and planning

**Figure 3.28: Policy and planning range statement change over time by governance type**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q45

**Figure 3.29: Policy and planning range statement change over time by size**



Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q45

3.109 This range statement captures performance around the provision of a Forward Plan to guide a museum's work. A score of 3 indicates that a plan includes a statement of purpose, key aims and objectives, a spending plan for the current and subsequent year and policies relating to at least four areas of operation. Higher scores indicate plans are informed by market research and consultation, include performance indicators, more detailed budget information, and regular benchmarking and review.

- 3.110 Except for National museums, all museums have reported a reduction in range statement scores for the currency and extent of their production and use of policies and plans.
- 3.111 The reasons behind this warrant further investigation as these policies and plans underpin good practice across a wide range of museum work. This range statement does not map exactly with accreditation requirements, but it may be that the pandemic induced hiatus in accreditation returns along with the focus on survival through uncertain times has resulted in museums falling behind in this work.

## **4. Methodology review with recommendations for future data collection**

- 4.1 The Spotlight survey has had many iterations since its inception in 2006. Each iteration provides data from the respondents and creates the opportunity to learn about the process to make recommendations for future data collection. The recommendations below for future iterations start with operational issues and then moves to the content of the survey. Any change in the management and content of a long-term survey should be approached with caution and due regard between the benefits of continuity versus improvement.

### **Timing of the survey**

- 4.2 Respondents provided feedback regarding the timing of the 2022 survey process. Although it is reasonable to suspect that no time would be perfect the following observations could be considered in future planning. Completing surveys at the end of the financial year of most museums did cause some respondents concern. Collecting data shortly after the end of a financial year would enable any subsequent report to contain the most up to date financial information. Museums are more fully staffed in the summer. Asking museums which are seasonally opened to complete returns based on contact with an e-mail or phone number in a museum which may not yet be open meant that some returns were not made as a result. However, museums also operate at their peak during holidays so waiting for opening to resume has its benefits, but it may also then cause strain on those with busy Easter or summer schedules. Once the survey has opened it is beneficial to the collection of consistent data that it is completed quickly. In future it would be advisable to advertise, in advance, the dates of the survey so museums could prepare appropriately. Making the survey a fixed point in the year would also help support the sector to prepare for and engage with the survey. In summary, the survey cannot be completed before the end of the year when data needs to be collected, and launching in February / March, with prior advertising of launch dates, and allowing provision for seasonally open museums to have the opportunity to reply would likely mean a closing date of late April / May.
- 4.3 To allow the sector to plan their participation the survey should be repeated biannually on a fixed date.

### **Contacts Database**

- 4.4 Some survey problems arose from the use of a contacts database, which had been generated for internal purposes for general information distribution and accreditation communications by the Welsh Government. Experience of the survey indicate several issues that could inhibit the effective distribution of Spotlight surveys. There is inevitably flux in the workforce so the database will always have some

inaccuracies as roles and postholders had changed. As a result, some emails bounced back, but this was not acted upon until a second round of emails sent directly from the consultant also generated the same bounce back list. Some organisations had supplied generic institutional e-mail addresses for such mailings to protect them from data loss when staff leave, and it was also apparent that some sector colleagues missed or did not take notice of the initial email circulated by Culture Division. The inclusion of the survey within the generic government e-mail format has the advantage of drawing some museum staff attention to this important survey but unfortunately led to others considering it to be a general announcement. Inclusion of the survey launch email within this generic email form meant that for some potential respondents they did not perceive the fact that it marked a call to action to complete the new Spotlight survey strongly enough. By supplementing the contact list with individual named e-mail contacts, a greater response rate was generated. It may be more effective in the future to issue the announcement of the survey from the Welsh Government mailing list but to deliver the surveys themselves individually from the survey team. This would shorten the lead time for reporting broken or missing e-mail addresses and help reduce the tendency of the survey request to be lost among more general email traffic.

### **Compulsory Questions**

- 4.5 A method should be agreed to collect data on Welsh speaking ability of staff and the relevant question (question 29b) should become compulsory. Whatever term is used should relate to a staff and volunteers' abilities to conduct a significant portion of their work within the Welsh language.

### **Range Statements**

- 4.6 Range statement data has been collected consistently through the life of the survey and although challenging they are familiar to the sector and provide the ability to monitor trends through time. In this review the researchers have identified that the gap between point 5 and point 6 on range statement Q17 related to access through displays represents a more substantial step change and a significant financial commitment (renewal of at least 25 per cent of displays in the last 10 years for range statement score 5 and 50 per cent of displays for range statement score 6) than other range statement areas. This could be reviewed before the next iteration of the survey.

### **Wording**

- 4.7 In Q30, Respondents were asked 'Recognising that people may fill multiple roles, how many of the above roles are filled by qualified curators or conservators?'. There are professional debates about the nature of a qualified curator or conservator. Whilst some may understand these terms to reflect professional titles and formal

education others may understand this to reflect competence in the role. This is a complex area, but Welsh Government may wish to reflect on how this data is used and decide if there is more guidance that could be provided in the wording of this question.

- 4.8 For Q31 the research team suggest that the wording of question “How many of your FTE are employed on a fixed term basis tied to a specific project / grant / activity (i.e. not core team)?”, is reviewed to clarify if the intention is to identify the use of FTE ‘on specific projects’ or whether the data is used more generally to calculate staff on open ended versus fixed term contracts.

#### **Additional questions**

- 4.9 At present the data does not collect data on the diversity of Trustees. Given the requirements of the ARWAP this is an area where an additional question might be useful.
- 4.10 To build on Q46 ‘Have you completed the Julie’s Bicycle carbon calculator it would yield a wider range of results if museums were asked ‘Do you report on your carbon emissions and if so, what reporting tool do you use?’



## 5. Reference section

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## Annex A: Questionnaire



Llywodraeth Cymru  
Welsh Government

### Spotlight 2023

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Page 1: Welcome

#### PRIVACY NOTICE

#### Museum Spotlight Survey and Workshops

##### Background

The Welsh Government has commissioned Emma Chaplin Heritage and Museum Services to undertake the Museum Spotlight Survey. 'Spotlight' is a comprehensive survey of museums that aims to collect data and provide an up-to-date assessment of the museum sector in Wales. Findings from the Spotlight Survey helps to contribute to estimates of the social and economic impact of museums in Wales.

Emma Chaplin Heritage and Museum Services will be expected to engage with the museum sector to support participants to take part in the Spotlight Survey. Participants will be invited to a bilingual virtual workshop in advance of the survey going live in the form of a 'how-to' Q&A style session.

Emma Chaplin Heritage and Museum Services will only contact those museums that are either accredited or working towards accreditation via the UK Museum Accreditation Scheme in Wales.

The Welsh Government is the data controller for the research. However, Emma Chaplin Heritage and Museum Services will delete any personal data provided through the survey and workshops, and anonymise the raw data, before it is shared with the Welsh Government.

The information collected during the project will be included in a report published on the Welsh Government website.

Your participation in this research is completely voluntary. However, your views and experiences are important in order to help inform Welsh Government policies.

The contact for this research at Emma Chaplin Heritage and Museum Services is: Emma Chaplin

Email address: [emma@emmachaplin.co.uk](mailto:emma@emmachaplin.co.uk)

Telephone number: 07884 254 351

#### PRIVACY NOTICE

##### What personal data do we hold and where do we get this information?

Personal data is defined under the UK General Data Protection Regulation (UK GDPR) as 'any information relating to an identifiable person who can be directly or indirectly identified by reference to an identifier'.

Welsh Government has provided your contact details (name, email address and telephone number) to Emma Chaplin Heritage and Museum Services for the purpose of conducting the Museum Spotlight Survey and inviting you to a workshop in advance of the survey going live. Welsh Government holds your contact details due to your involvement with the UK Museum Accreditation Scheme in Wales where an application for

accreditation has previously been made.

Emma Chaplin Heritage and Museum Services will only use your name, email address and telephone number for the purposes of contacting you to take part in the Spotlight Survey and inviting you to a workshop in advance of the survey going live. Your participation is voluntary and if you do not wish to take part at any stage or be sent reminders then please reply to the invitation email and your details will be removed.

This research does not require the collection of additional personal data from you for either the survey or workshop. Neither your email address nor your IP address will be captured by completing the survey so responses will be anonymous.

If you choose to provide additional personal data as part of the research, we will try not to identify you from, or link your identity to, the responses you provide.

If you raise a query or complaint and provide personal data requesting a response, the researcher will forward the request only to the relevant official and subsequently delete it from the research data.

#### **What is the lawful basis for using your data?**

The lawful basis for processing information in this data collection exercise is our public task; that is, exercising our official authority to undertake the core role and functions of the Welsh Government.

Participation is completely voluntary. Research studies such as this are important for the Welsh Government to collect information and actionable evidence about its ability to deliver government priorities.

#### **How secure is your personal data?**

Personal information provided to Emma Chaplin Heritage and Museum Services is always stored on a secure server. The data can only be accessed by a limited number of researchers working on this research project. Emma Chaplin Heritage and Museum Services will only use this data for research purposes. Emma Chaplin Heritage and Museum Services has Cyber Essentials Certification.

When conducting surveys, Emma Chaplin Heritage and Museum Services use a survey software programme called Online Surveys. We have ensured that Online Surveys is UK GDPR compliant and meets our expectations in terms of the security of any data collected via this software.

Emma Chaplin Heritage and Museum Services has procedures to deal with any suspected data security breaches. If a suspected breach occurs, Emma Chaplin Heritage and Museum Services will report this to the Welsh Government who will notify you and any applicable regulator where we are legally required to do so.

Emma Chaplin Heritage and Museum Services will use the information gathered to produce a report and the raw anonymised survey data that will be published on the Welsh Government website. The report and raw anonymised survey data will not include any information that could be used to identify individual participants.

#### **How long do we keep your personal data?**

Emma Chaplin Heritage and Museum Services will hold personal data during the contract period, and any personal data not already removed during transcription will be deleted by Emma Chaplin Heritage and Museum Services within three months of the end of the contract. This includes your contact details. Emma Chaplin Heritage and Museum Services will provide Welsh Government with an anonymised version of the data which will not include information that could identify you.

#### **Individual rights**

Under UK GDPR, you have the following rights in relation to the personal data you provide, you have the right:

- To access a copy of your own data;
- For us to rectify inaccuracies in that data;
- To object to or restrict processing (in certain circumstances);
- For your data to be 'erased' (in certain circumstances); and
- To lodge a complaint with the Information Commissioner's Office (ICO) who is our independent regulator for data protection.

The contact details for the Information Commissioner's Office are: Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF. Phone: 0303 123 1113. Website: [www.ico.gov.uk](http://www.ico.gov.uk)

#### **Further Information**

If you have any further questions about how the data provided as part of this survey will be used by the Welsh Government or wish to exercise

your rights using the UK GDPR, please contact:

Name: Emma Sullivan

E-mail address: [Emma.Sullivan@gov.wales](mailto:Emma.Sullivan@gov.wales)

Telephone number: 0300 0251492

The Welsh Government's Data Protection Officer can be contacted at:

Welsh Government, Cathays Park, Cardiff, CF10 3NQ

Email address: [DataProtectionOfficer@gov.wales](mailto:DataProtectionOfficer@gov.wales).

## Page 2: Quick Start Guide

### Data Protection

The information supplied on this survey will be used to help with strategic planning for museums in Wales, help museums benchmark with other museums and assist the Welsh Assembly Government to determine policy priorities. A full full privacy statement is found at the start of the survey.

### Guide to starting and saving

The email you have received links you to the survey. The survey will open when you click on the link that you received in an email. You start by entering the name of your museum and this creates your museum's response.

A number of the questions are compulsory (\* Required) and will require you to have data before answering and progressing to the next section. You have been sent a pdf copy of the survey with the link to the survey with this guidance document. You cannot skip forward so you may wish to print out the pdf and read the questions / gather data before starting.

You should save as you go, we recommend that you do this if you are taking a break or have spent more than an hour entering data. To do this, use the 'Finish Later' button at the bottom of the survey page. This will open a screen with a web link and an option to email the link to yourself. You can copy and bookmark the link but it might be easier to enter your email address and press 'send' to email this link to yourself. Double check you have entered your details correctly otherwise your work will be lost.

To continue with the survey immediately press 'Return to survey', or you can leave the survey and return at a later date by clicking on the link in your email. Once you have saved, the survey will autosave every time you press 'Next' and can be returned to by following the link that you have emailed to yourself. If you wish to save part-way through a page you will need to click on 'Finish Later' to save, as described above.

When you have finished the survey click on the 'finish' button on the bottom right of your screen. This will open a screen called 'final page' which will give you a chance to save a copy of your submission for yourself. We recommend that you do this and you will have 15 minutes to do so. Click on 'My responses' under the heading 'Download my responses' and this will generate a pdf that you can print and or save for your records. Please note this is not the same button as the completion receipt which is simply confirmation that you have completed the survey

This survey is only looking to capture responses from museums within the accreditation scheme, those with full, provisional, or working towards accreditation status.

### Completing the survey

Guidance for completing the survey is embedded within the survey. There are hyperlinks embedded in the survey if you need more information. If you cannot access these links please email us at the address below.

Some of the questions can be seen as a list but you can choose 'view as a table of questions' to see a more compact version of the questions.

We want this to be as pain free as possible. Please complete as many questions as you can. We know that providing an exact figure can be hard so if you do not have exact or final data, please provide your best estimate.

With the exception of visitor numbers, which we request in calendar years, the data you submit should cover the financial year, 1 April 2021 to 31 March 2022 and other financial years as indicated where relevant. If your financial year is different, for example Jan to Dec, include the data for the accounting period that most closely matches the year range (for example 2021-22 would cover Jan 2021-Dec 2021, or April 2021-March 2022 depending on your financial year). The exception for visitor numbers should allow you to use your visit Wales data.

Some questions have free text boxes 'Any other comments?' These do not have to be completed but are provided for where you might want to comment on the fit between your situation and the way that we are collecting data. Sometimes one of these boxes will open if you select 'other' as an answer to any of the questions.

The survey asks respondents to complete a number of range statements in relation to their museum, these are NOT intended as scores or judgement. What is appropriate to your museum will be specific to your circumstances. Not all the statements have to match the situation at your museum, please pick the answer which BEST describes your museum.

### Contact us

The survey questions contain guidance on how to answer them. If you have any additional questions regarding completing the survey please email Phil Parkes at [spotlightwales2023@gmail.com](mailto:spotlightwales2023@gmail.com).

### All the Links you might need

The survey sometimes refers to external resources. We hope most of them are already familiar. We have gathered them all together here for you in case you find this helpful.

Q8

<https://www.aim-museums.co.uk/wp-content/uploads/2020/04/Understanding-Your-Audiences-2020-1.pdf>

Q11

[https://www.artscouncil.org.uk/sites/default/files/S2D12\\_Detailed\\_framework.pdf](https://www.artscouncil.org.uk/sites/default/files/S2D12_Detailed_framework.pdf)

<https://le.ac.uk/rcmg/research-archive/generic-learning-outcomes>

Q14 [https://www.ucl.ac.uk/culture/sites/culture/files/ucl\\_museum\\_wellbeing\\_measures\\_toolkit\\_sept2013.pdf](https://www.ucl.ac.uk/culture/sites/culture/files/ucl_museum_wellbeing_measures_toolkit_sept2013.pdf)

Q26

<https://www.aim-museums.co.uk/wp-content/uploads/2019/10/Economic-Impact-Toolkit-2019.pdf>

Q43

<https://collectionstrust.org.uk/spectrum/>

<https://www.gov.wales/museum-collection-significance-guidance-museums>

Q46

<https://juliesbicycle.com/our-work/creative-green/creative-green-tools/>

Q 47

<https://naturalresources.wales/flooding/?lang=en>

Q48

[https://www.gov.wales/sites/default/files/publications/2022-06/anti-racist-wales-action-plan\\_0.pdf](https://www.gov.wales/sites/default/files/publications/2022-06/anti-racist-wales-action-plan_0.pdf)

## Page 3: About your organisation

1. Your Museum Name: \* Required

1.a. Postcode of museum \* Required

Please enter a valid UK postcode.

1.b. Your name \* Required

1.c. Your email address \* Required

1.d. Museum telephone number \* Required

Please enter a valid phone number.

2. Are you an accredited museum (holding Full, Provisional or Working Towards Status)? \* Required

- Yes  
 No

3. Museum type \* Required

3.a. If you selected Other, please specify:

4. How would you class your museum's normal operating pattern? \* Required

5. Have your normal operating patterns have been disrupted this year (for example due to redevelopment)? \* Required



- Yes
- No

## Page 4: Museum Audiences

6. Please provide your annual visitor numbers for the following calendar years. We ask for calendar year so we mesh with Visit Wales data.

	Number of physical visitors * Required	Estimate or actual? * Required		Number of online visitors	Estimate or actual?	
		Estimate	Actual		Estimate	Actual
2018	<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2019	<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2020	<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2021	<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2022	<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/>	<input type="radio"/>	<input type="radio"/>

## Audience Development and Strategic Marketing

7. Please select the range statement below which best matches and describes your museum \* Required

- No promotion, user research or audience development.
- Production of basic promotional material (e.g. poster, leaflet) and / or regular press releases.
- As above plus: Occasional, formal consultation with users and informal gathering of user feedback via visitor books, comment cards, consultation with Friends, focus groups etc. Feedback analysed, feedback responded to, results are fed back into planning. May be some bilingual provision.
- As above plus: Up to date knowledge of demographic / social / economic context in which museum operates; Some basic market research / regular, systematic gathering of user response; A planned approach to all promotional activities based on these findings, (e.g. print, press coverage and / or paid advertising) and a dedicated budget; Targeting of particular audiences / user groups (not necessarily new ones); Some bilingual provision.
- As above plus: Market research and monitoring of user response undertaken at regular intervals (at least 2 yearly) using consistent methods; Marketing / audience development is occasionally evaluated; Employment and / or regular input from marketing professional; Most communication available bilingually.
- As above plus: Non traditional / minority users are targeted and appropriate means of communication used; All audience development and Marketing activities are regularly monitored and evaluated; Audiences are consulted and their views / responses integrated into planning process; All communication available bilingually.

8. Have you conducted any formal audience/visitor research to determine the demographic of your museum visitors in the last year? \* Required

- Yes
- No

8.a. Which of the following have you carried out (see AIM publication '[Understanding your audiences](#)' for further information). (Tick all that apply)

- Primary research: such as visitor survey
- Secondary research: making use of existing research
- Quantitative research: measurements such as 33% of our users are in family groups
- Qualitative research: broader questions and themes
- Segmentation: understanding your visitors as groups



## Page 5: Museum learning provision and educational engagement

### Provision of Formal Learning

NB: Questions 9-11 apply to formal learning visits (ie. Schools, colleges and universities)

9. How many formal education sessions did your museum deliver in 2021/22? (i.e. sessions with formal education providers e.g. school/college/ HE organisation)

	Face to Face * Required	Estimate or actual? * Required		Digital	Estimate or Actual?	
		Estimate	Actual		Estimate	Actual
Total number of sessions	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total number of participants	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

9.a. Any additional comments

10. What was the total number of schools and formal learning organisations engaged in 2021/22? \* Required

11. Provision of formal learning: Please select the range statement below which best matches and describes your museum. You may need to refer to the '[Inspiring Learning for All](#)' framework and the '[Generic Learning Outcomes](#)' model. \* Required

No contact has been made with formal education sector. Requests from formal education sector cannot be catered for.

Formal education sector is not actively targeted, but groups make independent visits and/or special sessions are possible. At least two of the following are available: 1. Lectures 2. Study packs or worksheets, 3. Electronic media (including website); 4. Role play 5. Creative workshops, 6.Guided tours, 7.Interactive activities

As above plus; Groups make independent visits, limited support material available, some links are made with relevant school/college curricula or learning programmes; An understanding of the 'Inspiring Learning for All' framework.; Some knowledge about local education sector, potential users and educational potential of the museum; Some consultation with group leaders/organisers about provision; May be some bilingual provision.

As above plus; Generic learning outcomes (GLO) or other metrics are used to measure learning impact; Programme of direct sessions for groups; Access and/or facilities for researchers; Some support material compatible with relevant curricula or learning programmes; Working knowledge of local education sector, potential users and educational potential of the museum.; Ad hoc input from external educators; Some bilingual provision.

As above plus; General learning objectives or other metrics are set for sessions which are delivered by people with specific skills and/or educational expertise; Over 50% of support materials/sessions are compatible with relevant curricula or learning programmes; Regular contact with external educators who have an informal input into service; Summative evaluation of sessions; Employment of fulltime educator to develop and manage the service; Most communication available bilingually.

As above plus; Programme of direct sessions catering for a wide range of ages, abilities and learning styles; Learning objectives for

sessions are negotiated and regularly reviewed with users; All support material/sessions are compatible with relevant curricula or learning programmes; All new sessions/materials are piloted and evaluation is carried out in house and/or externally; Regular contact with external educators, who work in partnership with the service; Research informs the learning needs of the formal sector and findings used to inform service development; Are a 'learning organisation' as defined in the 'Inspiring Learning for All' framework; All communication available bilingually.

### Provision of Informal Learning

NB: Questions 12-13 apply to informal learning visits (i.e. with non-education providers e.g. the Brownies / a local Arts Organisation, U3A groups or self led, such as research work. It can include any events, school holiday activities, workshops, seminars, talks, lectures and individual research sessions etc)

#### 12. How many other activities did your museum deliver onsite in 2021/22?

	Face to Face * Required	Estimate or actual? * Required		Digital	Estimate or Actual?	
		Estimate	Actual		Estimate	Actual
Total number of activity sessions and events	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total number of participants	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

#### 12.a. Any additional comments

#### 13. Provision of Informal Learning: Please select the range statement below which best matches and describes your museum \* Required

- No deliberate provision, but displays are available
- Personal contact with staff/volunteers only by arrangement. At least one main and one subsidiary means of interpretation are available from: Labels; Display panels; Audio visual systems; Printed guides or catalogues; Oral information from staff
- As above plus: Information and knowledge about the collections made available by making at least two of the following events/activities available; Lectures; Study packs or worksheets; Electronic media (including website); Role play; Creative workshops; Guided tours; Interactive activities; An understanding of the 'Inspiring Learning for All' framework; Possibility of arranging access to collection not on display/information for independent researchers/learners; Users consulted about provision; May be some bilingual provision.
- As above plus: Staff/volunteers are available for visitors to engage with for at least 40% of the time open or for 30% of the display areas. Generic learning outcomes (GLO) are used to measure learning impact Modest programme of events, some of which have specific learning goals and specific target audiences. Some hightech/lowtech interactive learning elements to displays Some learning materials for families/children and or adults (e.g.: trails, guidebooks). Some temporary exhibitions and/or changes to permanent displays. Some bilingual provision.
- As above plus: Regular events and/or exhibitions programme, which includes outreach activities, targets both traditional and nontraditional audiences. Range of learning materials and interactive elements create learning opportunities for all ages and abilities. All the above are produced with the involvement of an education specialist and are evaluated with users. Most communication available bilingually.
- As above plus: Extensive programme of exhibitions, events and activities led by people with specific skills and/or educational expertise. Temporary exhibitions (in house, touring or community based) and programme of events and activities are produced with community involvement. Learning materials in formats appropriate to the needs of minority users. Academic research is published. Opportunities are

created for learning about collections not on display. Research is undertaken into the learning needs of all ages and findings are used to inform public programme of exhibitions, events and activities as well as permanent displays. Are a 'learning organisation' as defined in the 'Inspiring Learning for All' framework. All communication available bilingually.

14. Have you used the [UCL Museum Wellbeing Measures Toolkit](#) to measure the impact of your museum's work on wellbeing? \* Required

- Yes
- No

14.a. Did your results show an increase in wellbeing?

- Yes
- No

14.b. What were your results?

## Page 6: Museum Access

15. Since the 2020 Spotlight survey have you provided exhibitions, events or activities which were targeted at any of the following communities? (tick all that apply)

- Gender reassignment
- Sexual orientation
- Women
- Religion or belief
- Disability
- Race or ethnicity
- Age - General
- Age – Older people (60+)
- Age – 0-5 year olds
- Age – Young people (16-25)
- Welsh speakers
- Marriage/civil partnership
- Pregnancy/maternity
- Former Communities First areas/areas of deprivation or isolation
- People with dementia
- Gypsy Roma Traveller community
- Other

15.a. If you selected Other, please specify:

16. Since the 2020 Spotlight survey has the museum carried out an access audit with formal report and recommendations? \* Required

- Yes
- No
- Don't know

### Access - Display

17. Please select the range statement below which best matches and describes your museum \* Required

- Basic labelling plus some supporting information (e.g. text, photographs, maps, drawings). Object labels available.
- Most displays produced more than 10 years ago (less than 10% of displays renewed in the past 10 years). No realistic costed plans for revision or renewal.
- Most displays produced more than 10 years ago (less than 10% of displays renewed in the past 10 years). Detailed costed programme for re-display. Temporary exhibitions held to display items for stores or visiting exhibitions. Recent redisplay produced without evaluation or user input. May be some bilingual provision.
- As above plus: At least 10% displays renewed in the past 10 years. Displays changed regularly to trial interpretative ideas / methods. Some aspects have been evaluated. Access and education specialists consulted and advice acted on. Some bilingual provision.
- As above plus: At least 25% displays renewed in the past 10 years. Re-display programme has target audiences and input from users

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taken into account. Some aspects have been evaluated. Access and education specialists involved throughout. Most communication available bilingually.

As above plus: At least 50% renewed in the past 10 years. Both formative and summative evaluation has taken place and results fed back into current displays. All communication available bilingually.

## Access - Disability

18. Please select the range statement below which best matches and describes your museum \* Required

No awareness of or response to physical, sensory, learning and cognitive impairments and the disabling barriers that exist within the organisation, buildings or services.

Assessment by museum staff of potential barriers to physical, sensory and intellectual access.

As above plus: A recognised audit checklist used by staff in making an assessment. Some initiatives (e.g. ramps, audio guides, events with sign language) to overcome barriers thus identified. General awareness of implications of Equalities Act. At least one member of staff has undertaken Disability Equality Training during the preceding 2 years.

As above plus: Museum manager and key staff have a good understanding of the Equalities Act. Consultation with disabled users and nonusers to assess potential physical, sensory and intellectual barriers, costed programme to respond. At least 30% of this achieved. New initiatives (capital or services) fully compliant with Equalities Act. At least 30% staff has undertaken Disability Equality Training during the preceding 2 years. Some bilingual provision.

As above plus: Striving to be fully compliant with Equalities Act. Full access audit undertaken with professional auditors in consultation with disabled people. Staged, costed plan to address its findings and at least 40% achieved. Disability Equality Training undertaken in the preceding 2 years by at least 50% staff and plans to extend this to the remainder.

As above plus: Fully compliant with Equalities Act. Full access audit undertaken with professional auditors in consultation with disabled people, implemented all recommendations to provide full access for people with physical, sensory, learning and cognitive impairments. Continued consultation with disabled users and nonusers and a programme of review of provision and development of further improvements. All staff have undertaken Disability Equality Training undertaken in the preceding 2 years. Programme and budget for regular training updates.



Page 7: Museum financial operations

19. Does your museum normally charge for general admission? \* Required

Yes  
 No  
 Sometimes/seasonally

20. Beyond general admission, does your museum charge for any exhibitions or services? (tick all that apply) \* Required

No  
 Temporary/special exhibitions  
 Events  
 Formal education visits  
 Talks  
 Other

20.a. If you selected Other, please specify:

21. Please give your standard operating budget figures (do not use £ symbol) for:

	Budget * Required	Estimate or actual? * Required	
		Estimate	Actual
2017-18	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2018-19	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2019-20	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2020-21	<input type="text"/>	<input type="radio"/>	<input type="radio"/>
2021-22	<input type="text"/>	<input type="radio"/>	<input type="radio"/>

22. Please specify your museum's financial year if different from 1 April – 31 March.

23. Please provide annual totals for the following information for the financial year 2021-2022. If your answer is 'N/A' please enter 0.

	Budget * Required	Estimate or actual? * Required	
		Estimate	Actual

Income (not including capital funding)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Expenditure (including staff costs but not including capital funding)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Expenditure on staff costs	<input type="text"/>	<input type="text"/>	<input type="text"/>
Admissions income	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other earned income (eg. shop, room hire, café)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Public funding / grant (e.g. Local Authority funding)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Donations income	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other contributed income	<input type="text"/>	<input type="text"/>	<input type="text"/>
Revenue grant/ project income	<input type="text"/>	<input type="text"/>	<input type="text"/>
Capital grant/ project income	<input type="text"/>	<input type="text"/>	<input type="text"/>

**23.a. Please give details of funding / grant sources**

**Guidance to financial questions**

Total income - total income including any regular local authority funding (excluding capital funding).

Total expenditure – total expenditure including staff costs and any local authority recharges (excluding capital funding).

Total expenditure on staff costs – include all costs relating to staff employed by the your museum.

Total admissions - total income for all visitors who have paid to enter the museum.

Total other earned income - this includes retail, catering, events and hospitality, educational activity and any other income from trading activity e.g. property rental.

Total public subsidy/ grant – this includes any regular income from a local authority (excluding capital), Higher Education, DCMS or other core funding.

Total donations - all money received from the general public or friends (including friends/member schemes) for which no benefit is received in return.

Total other contributed income - include any income from sponsorship, income from corporate membership schemes or other nonearned income.

Total grant/ project income - include all money received in the form of grant/ project income received within the financial year (excluding capital funding).

Total capital grant/ project income - include all money received in the form of capital grant/ project income received with the financial year.

The breakdown of income should be equal to the museum's total income.

**24. In order to target support, where do you plan to look for funding in the next 3 years?**

25. Have you used AIM's new economic impact toolkit? <https://www.aim-museums.co.uk/wp-content/uploads/2019/10/Economic-Impact-Toolkit-2019.pdf> \* Required

- Yes
- No

25.a. What is your economic impact?

26. Since the 2020 Spotlight survey, local authority support (in which ever way you are accustomed to receive it e.g. regular funding, property maintenance, rebate) has: \* Required

- Risen
- Fallen
- Stayed the same
- Not applicable (do not receive local authority support)

27. If the museum does receive support from the local authority, what form/s does this take?

- Regular revenue funding
- Rate relief
- Museum Mentor (for Accreditation)
- Free or low cost occupancy of council buildings
- Building maintenances costs
- Other

27.a. If you selected Other, please specify:

## Page 8: Museum Workforce

This question is about volunteers at your museum

28. What is the total number of volunteers at your museum?

	Total number * Required	Estimate or actual? * Required	
		Estimate	Actual
Volunteers (Museum)	<input type="text"/>	<input type="text"/>	<input type="text"/>
Volunteers (Trustees)	<input type="text"/>	<input type="text"/>	<input type="text"/>

28.a. Approximately how many hours did volunteers contribute in 2021/22

	Hours * Required
Volunteers (Museum)	<input type="text"/>
Volunteers (Trustees)	<input type="text"/>

28.b. How many people are Welsh speakers (we define this as able to access facilities and services in Welsh)?

	Number * Required
Volunteers (Museum)	<input type="text"/>
Volunteers (Trustees)	<input type="text"/>

This question is about paid staff employed by your museum

29. What is the total head count of staff employed by the museum including seasonal/ casual staff? (at its peak in the year) \* Required

29.a. How many Fulltime Equivalent paid staff does the museum employ? \* Required

29.b. How many people are Welsh speakers (we define this as able to access facilities and services in Welsh)?

How to calculate Full Time Equivalents

Example: A member of staff working 5 days per week (full days) is 1 FTE, a member of staff working 3 days per week is 0.6FTE. If a museum has 3 members of staff, one who works 5 days per week and two who work 3 days per week, the FTE number of paid employees would be 2.2 FTE.

If you calculate your staffing in hours then for the purposes of this survey 35 hours would be classed as 1 FTE, so every 7 hours would count as 0.2 FTE.

30. Please enter the FTE number of professional staff or volunteers in the following categories. If your answer is 'N/A' please enter 0.

	Number * Required
Front of House	<input type="text"/>
Curatorial (inc Research)	<input type="text"/>
Conservation	<input type="text"/>
Access/ Education	<input type="text"/>
Management Advice/ Development	<input type="text"/>
Other	<input type="text"/>
Recognising that people may fill multiple roles, how many of the above roles are filled by qualified curators or conservators?	<input type="text"/>

31. How many of your FTE are employed on a fixed term basis tied to a specific project/grant/activity? (ie. Not 'core' team) \* Required

### Staff & Volunteer Development

32. Please select the range statement below which best matches and describes your museum. \* Required

- Neither staff nor volunteers are trained beyond basic induction or introduction to essential procedures.
- Staff and volunteer training needs are assessed regularly. General awareness of essential procedures and guidelines. General awareness of issues affecting museum operations. Duties only undertaken by trained staff and/or volunteers.
- As above plus: New staff and volunteers receive full induction. Staff and volunteers are aware of the Museums Association Code of Ethics for Museums. Induction available and routinely offered to new members of governing body. Staff / volunteer training needs are assessed. Overall training plan is in place and training is provided. Staff and volunteers occasionally attend external training courses and seminars.
- As above plus: Current and future training, education and awareness-raising needs are identified for individual staff and / or volunteers. Information on a range of issues affecting the running of museums is available to all staff and volunteers if requested. Temporary staff and volunteers receive basic training in-house. Staff and volunteers occasionally attend external training courses and seminars. Staff are encouraged to report any problems and their comments are acted upon.
- As above plus: Dedicated budget available for staff development. Information on a range of issues affecting the running of museums is available to all staff and volunteers in the form of regular, practical training sessions, published literature and in-house documentation. Staff and volunteers regularly attend external training courses and seminars. Training is evaluated.
- As above plus: Training needs and provision are regularly reviewed as part of the museum's planning cycle. The museum has guidelines in place on the behaviour of contractors / service providers on site. Museum holds 'Investors In People' status (If IIP is held by the museum's parent body, it must specifically apply to the museum).

33. Since the 2020 Spotlight survey, has your training budget changed? \* Required

- Increased
- Decreased
- Stayed same
- Not applicable (eg. we do not have one)

## Page 9: Museum Buildings and Environment

34. Provision of Suitable Buildings: Please select the range statement below which best matches and describes your museum \* Required

- Building poorly constructed or in a poor state of repair. Museum is not responsible for, and has no control over, maintenance of building fabric. No planned maintenance or budget. No repairs carried out. Building unstaffed and rarely visited.
- Building in poor state of repair. Museum does not control maintenance of building fabric but is consulted about limited maintenance. Minimal budget available and not necessarily controlled by the museum. Essential repairs done only as necessary. Seasonally opened building only visited during open period.
- Building is wind and watertight. Building robust and all floors can safely support the load. All buildings are visited and inspected regularly (including those normally unoccupied). Plant and equipment is inspected periodically by staff. Potential threats to collections are identified and assessed. Museum has control over (or strongly influences) maintenance of buildings. Essential maintenance carried out. Budget influenced by the museum.
- As above plus: Schedule for routine maintenance of building and utilities is in place. A competent person produces regular report on the state of the building. Potential access points for vermin, insects and dust are identified and sealed. Staff responsible for collections are notified in advance of building works.
- As above plus: Action plan in place to implement recommendations of regular report. Contractors working on site are briefed about potential implications for collections and are supervised. Benchmarks in Collections Care used as basis to improve conditions.
- As above plus: Building management plan is regularly reviewed and recommendations implemented. Reports on building condition are used for planning. Records kept of all building work, maintenance and inspections. A preservation advisory panel or service is consulted in planning any building work.

35. Environmental Monitoring: Please select the range statement below which best matches and describes your museum \* Required

- No monitoring, obvious environmental problems, little understanding of issues.
- No monitoring, basic understanding of issues.
- Some monitoring in progress. Equipment adequately stored and calibrated. Basic understanding of issues.
- Monitoring in place. Conditions required for specialist collections identified. Records maintained and acted on.
- Monitoring equipment linked to computer in place. Conditions required for specialist collections identified. Records maintained and acted on. Records interpreted.
- Monitoring equipment linked to computer and environmental control equipment. Monitoring equipment calibrated regularly. Conditions required for specialist collections identified. Records maintained and acted on. Data informs planning and budget.

36. Environmental Control: Please select the range statement below which best matches and describes your museum \* Required

- No control, obvious environmental problems. Little understanding of issues
- No control, basic understanding of issues.
- Some attempt at control, basic understanding of issues.
- Dedicated control equipment in place. Equipment maintained. Control maintained for 50% of the time. Conditions required for specialist collections identified.
- Dedicated control equipment in place used in conjunction with monitoring equipment. Equipment calibrated and programme of maintenance in place. Control maintained for 75% of the time (or more). Conditions required for specialist collections 75% complete.
- Sophisticated control equipment in place linked to monitoring equipment. Control maintained for 90-100% of the time. Conditions for specialist collections 90% complete. Records maintained and acted on. Data informs planning and budget.

## Page 10: Collections

37. How many objects/items do you have in your collection? \* Required

<input type="text"/>
----------------------

38. How many new acquisitions came into your permanent collections in 2021-2022?

	Number * Required
Purchases	<input type="text"/>
Gifts	<input type="text"/>

39. How many objects have left the permanent collections in 2021-2022 by the following:

	Number * Required
Gifts	<input type="text"/>
Sale	<input type="text"/>
Destruction	<input type="text"/>

40. Taking present collection and disposal rates into account, how long do you estimate it will take for stores to become overcrowded? \* Required

Already overcrowded

Up to 5 years

5 - 10 years

More than 10 years

41. Storage and Housekeeping: Please select the range statement below which best matches and describes your museum \* Required

Items not stored in dedicated collection storage space. Little or no cleaning undertaken. Non-collection items kept in object store rooms. No organisation, racking or boxing. No awareness of potential pest problems.

Dedicated storage area in use. Awareness of problems or hazards. Overcrowded to the extent that no new acquisitions are being made or severely restricted. No store plan. Occasional inspection for pests. Some cleaning of storage areas.

Planned stores. May still be overcrowded. New acquisitions accommodated by packing existing items close together. Safe access to individual objects. Conservation-grade packing for objects at risk. Knowledge of pests and pest monitors in use. Store areas cleaned regularly. Arrangements in place for public access to stored collections.

Easy access to individual objects. Conservation-grade packing. Random condition checks. Regular housekeeping. Pest monitoring programme. Separate work space in store.

Well-organised, internal storage sufficient for current collection. Integrated cleaning/care programme. Store location records. Vulnerable objects identified. Quarantine for incoming objects. Selective condition checks.

Room for expansion. Housekeeping programme. Integrated pest management. Rolling programme of condition checks. Inert store furniture and materials. Study area.

42. Display and Housekeeping: Please select the range statement below which best matches and describes your museum \* Required

- Little or no cleaning undertaken. No awareness of potential pest problems. Poor quality display cases (if any). Overcrowding.
- Awareness of problems or hazards to objects and visitors. Overcrowding. Occasional inspection for pests. Regular cleaning of public spaces. Display cases clean and modern.
- Awareness of problems or hazards to objects and visitors. Displays tidy and well organised but can be difficult for staff to access. Conservation grade display supports for objects at risk. Knowledge of pests and pest monitors in use. Some good quality display cases.
- Easy access to objects. Displays tidy and easy for staff to access. Conservation grade display supports for objects at risk. Random condition checks. Regular housekeeping. Pest monitoring programme. Good quality, secure, display cases.
- Well-organised, displays for current collection. Integrated cleaning/care programme. Display location records. Vulnerable objects identified. Quarantine for incoming objects. Selective condition checks. Some conservation grade display cases.
- Well-organised displays. Housekeeping programme. Display location records with photographs. Integrated pest management. Rolling programme of condition checks. Most display cases are conservation grade.

43. Documentation: Please select the range statement below which best matches and describes your museum \* Required

- Little or no documentation. No SPECTRUM\* procedures in place.
- Poor documentation. 50% of core SPECTRUM\* procedures (ie labelling entry and exit records) in place. Major backlogs. No plan or timescale to clear.
- All core SPECTRUM\* procedures in use. Documentation plan for backlogs. Retrospective documentation in progress.
- Core SPECTRUM\* in use. Retrospective documentation 60% complete. Documentation procedural manual.
- Wide range of SPECTRUM\* procedures in use. Retrospective documentation more than 75% complete. Copyright information captured. Staff trained in documentation procedures.
- As above plus: Full and complete documentation. Collections audit programme. Significance of collections understood and documented\*\*.

\*SPECTRUM is the UK museum documentation standard for further information see <https://collectionstrust.org.uk/spectrum>.

\*\* See <https://gov.wales/museum-collection-significance-guidance-museums> for an explanation of 'significance'.

44. Can the public access your collection online? (tick all that apply)

- Via People's Collection Wales
- Selected highlights are available on our website
- A significant proportion/all our collection is available via our website or a public version of our collections management system
- Via our social media channels (Flickr/Twitter/Facebook/Instagram, etc.)
- Other

44.a. If you selected Other, please specify:



Page 11: Policy and Planning

45. Policy and Planning: Please select the range statement below which best matches and describes your museum \* Required

- No forward plan or one which makes no reference to access or public services.
- Forward plan has either detailed statements or separate policies for at least 4 of the following: admissions policy; collections and research; interpretation and exhibitions (permanent & temporary); programming events and activities etc; learning and education services; access; audience development and marketing; workforce development; publications and communications; customer care; outreach; merchandising and income generation; Disaster / emergency / business continuity plan.
- Forward Plan has a statement of purpose, key aims and objectives, specific objectives, spending plan for current year and next year. It also has either statements or separate policies which relate to at least 4 of the above.
- As above plus: Forward Plan has been approved by governing body. Forward Plan includes at least 8 of the statements or policies listed in range 2. Action plans have been drawn up, in consultation with staff, detailing staff responsibilities, performance indicators and a timetable for regular review. Training implications have been assessed and resources allocated. Forward plan and policies reflect an understanding of 'Inspiring Learning for All'.
- As above plus: Dedicated budgets for collection care, education, marketing and access improvements. Some feedback from public consultation / market research used in planning. Employment of specialist staff or contracted expertise to plan and deliver services.
- As above plus: Forward Plan has either statements or separate policies which relate to all aspects in 2. Results of public consultation, evaluation and market research into actual and potential users informs all decisions on development and service delivery. Systematic collection of appropriate data to allow "benchmarking" against other providers.

46. Have you completed the Julie's Bicycle [carbon calculator](#)?

- Yes
- No

46.a. If yes, what were the results?

47. Have you checked the flood risk (flooding from rivers, the sea, surface water and small watercourses) for the postcode for all your museum sites? ([National Resources Wales](#)). Please indicate your highest risk category result.

	Your highest risk category			
	Very low risk	Low risk	Medium risk	High risk
Flooding from rivers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flooding from the sea	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flooding from surface water and small watercourses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

48. What activities have you undertaken to improve your Equity and Inclusion-related (E&I) actions (for example developed knowledge and skills around the Equity and Inclusion-related issues being faced by people working and volunteering in museums, their communities, and audiences; decolonising the museum; current controversies in museums; curating with communities)? Tick all that apply

- Nothing to date
- Ad hoc events
- Items identified in museum strategy and planning document
- E&I action plan under development
- E&I action plan created and being enacted

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49. Have you undertaken any of the following actions recommended in the [Anti-racist Wales Action Plan](#)? (tick all that apply). \* Required

- Demonstrated a commitment to anti- racism in your governance
- Taken steps to create an inclusive working environment
- Collected baseline data on ethnic diversity within your workforce and governance team
- Adopted positive recruitment strategies for under-represented groups
- Reviewed systems for reporting and dealing with complaints of discrimination

Page 12: Partnerships and Strategy

50. Have you been asked to supply data to your local authority/public body as part of their Wellbeing of Future Generations Act reporting? \*  
Required

- Yes
- No

50.a. Please add information on the data supplied.

51. Have you used any of the following services provided by Amgueddfa Cymru – National Museum Wales since the 2020 Spotlight survey?

- Conservation advice
- Education services
- Information on research
- Collections advice
- Object loan
- Security advice
- Other

51.a. If you selected Other, please specify:

52. Have you worked in partnership with Amgueddfa Cymru National Museum Wales (eg. on exhibitions, projects, events) since the 2020 Spotlight survey? \* Required

- Yes
- No

53. What type of support or partnership working with Amgueddfa Cymru National Museum Wales would you be interested in?

54. Since 2020, please list and briefly describe any significant success stories for the museum that you would like to share.

55. What do you see as the greatest challenges to your museum in the next two years?

## Page 13: Final page

Thank you for taking the time to complete this form and we look forward to sharing the results with you.

If you would like a record of your submission please click on 'My responses' above and then download the PDF that is produced. Please print or save this PDF for your records.

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### Key for selection options

#### 3 - Museum type

- Local Authority
- Independent
- National Museum
- National Trust
- Other

#### 4 - How would you class your museum's normal operating pattern?

- Open all year
- Open for part of the year – regular seasonal closure
- Open by appointment only – part of the year
- Open by appointment only – all year

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## Annex B: Privacy notice

# Museum Spotlight Survey and Workshops 2023

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### Background

The Welsh Government has commissioned Emma Chaplin Heritage and Museum Services to undertake the Museum Spotlight Survey. 'Spotlight' is a comprehensive survey of museums that aims to collect data and provide an up-to-date assessment of the museum sector in Wales. Findings from the Spotlight Survey helps to contribute to estimates of the social and economic impact of museums in Wales.

Emma Chaplin Heritage and Museum Services will be expected to engage with the museum sector to support participants to take part in the Spotlight Survey. Participants will be invited to a bilingual virtual workshop in advance of the survey going live in the form of a 'how-to' Q&A style session.

Emma Chaplin Heritage and Museum Services will only contact those museums that are either accredited or working towards accreditation via the UK Museum Accreditation Scheme in Wales.

The Welsh Government is the data controller for the research. However, Emma Chaplin Heritage and Museum Services will delete any personal data provided through the survey and workshops, and anonymise the raw data, before it is shared with the Welsh Government.

The information collected during the project will be included in a report published on the Welsh Government website.

Your participation in this research is completely voluntary. However, your views and experiences are important in order to help inform Welsh Government policies.

The contact for this research at Emma Chaplin Heritage and Museum Services is: Emma Chaplin

Email address: [emma@emmachaplin.co.uk](mailto:emma@emmachaplin.co.uk)

Telephone number: 07884 254 351

## **PRIVACY NOTICE**

### **What personal data do we hold and where do we get this information?**

Personal data is defined under the UK General Data Protection Regulation (UK GDPR) as 'any information relating to an identifiable person who can be directly or indirectly identified by reference to an identifier'.

Welsh Government has provided your contact details (name, email address and telephone number) to Emma Chaplin Heritage and Museum Services for the purpose of conducting the Museum Spotlight Survey and inviting you to a workshop in advance of the survey going live. Welsh Government holds your contact details due to your involvement with the UK Museum Accreditation Scheme in Wales where an application for accreditation has previously been made.

Emma Chaplin Heritage and Museum Services will only use your name, email address and telephone number for the purposes of contacting you to take part in the Spotlight Survey and inviting you to a workshop in advance of the survey going live. Your participation is voluntary and if you do not wish to take part at any stage or be sent reminders then please reply to the invitation email and your details will be removed.

This research does not require the collection of additional personal data from you for either the survey or workshop. Neither your email address nor your IP address will be captured by completing the survey so responses will be anonymous.

If you choose to provide additional personal data as part of the research, we will try not to identify you from, or link your identity to, the responses you provide.

If you raise a query or complaint and provide personal data requesting a response, the researcher will forward the request only to the relevant official and subsequently delete it from the research data.

### **What is the lawful basis for using your data?**

The lawful basis for processing information in this data collection exercise is our public task; that is, exercising our official authority to undertake the core role and functions of the Welsh Government.

Participation is completely voluntary. Research studies such as this are important for the Welsh Government to collect information and actionable evidence about its ability to deliver government priorities.

### **How secure is your personal data?**

Personal information provided to Emma Chaplin Heritage and Museum Services is always stored on a secure server. The data can only be accessed by a limited number of researchers working on this research project. Emma Chaplin Heritage and Museum Services will only use this data for research purposes. Emma Chaplin Heritage and Museum Services has Cyber Essentials Certification.

When conducting surveys, Emma Chaplin Heritage and Museum Services use a survey software programme called Online Surveys. We have ensured that Online Surveys is UK GDPR compliant and meets our expectations in terms of the security of any data collected via this software.

Emma Chaplin Heritage and Museum Services has procedures to deal with any suspected data security breaches. If a suspected breach occurs, Emma Chaplin Heritage and Museum Services will report this to the Welsh Government who will notify you and any applicable regulator where we are legally required to do so.

Emma Chaplin Heritage and Museum Services will use the information gathered to produce a report and the raw anonymised survey data that will be published on the Welsh Government website. The report and raw anonymised survey data will not include any information that could be used to identify individual participants.

### **How long do we keep your personal data?**

Emma Chaplin Heritage and Museum Services will hold personal data during the contract period, and any personal data not already removed during transcription will be deleted by Emma Chaplin Heritage and Museum Services within three months of the end of the contract. This includes your contact details. Emma Chaplin Heritage and Museum Services will provide Welsh Government with an anonymised version of the data which will not include information that could identify you.

### **Individual rights**

Under UK GDPR, you have the following rights in relation to the personal data you provide, you have the right:

- To access a copy of your own data;
- For us to rectify inaccuracies in that data;
- To object to or restrict processing (in certain circumstances);
- For your data to be 'erased' (in certain circumstances); and
- To lodge a complaint with the Information Commissioner's Office (ICO) who is our independent regulator for data protection.

The contact details for the Information Commissioner's Office are: Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF. Phone: 0303 123 1113. Website: [www.ico.gov.uk](http://www.ico.gov.uk)

### **Further Information**

If you have any further questions about how the data provided as part of this survey will be used by the Welsh Government or wish to exercise your rights using the UK GDPR, please contact:

Name: Emma Sullivan

E-mail address: [culture@gov.wales](mailto:culture@gov.wales)

Telephone number: 0300 0251492



The Welsh Government's Data Protection Officer can be contacted at:

Welsh Government, Cathays Park, Cardiff, CF10 3NQ

Email address: [DataProtectionOfficer@gov.wales](mailto:DataProtectionOfficer@gov.wales).

## **Annex C: List of all museums responding to survey**

Abergavenny Museum and Castle  
Abertillery & District Museum Society  
Aberystwyth University School of Art Museum and Galleries  
Amgeuddfa Llandudno  
Amgueddfa Ceredigion Museum  
Amgueddfa Lloyd George  
Andrew Logan Museum of Sculpture (ALMoS)  
Bangor University  
Barmouth Sailors' Institute  
Big Pit National Coal Museum  
Buckley Museum  
Cardiff Castle  
Carmarthenshire Museum  
CC4 Museum of Welsh Cricket  
Chepstow Museum  
Conwy Culture Centre  
Cowbridge and District Museum  
Cyfarthfa Castle Museum and Art Gallery  
Cynon Valley Museum Trust  
Dinefwr  
Firing Line Museum of The Queen's Dragoon Guards and The Royal Welsh  
Glynn Vivian Art Gallery  
Holyhead Maritime Museum  
Internal Fire Museum of Power  
Joseph Parry's Ironworker's Cottage  
Kidwelly Industrial Museum  
Llanerchaeron  
Llanidloes Library and Museum  
Mold Museum & Library  
Monmouth Castle and Regimental Museum  
Monmouth Museum  
Museum of Cardiff  
Museum of Land Speed

Nantgarw China Works Museum  
Narberth Museum  
Narrow Gauge Railway Museum  
National Museum Cardiff  
National Roman Legion Museum  
National Slate Museum  
National Trust Powis Castle and Garden  
National Waterfront Museum  
National Wool Museum  
Newport Museum and Art Gallery  
Newtown Textile Museum  
Parc Howard Museum  
Pembroke Dock Heritage Centre  
Penmaenmawr Museum  
Penrhyn Castle & Gardens  
Plas Glyn-y-Weddw  
Plas Newydd Historic House and Gardens  
Plas yn Rhiw  
Pontypridd Museum  
PORTHCAWL MUSEUM  
Radnorshire Museum  
Rhayader Museum Timescape Rhayader  
Rhondda Heritage Park Museum  
Rhyl Miniature Railway  
Robert Owen Museum  
Royal Mint Museum  
Royal Welch Fusiliers Museum  
Scolton Manor  
St Fagans National Museum of History  
St Winefride's Well & Shrine  
Storiol  
Swansea Museum  
The Egypt Centre  
The Judge's Lodging

The Royal Welsh Regimental Museum  
Torfaen Museum  
Tredegar House  
Tudor Merchant's House  
University of South Wales Art Collection & Museum  
WEST WALES MARITIME MUSEUM  
Winding House Musuem  
Wrexham County Borough Museum  
Y Lanfa Powysland Museum and Welshpool Library  
Yr Ysgwrn

## **Annex D: Core group of museums Spotlight 2022**

Abertillery & District Museum Society  
Amgueddfa Ceredigion Museum  
Andrew Logan Museum of Sculpture (ALMoS)  
Bangor University  
Barmouth Sailors' Institute  
Buckley Museum  
Carmarthenshire Museum  
CC4 Museum of Welsh Cricket  
Cowbridge and District Museum  
Cyfarthfa Castle Museum and Art Gallery  
Firing Line Museum of The Queen's Dragoon Guards and The Royal Welsh  
Glynn Vivian Art Gallery  
Holyhead Maritime Museum  
Joseph Parry's Ironworker's Cottage  
Kidwelly Industrial Museum  
Llanerchaeron  
Llanidloes Library and Museum  
Mold Museum & Library  
Monmouth Museum  
Museum of Cardiff  
Nantgarw China Works Museum  
Narberth Museum  
Narrow Gauge Railway Museum  
National Slate Museum  
National Waterfront Museum  
National Wool Museum  
Newport Museum and Art Gallery  
Newtown Textile Museum  
Penmaenmawr Museum

Penrhyn Castle & Gardens  
Plas Glyn-y-Weddw  
Plas Newydd Historic House and Gardens  
Plas yn Rhiw  
Pontypridd Museum  
PORTHCAWL MUSEUM  
Radnorshire Museum  
Rhayader Museum Timescape Rhayader  
Rhondda Heritage Park Museum  
Robert Owen Museum  
Royal Mint Museum  
Royal Welch Fusiliers Museum  
Storiel  
Swansea Museum  
The Egypt Centre  
Torfaen Museum  
Tredegar House  
Tudor Merchant's House  
WEST WALES MARITIME MUSEUM  
Wrexham County Borough Museum  
Y Lanfa Powysland Museum and Welshpool Library

## **Annex E: Range statement data**

### **Range statements**

Range statements have been a common feature of the Spotlight survey. These range statements are a semi-quantitative benchmarking tool to capture performance of a diverse range of activities which deliver a common objective such as the documentation of collections or the development of a policy and planning framework. Spread over six benchmarking levels museums are asked to self-assess which level best describes their practice. Few museums would find an exact match between the benchmark and their practice, and indeed it would be common to have some elements of a higher benchmark but choose a lower one that offered the greatest representativeness for the collections. As such the precision of these statements should not be overstated. However due to their consistent use and familiarity with the metric within the sector these have been retained. Although the numerical figure is attached to a nominal descriptor the authors believe that where range statement scores increase or decrease it is likely that this offers a good correlation with the delivery of the named objective across the museum sector in Wales.

## Audience development and strategic marketing

This range statement captures performance across a range of marketing and communication indicators. A score of 3 would indicate that the museum engaged in some user consultation and market research that leads to planned promotions. Higher scores indicate regular surveys, evaluation, and targeted audience engagement.

**Table E.1: Audience development and strategic marketing range statement change over time by governance type**

Governance type	Average range statement				
	2006	2011	2015	2019	2022
Independent	2.93	3.00	3.10	3.18	3.06
Local Authority	3.39	3.70	3.63	3.59	3.24
National	5.40	5.57	6.00	6.00	5.00
National Trust	2.67	4.70	5.00	4.82	4.71
University	3.33	3.00	3.00	3.50	2.75

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q7

Table Notes: Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.2: Audience development and strategic marketing average range statement change over time by museum size**

Size	Average range statement				
	2006	2011	2015	2019	2022
Large	4.18	4.78	4.94	4.79	4.38
Medium	3.39	3.45	3.56	3.71	3.41
Small	2.89	3.21	3.30	3.27	2.97

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q7

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.



## Staff and volunteer development

This range statement captures performance about the provision of training for staff and volunteers. A score of 3 would indicate a full induction process for all, an assessment of training needs, and a training plan and training provided. Higher scores indicate that the museum has a dedicated training budget, a planned approach to identifying training needs and that staff and volunteers regularly access in-house support and external courses and seminars.

**Table E.3: Staff and volunteer development range statement change over time by governance type**

Type	Average range statement				
	2006	2011	2015	2019	2022
Independent	2.88	2.59	3.19	2.82	2.76
Local Authority	3.83	4.00	4.40	3.59	3.72
National	5.60	3.00	5.71	5.00	6.00
National Trust	4.67	4.70	4.14	3.91	4.00
University	3.00	3.00	4.00	4.00	3.75

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q32

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.4: Staff and volunteer development range statement change over time by museum size**

Size	Average range statement				
	2006	2011	2015	2019	2022
Large	4.55	3.83	5.06	4.37	4.88
Medium	3.70	3.56	4.04	3.45	3.48
Small	3.04	2.85	3.37	2.87	2.91

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q32

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Provision of suitable buildings

This range statement captures performance about the provision of a suitable building for the museum and the maintenance and management procedures that are in place. A score of 3 would indicate that the museum building is wind and watertight and inspections and essential maintenance are carried out. Higher scores indicate a routine maintenance schedule is in place, a building management plan is in place, actions are implemented, and records are kept.

**Table E.5: Provision of suitable buildings range statement change over time by governance type**

Type	Average range statement				
	2006	2011	2015	2019	2022
Independent	3.32	3.62	3.56	3.45	3.62
Local Authority	3.82	4.00	4.16	4.22	4.84
National	5.40	6.00	4.14	6.00	6.00
National Trust	4.67	5.10	5.33	5.18	4.71
University	3.67	3.67	4.00	4.00	3.75

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q34

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.6: Provision of suitable buildings range statement change over time by museum size**

Size	Average range statement				
	2006	2011	2015	2019	2022
Large	4.64	5.33	4.60	5.05	5.19
Medium	3.64	3.79	4.00	4.19	4.31
Small	3.52	3.78	3.70	3.63	3.94

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q34

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Environmental monitoring

This range statement captures performance in monitoring the environmental conditions in the museum as part of its approach to collections care. Typically, this would include monitoring light, temperature and relative humidity levels. A score of 3 would indicate that the museum undertakes some monitoring, has a basic understanding of issues and monitoring equipment is calibrated. Higher scores indicate monitoring equipment linked to a computer, and the conditions required for specialist collections have been identified. Data is analysed and acted upon.

**Table E.7: Environmental monitoring range statement change over time by governance type**

Type	Year				
	2006	2011	2015	2019	2022
Independent	3.37	3.66	4.18	3.94	3.62
Local Authority	4.57	4.85	5.00	4.59	5.24
National	4.80	6.00	5.29	6.00	6.00
National Trust	4.67	5.20	5.50	5.73	5.43
University	3.67	3.33	3.50	3.50	3.75

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q35

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.8: Environmental monitoring range statement change over time by museum size**

Size	Year				
	2006	2011	2015	2019	2022
Large	4.91	5.56	5.50	5.53	5.31
Medium	4.22	4.33	4.68	4.65	4.79
Small	3.48	3.85	4.22	3.90	3.91

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q35

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Environmental control

This range statement captures performance about controlling the museum environment to meet the needs of its collections. Typically, this would include controls on light, temperature and relative humidity levels. A score of 3 indicates some attempt at control and a basic understanding of issues. Higher scores indicate that control equipment is in place, can be linked to monitoring equipment and that controls are implemented for at least 50 per cent of the time and above.

**Table E.9: Environmental control range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	3.37	3.49	3.82	3.70	3.50
Local Authority	4.22	4.52	4.56	4.30	4.76
National	4.60	4.71	5.14	6.00	6.00
National Trust	4.33	5.00	5.50	4.82	5.57
University	4.33	3.33	4.00	4.50	4.00

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey, Q36

**Table E.10: Environmental control range statement change over time by museum size**

Size	2006	2011	2015	2019	Year 2022
Large	4.64	4.61	5.00	5.11	5.31
Medium	4.09	4.18	4.36	4.26	4.66
Small	3.41	3.71	4.04	3.77	3.59

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q36

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Storage and housekeeping

This range statement captures performance in providing collection storage space and associated housekeeping regimes. A score of 3 would indicate that the museum has planned stores with safe access to individual objects, conservation-grade packaging for objects and stores are cleaned regularly. There are arrangements in place for public access to stored collections. Higher scores indicate the implementation of pest monitoring programmes, quarantine space for incoming objects, dedicated workspace in the store, regular condition checking and room for expansion.

**Table E.11: Storage and housekeeping range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	3.35	3.13	3.25	3.00	3.00
Local Authority	3.86	4.08	3.88	3.56	3.60
National	4.25	4.71	4.83	5.00	5.00
National Trust	3.67	4.00	5.00	3.45	2.86
University	3.33	2.33	4.00	4.00	4.00

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q41

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.12: Storage and housekeeping range statement change over time by museum size**

Size	2006	2011	2015	2019	Year 2022
Large	3.89	4.33	4.60	4.21	4.13
Medium	3.65	3.65	3.42	3.45	3.28
Small	3.48	3.19	3.70	2.97	3.19

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q41

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Display and housekeeping

This range statement captures the performance of the housekeeping of display areas as part of a museum's approach to collections care. A score of 3 would indicate that displays are tidy and well organised, there are some good quality display cases, and that pest monitoring is in place. Higher scores indicate an integrated cleaning and collections care programme, easy access to objects for cleaning and use of mainly conservation-grade display cases.

**Table E.13: Display and housekeeping range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	3.76	3.77	4.00	3.64	3.68
Local Authority	4.05	4.30	4.46	4.00	4.36
National	5.00	4.71	5.43	6.00	6.00
National Trust	5.33	5.00	5.83	4.45	5.00
University	3.67	3.33	3.00	4.00	3.50

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q42

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.14: Display and housekeeping range statement change over time by museum size**

Size	2006	2011	2015	2019	Year 2022
Large	4.90	4.83	5.44	4.89	5.31
Medium	4.09	4.18	4.04	4.16	4.21
Small	3.64	3.74	4.22	3.50	3.69

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q42

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Documentation

This range statement captures performance in documenting a museum's collection considering SPECTRUM, the UK collection management standard. A score of 3 would indicate that core SPECTRUM procedures are in place and that work is in progress to carry out retrospective documentation. Higher scores indicate retrospective documentation work is between 60 per cent and fully complete.

**Table E.15: Documentation range statement change over time by governance type**

Type	Year				
	2006	2011	2015	2019	2022
Independent	4.15	3.84	4.36	4.03	3.85
Local Authority	4.00	4.13	4.48	3.96	3.88
National	4.60	4.00	4.00	5.00	5.00
National Trust	5.00	5.22	4.83	3.64	3.57
University	4.00	4.00	5.50	5.00	4.00

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q43

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.16: Documentation range statement change over time by museum size**

	Year				
	2006	2011	2015	2019	2022
Large	5.10	4.28	4.63	4.42	4.38
Medium	4.04	4.23	4.64	4.10	3.86
Small	3.93	3.88	4.15	3.80	3.81

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q43

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Formal learning

This range statement captures performance in engaging with the formal learning sector. A score of 3 would indicate that the museums provide some support to educational groups and that provision has resulted from some consultation. Higher scores indicate that success is measured, and that educational expertise has guided provision.

**Table E.17: Formal learning range statement change over time by governance type**

	Year				
	2006	2011	2015	2019	2022
Independent	3.19	3.15	3.13	3.21	3.06
Local Authority	4.22	4.31	4.27	3.67	3.72
National	5.80	5.86	5.86	6.00	6.00
National Trust	4.33	4.30	3.50	3.09	2.86
University	3.33	3.67	4.00	5.50	4.25

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q11

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.18: Formal learning range statement change over time by size**

	Year				
	2006	2011	2015	2019	2022
Large	5.09	4.83	5.12	4.68	4.81
Medium	3.78	3.84	3.67	3.65	3.52
Small	3.41	3.43	3.31	3.00	3.03

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey, Q11

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.



## Informal learning

This range statement captures performance in engaging with the informal learning sector. A score of 3 would indicate that the museum has provided some learning activities such as factsheets, events or study packs higher scores indicate that events are scheduled regularly, and that educational expertise has guided provision.

**Table E.19: Informal learning range statement change over time by governance type**

	2006	2011	2015	2019	Year 2022
Independent	3.30	3.00	3.57	3.18	3.26
Local Authority	3.96	4.00	4.12	3.52	3.84
National	5.40	5.14	5.00	6.00	6.00
National Trust	4.67	4.30	4.00	3.73	3.57
University	3.00	4.00	3.50	4.50	3.00

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q13

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.20: Informal learning range statement change over time by size**

	2006	2011	2015	2019	Year 2022
Large	4.73	4.56	4.82	4.63	5.06
Medium	3.70	3.63	3.64	3.58	3.59
Small	3.44	3.26	3.71	3.10	3.16

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey, Q13

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Display

This range statement captures performance in the provision of displays. A score of 3 would indicate that the museum has exhibits, including temporary exhibitions. Higher scores indicate that the museum has renewed the exhibitions in the last ten years and has used summative and formative evaluation to develop them.

**Table E.21: Display range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	3.07	3.68	3.76	3.82	3.94
Local Authority	3.91	4.41	4.56	4.11	4.40
National	5.00	5.29	5.14	5.00	6.00
National Trust	3.33	4.56	3.67	3.73	4.14
University	3.50	3.00	4.00	5.00	3.25

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q17

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.22: Display range statement change over time by museum size**

	2006	2011	2015	2019	Year 2022
Large	4.64	5.35	5.06	4.53	5.13
Medium	3.45	3.85	4.00	4.10	3.97
Small	3.26	3.76	3.82	3.67	4.09

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q17

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Access

This range statement captures performance in providing access to people with physical, sensory, learning and cognitive disabilities. A score of 3 would indicate that the museum used a recognised audit checklist, initiatives to overcome access barriers have been identified, and at least one member of staff has undertaken appropriate training. Higher scores indicate that the museum consults with disabled users and non-users, has undertaken a full access audit, and is engaged in implementing its recommendations.

**Table E.23: Access range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	3.00	2.63	2.71	2.88	2.53
Local Authority	3.27	3.63	3.76	3.70	3.96
National	5.20	4.57	4.57	3.00	5.00
National Trust	3.67	3.56	2.88	3.18	3.43
University	2.00	3.00	3.00	3.50	2.50

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q18

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.24: Access range statement change over time by museum size**

Size	2006	2011	2015	2019	Year 2022
Large	3.91	4.00	4.06	3.53	3.94
Medium	3.70	3.24	3.38	3.23	3.55
Small	2.62	2.82	2.74	3.03	2.75

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q18

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.

## Policy and planning

This range statement captures performance around the provision of a Forward Plan to guide a museum's work. A score of 3 indicates that a plan includes a statement of purpose, key aims and objectives, a spending plan for the current and subsequent year and policies relating to at least four areas of operation. Higher scores indicate plans are informed by market research and consultation, include performance indicators, more detailed budget information, and regular benchmarking and review.

**Table E.25: Policy and planning range statement change over time by governance type**

Type	2006	2011	2015	2019	Year 2022
Independent	2.63	2.95	3.57	3.24	2.85
Local Authority	3.30	3.81	3.92	3.74	3.56
National	6.00	5.29	5.86	6.00	6.00
National Trust	2.33	4.80	4.80	3.73	3.29
University	3.00	2.67	4.00	3.00	2.25

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q45

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

**Table E.26: Policy and planning range statement change over time by size**

Size	2006	2011	2015	2019	Year 2022
Large	4.18	4.61	4.93	4.95	4.63
Medium	3.30	3.61	4.21	3.45	3.28
Small	2.63	3.09	3.41	3.20	2.84

Source: Spotlight data from 2002 to 2019 provided by WG and Spotlight 2022 survey Q45

Table Notes: Year refers to the Spotlight report year.

Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.