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Museum spotlight survey 2024



Mae'r ddogfen yma hefyd ar gael yn Gymraeg.

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Museum spotlight survey 2024

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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

AC-MW

Amgueddfa Cymru – Museum Wales. AC-MW is Wales' National Museum and a Welsh Government sponsored body.

Accreditation

Accreditation is the UK Museum Standards Scheme that sets out nationally agreed standards of good practice.

Art UK

An online cultural space that brings together digital records of artworks in UK public art collections.

AIM

Association of Independent Museums

ALVA

Association of Large Visitor Attractions

ARWAP

Anti-Racist Wales Action Plan

Capital Funding

Funding provided to support buildings and infrastructure. Described as separate from revenue funding which supports year on year activities

CELF

The national contemporary art gallery for Wales

CyMAL

Museums Archives & Libraries Wales Welsh Government Division focussing on the museums, archives and libraries sectors in Wales, now Culture Division

DEC

Display Energy Certificate

E&I

Equity and inclusion. Equity means think people fairly, equity recognises that everyone has different needs and circumstances. It means ensuring everyone has the opportunity to

succeed, not just by applying the same rules to everyone, but by providing the support and resources they need based on their individual needs.

FTE

Full-Time Equivalent

Future Generations Act

Well-being of Future Generations (Wales) Act 2015

Green Book

The Green Book is guidance issued by HM Treasury on how to appraise policies, programmes and projects. It also provides guidance on the design and use of monitoring and evaluation before, during and after implementation.

GSR

Government Social Research

Julie's Bicycle

Julie's Bicycle delivers learning programmes, tools and resources, and leadership initiatives, which respond to the demands of the climate crisis.

MA

UK Museums Association

Museum Data Service

A service that aims to connect and share digital object records across all UK museums.

Natural Resources Wales Flood Risk Calculator

A Wales wide service which provides data on the risk of flooding to an area by postcode.

NCVO

National Council for Voluntary Organisations

Range statements

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.

Spotlight 2022

The GSR report based on the [Spotlight survey data for 2022](#) collected from museums in Wales who are Accredited or Working towards Accreditation.

UCL Creative Wellbeing Measures Toolkit

The UCL Creative Wellbeing Measures Toolkit is a set of measurement scales that can be used to assess levels of psychological wellbeing arising from participation in museum, gallery and heritage activities.

WG

Welsh Government

1. Introduction and background

At present there are clear opportunities for museums to contribute to the delivery of national priorities. These priorities are set out in the [Wellbeing of Future Generations Act](#) (Wales) 2015 and the 2021 [Programme for Government](#). There is a commitment to develop a new culture strategy with investment in the cultural and museum network. The [Anti Racist Wales Action Plan](#) (ARWAP) reflects the Welsh Government's commitment to building an inclusive and equitable society for all. Delivering on this plan will ensure that the history of Black, Asian and Minority Ethnic communities in Wales are represented in Welsh museums. The Welsh Government's [Priorities for Culture](#) also provides a relevant framework for museum activity. In these policies museums can find relevant strategies on tourism, digital, the Welsh language and climate change.

1.1. History of Spotlight

The Museum Spotlight Survey has been undertaken in Wales in 2006, 2011, 2015 (reported in [Review of museum services, funding and highlights 2015](#)), 2020 (reported in [Spotlight on museums 2020](#)) and 2022 (reported in [Museum Spotlight Survey: 2022](#)). In 2016 there was a condensed survey known as '[Spotlite](#)'. In 2002 The Council for Museums in Wales commissioned a review of the collections and services of museums. This review was the initial prompt for the establishment of the Spotlight Surveys.

The format originated from a precursor body (CyMAL) influenced by a series of critical documents. These documents included the [Inspiring Learning for All Framework](#), [Benchmarks in Collections Care](#) and the requirements of accreditation. The UK [Museum Accreditation Scheme](#) sets out agreed standards of good practice. The accreditation scheme enables museums to assess their current performance. From this assessment the scheme supports museums to plan the development of their services. To offer data consistency, the format of the Spotlight survey has not changed much. This provided comparison data, using key stakeholders known as the core group. Over the years more sections and questions were added to the survey. New questions consider topics such as audience development and marketing, learning provision and educational engagement, and museum access for groups with protected characteristics.

The Spotlight Survey has a unique role in monitoring and assessing the ongoing health of the museum sector. From the outset, Spotlight has provided vital data to inform strategic decisions for museums. This helps provide evidence on planning, funding, and other decisions.

1.2. Aims & Objectives

The Culture Division of Welsh Government commissioned Emma Chaplin Heritage and Museum Services to undertake the Museum Spotlight Survey 2024. The Museum Spotlight Survey is a comprehensive survey of museums in Wales that collects data to provide an up-to-date picture of the Welsh museum sector. Findings from the Museum Spotlight Survey

help to contribute to estimates of the social and economic impact of museums in Wales. This data is crucial for Welsh Government officials to inform and support policy decisions. The data provides evidence for future Ministerial priorities for the museum and culture sector in Wales. Museum Spotlight Survey data can support museums who are able to access up to date data and benchmark themselves against a range of comparators. This work has been enhanced in 2024 by asking respondents to agree to release data contained within some of their answers in an unrestricted access format. The addition of a data release clause within the questionnaire made it possible to allow museums to share and access core data.

Spotlight 2024 also aims to engage with museum sector stakeholders to help disseminate key survey findings. A comprehensive and robust set of data will provide evidence of where museums are making a positive impact or facing challenges.

The aims for this work were set out in the specification issued by Welsh Government. The aims were split into two distinct phases of work. The first phase required the contractor to undertake the Museum Spotlight Survey 2024 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 should help Welsh Government officials to engage with the sector. This participation will be via a series of virtual workshops to communicate key findings from the survey to the sector.

1.2.1. 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 2024 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 deliver a bilingual presentation of key survey findings to Welsh Government Culture Division Officials.
- To produce a bilingual Government Social Research final report (including a bilingual executive summary).
- To produce a minimum of five 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).

1.2.2. 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 to external museum sector stakeholders to share the impact of key findings.

1.3. Structure

In communicating the findings of the survey, the report is structured as follows:

Section 2 presents the methodology for the survey, including changes to previous versions and methodological limitations.

Section 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.

Section 4 presents a review of the methodology with recommendations for future data collection.

2. Methodology

The Welsh Government team provided the project team with documentation including but not limited to the previously published Spotlight reports, a copy of the agreed survey questionnaire and the raw data from previous Spotlight survey rounds. The project team reviewed this data and recommended a small group of changes (see 2.3 below). The project team then recommended a final version of the questionnaire. The Welsh Government Project Manager agreed the finalised questionnaire in the Inception Reporting phase before release. The Welsh Government team supplied contact details of the museums within the sample.

2.1. Research design

The goals of the Spotlight research, the mode of research (surveying individual museums) and the scope of the research (the questions and their construction) were either entirely or largely determined by the contract. Understanding the Spotlight 2024 method requires an understanding of the history of Spotlight. The history of Spotlight is set out in section 1 and its evolution is set out in section 2.

The research mode is a census survey. Welsh Government provided a list of designated contacts listed for 107 accredited museums and each contact received a full questionnaire. The survey list was determined by the client and includes those working towards accreditation and those holding provisional accreditation. The survey subject was museums within the accreditation scheme at the start of the survey period. This gave a total possible sample size of 107 museums.

Spotlight captures quantitative and qualitative data. The questions asked included 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. Types of ordinal data collected include levels of flood risk or changes in financial support since the last survey. Interval data was collected about things that can be represented with defined qualities. Examples would include the number of education sessions or the operating budget for the museum. For most interval data questions the respondent can enter estimate data. The database records whether answers are estimates or actual figures. Range statement data which is described in section 2.2 is ordinal in that it can be ranked. The research team prefer to describe this as semi-quantitative due to the subjective nature of the responses.

Data was sense checked by the consultants. If there appeared to be an error such as adding up budget figures the research team checked with respondents. An example of this might be if there were more FTE staff listed than total number of staff. Where the response might be subjective the research team respected the respondent's self-assessment. An example of this might be the extent of overcrowding. All respondents were offered training and support in which they were strongly encouraged to enter realistic assessments of current practice. Where respondents were asked for numerical data but were able to enter free text, the free text has been removed.

For some museum services and the National museums there were areas of data that could not be disaggregated between museums. An example of this might be online users and financial data. Where respondents supplied aggregated data, the figures were divided equally between each site in the group.

2.2. Range statements

Range statements have been a common feature of the Spotlight survey. Range statements are a semi-quantitative benchmarking tool to capture performance. Range statements consider 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. It is common to have some elements of a higher benchmark but choose a lower one to best represent the museum. 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. A numerical figure is attached to a nominal descriptor. The authors believe that changes in range statement scores are likely to correlate to a change in performance. Changes in range statement scores offers insight into the performance in Welsh museums.

2.3. Revisions to survey questions

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. The format of the Spotlight survey has largely remained unchanged which offers data consistency. There have been additional sections and questions added over time. Questions were added about access for groups with protected characteristics and alignment with policies such as the [Anti-Racist Wales Action Plan \(ARWAP\)](#). Consideration was given to the nature and extent of revisions that would be appropriate. The consultants considered this and the burden of additional questions on respondents. This was balanced with pressure to change questions to demonstrate relevance. 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.

Two questions were added and minor changes and additional definitions provided for others. The consultants hope this scale of change would avoid dissatisfaction in respondents and a decreased rate of return.

2.3.1. Additional explanation on definition of volunteer (museum) and volunteer (trustee) added (Q28)

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). In some museums individuals will perform both roles. A description of the difference between the type of volunteer was added to aid interpretation. The importance of trustees is distinct from that of other volunteers. Trustees contribute to their community as volunteers, and they have a legal role as a charity trustee. Trustees direct the policy and management of the museum. Collecting data on diversity in leadership is an important measure of how museums represent society.

2.3.2. Definition of Welsh speaker updated (Q28b)

A definition of Welsh speakers as ‘being able to use Welsh for routine-work related communications’ was added for 2024. This replaced the definition ‘is able to access services in Welsh?’. The intention was to identify the Welsh language capabilities of volunteers and staff. The performance level was whether volunteers and staff could deal with enquiries, reception, and day-to-day museum work in Welsh.

2.3.3. Change of options for forms of disposal (Q39)

The 2024 survey asked museums to itemise the number of objects acquired and disposed of in the survey period. In the 2024 Spotlight survey Q39 the options on forms of disposal were listed as ‘gifts & transfers, sale, destruction’. In the 2022 survey these options had been ‘gifts, sale, destruction’.

2.3.4. Changed question to collect data on use of carbon calculators (Q46)

The 2022 survey (Q46) asked museums about their use of the ‘Julie’s Bicycle’ carbon calculator. In the 2024 Spotlight survey Q46, museums were asked ‘Have you undertaken a carbon assessment?’. Respondents were given a free text option to record the specific method used and result. The aim was to collect data both about the environmental impact of museums and to review the carbon assessment toolkits in use in Welsh museums.

2.3.5. Change of options for E&I actions and added definition (Q48)

For the 2024 Spotlight survey Q48 on improving E&I ‘What activities have you undertaken to improve your Equity and Inclusion-related (E&I) actions? Tick all that apply’ had the options slightly changed. The response ‘ad hoc events’ was removed and replaced with ‘E&I training for relevant staff/volunteers’ to collect more specific data about the activities undertaken. Equity was defined within the survey as ‘treating people fairly, recognising that everyone has different needs and circumstances. It means ensuring everyone has the opportunity to succeed, not just by applying the same rules to everyone, but by providing the support and resources they need based on their individual needs.’

2.3.6. New Question on Equality and Inclusion (Q49)

A new question Q49 was added which asked, 'Have you incorporated actions related to inclusion, equality, and the removal of barriers faced by any of the following communities into your organisation's policies and plans?'. The communities described were the same list used in Q15 and in previous surveys.

The question used the same list of communities used in previous Spotlight surveys and in Q15 'Since the 2022 Spotlight survey have you provided exhibitions, events or activities which were targeted at any of the following communities'. This extended the evidence base on E&I activities in the public.

2.3.7. Additional questions on ARWAP (Q50)

The 2022 Spotlight survey collected data relevant to the [Anti-Racist Wales Action Plan](#) (ARWAP). Based on the actions and impacts detailed in the plan for Culture, Heritage and Sport organisations (pages 57 to 58), 5 target areas were included in the survey for reporting in 2022. For the 2024 survey five target areas were added. This extended the scope to participation and representation within collections, education and exhibitions. Knowing the extent of commitment in the sector will guide future development work in this priority area.

Original options:

- 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

Added options for 2024:

- co-designed events, activities, exhibitions and/or interpretation with Black, Asian and Minority Ethnic communities
- reviewed your collections to identify relevant objects to tell Black, Asian and Minority Ethnic communities stories
- added objects to your collections to represent Black, Asian and Minority Ethnic communities
- included stories of Black, Asian and Minority Ethnic communities in your interpretation (displays, exhibitions and permanent galleries)
- included stories of Black, Asian and Minority Ethnic communities in your learning programme and educational resources

2.3.8. Additional question on agreement to publish data (Q57)

A new question (Q57) was added which asked, 'Do you agree to Welsh Government publishing data from questions 1, 3, 6, 9, 10, 12, 19, 20, 28, 29 on the Welsh Government website?'. This proposal allows Welsh Government to share data from individual museums in a range of public activities such as museum governance, audience and staff numbers.

2.4. Timescale

The survey opened 16 June 2025 and was officially closed on 31 July 2025 at midnight. By agreement a limited number of respondents were allowed extensions of up to two weeks and the survey closed again on 17 August 2025 at midnight.

2.5. Survey platform

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 2022 survey. The software is GDPR compliant and within the scope of ISO9001 and ISO27001 certificates held by JISC, the UK's national not-for-profit agency for digital, data, and technology within the higher education, further education, and research sectors.

2.6. Survey launch

Museums were primed that the survey launch was imminent by the Culture Division and the consultants using their networks. The survey was launched on 16 June 2025 by an email from the Spotlight 2024 team email account 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, a copy of the question set and a dedicated mailbox address for support in completing the survey or to address any questions. A PDF copy of answers submitted to the Spotlight 2022 survey were also attached, where they were available.

2.7. Support for the survey

Two two-hour virtual bilingual workshops were delivered at the beginning and middle 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 to all participants. 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 the survey team.

Additional supporting telephone calls and emails were provided, and the service was particularly of use for those struggling to access the platform.

2.8. Welsh language

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

2.9. Sample population

The [Expert review of local museum provision in Wales](#) uses the definition of a museum developed by the Museums Association which is 'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard, and make accessible artefacts and specimens, which they hold in trust for society'. To be considered a museum, an institution must meet the key characteristics of this definition. Museums in Wales largely fall into three broad groups: national museums which are funded directly by Welsh Government, local museums which are operated and funded by local authorities, and independent local museums which are sometimes subsidised by local authorities.

Welsh Government estimates that currently there are approximately 160 'museums' which could be described in the general sense as a museum or may call themselves a museum in Wales. Of these, there are 107 which meet the Museum Association's definition of a museum and are participants in the Museum Accreditation Scheme UK. Participation includes those who are fully accredited, provisionally accredited and working towards accreditation. The Museum Accreditation Scheme UK sets minimum standards for museum provision and is a marker of quality assurance.

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.

2.10. Exporting data

Following survey completion, the survey data was exported in Excel format for data analysis and archived in an ODS file following Welsh Government accessibility guidance.

2.11. Analysis of the data

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. Qualitative analysis has also been undertaken.

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 (n84) 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 6, 8a, 9, 14a, 15, 27, 44, 46, 47, 48, 49, 50, 52) and responses to these questions are reported accordingly.

There were several questions with nominal (i.e. museum name) or numerical (i.e. visitor numbers) answers where respondents could choose their own text. For this report these are not considered as free text questions.

Two questions were not compulsory and collected numerical data. These two questions (Q22 and Q29) asked the respondent to identify if an alternate financial year was used (Q22) and about Welsh language provision (Q29b).

There were 17 free text questions (Qs 9, 12, 14, 15, 20, 23, 24, 25, 27, 30, 44, 46, 51, 52, 54, 55, 56). Many of these answers followed a drop-down list and allowed respondents to enter an explanation for the choice of other. Free text responses 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 (n84) the free text data is reported as totals or lists and not as per cent data.

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 22,000 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.

2.11.1. Museum size

For the Spotlight 2024 survey museum size is calculated as in previous iterations, based on visitor numbers for the previous 5 years. The museum was then allocated to a category of small, medium or large.

When interpreting the historical range statements which stretch over longer time periods than 5 years it was necessary to accommodate museums that had changed size over this longer period. For the Spotlight 2022 survey, a museum had a size allocated using the average visitor figure from all available data since 2006.

For the Spotlight 2024 report museum sizes were reported with more nuance when looking at historical range statement data. The museum size is allocated based on the data for the specific reporting period (e.g. the 2006 figure is based on the Spotlight 2006 visitor data). Museums are now entered into the correct size category for the date being reported. For

example, if a museum was categorised as small in 2006 but medium in 2011 it will be allocated into the range statement reports for their correct average size for each date. This ensures that the 2024 report has data in each range statement that correlates practice to museum size at that point of time rather than its average size working back from present.

2.11.2. Eligibility for inclusion (accreditation)

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 collected in 2022 removed all responses that were not from accredited (or working towards accreditation) museums from the baseline information. This baseline data set of only accredited and working towards accreditation museums was used throughout the analysis in 2024. This ensures that data returns from the group of museums currently making up the museum sector is compared over time.

2.12. Communicating findings: Planned sector meetings

Meetings with sector stakeholders are planned to disseminate the findings. Professional bodies including the Museums Association and the Association of Independent Museums, The Federation of Museums and Art Galleries of Wales will be approached to disseminate findings. These meetings will identify appropriate formats with which to share the findings and demonstrate the importance of the survey in developing an understanding of the current work of the museum sector.

2.13. Communicating findings: Final sector data sheets

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.

Accordingly, five thematic areas were selected to provide impactful sector facing datasheets. The messaging and data reporting included infographics to augment the communication of information. The following areas were identified as fulfilling the brief: strengthening social cohesion for the future, advancing inclusive practices for resilience, promoting sustainability for long term prosperity, fostering strategic collaboration for development and leveraging collections for cultural enrichment. Each area was paired with a shorter theme header, reflecting the Priorities for Culture.

- strengthening social cohesion for the future (bringing people together)
- advancing inclusive practices for resilience (inclusive, accessible and diverse)
- sustainability for long-term prosperity (resilient and sustainable)
- fostering strategic collaboration for development (professional and skilled workforce)
- leveraging collections for cultural enrichment (collections support learning, creativity and well-being)

Many other important data collection areas are captured by the Spotlight 2024 survey. All data is captured in the report, and it remains possible for additional thematic sectoral reports to be produced.

3. Findings and interpretation

3.1. Responses

From 107 surveys sent 84 responses were received representing a 79 per cent return rate. The distribution of return rate varied both geographically and by museum governance type. The Spotlight 2024 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.

Table 3.1: Responses to survey by county

County	Number of museums	Replies	Percentage
Isle of Anglesey	4	2	50%
Gwynedd	13	11	85%
Conwy	4	4	100%
Denbighshire	6	5	83%
Flintshire	4	4	100%
Wrexham	3	3	100%
Powys	16	10	63%
Ceredigion	4	4	100%
Pembrokeshire	9	7	78%
Carmarthenshire	6	6	100%
Swansea	4	4	100%
Neath Port Talbot	1	1	100%
Bridgend	1	0	0%
The Vale of Glamorgan	2	1	50%
Cardiff	6	5	83%
Rhondda, Cynon, Taff	6	5	83%
Merthyr Tydfil	2	2	100%
Caerphilly	1	1	100%
Blaenau Gwent	4	1	25%
Torfaen	3	2	67%
Monmouthshire	5	4	80%
Newport	3	2	67%
Total	107	84	79%

Source: Data from Welsh Government museums list, Spotlight 2024 survey

There was an even response rate across the country, with a 78% response rate for museums in North Wales and a 79% response rate for museums in South Wales.

Table 3.2: Responses to survey by governance type

Type ^[1]	Total ^[2]	Replies	Percentage
Independent	56	40	71%
Local Authority	31	30	97%
National	7	7	100%
National Trust	9	4	44%
University	4	3	75%
Total	107	84	79%

Source: Spotlight 2024 survey, Q3

^[1] Museum governance type taken from list of museums supplied by Welsh Government

^[2] Total museums taken from list of museums supplied by Welsh Government

The lowest response rate was for the National Trust (44%), with independent (71%) and university (75%) museums in the middle at over 70%, and the highest response rate was for local authority (97%) and national Museums (100%).

This is believed to be a result of the data collection method during a period of organisational change for the National Trust. Higher response rates from National and local authority museums may reflect a closer relationship with museum sector support from Welsh Government.

3.2. Number of responses – consequences for comparison

The pattern of response for the 2024 data differs from the data response in 2022 in three main ways. Firstly, there was a larger number of responses in 2024 (n84) than in 2022 (n77). Secondly, there was a more equal distribution of response rates between north and south Wales from 60.7% North / 76.7% South in 2022 to 78.0% North / 78.9% South in 2024. Finally, there was a change of rates of return by governance type. From 2022 to 2024 the response rate increased for some governance types as follows: responses from independent museums increased from 60% to 71%, local authority museums increased from 81% to 97%, national museums from 88% to 100%. In contrast National Trust responses decreased from 64% to 44% and university responses decreased from 100% to 75%. The impact of the greater response rate is to make the data more representative of the sector especially where responses are presented as percentages. Where numerical totals made from summing all responses are provided the increased number of responses will be a factor in the differences in data from previous reports. For example, the total number of recorded visitor numbers is expected to increase with a larger response rate. For some analysis the shift in balance represented by increased responses from independent museums and fewer from the National Trust will impact on the reliability of comparison between 2022 figures and 2024. Caution in making direct comparisons between the data sets is advised.

Table 3.3: Responses to survey by museum size

	Number
Size ^[1]	Replies
Large	16
Medium	24
Small	44
Total	84

Source: Spotlight 2024 survey, Q6

^[1] These categories are based on average annual visitor figures from data from 2020 to 2024. 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

Type ^[1]	Total north			Total south		
	Wales	Replies	Per cent	Wales	Replies	Per cent
Independent	29	22	76%	27	18	67%
Local Authority	13	13	100%	18	17	94%
National	1	1	100%	6	6	100%
National Trust	6	2	33%	3	2	67%
University	1	1	100%	3	2	67%
Total	50	39	78%	57	45	79%

Source: Spotlight 2024 survey

^[1] Museum governance type taken from list of museums supplied by Welsh Government

3.3. Museum Visitors

Table 3.5: Normal opening pattern of museums replying to survey ^[1]

Opening pattern	Number of museums	Percentage of replies
Open all year	53	63%
Open for part of the year – regular seasonal closure	29	35%
Open by appointment only – all year	1	1%
Open by appointment only – part of the year	1	1%

Source: Spotlight 2024 survey Q4

^[1] 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.

The proportion of respondents opening all year is 63% with 35% opening for part of the year. The Spotlight 2024 survey was conducted in June, July and August when seasonally open museums are mostly open.

Table 3.6: Normal opening pattern by governance type ^[1]

Type	All Year	Part Year	Appointment only	Number	
				Appointment only (Part Year)	
Independent	20	19	0		1
Local Authority	22	8	0		0
National	7	0	0		0
National Trust	2	2	0		0
University	2	0	1		0

Source: Spotlight 2024 survey Q4

^[1] 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 3.7: Disruption of opening patterns during 2024 by governance type ^[1]

Type	Opening not disrupted	Number	
		Opening disrupted	
Independent	29		11
Local Authority	20		10
National	6		1
National Trust	4		0
University	3		0

Source: Spotlight 2024 survey Q5

^[1] 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'.

There has been a measurable level of disruption to services, with one quarter (26%) of museums responding to the survey reporting a disruption to opening patterns during 2024.

Table 3.8: Annual visitor figures (physical), actual and estimated, by governance type and year ^[1]

Type	2020		2021		2022		2023		2024	
	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate
Independent	99,252	47,872	207,822	95,113	343,341	247,590	366,575	272,607	379,944	266,780
Local Authority	183,788	21,621	345,077	28,525	685,952	77,371	1,037,702	68,053	1,016,816	96,569
National	349,214	0	516,654	0	1,181,207	0	1,327,922	0	1,478,347	0
National Trust	102,688	0	305,386	0	462,649	0	457,550	0	442,922	0
University	4,289	3,531	3,646	20,000	19,795	0	26,374	32,685	25,910	36,516

Source: Spotlight 2024 survey Q6

^[1] 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.

The table shows that the amount of estimated data is small. In 2024 the estimated data contributes less than 11% of the total figure.

Table 3.9: Total annual visitor figures (physical) by governance type and year ^[1]

Type	2020	2021	2022	2023	2024
Independent	147,124	302,935	590,931	639,182	646,724
Local Authority	205,409	373,602	763,323	1,105,755	1,113,385
National	349,214	516,654	1,181,207	1,327,922	1,478,347
National Trust	102,688	305,386	462,649	457,550	442,922
University	7,820	23,646	19,795	59,059	62,426
Total ^[2]	812,255	1,522,223	3,017,905	3,589,468	3,743,804

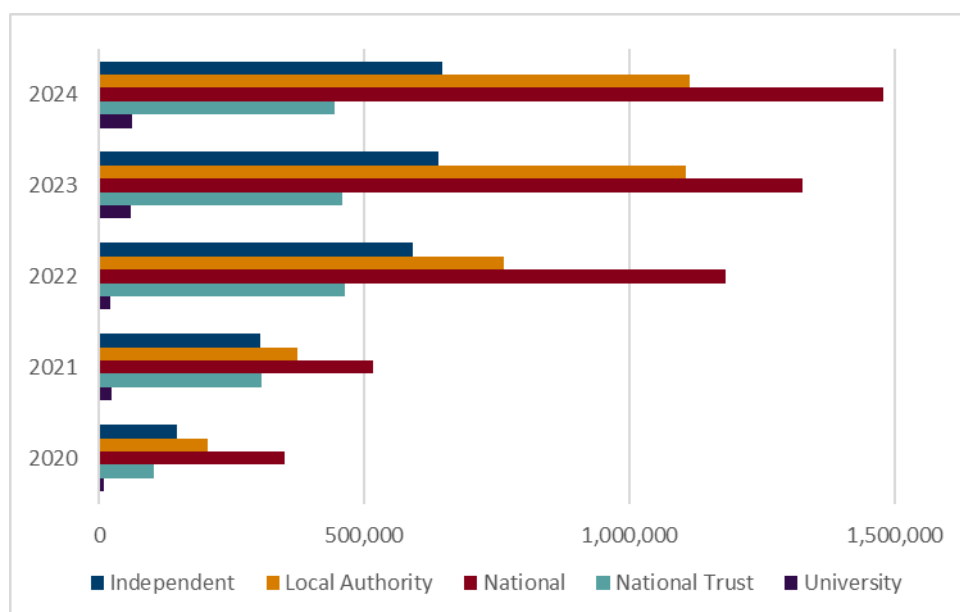
Source: Spotlight 2024 survey Q6

^[1] 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.

^[2] Total annual figure combines actual and estimated numbers.

Respondents reported 3,743,804 visits in 2024, an increase of 4.3 per cent from 2023. All governance types reported an increase in visitor figures between 2023 and 2024 except the National Trust. The National Trust figure for 2024 was lower than that for both 2023 and 2022. This decrease in total visitor figures for the National Trust is likely to be impacted by the decreased number of responses in this governance type.

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



Description of Figure 3.1: A clustered column graph showing the increase in total annual visitor figures across all museum types from 2020 to 2024.

Source: Spotlight 2024 survey Q6

Table 3.10: Annual visitor figure (physical) recovery by governance type and year ^[1]

Type	Percentage				
	2020	2021	2022	2023	2024
Independent	18%	45%	70%	77%	80%
Local Authority	18%	33%	70%	101%	101%
National	18%	27%	61%	68%	76%
National Trust	10%	76%	103%	95%	76%
University	15%	47%	39%	117%	123%
Total ^[2]	18%	33%	66%	80%	84%

Source: Spotlight 2022 survey & Spotlight 2024 survey (n65)

^[1] For comparative purposes only those respondents who replied in both 2022 and 2024 have been used. This reduces the base number of respondents for this table to 65 museums. The total physical visitor figures for 2019 from Spotlight 2022 (Q6) is used as a 100% baseline and visitor figures from 2020 to 2024 uses the data from Spotlight 2024 (Q6). The annual visitor figure combines actual and estimated numbers.

^[2] The total figure is for all types of museums combined.

In 2024 university museums and local authority museums report visitor figures that exceed the 2019 pre-Covid baseline.

National museums (76%) and independent museums (80%) both show increases in year-on-year recovery against the 2019 baseline from 2021 to 2024.

The National Trust respondents report a peak in recovery to 103% in 2022 but a fall to 76% in 2024. This may reflect the popularity of National Trust open spaces in the early post Covid period.

The [ALVA 2024 Visitor Figures](#) showed large attractions (over 100,000 visitors per annum) experienced an overall 3.4% rise on 2023 visitors but still remained 8.8% down on 2019 pre Covid-19 pandemic visitors.

Table 3.11: Annual visitor figures (online), actual and estimated by governance type and year ^[1]

Type	2020		2021		2022		2023		2024	
	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate	Actual	Estimate
Independent	303,000	233,150	629,853	173,650	639,020	180,315	851,889	205,526	1,448,496	219,657
Local Authority	253,816	355,092	219,186	393,092	236,247	325,342	532,416	326,930	1,063,322	356,328
National	1,746,450	0	3,058,014	0	3,514,669	0	2,569,836	0	2,421,104	0
National Trust	130,713	0	265,689	0	224,063	0	251,973	0	234,137	0
University	44,585	19,000	154,820	19,500	121,740	0	224,286	22,000	1,102,288	22,000

Source: Spotlight 2024 survey Q6

^[1] 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 38,000 interactions per month from a small museum was adjusted to per year as it was believed to be an error in data entry / interpretation.

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.

Table 3.12: Total annual visitor figures (online) by governance type and year^[1]

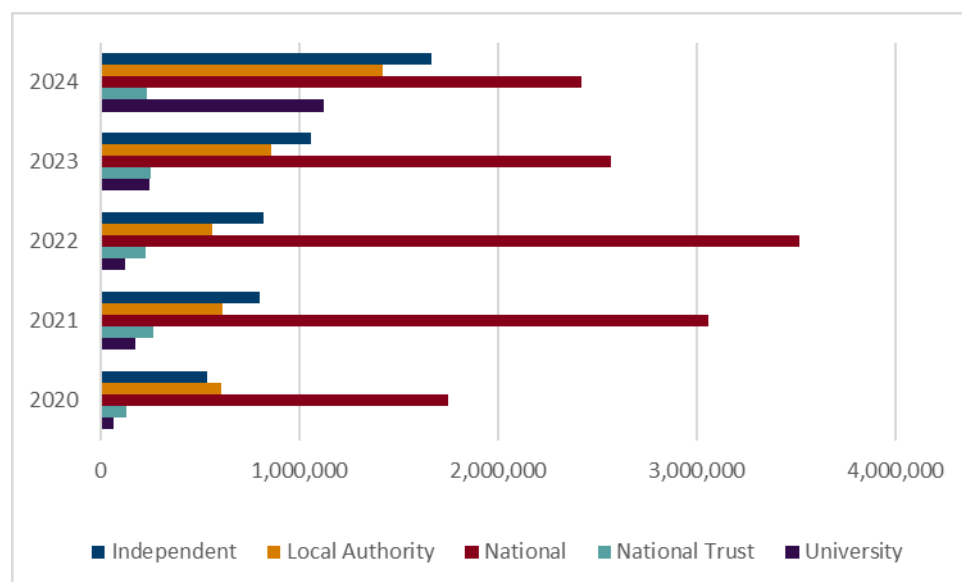
Governance type	2020	2021	2022	2023	2024
Independent	536,150	803,503	819,335	1,057,415	1,668,153
Local Authority	608,908	612,278	561,589	859,346	1,419,650
National	1,746,450	3,058,014	3,514,669	2,569,836	2,421,104
National Trust	130,713	265,689	224,063	251,973	234,137
University	63,585	174,320	121,740	246,286	1,124,288
Total	3,085,806	4,913,804	5,241,396	4,984,856	6,867,332

Source: Spotlight 2024 survey Q6

^[1] 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.

^[2] Total annual figure combines actual and estimated numbers. This includes interactions across all forms of online provision / social media. An outlier of 38,000 interactions per month from a small museum was adjusted to per year as it was believed to be an error in data entry.

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



Description of Figure 3.2: A clustered column graph showing the change in online visitor figures from 2020 to 2024. Most museum types have seen figures increase during this period, but the National museum has seen figures rise to 2022 and then decline since then.

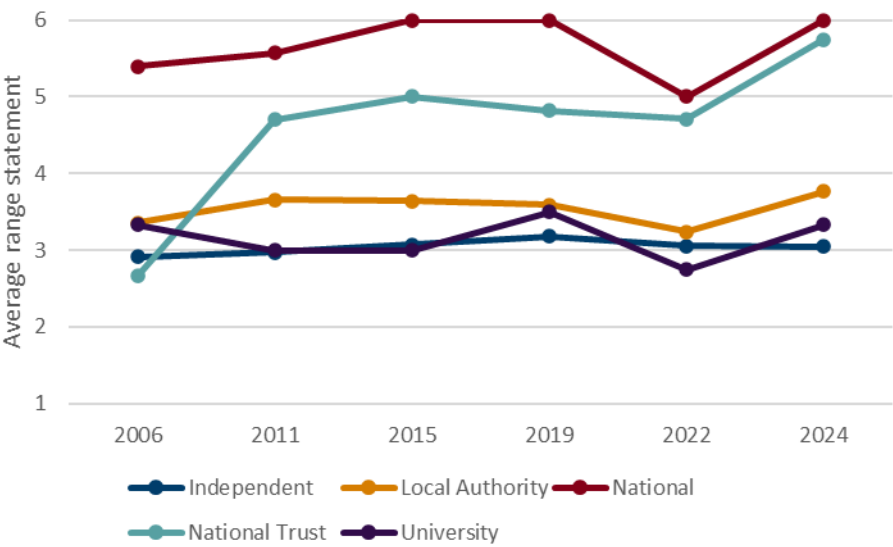
Source: Spotlight 2024 survey Q6

In 2024 there were 6,867,332 online interactions reported by respondents. Online visits increased year on year from 2020 to 2024 except for 2023. The 2024 figure is the highest in this 5-year reporting period.

The pattern for annual online interactions differs for different museum governance types. Independent, local authority and university museums report year on year increases from 2022 to 2024. Between 2023 and 2024 independent museums increased their online interactions by 57.8%, local authority museums by 65.2% and university museums by 45.6%. National museums reported a 6% drop between 2023 and 2024 which continues a trend from 2022 and 2023, and National Trust respondents reported a drop of 7.6%.

The data shows that in 2022 online visits to national museums made up 67% of the total. By 2024 national museums contribute 35% of the total. This represents a complex picture of most governance types increasing their online visitors especially university, independent and local authority museums. The data suggests that whilst the national museum have led in this online offer other museum governance types are developing their offer. Welsh museums are increasing and diversifying their online visitor offer.

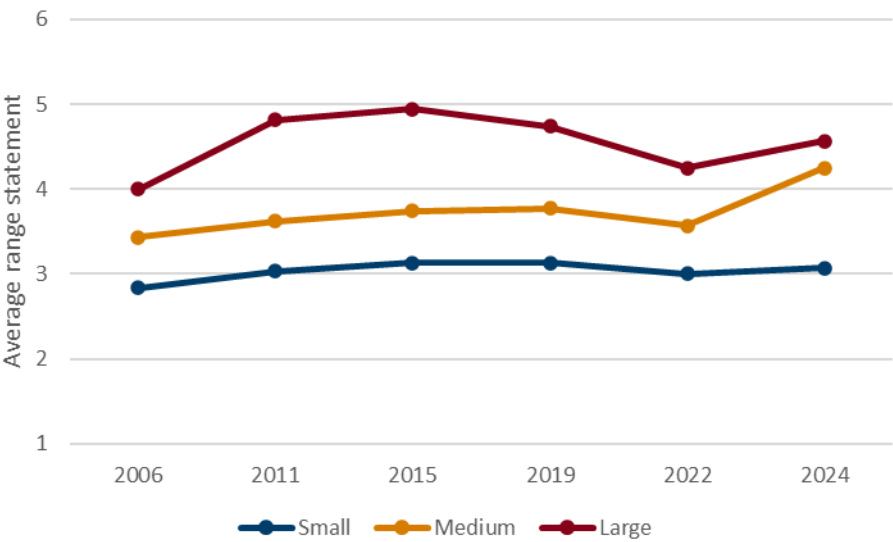
Figure 3.3: Audience development and strategic marketing range statement change from 2006 to 2024 by governance type



Description of Figure 3.3: A line graph showing the data presented in table C.1

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q7

Figure 3.4: Audience development and strategic marketing range statement change from 2006 to 2024 by museum size



Description of Figure 3.4: A line graph showing the data presented in table C.2

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q7

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.

National museums and National Trust properties have the highest level of practice in audience development and strategic marketing and the overall trend for this range statement for museums in the survey is upward for all governance types except independent which show consistent results from 2022. The capacity of museums to carry out market research beyond a basic level (required for a score above 4) is only reported in national and National Trust museums. This is matched with the responses to Q8 which show that 100% of national and National Trust respondents reported conducting formal audience research. The response on formal audience research is at 33% for university museums, 40% for independents and 47% for local authority museums. The responses to types of audience research conducted show that nationals and National Trust sites are carrying out the widest range of options.

Table 3.13: Number of museums that have carried out audience research^[1]

Governance type	Number	Percentage ^[2]
Independent	16	40%
Local Authority	14	47%
National	7	100%
National Trust	4	100%
University	1	33%
Total	42	50%

Source: Spotlight 2024 survey Q8

^[1] Respondents were asked ‘Have you conducted any formal audience/visitor research to determine the demographic of your museum visitors in the last year?’.

^[2] 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^[1]

Governance type	Number of museums				
	Primary Research	Secondary Research	Quantitative Research	Qualitative Research	Segmentation
Independent	12	3	4	2	4
Local Authority	13	7	11	6	6
National	7	7	7	7	7
National Trust	4	4	4	4	4
University	1	0	1	1	0
Total	37	21	27	20	21

Source: Spotlight 2024 survey Q8a

^[1] 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% of our users are in family groups

Qualitative research: broader questions and themes

Segmentation: understanding your visitors as groups

3.4. Financial overview

Table 3.15: Annual average operating budgets of museums by governance type^[1]

	2019 to 20	2020 to 21	2021 to 22	2022 to 23	2023 to 24
Independent	£67,519	£55,133	£76,413	£98,486	£109,485
Local Authority	£235,814	£252,117	£264,761	£236,513	£420,938
National	£3,618,294	£3,744,366	£4,070,781	£4,437,116	£4,925,606
National Trust	£150,353	£69,206	£-267,396	£-107,073	£-237,849
University	£38,155	£46,339	£43,395	£35,336	£34,738

Source: Spotlight 2024 survey Q21

[1] 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.

Table 3.16: Annual average operating budgets of museums by governance type (Actual figures only)

	2019 to 20	2020 to 21	2021 to 22	2022 to 23	2023 to 24
Independent	£59,051	£66,019	£67,756	£72,971	£77,293
Local Authority	£267,598	£296,902	£310,912	£301,583	£316,561
National	£3,618,294	£3,744,366	£4,070,781	£4,437,116	£4,925,606
National Trust	£150,353	£69,206	£-267,396	£-107,073	£-237,849
University	£57,233	£69,508	£65,093	£15,217	£52,108

Source: Spotlight 2024 survey Q21

Table 3.17: Annual average operating budgets of museums by governance type (Estimated figures only)

	2019 to 20	2020 to 21	2021 to 22	2022 to 23	2023 to 24
Independent	£82,036	£33,362	£93,727	£144,049	£173,868
Local Authority	£188,138	£184,939	£185,047	£84,683	£664,486
University	£0	£0	£0	£45,396	£0

Source: Spotlight 2024 survey Q21

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.

The data is shown by governance type with an average of combined actual and estimated figures (Table 3.15), an average of actual figures (Table 3.16) and with an average of estimated figures (Table 3.17) to provide a more nuanced understanding. National and National Trust museums provided responses with no estimated figures.

Actual annual museum average operating budgets show modest rises from 2022/23 to 2023/24 for independents (5.9%) and local authorities (5%). National museums report a rise of 11%. Considering combined estimated and actual averages in Table 3.15, there are also rises from 2022/23 for independent museums, local authority and national museums. University museum operating budgets have dropped between 2021/22 and 2023/24.

National Trust operating budgets are expressed as negative figures from 2021/22 onwards. National Trust properties have budgets that are comprised of both local operating costs and contributions and benefits from the national organisation. Such a system is not clearly captured by the survey questions.

3.5. Economic impact

Six museums responded that they have used the Association of Independent Museums (AIM) [economic impact toolkit](#), with a total economic impact of £8,834,000.

The AIM economic impact toolkit sets out a straightforward approach to help museums estimate their economic impact in their local economy. The toolkit was originally produced by AIM in 2010 and revised in 2014. A refreshed version was launched in 2024 with updated tourism spend metrics but maintaining the same overall approach. The toolkit 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.

Table 3.18: Change in Local Authority support by governance type^[1]

Type	Number of museums			
	Risen	Fallen	Stayed the same	N/A (No LA Support)
Independent	3	4	26	7
Local Authority	11	10	9	0
National	0	7	0	0
National Trust	0	0	2	2
University	0	0	0	3

Source: Spotlight 2024 survey Q26

^[1] Respondents were asked ‘Since the 2022 Spotlight survey, Local Authority support has...’ and asked to select one of the options listed in the table.

Table 3.19: Forms of Local Authority support by governance type^[1]

	Number of museums					
	Regular revenue funding	Rate relief	Museum Mentor	Free / low- cost occupancy of building	Building maintenance costs	Other
Independent	6	18	7	12	4	5
Local Authority	25	0	0	4	16	8
National	0	0	0	0	0	7
National Trust	0	2	0	0	0	0
University	0	0	0	0	0	0
Total	31	20	7	16	20	20

Source: Spotlight 2024 survey Q27

^[1] 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.

Eighty-six per cent (n72) of respondents to Spotlight 2024 received support from their local authority. This total includes museums operated as a local authority service. Of those receiving support, 51% reported that levels of support had stayed the same since the Spotlight 2022 survey was completed, 29% said it had fallen and 19% reported a rise in support. Six independent museums report receiving regular revenue funding from their local authority. For museums not governed by the local authority the main forms of support are business rates relief, building maintenance costs and free or low-cost occupancy of a building.

This data shows that approximately two thirds of non-local authority museum in Wales receive some form of financial support from their local authority.

Table 3.20: Museums charging for general admission by governance type^[1]

Type	Yes	Per cent of total ^[2]	
		No	Sometimes / Seasonally
Independent	18%	29%	1%
Local Authority	11%	24%	1%
National	0%	8%	0%
National Trust	5%	0%	0%
University	0%	4%	0%
Total	34%	65%	2%

Source: Spotlight 2024 survey Q19

^[1] Respondents were asked ‘Does your museum normally charge for general admission’.

^[2] Percentages may not add up to 100 due to rounding.

Thirty-four per cent of Spotlight 2024 respondents report charging for general admission whilst 65% do not.

Research by the Association of Independent Museums in December 2023 into ‘[Admissions Pricing Policy in Museums and its Impact](#)’ reported 58% of museums in Wales were charging for general admission. This report was based on a sample of 36 museums. AIM describe their report as ‘more representative of independent museums than other parts of the museum sector’.

Table 3.21: Museums charging for exhibitions or services by governance type^[1]

Type	Temporary / special exhibitions			Formal education		
	No	Events	visits	Talks	Other	
Independent	17	0	13	10	14	8
Local Authority	6	2	19	20	14	12
National	0	7	7	0	7	0
National Trust	1	1	3	2	2	1
University	1	0	2	1	1	2
Total	25	10	44	33	38	23

Source: Spotlight 2024 survey Q20

^[1] 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.

Seventy per cent of museums (n59) in the survey reported charging for specific exhibitions or services beyond general admission. The most common services being charged for are talks, events and formal education visits. Other examples of charged for services were offered through a free text option. Common examples include venue and site hire, weddings, filming, research, art and craft workshops and specialist tours. Although there are common areas of funding there are local fundraising initiatives that are tailored to the local opportunities of the museum such as train rides, quarry visits and left luggage lockers. Staffing expertise is also harnessed for income generation such as art masterclasses and wreath making.

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 3.22: Breakdown of income and expenditure for 2023/24 by governance type^[1]

	Independent	Local Authority	National	National Trust	University	Total
Income (not including capital funding)	£4,210,839	£9,856,461	£38,527,766	£2,841,482	£129,159	£55,565,707
Expenditure (including staff costs but not capital funding)	£4,599,669	£17,502,330	£38,213,048	£3,907,285	£406,987	£64,629,319
Staff costs	£1,993,791	£7,154,254	£29,504,754	£2,603,025	£371,939	£41,627,763
Admissions income	£418,626	£2,969,633	£0	£464,506	£0	£3,852,765
Other earned income	£1,584,880	£2,326,750	£2,183,970	£541,424	£43,787	£6,680,811
Public funding / grant	£889,809	£11,196,282	£33,725,000	£0	£68,872	£45,879,964
Donations income	£299,604	£36,633	£12,158,893	£78,499	£1,889	£12,575,518
Other contributed income	£303,476	£145,696	£0	£1,186,328	£0	£1,635,500
Revenue grant / project income	£316,445	£1,148,482	£0	£35,405	£0	£1,500,332
Capital grant / project income	£824,898	£1,028,238	£7,627,000	£0	£300,000	£9,780,135

Source: Spotlight 2024 survey Q23

^[1] Respondents were asked 'Please provide annual totals for the following information for the financial year 2023 to 2024. The return above includes both actual and estimated figures combined.

Excluding capital funding in 2023/24, respondent museums reported a total of £55,565,707 of income and £64,629,319 of expenditure.

In the financial year 2023/24 museums in Wales attracted capital grant project income of £9,780,135. National museums accounted for 78% of this with 10.5% secured by local authority museums, 8.4% by independent museums and 3.1% by university museums.

In 2023/24 local authority museums received £11,196,282 in public funding and generated £5,333,016 in earned income comprising £2,969,633 from admissions, £2,326,750 from other earned income and £36,633 in donations.

Table 3.23: Breakdown of average income and expenditure for 2023/24 by governance type (actual and estimated figures)^[1]

	Independent	Local Authority	National	National Trust	University
Income (not including capital funding)	£105,271	£328,549	£5,503,967	£710,371	£43,053
Expenditure (including staff costs but not capital funding)	£117,940	£583,411	£5,459,007	£976,821	£135,662
Staff costs	£51,123	£238,475	£4,214,965	£650,756	£123,980
Admissions income	£10,734	£98,988	£0	£116,127	£0
Other earned income	£39,622	£77,558	£311,996	£135,356	£14,596
Public funding / grant	£22,245	£373,209	£4,817,857	£0	£22,957
Donations income	£7,490	£1,221	£1,736,985	£19,625	£630
Other contributed income	£7,781	£5,024	£0	£296,582	£0
Revenue grant / project income	£7,911	£38,283	£0	£8,851	£0
Capital grant / project income	£20,622	£34,275	£1,089,571	£0	£100,000

Source: Spotlight 2024 survey Q23

^[1] Respondents were asked 'Please provide annual totals for the following information for the financial year 2023 to 24. The return above includes both actual and estimated figures combined and is a mean average figure.

Table 3.24: Breakdown of average income and expenditure for 2023/24 by governance type (actual only)^[1]

	Independent	Local Authority	National	National Trust	University
Income (not including capital funding)	£83,600	£447,148	£5,503,967	£710,371	£64,580
Expenditure (including staff costs but not capital funding)	£97,096	£552,085	£5,459,007	£976,821	£203,494
Staff costs	£35,069	£314,694	£4,214,965	£650,756	£174,470
Admissions income	£10,101	£116,920	£0	£116,127	£0
Other earned income	£39,622	£77,558	£311,996	£135,356	£14,596
Public funding / grant	£19,747	£282,743	£4,817,857	£0	£22,957
Donations income	£3,826	£1,287	No amount	£19,625	£945
Other contributed income	£3,023	£5,890	£0	£296,582	£0
Revenue grant / project income	£7,527	£31,046	£0	£8,851	£0
Capital grant / project income	£12,966	£28,154	£1,089,571	£0	£0

Source: Spotlight 2024 survey Q23

^[1] Respondents were asked 'Please provide annual totals for the following information for the financial year 2023 to 24. The return above includes only those figures returned as 'actual'.

Average actual income and expenditure figures show that, typically, staff costs represent 36.1% of total expenditure for independent museums, 57.0% of total expenditure for local authority museums, 77.2% for national museums, 66.6% for National Trust museums and 85.7% for university museums.

3.6. Funding Sources

Data from the survey (Source: Spotlight 2024 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 2023 to 2024'. 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. In the free text answers to Q23a museums were asked to give details of funding / grant sources for the financial year 2023 to 2024. Fifty-one museums specified external funding support that they had secured.

Museums in Wales frequently source money from public sector funders. Government money was frequently cited, specifically UK Government Shared Prosperity Fund (n8), UK Government Community Ownership Fund (n2), Welsh Government (n26), the Federation of Museums and Art Galleries of Wales (n17) 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. Funding provided by AIM, the Group for Education in Museums and Kids in Museums is also primarily from indirect Welsh Government funding. There is also local government funding (n20) specific to the administrative authority area, for example councillor awards, county and town council funding. These are typically targeted funds for specific work or projects.

Targeted programmes which were also noted include UK Government Warm Rooms Grant, UK Community Empowerment Grant, Coastal Communities Fund and the Welsh Government Capital Transformation Grant (n4).

Major grant giving bodies and sector bodies included in the responses were National Lottery Heritage Fund (n8), Art Fund (n6), AIM (n7), Arts and Humanities Research Council (n6), Paul Hamlyn Foundation (n6), Postcode Lottery (n6), Architectural Heritage Fund (n3), Cadw (n2), Group for Education in Museums (n3), Kids in Museums (n2), Museums Association (n6), Cardiff University (n6), Pilgrim Trust, Garfield Weston Foundation, British Museum Sloane lab project, the Natural History Museum (n6) and Imperial War Museum.

Locally specific sources were listed including the Anglesey Charitable Trust, Carneddau Landscape Partnership, Elan Links, Flintshire County Council Community Chest and Flintshire County Council Volunteer Action, Oakdale Trust, Clocaenog Wind Farm, Powys Association of Voluntary Organisations (n3), Welsh Water Elan Trust.

Museums have successfully targeted specialist charities such as the Countess Lloyd George Fund, Derek Williams Trust (n6), Esmée Fairbairn Foundation (n2), Ulrike Michal Foundation, Llysdydd Trust, the Moondance Foundation, Welsh Church Fund, Welsh Council for Voluntary Action (n2) were also cited.

Host organisations provided additional funds to Welsh museums, with support from institutions including Swansea University, Ministry of Defence alongside friends and local history groups (n2) and a repayable diocesan loan.

Respondents were asked ‘In order to target support where do you plan to look for funding in the next 3 years?’ (Spotlight 2024 survey, Q24). It is noticeable that many plan to seek funding from established funding sources including specific references to the National Lottery Heritage Fund (n40), Welsh Government (n25) and the Museums Federation Cymru (n26), being the most common.

Future funding plans also included public fundraising campaigns, targeting local trusts and foundations, funding to support object acquisition and the need to use funding to support income growth. A typical list of funding targets for one independent museum was “Various trusts and foundations for revenue funding support, National Lottery for capital development, Museum Federation Wales (for) smaller projects. Support for education work, staff development and access projects will be a priority”. Museums planned to grow their earned income: “we hope to grow our corporate sponsorship program, in addition to friends’ membership. We have also invested in 2025 in redeveloping and expanding our retail provision.”. One museum planned to “develop our enterprise further and hope to secure a grant for arts support to develop a range of products for wholesale”.

3.7. Museum workforce

Table 3.25: Workforce in museums by governance type^[1]

Type	Volunteers ^[2] (Day-to-day)	Employed staff ^[3]	Total staff	Volunteer percentage
Independent	854	135	989	86.4%
Local Authority	312	359	671	46.5%
National	681	931	1612	42.2%
National Trust	731	182	913	80.1%
University	131	16	147	89.1%
Total	2709	1623	4332	62.5%

Source: Spotlight 2024 survey Q28 and 29

[1] Respondents were asked ‘What is the total number of volunteers at your museum?’.

[2] Volunteers who are trustees are not included in the volunteer figure here, which considers staff operating the museum on a day-to-day basis.

[3] 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.

Volunteers make up 62.5% of the museum workforce in Wales. They form over 80% of the workforce in university, independent and National Trust museums. There are 2,709 volunteers supporting the day-to-day operation of museums.

There are 1,623 staff employed in museums. 57.4% of staff are employed in national museums, 22.1% in local authority museums, 11.2% in National Trust sites, 8.3% in independent museums and 1% in university museums.

Table 3.26: Number of fulltime equivalent staff employed by governance type^[1]

	Employed	Employed FTE
Independent	135	72
Local Authority	359	198
National	931	604
National Trust	182	115
University	16	10
Total	1623	999

Source: Spotlight 2024 survey Q29 and 29a

^[1] 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'.

The data for the ratio of FTE to employed staff shows the extent of part time working across the museum sector as there are 1,623 staff members in 999 FTE roles. The national museums employ 57.4% of the total number of museum staff and 65% of the FTE staff. When considering FTE levels of employment, independent, local authority, and university museums account for 28% of the employed museum staff in Wales.

Table 3.27: Number of FTE professional staff by role and museum governance type^[1]

Type	Front of House	Curatorial	Conservation	Access / Education	Management / Advice	Other
Independent	177.7	59.9	35.9	55.4	63.5	43.3
Local Authority	104.6	34.5	11.0	20.2	34.2	29.1
National	187.7	54.5	18.4	58.2	124.9	160.7
National Trust	60.9	2.8	11.8	1.6	14.2	31.6
University	1.5	3.3	0.0	3.1	1.1	1.0
Total	532.4	155.0	77.1	138.5	237.9	265.7

Source: Spotlight 2024 survey Q30

^[1] Respondents were asked 'Please enter the FTE number of professional staff or volunteers in the following categories'.

There are 999 FTE staff employed in museums in Wales and 53.3% of them are employed in front of house roles. The 'other' category is the next biggest proportion of staff which perhaps represents the overlapping nature of many roles in smaller museums.

Table 3.28: Number of qualified curators and conservators by governance type^[1]

Type	Number Qualified
Independent	37.3
Local Authority	46.9
National	Data not available
National Trust	Regional staff
University	4.5
Total	88.7

Source: Spotlight 2024 survey Q30

^[1] Respondents were asked ‘Recognising that people may fill multiple roles, how many of the above roles are filled by qualified curators or conservators?’.

^[2] AC-MW do not collect this data and were unable to provide numbers.

Museum staff will demonstrate highly specialist skills which are rarely found outside of the cultural heritage sector. These specialised job roles include curatorial and conservation staff. In 2023/24 local authority, university and independent museums in Wales employed 88.7 FTE staff in these highly specialised roles. The retention and professional development of such staff within Wales is a factor in the ability of museums to continue to offer an effective service.

Table 3.29: FTE staff employed on a fixed term basis for specific projects by governance type^[1]

Type	Number Fixed term FTE (2024 overall)
Independent	9.5
Local Authority	20.5
National	28
National Trust	7.2
University	0
Total	65.2

Source: Spotlight 2024 survey Q31. Comparator base (n64)

^[1] 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)?’.

In Welsh museums 65.2 FTE out of a total of 999 FTE are fixed term project staff. This represents 6.5% of the workforce. Because Q31 asked for comments on project funded staff, there may be additional fixed term staff working on core activities.

Table 3.30: Volunteer contribution to museums 2023/24 by museum governance type^[1]

	Volunteers (Museum)	Volunteer Hours (Mus)	Volunteers (Trustees)	Volunteer Hours (Trustees)	Total Volunteers	Total Volunteer Hours
Independent	854	125,143	251	65,371	1,105	190,514
Local Authority	312	23,036	24	89	336	23,125
National	681	31,310	16	1,434	697	32,744
National Trust	731	70,544	0	0	731	70,544
University	131	9,601	0	0	131	9,601
Total	2,709	259,634	291	66,689	3,000	326,528

Source: Spotlight 2024 survey Q28a

^[1] Respondents were asked ‘What is the total number of volunteers at your museum?’ and ‘Approximately how many hours did volunteers contribute in 2023/24’ for museum volunteers and museum trustees.

Three thousand volunteers contributed 326,528 hours to museums in Wales in 2023/24. Of these, 291 volunteers hold trustee roles, overseeing the governance and strategic direction of their museums and committing 66,689 hours of their time to this work. This represents an average contribution of 229 hours per year. Typically, in small volunteer run museums many of these Trustees may also be volunteering in day-to-day roles in the operation of the museum.

Table 3.31: Average annual hours 2023/24 contributed by volunteers by museum governance type^[1]

	Average (Museum)	Average (Trustees)	Hours Average (Overall)
Independent	147	260	172
Local Authority	74	4	69
National	46	90	47
National Trust	97	0	97
University	73	0	73

Source: Spotlight 2024 survey Q28a

^[1] Respondents were asked ‘What is the total number of volunteers at your museum?’ and ‘Approximately how many hours did volunteers contribute in 2023/24’ for museum volunteers and museum trustees.

Independent museum volunteers contribute, on average, the most time (147 hours a year) to their museums. In independent museums trustees contribute, on average, 260 hours a year to their museums with operational volunteers contributing an annual average of 147 hours (between 2 and 3 hours a week).

Table 3.32: Change in training budget since Spotlight 2022 by governance type^[1]

Type	Number			
	Increased	Decreased	Stayed the Same	None
Independent	2	2	10	26
Local Authority	5	2	6	17
National	0	0	7	0
National Trust	0	0	4	0
University	0	1	0	2
Total	7	5	27	45

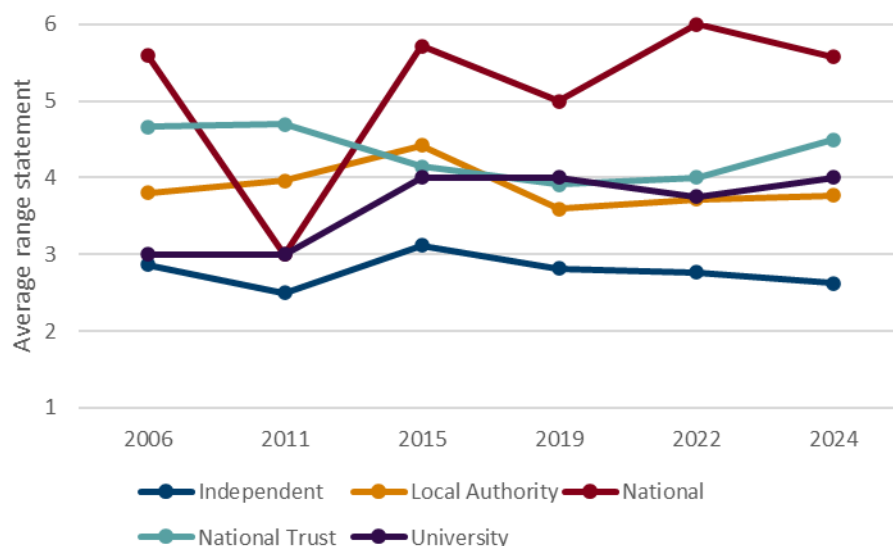
Source: Spotlight 2024 survey Q33

[1] Respondents were asked ‘Since the 2022 Spotlight survey has your training budget changed?’ and respondents were asked to select one of the options listed in the table.

More than half (53.6%) of museums in the survey reported having no training budget. Only 7 museums (8.3%) reported a budget increase and 5 reported a decrease (6%) with the rest of the museums (n27, 32.1%) reporting a standstill budget.

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.

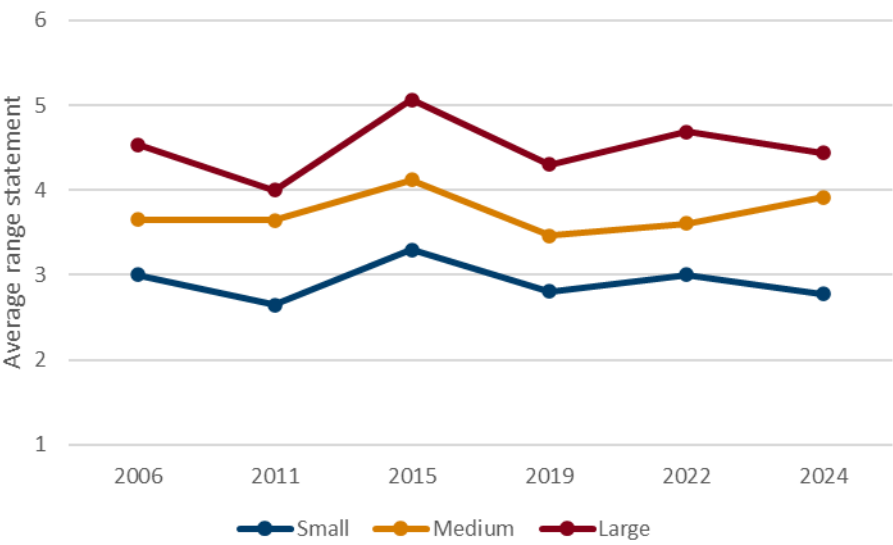
Figure 3.5: Staff and volunteer development range statement change over time by governance type



Description of Figure 3.5: A line graph showing the data presented in table C.3

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q32

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



Description of Figure 3.6: A line graph showing the data presented in table C.4

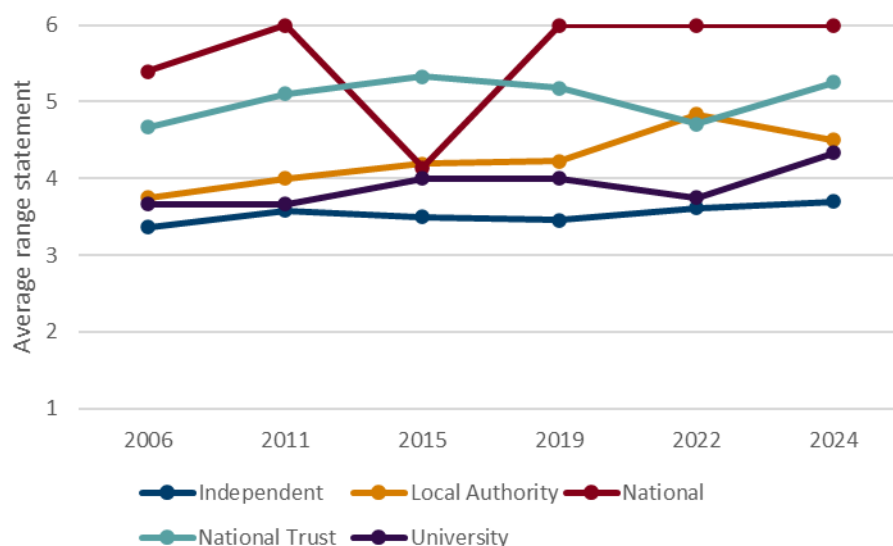
Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q32

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.

Practice around staff and volunteer development is largely static across the lifespan of the Spotlight survey. It is possible that any variation in the results may be attributed to the changing sample base.

3.8. Collections

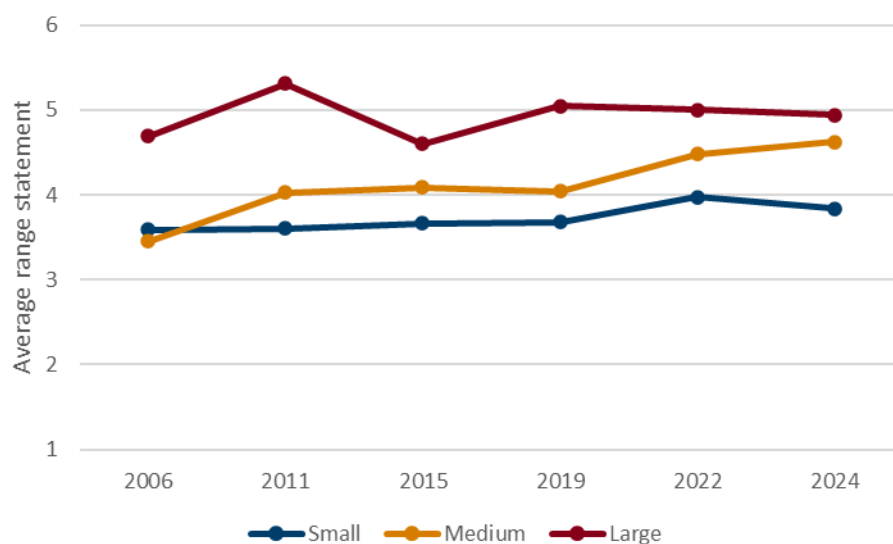
Figure 3.7: Provision of suitable buildings range statement change over time by governance type



Description of Figure 3.7: A line graph showing the data presented in table C.5

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q34

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



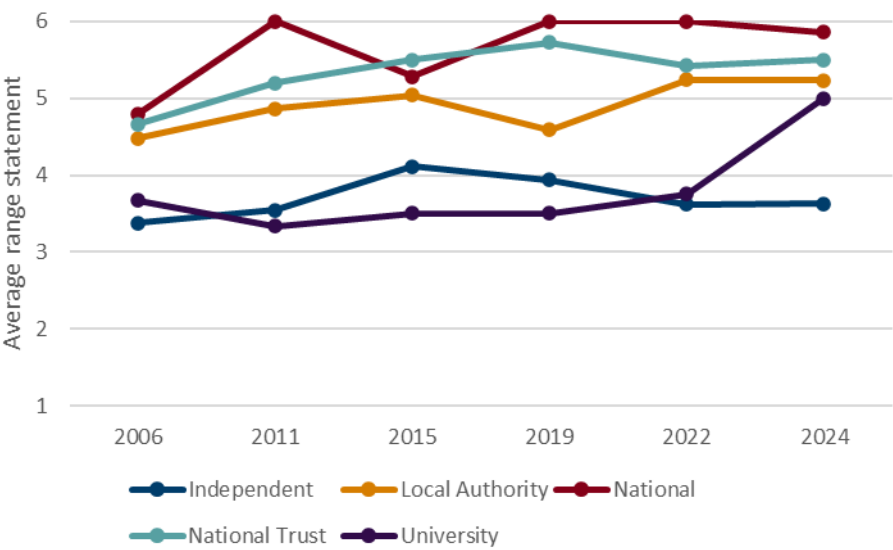
Description of Figure 3.8: A line graph showing the data presented in table C.6

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q34

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.

Over the reporting period of 2022 to 2024 provision of a suitable building is moderately stable. The biggest changes are seen for governance types with smaller sample sizes National Trust (from 4.71 to 5.25) and university museums (from 3.75 to 4.33).

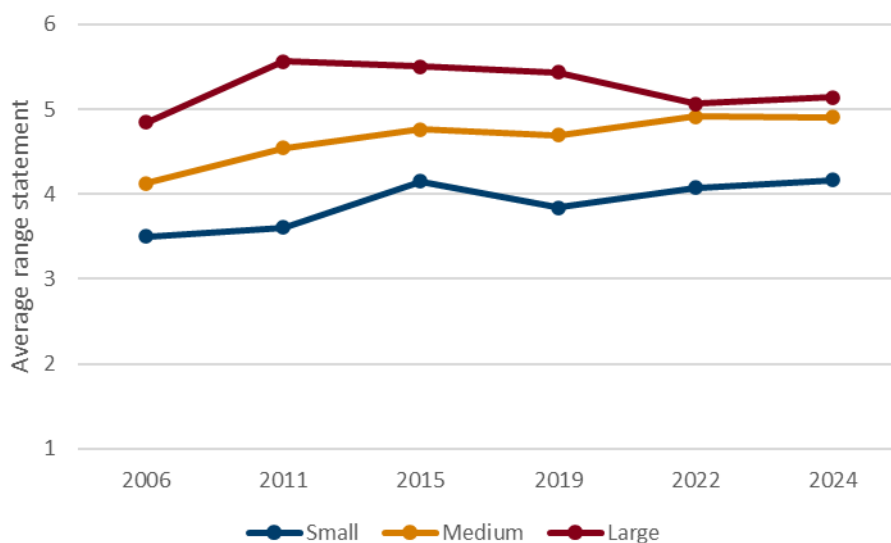
Figure 3.9: Environmental monitoring range statement change over time by governance type



Description of Figure 3.9: A line graph showing the data presented in table C.7

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q35

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



Description of Figure 3.10: A line graph showing the data presented in table C.8

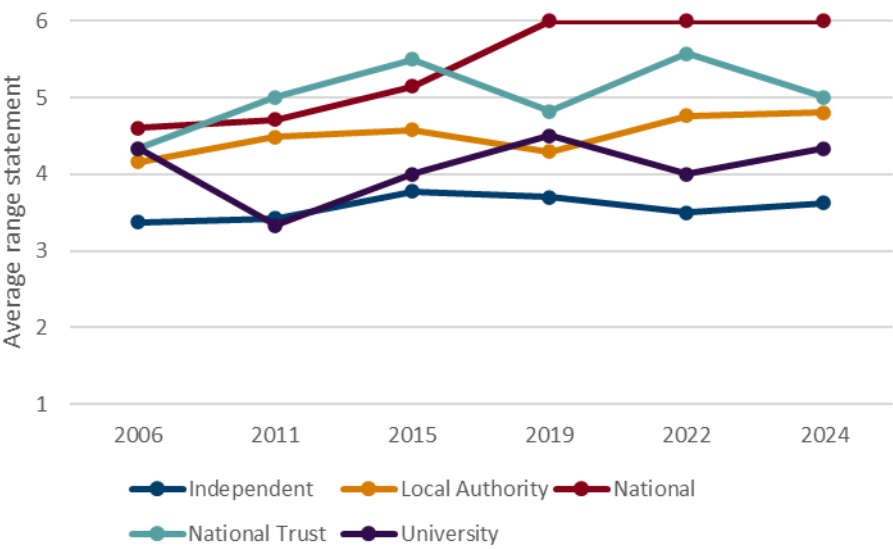
Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q35

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.

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 2024 range statement scores suggest that environmental monitoring practice remains mostly unchanged since the 2022 scores except for university museums which report a score moving from 3.75 to 5. The largely static picture is reinforced when the scores are viewed by museum size.

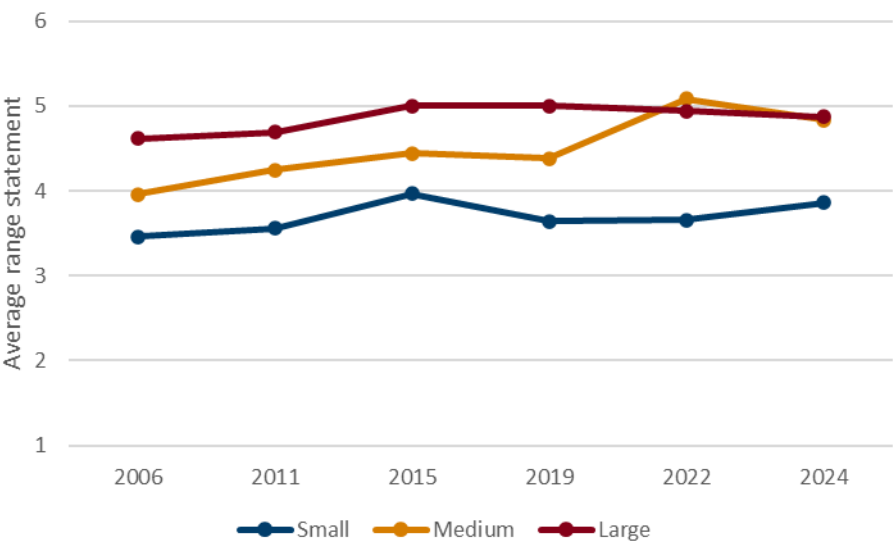
Figure 3.11: Environmental control range statement change over time by governance type



Description of Figure 3.11: A line graph showing the data presented in table C.9

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q36

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



Description of Figure 3.12: A line graph showing the data presented in table C.10

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q36

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.

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.

The range statement scores show environmental control practice showing a slight upward trend for university, local authority and independent museums. National museums have maintained a consistent high score (6). The upward trend for small museums which will cover many independent and some local authority museums follows the slight upward trend. This may be due to returning to on-site working following disruption during Covid-19 up to 2022.

Table 3.33: Objects held by museums and new acquisitions in 2023/24 by governance type^[1]

Type	Objects in collection	New Purchases	Number
			New Gifts
Independent	508,603	475	7,630
Local Authority	869,502	180	3,550
National	5,300,000	16	150
National Trust	51,880	238	42
University	52,476	13	188
Total	6,782,461	922	11,560

Source: Spotlight 2024 survey Q37 and 38

^[1] Respondents were asked 'How many objects/items do you have in your collection?' and 'How many new acquisitions came into your permanent collections in 2023/24?' and asked to provide numbers under the headings in the table.

Participating museums recorded that they hold 6,782,461 objects in their collections. In Spotlight 2022 the recorded number was 6,284,099. The scale of the increase can be attributed to the increased number of museums participating in the survey. The total number of new purchases and new gifts added to collections reported is 922 new purchases and 11,560 new gifts which does not account for the nearly 500,000 increase in the total number of objects held in Welsh Museums. Spotlight 2022 showed that 1,228 objects were purchased and 10,696 new gifts received in 2021/22. This is a similar level of collecting number over the period.

Table 3.34: Objects leaving permanent collections in 2023/24 by governance type^[1]

Type	Number		
	Gifts	Sale	Destruction
Independent	36	0	6
Local Authority	187	639	3
National	484	0	7
National Trust	2	0	2
University	0	0	0
Total	709	639	18

Source: Spotlight 2024 survey Q39

^[1] Respondents were asked ‘How many objects have left the permanent collections in 2023 to 2024 by the following:’ and asked to provide numbers under the headings in the table.

In 2023/24, 1,366 objects were reported as leaving museum collections by gift, sale or destruction. This is at a similar level to that reported in Spotlight 2022 (1,396 objects leaving permanent collections). 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 3.35: How long until stores overcrowded at current rates by governance type (number of museums)^[1]

	Number			
	Already overcrowded	<5 years	5 to 10 years	>10 years
Independent	24	9	5	2
Local Authority	17	11	1	1
National	0	7	0	0
National Trust	1	2	1	0
University	1	1	0	1
Total	43	30	7	4

Source: Spotlight 2024 survey Q40

^[1] 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.

Table 3.36: How long until stores overcrowded at current rates by governance type (percentage of museums)^[1]

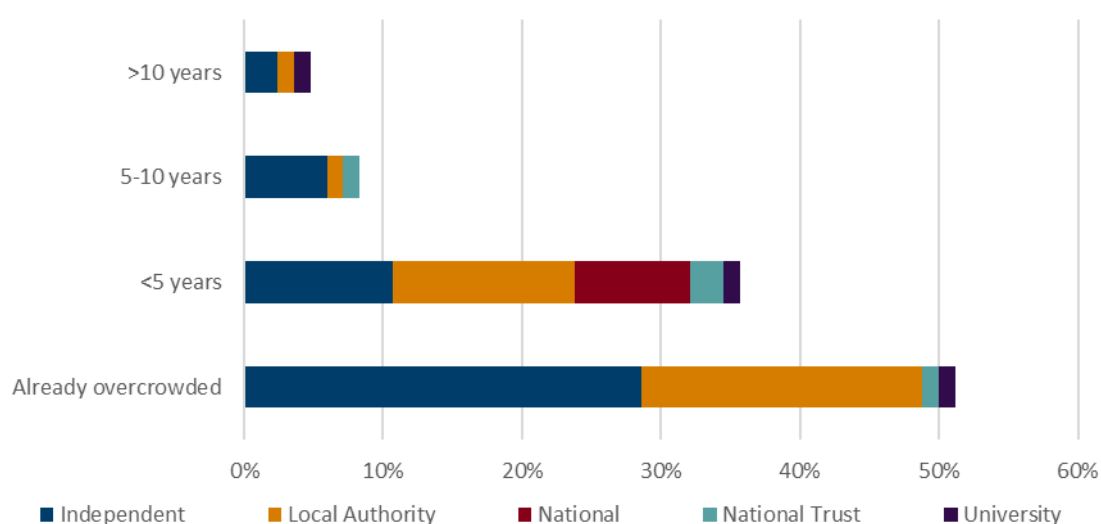
	Percentage of replies			
	Already overcrowded	<5 years	5 to 10 years	>10 years
Independent	28.6%	10.7%	6.0%	2.4%
Local Authority	20.2%	13.1%	1.2%	1.2%
National	0.0%	8.3%	0.0%	0.0%
National Trust	1.2%	2.4%	1.2%	0.0%
University	1.2%	1.2%	0.0%	1.2%
Total	51.2%	35.7%	8.4%	4.8%

Source: Spotlight 2024 survey Q40

^[1] 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.

More than half (51.2%) of Welsh museum stores are already overcrowded. By 2030 most museums (88.9%) will have overcrowded stores. This is a very similar result to Spotlight 2022. Although there has been a small decrease in current levels of overcrowding (from 57% to 51.2%) this short-term alleviation may be explained by disposals and capital investment. The longer-term picture is that only one in twenty (4.8%) museums has capacity for ten years or more.

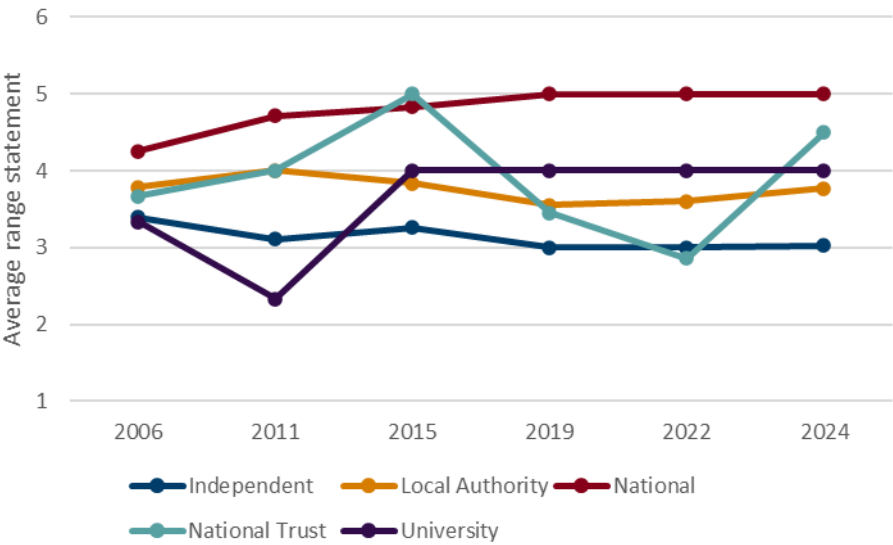
Figure 3.13: How long until stores overcrowded at current rates by governance type



Source: Spotlight 2024 survey Q40

Overcrowding is common across all governance types. Only a small number of independent, university and local authority museums expect to have any capacity for collecting in a decade's time.

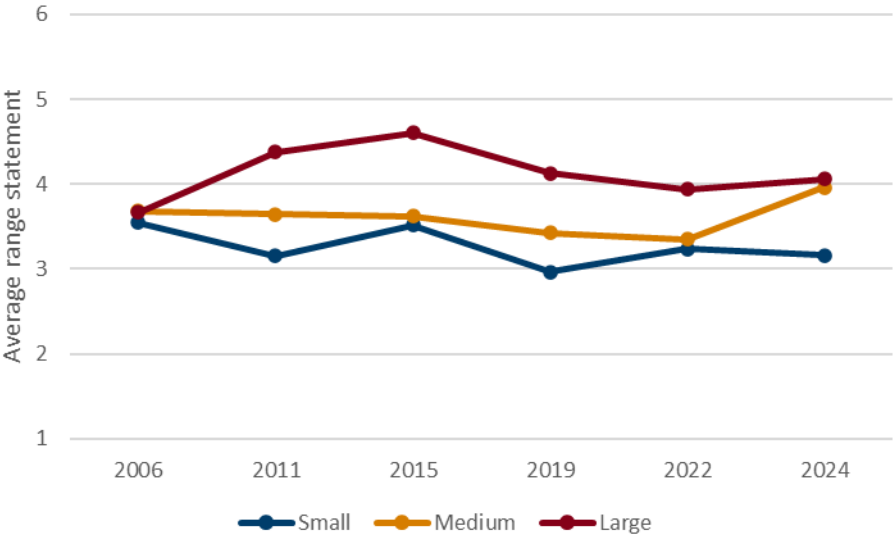
Figure 3.14: Storage and housekeeping range statement change over time by governance type



Description of Figure 3.4: A line graph showing the data presented in table C.11

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q41

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



Description of Figure 3.15: A line graph showing the data presented in table C.12

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q41

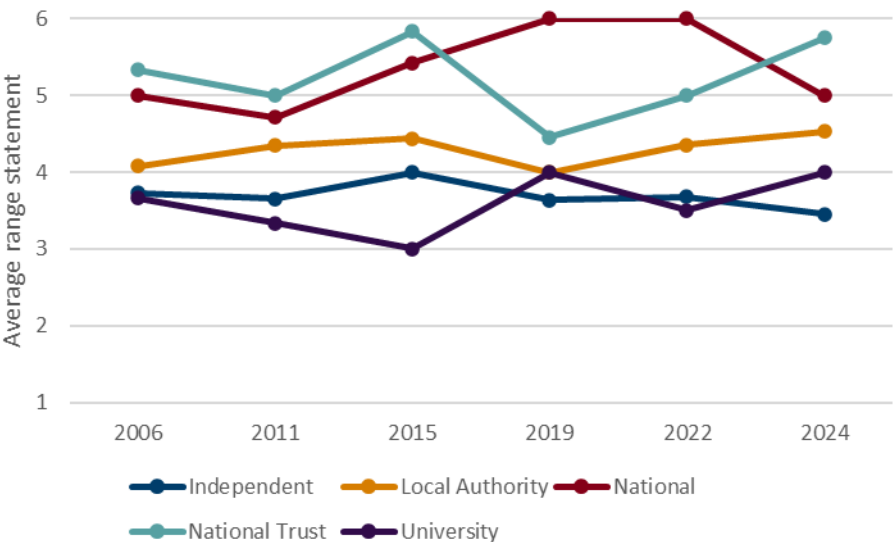
This range statement captures performance in providing collection storage space and associated housekeeping regimes. A score of 3 would indicate that the museum has planned stores with safe access to individual objects, conservation-grade packaging for objects and stores are cleaned regularly. There 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.

The responses for storage and housekeeping show accredited museums operating within the requirements of the standard but not without challenges. The low ‘3’ scores for small and independent museums suggest some good practice including planned stores, housekeeping programmes and public access but challenges around overcrowding.

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 minor fluctuations in scores over time may be more in line with the imperfections of the range statement approach and changes in the base sample rather than indicating wholesale changes.

National Trust and university museums report an increase in their scores, borne out in an upward trend for medium museums. Independent and small museums show a more static or slightly downward trend.

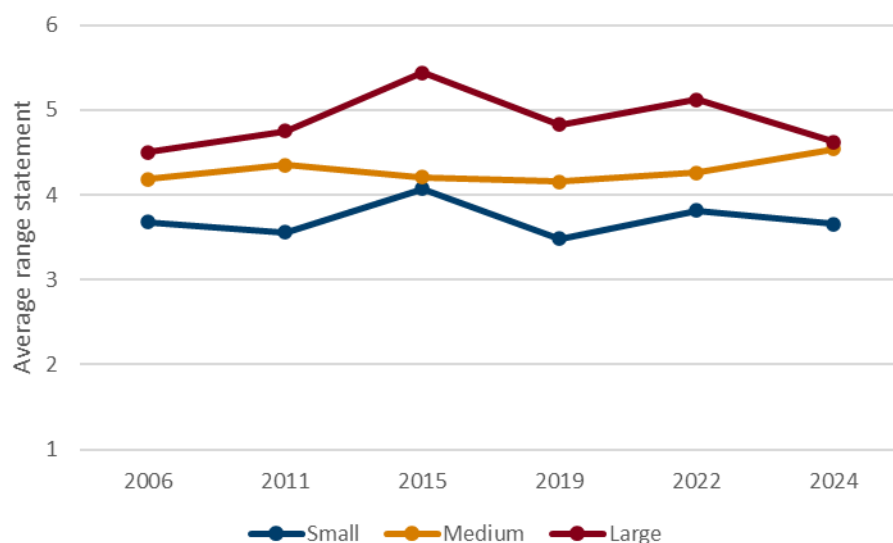
Figure 3.16: Display and housekeeping range statement change over time by governance type



Description of Figure 3.16: A line graph showing the data presented in table C.13

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q42

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



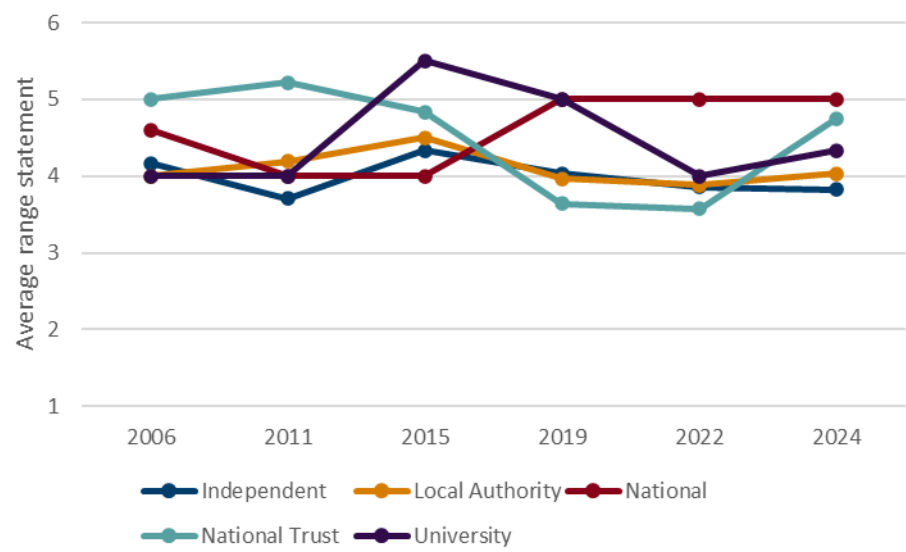
Description of Figure 3.17: A line graph showing the data presented in table C.14

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q42

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.

The 2024 range statement scores show downward movement for large and small museums, most likely informed by the same downward movement for national and independent museums. Medium, university, local authority and National Trust museums report a rise. This would need further interrogation to ascertain the reasons behind these changes. The scoring reflects accreditation standard compliance in care of collections and the scalability of the standard across different museum types.

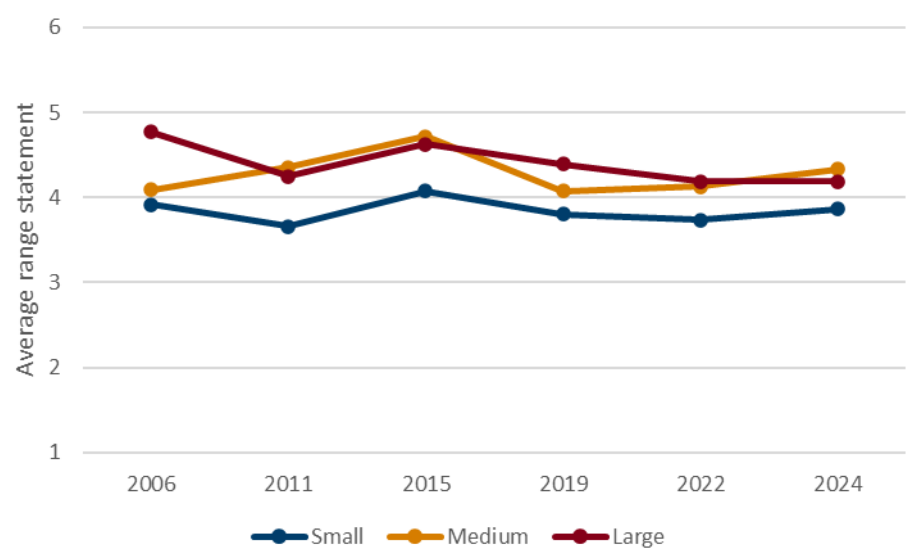
Figure 3.18: Documentation range statement change over time by governance type



Description of Figure 3.18: A line graph showing the data presented in table C.15

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q43

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



Description of Figure 3.19: A line graph showing the data presented in table C.16

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q43

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.

Compliance with accreditation requirements is reflected in the range statement score of '3', a figure which is easily met across all sizes and governance types and seen in Figure 3.18 and 3.19. Documentation range statement scores have remained relatively consistent over the last decade and 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.

The documentation range statement scores show a slight upward lift for small and medium museums with a slight downward trend for large museums. The National Trust score has jumped from 3.27 in 2022 to 4.75 in 2024. This should be treated with caution due to the small sample size in 2024.

Table 3.37: Public access to collections online^[1]

	Via Peoples Collection Wales	Highlights on website	Significant proportion on website / public database	Via Social Media	Other
Independent	16	17	11	12	8
Local Authority	21	23	4	17	5
National	7	0	7	0	7
National Trust	1	2	4	2	0
University	2	2	2	2	2
Total	47	44	28	33	22

Source: Spotlight 2024 survey Q44

^[1] Respondents were asked 'Can the public access your collections online?' and asked to tick all that apply from the headings in the table.

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.

Museums also could share 'other' routes to access in free text comments and these included [Art UK](#), [Google Arts and Culture](#), [Museum Data Service](#) and [YouTube](#).

A few museums noted that a lack of capacity meant that they were not offering any form of public access to collections online at present. "We do not currently have our collection online - we have yet to acquire a volunteer with the knowledge to manage website and social media".

3.9. Learning

Table 3.38: Formal learning sessions and attendance (face to face) in 2023/24 by governance type^[1]

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number
				Participants (Estimate)
Independent	509	292	27,943	4,571
Local Authority	1,149	124	24,460	12,214
National	0	4,890	146,694	0
National Trust	79	31	2,159	800
University	34	140	4,773	0
Total	1,771	5,477	206,029	17,585

Source: Spotlight 2024 survey Q9

^[1] 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 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

Welsh museums provided approximately 7,248 learning sessions to 223,554 participants in 2023/24. These totals combine actual and estimated figures which gives the most complete picture for face-to-face formal learning activity. National museums provided formal learning sessions to more than 150,000 participants. Independent and local authority museums offered more than 2,000 activities to more than 69,000 participants.

Table 3.39: Formal learning sessions and attendance (digital) in 2023/24 by governance type^[1]

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number
				Participants (Estimate)
Independent	21	25	551	700
Local Authority	4	0	289	0
National	0	4,708	8,781	0
National Trust	0	0	0	0
University	141	0	1,446	0
Total	166	4,733	11,067	700

Source: Spotlight 2024 survey Q9

^[1] 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 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

Welsh museums provided approximately 4,899 learning sessions to 11,767 participants in 2023/24. These totals combine actual and estimated figures which gives the most complete picture for digital formal learning activity. National museums provided formal learning

sessions to 8,781 participants online. University museums offered more than 141 activities to 1,446 participants.

Table 3.40: Total formal learning sessions and attendance in 2023/24 by governance type^[1]

Type	Number			
	F2F Sessions	F2F Attendance	Digital Sessions	Digital Attendance
Independent	801	32,514	46	1,251
Local Authority	1,273	36,674	4	289
National	4,890	146,694	4,708	8,781
National Trust	110	2,959	0	0
University	174	4,773	141	1,446
Total^[2]	7,248	223,614	4,899	11,767

Source: Spotlight 2024 survey Q9

^[1] 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 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

^[2] The total figures used above combine actual and estimated numbers.

In 2023/24 there were 223,614 participants in face-to-face formal learning sessions in museums in Wales. The national museums account for 65.6% of these participants with 16.4% attending local authority museums and 14.5% attending independent museums.

Digital formal learning sessions were primarily the preserve of national museums, delivering 96% of sessions with 74.6% of attendees. University museums are a bigger learning provider in digital sessions than face to face sessions as they provided formal digital learning sessions for 12.3% of attendees compared to face-to-face learning sessions to 2.1% of attendees. This may relate to organisational access to and availability of equipment to deliver formal digital learning sessions as well as the primary role of the university hosts.

Table 3.41: Total formal learning organisations engaged in 2023/24 by governance type^[1]

Type	Number
Independent	637
Local Authority	667
National	2,487
National Trust	135
University	68
Total	3,994

Source: Spotlight 2024 survey Q10

[1] Respondents were asked ‘What was the total number of schools and formal learning organisations engaged in 2023/24?’.

Almost 4,000 schools and formal learning organisations engaged with museums in Wales from 2023 to 2024. 62.3% of them engaged with national museums, 16.7% engaged with local authority museums, 15.9% engaged with independent museums, 3.4% with National Trust museums and 1.7% with university museums.

Table 3.42: Informal learning sessions and attendance (face to face) by governance type^[1]

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Number Participants (Estimate)
Independent	848	221	22,840	21,119
Local Authority	1,224	124	15,978	4,925
National	0	161	0	210,916
National Trust	55	134	0	9,050
University	95	2	6,034	0
Total	2,222	642	44,852	246,010

Source: Spotlight 2024 survey Q12

[1] Respondents were asked ‘How many informal activities did your museum deliver in 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

Informal learning sessions and participant numbers for both face to face and digital sessions contain large numbers of estimated participants so the combined figures will be used for analysis.

Table 3.43: Informal learning sessions and attendance (digital) by governance type^[1]

Type	Sessions (Actual)	Sessions (Estimate)	Participants (Actual)	Participants (Estimate)
Independent	15	12	3,500	16,828
Local Authority	16	0	14,119	50
National ^[2]	0	8	0	30,533
National Trust	0	0	0	0
University	0	0	0	0
Total	31	20	17,619	47,411

Source: Spotlight 2024 survey Q12

^[1] Respondents were asked ‘How many informal activities did your museum deliver in 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

^[2] The digital figure for National consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

Table 3.44: Total Informal learning sessions and attendance in 2023/24^[1]

Type	F2F Sessions	F2F Attendance	Digital Sessions	Digital Attendance
Independent	1,069	43,959	27	20,328
Local Authority	1,348	20,903	16	14,169
National ^[2]	161	210,916	8	30,533
National Trust	189	9,050	0	0
University	97	6,034	0	0
Total^[3]	2,864	290,862	51	65,030

Source: Spotlight 2024 survey Q12

^[1] Respondents were asked ‘How many informal activities did your museum deliver in 2023/24?’ and asked to provide numbers and whether actual or estimated figures.

^[2] The figures provided for digital sessions and digital attendance (National) consists of AC-MW virtual workshops delivered and number of learning resources downloaded.

^[3] The figures used above combine actual and estimated numbers.

In 2023/24 there were 355,892 participants in informal learning sessions (both face to face and digital) in museums in Wales. Face to face attendance accounted for 81.7% of participants. National museums accounted for 72.5% of face-to-face participants and 47% of digital participants. Local authority museums accounted for 7.2% of face-to-face attendees and 21.8% of digital attendees. Independent museums accounted for 15.1% of face-to-face attendees and 31.3% of digital attendees.

Table 3.45: Average Range Statements – Formal and Informal Learning by governance type^[1]

Type	Formal Learning	Informal Learning
Independent	2.90	3.03
Local Authority	4.03	3.83
National	6.00	6.00
National Trust	3.75	3.50
University	4.67	4.67
Average overall	3.67	3.64

Source: Spotlight 2024 survey, Q11 and Q13

^[1] Respondents were asked ‘Please select the range statement which best matches and describes your museum’.

Table 3.46: Average Range Statements – Formal and Informal Learning by museum size^[1]

Size	Formal Learning	Informal Learning
Large	4.44	4.25
Medium	4.50	4.38
Small	2.93	3.02

Source: Spotlight 2024 survey, Q11 and Q13

^[1] Respondents were asked ‘Please select the range statement which best matches and describes your museum’.

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.

Large and medium museums score themselves slightly higher on their formal learning provision compared to informal learning provision. Small museums and independent museums both have a lower score for formal rather than informal learning. This may relate to their lower capacity in terms of workforce and facilities to accommodate and serve formal learning groups.

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 3.47: Comparison of learning provision Spotlight 2024 against Spotlight 2020 and Spotlight 2022^[1]

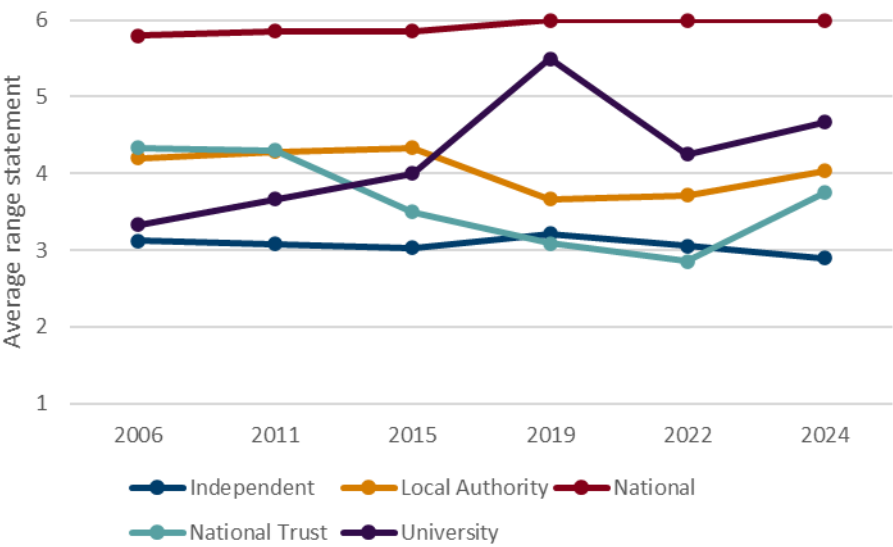
	2019	2022	2024	Number Recovery
Formal Sessions	10,115	5,378	11,235	111%
Formal Participants	274,306	156,953	209,863	77%
Informal Sessions	19,117	1,989	2,374	12%
Informal Participants	590,402	133,168	311,445	53%
All sessions	29,232	7,367	13,609	47%
All participants	864,708	290,121	521,308	60%
Formal Learning organisations engaged with	3,623	2,790	3,337	92%

Source: Spotlight data from 2019 and 2022 provided by WG and Spotlight 2024 survey Q9 and Q10

^[1] Slightly different questions were asked in 2019 from 2022/24. To compensate for this, 2019 figures are the onsite and offsite figures combined. 2022/24 figures are face-to-face and digital figures combined. Only those organisations (n52) who replied in both surveys have been included in these figures so that the data can be used for comparative purposes.

The number of formal learning sessions delivered by respondent museums exceeded pre-Covid levels. In 2024 formal learning sessions amounted to 111% of the 2019 figures. The number of formal learning organisations being engaged with by museums has reached 92% of 2019 figures. The number of participants in formal learning sessions is at 77% of 2019 figures. Informal participation is just over half (53%) of 2019's pre-Covid level. In 2024 there were 2,374 informal learning sessions offered compared to 19,117 in 2019. There is no standardised measure to define or capture data on informal learning provision. Changes in figures over the time periods may reflect changes in data capture rather than changes in educational provision offered.

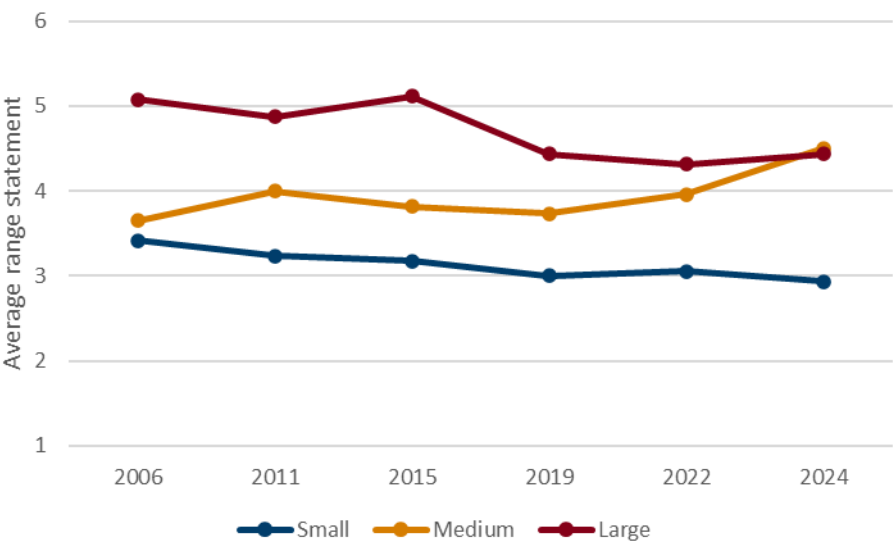
Figure 3.20: Formal learning range statement change over time by governance type



Description of Figure 3.20: A line graph showing the data presented in table C.17

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q11

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



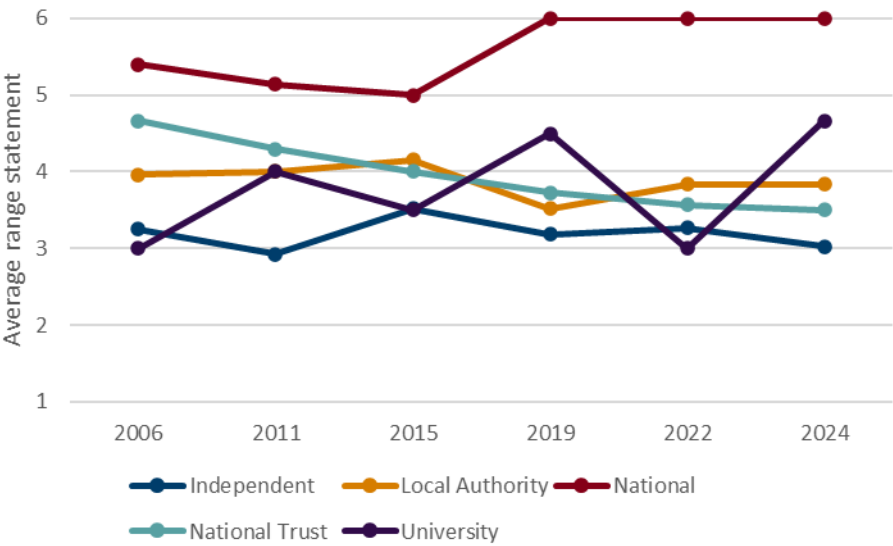
Description of Figure 3.21: A line graph showing the data presented in table C.18

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q11

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.

The range statement related to formal learning appears consistent with 2022 for national museums. An increase in average reported level is reported by National Trust museums moving from 2.86 to 3.75 and local authority museums from 3.72 to 4.03. Independent museums scores have dropped from 3.06 to 2.90. A similar picture of increasing scores for medium sized museums and decreasing scores for small museums may reflect the predominance of local authority museums in the medium category and independent museums in the small category.

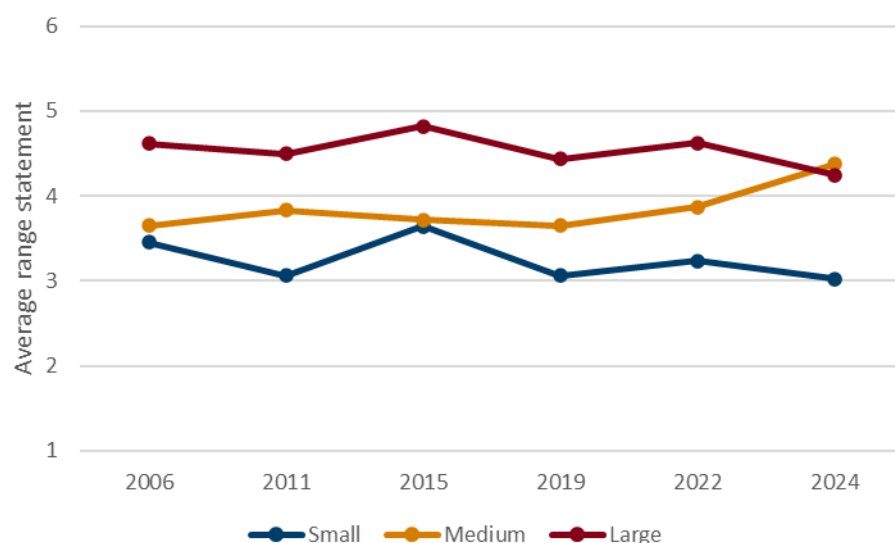
Figure 3.22: Informal learning range statement change over time by governance type



Description of Figure 3.22: A line graph showing the data presented in table C.19

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q13

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



Description of Figure 3.23: A line graph showing the data presented in table C.20

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q13

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.

There is an increase in the informal learning range statement score in university museums from 3 to 4.67 since 2022. Scores were relatively static in other museum categories.

In line with formal learning scores (fig 3.21) medium size museums have reported an increase from 3.87 to 4.38 although there appears to be no correlation with governance type.

The free text questions (Source: Spotlight 2024 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 related to formal learning reported on a range of activities although school visits were most frequently mentioned. Periods of closure and a lack of specialist staff were cited as barriers to delivering formal learning. Respondents noted that their lack of capacity was not in proportion with a lack of demand “We struggle with the capacity for formal learning provision, but there is a large demand for it. To meet the demand, we have to secure funding for an education officer, which we did for some sessions during this year. The demand outweighs our capacity as an independent museum with no core funding.”

Responses related to informal learning reported capacity issues, “Informal learning sessions are not actively promoted due to lack of staff capacity”, whether staffing or a service focus on physical redevelopments. Nonetheless museums have created opportunities for “self-led,

facilitated and partner-led informal learning group visits”. Museums also noted strengths around core individuals to support visits “We are fortunate to have access to several bilingual retired teachers who assist in these visits”. Some museums were successful in attracting additional funding to “deliver an all-year programme of activities for children and families and opened for Warm Hub every weekend during the museum's usual season closure period”. Museums specifically mentioned the Shared Prosperity Fund in supporting temporary roles that have supported learning and engagement. “Ers 2024 mae arian Ffyniant Gyffredin yn talu am swyddog dros dro yn y maes yma” (Since 2024 Common Prosperity funds have been paying for a temporary officer in this area).

Museums report challenges in engaging with schools, even when actively supported by their local authority. Reports included the following: “last year (2024) the local authority organised an educational showcase aimed at local schools where various organisations including ourselves were invited to attend to show what we had to offer however out of some 25 schools in the [local authority] area no more than 6 or 7 teaching staff attended with 2 of them being from the same school and, even though we had several enquiries regarding visits nothing came of them.” “Since COVID, even with renewed education packages and direct marketing, we have struggled to bring school groups back to the sites. This mainly stems around cost and transport for the schools”.

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 educational programmes with capacity issues around both staffing and infrastructure and the willingness or ability of schools to engage.

Table 3.48: Number of museums using the UCL Creative Wellbeing Measures Toolkit by governance type^[1]

Type	Number		
	Yes	No	Improvement?
Independent	1	39	1
Local Authority	6	24	6
National	7	0	7
National Trust	1	3	1
University	1	2	1

Source: Spotlight 2024 survey Q14 and Q14a

^[1] Respondents were asked ‘Have you used the UCL Creative Wellbeing measures toolkit to measure the impact of your museums work on wellbeing?’. A supplementary question asked, ‘Did your results show an increase in wellbeing?’.

The UCL Creative Wellbeing measures 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 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 between 16 to 26 percentage point improvements in wellbeing are reported for

participants in museum-based activities. Responses included statements such as 'As a collective average, visitors' wellbeing improved by 20%' and 'pupils of both schools took part in two separate long-term projects with the museum and the results showed an increase in wellbeing at 16% and 20% respectively'. One respondent noted that some visitors with dementia found the questions hard to complete.

3.10. Equality Diversity Inclusion

Table 3.49: Provision of exhibitions, events or activities targeting specific communities by governance type^[1]

	Number						
	Independent	Local Authority	National	National Trust	University	Total	Percent
Gender Reassignment	2	4	0	2	0	8	10%
Sexual Orientation	4	10	7	2	0	23	27%
Women	10	8	7	1	3	29	35%
Religion or Belief	3	4	7	2	1	17	20%
Disability	8	9	7	3	1	28	33%
Race or ethnicity	7	14	7	1	1	30	36%
Age – General	11	17	7	1	2	38	45%
Age – Older people (60+)	15	15	7	2	1	40	48%
Age (0-5 year olds)	12	18	7	2	2	41	49%
Age – Young people (16-25)	10	19	7	3	2	41	49%
Welsh Speakers	12	12	7	3	2	36	43%
Marriage / civil Partnership	1	5	0	2	0	8	10%
Pregnancy / maternity	1	3	0	1	0	5	6%
Former Communities First Areas	6	6	7	2	1	22	26%
People with dementia	13	11	7	4	0	35	42%
Gypsy Roma Traveller Community	2	2	0	0	0	4	5%
Other	5	1	0	0	1	7	8%

Source: Spotlight 2024 survey Q15

[1] Respondents were asked ‘Since the 2022 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.

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. Areas which are less consistently targeted in programming include Gypsy Roma communities, Pregnancy and Maternity, Marriage and Gender reassignment. This prevalence in museums activities align with representation in policy actions as reported in table 3.49.

For other targeted events, respondents mentioned children, students associated with the university museums, people with learning difficulties and environmentalists. More than one museum noted that their displays were broadly inclusive and were ‘available for all visitors’.

Seventeen of the 84 museums who responded reported that they had not provided any exhibitions, events or activities targeting specific communities since the 2022 survey.

Table 3.50: Number of museums that have carried out a formal access audit by governance type^[1]

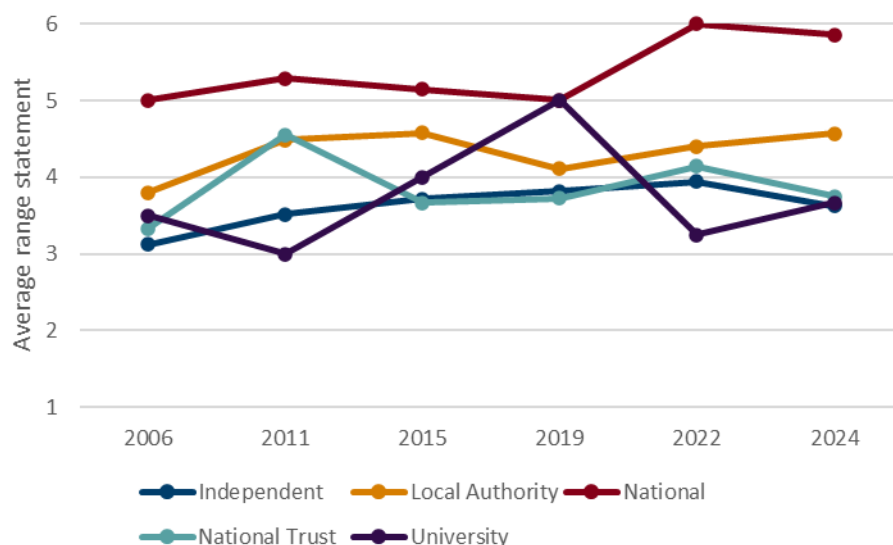
Type	Number		
	Yes	No	Don't know
Independent	15	22	3
Local Authority	15	12	3
National	7	0	0
National Trust	4	0	0
University	0	3	0

Source: Spotlight 2024 survey Q16

[1] Respondents were asked ‘Since the 2022 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.

In total 41 museums reported that they had carried out an access audit since 2022, 37 had not and 6 did not know. National museums had all conducted a recent access audit. In the independent museum sector, more museums had not carried out an access audit in the last two years than had. An equal number of local authority museums had carried out a formal access audit as those reporting they did not know or had not.

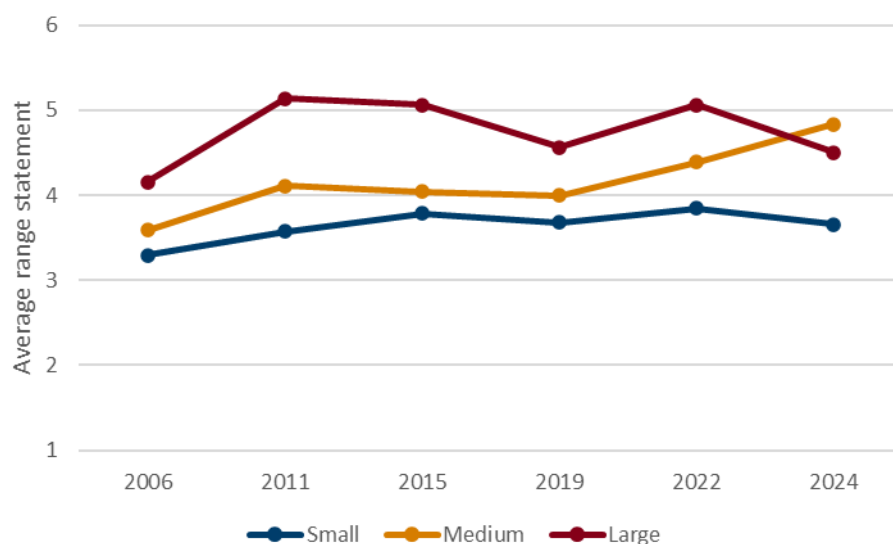
Figure 3.24: Display range statement change over time by governance type



Description of Figure 3.24: A line graph showing the data presented in table C.21

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q17

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



Description of Figure 3.25: A line graph showing the data presented in table C.22

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q17

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

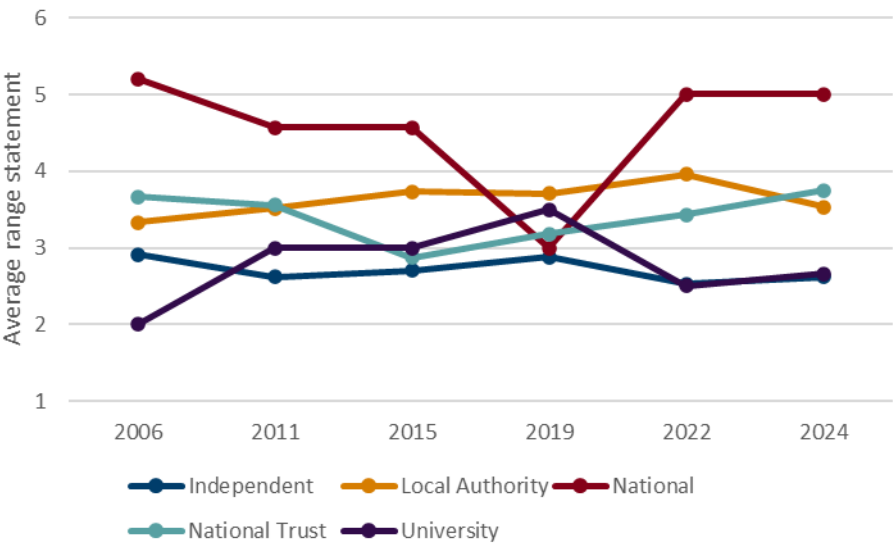
indicate that the museum has renewed the exhibitions in the last ten years and has used summative and formative evaluation to develop them.

The main areas of improvement since 2022 are medium sized museums and local authority museums.

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% of displays to be renewed in the past 10 years.

The score for university museums shows an increase since 2022. Care should be taken in interpreting this data as a trend given the sample size of three museums in 2024 which compares with four museums in 2022.

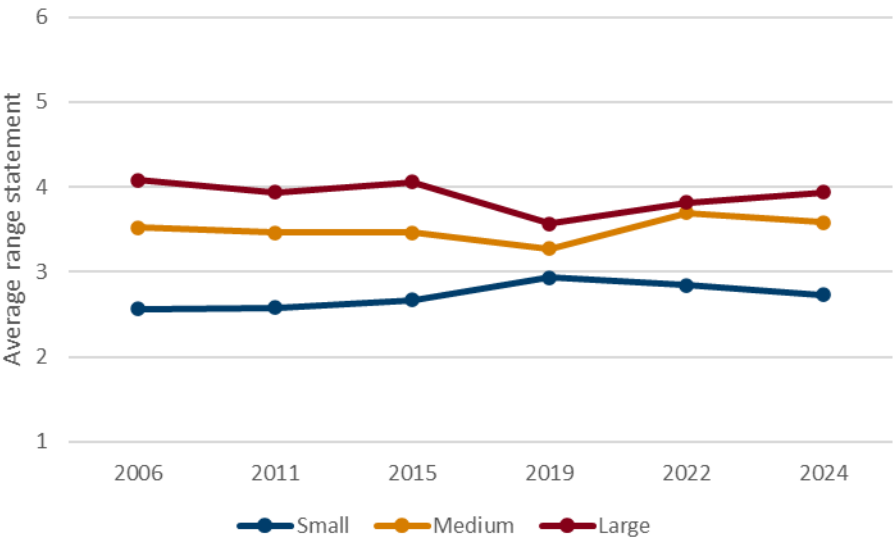
Figure 3.26: Access range statement change over time by governance type



Description of Figure 3.26: A line graph showing the data presented in table C.23

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q18

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



Description of Figure 3.27: A line graph showing the data presented in table C.24

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q18

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.

The overall trend by museums of all sizes is largely static. No museum governance type has changed from one range statement level to another since Spotlight 2022.

No size category of museum has changed from one range statement level to another. Variations in data should not be over interpreted.

Table 3.51: Number of museums undertaking equality and inclusion related actions^[1]

	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	20	7	6	6	2
Local Authority	4	16	17	4	4
National	0	7	7	0	7
National Trust	0	3	2	3	0
University	1	2	2	1	0

Source: Spotlight 2024 survey Q48

[1] 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.

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 would be needed on independent and local authority museums to develop E&I activities and action plans that can demonstrate a consistent programme of implementation.

Table 3.52: Equality and inclusion in policies and plans^[1]

	Number						
	Independent	Local Authority	National	National Trust	University	Total	Percent
Gender Reassignment	5	8	0	2	1	16	19%
Sexual Orientation	6	17	7	3	1	34	40%
Women	10	16	7	2	2	37	44%
Religion or Belief	4	6	7	2	1	20	24%
Disability	22	22	7	4	2	57	68%
Race or ethnicity	11	19	7	2	2	41	49%
Age – General	9	18	0	1	2	30	36%
Age – Older people (60+)	13	15	0	1	2	31	37%
Age (0-5 year olds)	8	16	0	1	2	27	32%
Age – Young people (16-25)	8	19	7	2	1	37	44%
Welsh Speakers	14	21	7	4	2	48	57%
Marriage / civil Partnership	3	8	0	2	1	14	17%
Pregnancy / maternity	3	5	0	2	1	11	13%
Former Communities First Areas	6	7	7	2	2	24	29%
People with dementia	11	14	7	3	1	36	43%
Gypsy Roma Traveller Community	2	4	7	1	1	15	18%
Other	7	0	7	1	1	16	19%

Source: Spotlight 2024 survey Q49

^[1] Respondents were asked ‘Have you incorporated actions related to inclusion, equality, and the removal of barriers faced by any of the following communities into your organisation's policies and plans?’ and asked to tick all that apply from the table above.

The communities that have seen the highest number of museums taking policy action to remove barriers to equality and inclusion are those with a disability and Welsh speakers. Following these the next most frequently considered communities are those with protected characteristics such as race, gender and sex. People with dementia and young people (aged 16-25) are two communities which are not specific protected characteristics but have featured in nearly half of all policies and plans for inclusion. The least well represented communities in policy are pregnancy and maternity, marriage, and gypsy and Roma communities. Within the museum sector there has been consistent advocacy work around initiatives such as [dementia](#) friends and museums setting up [youth panels](#). This may explain their relative prevalence in policy.

Table 3.53: Number of museums engaging with the Anti-Racist Wales Action Plan^[1]

Type	Independent	Local Authority	National	National Trust	University
Demonstrated a commitment	10	19	7	4	2
Taken steps	17	21	7	4	2
Collected baseline data	6	9	7	4	2
Adopted positive recruitment	7	4	7	4	2
Reviewed systems	5	10	7	3	1
Co-designed events	7	10	7	4	0
Reviewed collections	13	19	7	4	0
Added objects	4	6	7	0	1
Included stories	5	10	7	2	0
Included stories and educational resources	6	8	7	0	0

Source: Spotlight 2024 survey Q50

^[1] 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.

Key:

A: Demonstrated a commitment to anti-racism in your governance

B: Taken steps to create an inclusive working environment

C: Collected baseline data on ethnic diversity in workforce and governance team

D: Adopted positive recruitment strategies for under-represented groups

E: Reviewed systems for reporting and dealing with complaints of discrimination

F: Co-designed events, activities, exhibitions and/or interpretation with Black, Asian and Minority Ethnic communities

G: Reviewed your collections to identify relevant objects to tell Black, Asian and Minority Ethnic communities' stories

H: Added objects to your collections to represent Black, Asian and Minority Ethnic communities

I: Included stories of Black, Asian and Minority Ethnic communities in your interpretation (displays, exhibitions and permanent galleries)

J: Included stories of Black, Asian and Minority Ethnic communities in your learning programme and educational resources

All national museums engaged with the ARWAP across all the areas listed. For all other organisation types the most completed action was ‘Taken steps to create an inclusive working environment’. The least commonly undertaken action was ‘Added objects to your collections to represent Black, Asian and Minority Ethnic communities’ across all governance types, although for local authority museums the least common activity was ‘Adopted positive recruitment strategies for under-represented groups’. These findings may reflect the status of stores as overcrowded and the limitation of local authority museums to set their own recruitment policies.

Table 3.54: Numbers of Welsh speaking staff and volunteers in museums by governance type^[1]

			Per cent
	Volunteers	Trustee	Staff
Independent	17%	23%	38%
Local Authority	20%	67%	20%
National ^[2]	3%	0%	35%
National Trust ^[2]	5%	0%	5%
University	12%	0%	13%
Total	10%	25%	28%

Source: Spotlight 2024 survey Q29b. Base (n84)

^[1] 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.

^[2] The information for Welsh speaking trustees was unavailable for AC-MW and National Trust.

The official statistics from the [annual population survey](#) suggest 26.9% of the population are able to speak Welsh. These figures suggest that Welsh speaking in staff and Trustees is broadly aligned to national averages. Annual population survey data also shows that rates of Welsh speaking decreases with age which may in part explain the data for volunteers who museums traditionally draw from older age groups.

3.11. Environmental Sustainability

Seventeen museums replied that they had carried out a carbon assessment (Q46).

Museums were asked to report on carbon calculators used and their results. The commonly reported mechanisms were display energy certificates (DEC), internal toolkits (National Trust), centrally via council specialists, and energy audits conducted by independent consultants recommended via the [Julie's bicycle](#) organisation. As a result of conducting these audits 3 museums reported that the recommendations were used to inform a successful Welsh Government capital transformation grant application. Respondents also identified actions taken to reduce carbon impact. Only three respondents were able to

identify the total tonnes of carbon emissions from their activities. This may become a priority area for training and support.

Table 3.55: Levels of risk to museums from flooding^[1]

			Per cent ^[2]
	Flooding from rivers	Flooding from the sea	Flooding from surface water / small watercourses
Very low risk	76.2%	82.1%	53.6%
Low risk	8.3%	9.5%	29.8%
Medium risk	2.4%	4.8%	6.0%
High risk	13.1%	3.6%	10.7%

Source: Spotlight 2024 survey Q47

^[1] Respondents were asked 'Have you checked the flood risk for the postcode for all your museum sites?'. Data provided using [Natural Resources Wales Flood risk calculator](#).

^[2] The figure is the percentage of respondents who fall into that risk category.

The responses indicate that 15.5% of museums are at a medium risk or higher of flooding from rivers, while almost 17% 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.

3.12. Partnerships

Table 3.56: Has the museum been asked to supply data to their Local Authority / public body as part of The Wellbeing of Future Generations Act reporting?^[1]

Type	Yes	No
Independent	0	40
Local Authority	11	19
National	7	0
National Trust	0	4
University	0	3
Total	18	66

Source: Spotlight 2024 survey Q51

^[1] 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?'.

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 Q51 where museums were asked to give examples of reporting illustrate that for some museums this is common practice. Quotes

included, “all reports to cabinet have to show how we meet the act” and “Provided for [name] Council's Cultural Services' Service Plan; provided as part of our current ACW Investment Review / Business Plan”. AC-MW are a named body in the act and “Amgueddfa Cymru has provided input into the development of the PSPs wellbeing objectives.” Formal mechanisms are in place to report data from the 7 AC-MW sites. An additional 11 local authority museums provide data for the Wellbeing and Future Generations Act reporting. A further 19 local authority museums are not reporting and none of the other museum governance types are contributing data which suggests work is still required to close the gap between the activity and the data reporting.

Table 3.57: Type of services provided by AC-MW used by governance type^[1]

	Per cent				
	Independent	Local Authority	National Trust	University	Total
Conservation advice	25%	40%	100%	33%	35%
Education services	10%	10%	0%	0%	9%
Information or research	13%	20%	25%	0%	16%
Collections advice	20%	43%	75%	0%	31%
Object loan	30%	50%	50%	33%	39%
Security advice	8%	7%	25%	0%	8%
Other	15%	7%	0%	0%	10%

Source: Spotlight 2024 survey Q52

^[1] 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 3.58: Number of services provided by AC-MW used by governance type^[1]

	Number of services used						
Type	0	1	2	3	4	5	6
Independent	33%	40%	10%	15%	0%	0%	3%
Local Authority	23%	23%	27%	13%	7%	7%	0%
National Trust	0%	25%	25%	25%	0%	25%	0%
University	67%	0%	33%	0%	0%	0%	0%
Total	29%	31%	18%	14%	3%	4%	1%

Source: Spotlight 2024 survey Q52

^[1] Respondents were asked ‘Have you used any of the following services provided by AC-MW since the 2022 Spotlight survey?’ and asked to tick all that apply.

From the responses provided 71% of non-national museums have used services provided by AC-MW, with half of those having used more than one service. Object loan, conservation advice and collections advice are the most frequently used services. Over 75% of local

authority museums and 67% of independent museums have used the services with many using multiple services. The National Trust, with its own specialist advisors, are least likely to use the services.

Table 3.59: Have you worked in partnership with AC-MW by governance type^[1]

Type	Yes	No
Independent	8	32
Local Authority	16	14
National Trust	0	4
University	1	2
Total	25	52

Source: Spotlight 2024 survey Q53

^[1] Respondents were asked 'Have you worked in partnership with AC-MW (e.g. on exhibitions, projects, events) since the 2022 Spotlight survey?'.

More than a half of local authority museums and a fifth of independent museums reported working in partnership with AC-MW. No university museums and only one National Trust property reported partnership working.

Museums want to partner with AC-MW across all their activities with many responses to the free text Q54 'What type of support or partnership working with AC-MW would you be interested in?'. The answers included many of the services provided and listed in table 3.57. Non-national museums interact across a range of services. The presence of AC-MW is valued whether the support is being used actively or not for example "Just having the reassurance to know they are there should we need them."

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 the all-encompassing "all services" to the specific "Archive research training" or 'Conservation Advice; Education Services; Object Loan; Collections Advice and Security advice'. There was a range of responses from museums who utilised more traditional services such as "conservation advice and advice on specialist collections, e.g. natural history" and those benefiting from more modern museological practice such as 'co creation projects concerning rural life in Mid Wales" or "Developing digital resources for education groups."

Some of the reporting indicated that although they were interested in support from AC-MW they had not yet found routes to do so "I did not realise that Amgueddfa Cymru offered this until I read it above in this survey. I would like to know who I can contact and what level of support they could offer, especially with conservation issues." Others noted they had not yet accessed support but would like to for "Ar brosiectau / arddangosfeydd ar y cyd." (On

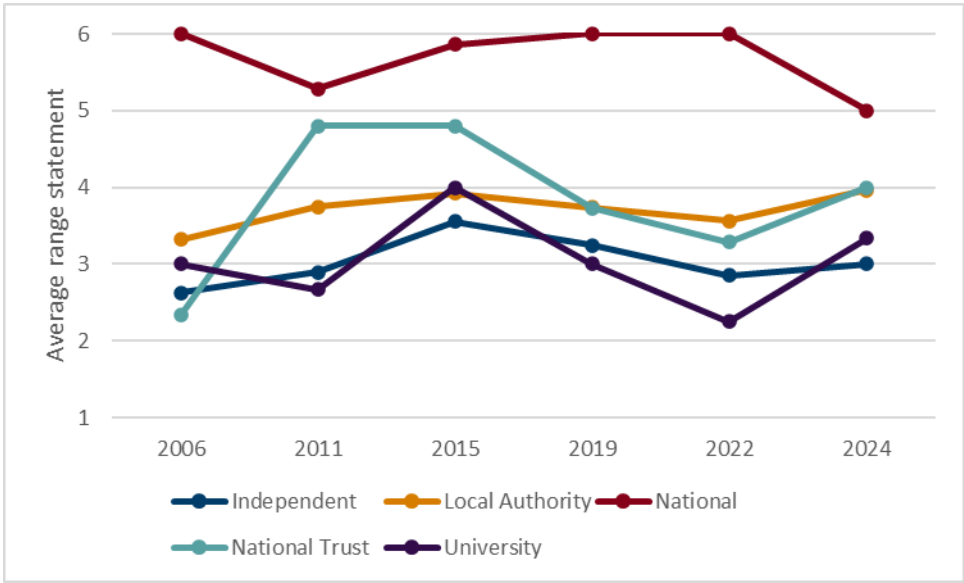
joint exhibitions / projects) or “I’m unaware of what services Amgueddfa Cymru would be able to officially offer”.

Joint working initiatives across museums in Wales were represented in the responses, particularly the CELF network (the National Contemporary Art Gallery for Wales) reporting being “part of the CELF galleries network and have sought AC support with regard to loans, conservation and security as part of this”.

The respondents frequently (n32) identified loan collections as a valuable resource of AC-MW beyond staff expertise. The ability to access objects from the national collections is a priority for many who expressed the desire for ‘access to local things’ and ‘sharing more national collections of significance within our area’. Some respondents drew attention to the fact that objects they wish to borrow were ‘currently in storage’ at AC-MW. Other respondents noted positively they ‘would like to continue with loans’ from AC-MW in both permanent and temporary exhibitions.

3.13. Policy and planning

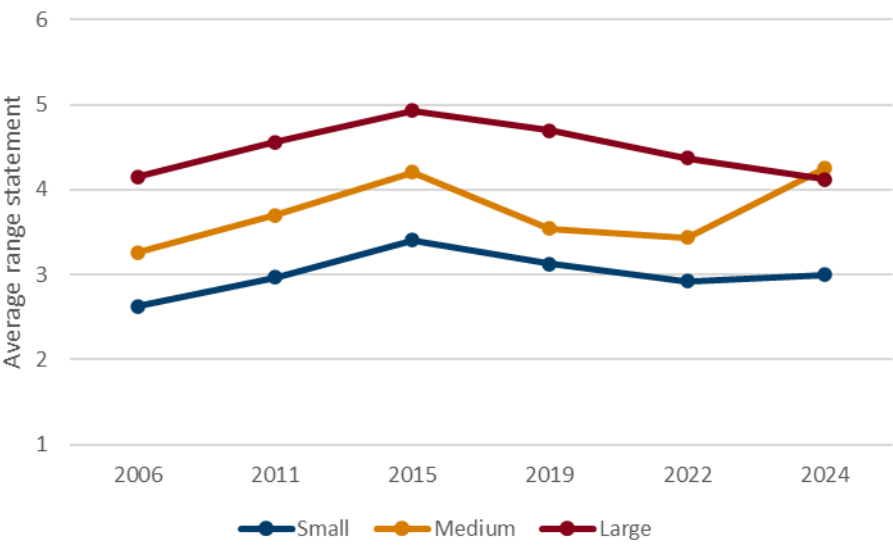
Figure 3.28: Policy and planning range statement change over time by governance type



Description of Figure 3.28: A line graph showing the data presented in table C.25

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q45

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



Description of Figure 3.29: A line graph showing the data presented in table C.26

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024 survey Q45

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.

Except for national museums, all museums have reported an increase in range statement scores for the currency and extent of their production and use of policies and plans. The results from national museums have decreased.

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 post pandemic, and the reinstitution of accreditation returns has seen many museums focus on relevant policy and planning documents leading to this improvement.

4. Methodology review with recommendations for future data collection

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.

4.1. Timing of the survey

Respondents provided feedback regarding the timing of the 2024 survey process. Although it is reasonable to suspect that no time would be perfect the following observations could be considered in future planning. Staff who feel over stretched reported that completing surveys in the same period as significant Welsh Government grants were made available was beyond their capacity. Avoiding clashes with grant schemes is advisable.

The sector responded positively to the fixed period since the last survey and continued to express that the survey should be repeated biennially on a fixed date.

4.2. Contacts Database

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. Furthermore, some organisations would expect different staff to lead on accreditation and a Spotlight return. Requests were not always fed through to the correct recipient in good time. It may be possible prior to the release of a future Spotlight survey to request confirmation from museums as the best current email address for the survey.

4.3. Organisational Change

Several museums had undergone significant organisational change since the previous survey. This may have led to a change in governance structure, size of museum or resources available. It was apparent to researchers that one form of organisational change was having a significant impact on the data collected. This was the tendency for local authority museums to be reorganised in association with other services. Where two services joined, they have an increased budget and staffing numbers and operate on a larger footprint. The responsibilities of the unit increased but are often shared by staff members. For example, if a museum and library merged sites the receptionist would serve both the museum and library. In most cases increases in resource and staffing levels represented a larger budget and staffing compliment but a smaller portion of time allocated purely to

museum work. Disaggregation of time and resource could be investigated but respondents did report that such information was not easily available.

4.4. Range Statements

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% of displays in the last 10 years for range statement score 5 and 50% of displays for range statement score 6) than other range statement areas. This could be reviewed before the next iteration of the survey.

4.5. Wording

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.

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.

In past iterations of the Spotlight survey E&I has been used to represent Equality and Inclusion but for the definitions in 2024 E&I was used to mean equity and inclusion. For future iterations of Spotlight, we recommend that a single phrase is chosen and questions and reporting use common terminology.

4.6. Additional questions

Future surveys should consider ways to better capture data from museums with both national and local budget bases to enable data to be more precisely interpreted when figures relate to both local and national financial accounting systems.

AIM collect data based on museum size. The AIM definition of 'small' museum is less than 20,000 visitors. This figure is too large for differentiation in the Welsh museum sector. An approach could be made to AIM about introducing a micro sized museum category for the purpose of their data collection that aligns with the Spotlight figure of fewer than 10,000 visitors.

4.7. Data quality improvement

As there is currently no standardised method amongst Welsh museums to define, categorise and capture learning sessions this could be investigated.

As there is currently no standardised method amongst Welsh museums to categorise and capture budget issues more standardised terminology and data reporting could be investigated.

Annex A: Questionnaire

Spotlight 2024

Welcome

Museum Spotlight Survey and Workshops 2024

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 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. Emma Chaplin Heritage and Museum Services will delete any personal data provided through the survey and workshops 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

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 to support you to complete the survey.

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 to support you to complete the survey. 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.

The survey contains an option to agree to the release of the answers to some question responses on the Welsh Government website. If you provide your agreement, the specified data will be made available publicly.

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.

The Emma Chaplin Heritage and Museum Services will use the information gathered to produce a report. The report and survey data will not include any information that could be used to identify your personal data.

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 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.org.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: Tom Stevenson

E-mail address: tom.stevenson2@gov.wales

Telephone number: 0300 062 2570

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

Welsh Government, Cathays Park, Cardiff, CF10 3NQ

Email address: DataProtectionOfficer@gov.wales.

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 Government to determine policy priorities. A **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. Save as you go! 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 'Save and 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.

You can **continue with the survey** immediately once you have clicked 'Send', 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 'Submit' button on the bottom right of your screen.

This will open a screen which will give you a chance to **save a copy** of your submission for yourself. We recommend that you do this. Click on 'My responses' and this will generate a pdf that you can print and / or save for your records.

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.

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 2023 to 31 March 2024 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 2023-24 would cover Jan 2023-Dec 2023, or April 2023-March 2024 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 the Spotlight Team at spotlightwales2024@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://aim-museums.co.uk/wp-content/uploads/2024/11/Understanding-Your-Audiences-2020.pdf>

Q11

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/biosciences/sites/biosciences/files/ucl_creative_wellbeing_measures_toolkit_se

Q25

<https://aim-museums.co.uk/resources/economic-impact-of-independent-museum-sector/>

Q43

<https://collectionstrust.org.uk/spectrum/> <https://www.gov.wales/collections-significance-assessment-toolkit-welsh-museums>

Q47

<https://naturalresources.wales/flooding/check-your-flood-risk-by-postcode/?lang=en>

Q50

<https://www.gov.wales/anti-racist-wales-action-plan-2024-update-html>

About your organisation

1. Your Museum name *

1a. Postcode of museum *

1b. Your name *

1c. Your email address *

1d. Museum telephone number *

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

☐ Yes

☐ No

3. Museum governance type *

☐ Local Authority

☐ Independent

☐ National

☐ National Trust

☐ University

☐ Other

3a. If you selected Other, please specify:

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

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

☐ Yes

☐ No

Museum Audiences

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

Calendar year 2020

Number of physical visitors *

Estimate or actual? *

☐ Estimate

☐ Actual

Calendar year 2020

Number of online visitors

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2021

Number of physical visitors *

Estimate or actual? *

☐ Estimate

☐ Actual

Calendar year 2021

Number of online visitors

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2022

Number of physical visitors *

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2022

Number of online visitors

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2023

Number of physical visitors *

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2023

Number of online visitors

Estimate or actual?

☐ Estimate

☐ Actual

Calendar year 2024

Number of physical visitors *

Estimate or actual? *

- ☐ Estimate
- ☐ Actual

Calendar year 2024

Number of online visitors

Estimate or actual?

- ☐ Estimate
- ☐ Actual

Audience Development and Strategic Marketing

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

- ☐ 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? *

- ☐ Yes
- ☐ No

8a. 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

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 2023/24? (i.e. sessions with formal education providers e.g. school/ college/ HE organisation)

Total number of sessions (Face to Face) *

Estimate or actual? *

☐ Estimate

☐ Actual

Total number of sessions (Digital)

Estimate or Actual?

☐ Estimate

☐ Actual

Total number of participants (Face to Face) *

Estimate or Actual?

☐ Estimate

☐ Actual

Total number of participants (Digital)

Estimate or Actual?

☐ Estimate

☐ Actual

9a. Any additional comments

10. What was the total number of schools and formal learning organisations engaged in 2023/24? *

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. *

- ☐ 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 full time 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 on site in 2023/24?

Total number of activity sessions and events (Face to Face) *

Estimate or actual? *

☐ Estimate

☐ Actual

Total number of activity sessions and events (Digital)

Estimate or Actual?

☐ Estimate

☐ Actual

Total number of participants (Face to Face) *

Estimate or actual? *

☐ Estimate

☐ Actual

Total number of participants (Digital)

Estimate or Actual?

- ☐ Estimate
- ☐ Actual

12a. Any additional comments

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

- ☐ 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 high tech/low tech 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 non traditional 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 Creative Wellbeing Measures Toolkit](#) to measure the impact of your museum's work on wellbeing? *

☐ Yes

☐ No

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

☐ Yes

☐ No

14b. What were your results?

Museum Access

15. Since the 2022 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

15a. If you selected Other, please specify:

16. Since the 2022 Spotlight survey has the museum carried out an access audit with formal report and recommendations? *

- ☐ Yes
- ☐ No
- ☐ Don't know

Access - Display

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

- ☐ 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 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 *

- ☐ 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 non users 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 non-users 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.

Museum financial operations

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

- ☐ Yes
- ☐ No
- ☐ Sometimes/seasonally

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

- ☐ No
- ☐ Temporary/special exhibitions
- ☐ Events
- ☐ Formal education visits
- ☐ Talks
- ☐ Other

20a. If you selected Other, please specify:

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

Operating budget 2019-20 *

Estimate or actual? *

- ☐ Estimate
- ☐ Actual

Operating budget 2020-21 *

Estimate or actual? *

☐ Estimate

☐ Actual

Operating budget 2021-22 *

Estimate or actual? *

☐ Estimate

☐ Actual

Operating budget 2022-23 *

Estimate or actual? *

☐ Estimate

☐ Actual

Operating budget 2023-24 *

Estimate or actual? *

☐ Estimate

☐ Actual

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 2023-2024. If your answer is 'N/A' please enter 0.

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 non earned 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.

Income (not including capital funding) *

Estimate or actual? *

☐ Estimate

☐ Actual

Expenditure (including staff costs but not including capital funding) *

Estimate or actual? *

☐ Estimate

☐ Actual

Expenditure on staff costs *

Estimate or actual? *

☐ Estimate

☐ Actual

Admissions income *

Estimate or actual? *

☐ Estimate

☐ Actual

Other earned income (eg. shop, room hire, café) *

Estimate or actual? *

☐ Estimate

☐ Actual

Public funding / grant (e.g. Local Authority funding) *

Estimate or actual? *

☐ Estimate

☐ Actual

Donations income *

Estimate or actual? *

☐ Estimate

☐ Actual

Other contributed income *

Estimate or actual? *

☐ Estimate

☐ Actual

Revenue grant/ project income *

Estimate or actual? *

☐ Estimate

☐ Actual

Capital grant/ project income *

Estimate or actual? *

☐ Estimate

☐ Actual

23a. Please give details of funding / grant sources

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 economic impact toolkit](#)? *

☐ Yes

☐ No

25a. What is your economic impact?

26. Since the 2022 Spotlight survey, local authority support (in which ever way you are accustomed to receive it e.g. regular funding, property maintenance, rebate) has: *

- ☐ 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

27a. If you selected Other, please specify:

Museum Workforce

This question is about volunteers at your museum. We differentiate between volunteers in governance roles who are 'trustees' and those volunteers who support the operations of the museum 'museum'. If a person holds both roles include their contribution in both sections.

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

Total number of volunteers (museum) *

Estimate or actual? *

- ☐ Estimate
- ☐ Actual

Total number of volunteers (trustees) *

Estimate or actual? *

☐ Estimate

☐ Actual

28a. Approximately how many hours did volunteers contribute in 2023/24?

Approximately how many hours did volunteers (museum) contribute in 2023/24? *

Approximately how many hours did volunteers (trustee) contribute in 2023/24? *

28b. How many people are Welsh speakers (we define this as being able to use Welsh for routine work-related communications)?

How many volunteers (museum) are Welsh speakers? *

How many volunteers (trustee) are Welsh speakers)? *

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) *

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.

29a. How many Full time Equivalent paid staff does the museum employ? *

29b. How many people are Welsh speakers (we define this as being able to use Welsh for routine-work related communications)?

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

Front of House *

Curatorial (inc Research) *

Conservation *

Access/ Education *

Management Advice/ Development *

Other *

Recognising that people may fill multiple roles, how many of the above roles are filled by qualified curators or conservators? *

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

Staff & Volunteer Development

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

- ☐ 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 2022 Spotlight survey, has your training budget changed? *

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

Museum Buildings and Environment

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

- ☐ 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 *

- ☐ 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 *

- ☐ 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.

Collections

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

38. How many new acquisitions came into your permanent collections in 2023-2024?

Purchases *

Gifts *

39. How many objects have left the permanent collections in 2023-24 by the following:

Gifts and transfers *

Sales *

Destruction *

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

- ☐ 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 *

- ☐ Items not stored in dedicated collection storage space. Little or no cleaning undertaken. Non collection items kept in object storerooms. 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 *

- ☐ 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 *

- ☐ 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://www.gov.wales/collections-significance-assessment-toolkit-welsh-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

44a. If you selected Other, please specify:

Policy and Planning

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

- ☐ 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 undertaken a carbon assessment?

- ☐ Yes
- ☐ No

46a. If yes, what were the results?

46b. If yes, what toolkit did you use?

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.

Flooding from rivers

- ☐ Very low risk
- ☐ Low risk
- ☐ Medium risk
- ☐ High risk

Flooding from the sea

- ☐ Very low risk
- ☐ Low risk
- ☐ Medium risk
- ☐ High risk

Flooding from surface water and small watercourses

- ☐ Very low risk
- ☐ Low risk
- ☐ Medium risk
- ☐ High risk

Equity means treating people fairly, recognising that everyone has different needs and circumstances. It means ensuring everyone has the opportunity to succeed, not just by applying the same rules to everyone, but by providing the support and resources they need based on their individual needs.

48. What activities have you undertaken to improve your Equity and Inclusion-related (E&I) actions? Tick all that apply

- ☐ Nothing to date
- ☐ E&I training for relevant staff/volunteers
- ☐ Items identified in museum strategy and planning document
- ☐ E&I action plan under development
- ☐ E&I action plan created and being enacted

49. Have you incorporated actions related to inclusion, equality, and the removal of barriers faced by any of the following communities into your organisation's policies and plans.

- ☐ 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

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

- ☐ 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
- ☐ Co-designed events, activities, exhibitions and/or interpretation with Black, Asian and Minority Ethnic communities
- ☐ Reviewed your collections to identify relevant objects to tell Black, Asian and Minority Ethnic communities' stories
- ☐ Added objects to your collections to represent Black, Asian and Minority Ethnic communities Included stories of Black, Asian and Minority Ethnic communities in your interpretation (displays, exhibitions and permanent galleries)
- ☐ Included stories of Black, Asian and Minority Ethnic communities in your learning programme and educational resources

Partnerships and Strategy

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

- ☐ Yes
- ☐ No

51a. Please add information on the data supplied.

52. Have you used any of the following services provided by Amgueddfa Cymru – National Museum Wales since the 2022 Spotlight survey?

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

52a. If you selected Other, please specify:

53. Have you worked in partnership with Amgueddfa Cymru National Museum Wales (eg. on exhibitions, projects, events) since the 2022 Spotlight survey? *

- ☐ Yes
- ☐ No

54. What type of support or partnership working with Amgueddfa Cymru National Museum Wales would you be interested in?
55. Since 2022, please list and briefly describe any significant success stories for the museum that you would like to share.
56. What do you see as the greatest challenges to your museum in the next two years?
57. Do you agree to Welsh Government publishing data from questions 1, 3, 6, 9, 10, 12, 19, 20, 28 (excluding 28a and b), 29 (excluding 29a and b) on the Welsh Government website? *
- ☐ Yes
- ☐ No

Annex B: List of all museums responding to survey

Aber Valley Heritage Museum

Abergavenny Museum

Abertillery and District Museum

Aberystwyth University School of Art Museum and Galleries

Amgueddfa Torfaen Museum

Bangor University

Barmouth Sailors' Institute

Big Pit National Coal Museum

Buckley Museum & Library

TimeScape Rhayader (formerly Rhayader Museum)

Cardiff Castle

Carmarthenshire Museum

Amgueddfa Ceredigion Museum

Chepstow Museum

Chirk Castle

Conwy Culture Centre

Cowbridge & District Museum

Cyfarthfa Castle Museum and Art Gallery

Cynon Valley Museum and Art Gallery

Dinefwr

Dylan Thomas Boathouse

The Egypt Centre

Erddig Hall and Gardens

Glynn Vivian Art Gallery

Greenfield Valley Museum & Heritage Park

Haverfordwest Town Museum

Hay Castle Trust
Holyhead Maritime Museum
Internal Fire Museum of Power
Joseph Parry's Ironworker's Cottage
The Judge's Lodging
Llandovery Heritage CIO
Llandudno Museum and Gallery
Llanerchaeron
Llangollen Museum
Llanidloes Library and Museum
Amgueddfa Lloyd George
Amgueddfa Forwrol Llyn
Milford Haven Heritage and Maritime Museum
Mold Museum & Library
Monmouth Castle and Regimental Museum
Monmouth Museum
Museum of Cardiff
Museum of Land Speed
Museum of Welsh Cricket
Nantgarw China Works Museum
Narberth Museum
Narrow Gauge Railway Museum
National Museum Cardiff
National Roman Legion Museum
National Slate Museum
National Waterfront Museum
National Wool Museum

Newport Museum and Art Gallery
Newtown Textile Museum
Oriel Môn
Plas Glyn y Weddw
Parc Howard Museum
Pembroke Dock Heritage Centre
Pembroke Museum
Penmaenmawr Museum
Plas Newydd, Llangollen
Pontypridd Museum
Porthmadog Maritime Museum
Radnorshire Museum
Rhondda Heritage Park Museum
Rhyl Miniature Railway
Rhyl Museum
Robert Owen Museum
Royal Mint Museum
Royal Welch Fusiliers Regimental Museum
Ruthin Gaol
Scolton Manor Park
Amgueddfa Syr Henry Jones Museum
South Wales Miners Museum
St Fagans National Museum of History
St Winefride's Well & Shrine
Storiell
Swansea Museum
West Wales Maritime Museum

Wrexham County Borough Museum

y Gaer Museum & Art Gallery

Y Lanfa - Powysland Museum and Welshpool Library

Yr Ysgwrn

Annex C: 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 C.1: Audience development and strategic marketing range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance Type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	2.92	2.97	3.07	3.18	3.06	3.05
Local Authority	3.36	3.66	3.64	3.59	3.24	3.77
National	5.40	5.57	6.00	6.00	5.00	6.00
National Trust	2.67	4.70	5.00	4.82	4.71	5.75
University	3.33	3.00	3.00	3.50	2.75	3.33

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.2: Audience development and strategic marketing average range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	2.83	3.03	3.13	3.13	3.00	3.07
Medium	3.43	3.62	3.74	3.77	3.57	4.25
Large	4.00	4.81	4.94	4.74	4.25	4.56

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.3: Staff and volunteer development range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance Type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	2.86	2.50	3.12	2.82	2.76	2.63
Local Authority	3.80	3.96	4.42	3.59	3.72	3.77
National	5.60	3.00	5.71	5.00	6.00	5.57
National Trust	4.67	4.70	4.14	3.91	4.00	4.50
University	3.00	3.00	4.00	4.00	3.75	4.00

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.4: Staff and volunteer development range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	3.00	2.65	3.30	2.81	3.00	2.77
Medium	3.65	3.65	4.12	3.46	3.61	3.92
Large	4.54	4.00	5.06	4.30	4.69	4.44

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.5: Provision of suitable buildings range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	3.36	3.58	3.50	3.45	3.62	3.70
Local Authority	3.75	4.00	4.19	4.22	4.84	4.50
National	5.40	6.00	4.14	6.00	6.00	6.00
National Trust	4.67	5.10	5.33	5.18	4.71	5.25
University	3.67	3.67	4.00	4.00	3.75	4.33

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.6: Provision of suitable buildings range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	3.59	3.60	3.67	3.68	3.97	3.84
Medium	3.45	4.03	4.09	4.04	4.48	4.63
Large	4.69	5.31	4.60	5.04	5.00	4.94

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.7: Environmental monitoring range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	3.38	3.54	4.11	3.94	3.62	3.63
Local Authority	4.48	4.86	5.04	4.59	5.24	5.23
National	4.80	6.00	5.29	6.00	6.00	5.86
National Trust	4.67	5.20	5.50	5.73	5.43	5.50
University	3.67	3.33	3.50	3.50	3.75	5.00

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.8: Environmental monitoring range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	3.50	3.61	4.15	3.84	4.08	4.17
Medium	4.13	4.54	4.76	4.69	4.91	4.91
Large	4.85	5.56	5.50	5.43	5.06	5.14

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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% of the time and above.

Table C.9: Environmental control range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	3.38	3.42	3.78	3.70	3.50	3.63
Local Authority	4.16	4.48	4.58	4.30	4.76	4.80
National	4.60	4.71	5.14	6.00	6.00	6.00
National Trust	4.33	5.00	5.50	4.82	5.57	5.00
University	4.33	3.33	4.00	4.50	4.00	4.33

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.10: Environmental control range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	3.46	3.56	3.96	3.65	3.66	3.86
Medium	3.96	4.24	4.44	4.38	5.09	4.83
Large	4.62	4.69	5.00	5.00	4.94	4.88

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.11: Storage and housekeeping range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	3.39	3.11	3.26	3.00	3.00	3.03
Local Authority	3.78	4.00	3.84	3.56	3.60	3.77
National	4.25	4.71	4.83	5.00	5.00	5.00
National Trust	3.67	4.00	5.00	3.45	2.86	4.50
University	3.33	2.33	4.00	4.00	4.00	4.00

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.12: Storage and housekeeping range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	3.55	3.16	3.52	2.97	3.24	3.16
Medium	3.68	3.65	3.63	3.42	3.35	3.96
Large	3.67	4.38	4.60	4.13	3.94	4.06

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.13: Display and housekeeping range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	3.73	3.66	4.00	3.64	3.68	3.45
Local Authority	4.08	4.34	4.44	4.00	4.36	4.53
National	5.00	4.71	5.43	6.00	6.00	5.00
National Trust	5.33	5.00	5.83	4.45	5.00	5.75
University	3.67	3.33	3.00	4.00	3.50	4.00

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.14: Display and housekeeping range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	3.68	3.56	4.07	3.48	3.82	3.66
Medium	4.18	4.35	4.21	4.15	4.26	4.54
Large	4.50	4.75	5.44	4.83	5.13	4.63

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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% and fully complete.

Table C.15: Documentation range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	4.17	3.70	4.33	4.03	3.85	3.83
Local Authority	4.00	4.19	4.50	3.96	3.88	4.03
National	4.60	4.00	4.00	5.00	5.00	5.00
National Trust	5.00	5.22	4.83	3.64	3.57	4.75
University	4.00	4.00	5.50	5.00	4.00	4.33

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.16: Documentation range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	3.92	3.66	4.07	3.81	3.74	3.86
Medium	4.09	4.35	4.72	4.08	4.13	4.33
Large	4.77	4.25	4.63	4.39	4.19	4.19

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.17: Formal learning range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	3.13	3.08	3.03	3.21	3.06	2.90
Local Authority	4.20	4.29	4.33	3.67	3.72	4.03
National	5.80	5.86	5.86	6.00	6.00	6.00
National Trust	4.33	4.30	3.50	3.09	2.86	3.75
University	3.33	3.67	4.00	5.50	4.25	4.67

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.18: Formal learning range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	3.42	3.24	3.17	3.00	3.05	2.93
Medium	3.65	4.00	3.81	3.73	3.96	4.50
Large	5.08	4.88	5.12	4.43	4.31	4.44

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.19: Informal learning range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	3.25	2.92	3.52	3.18	3.26	3.03
Local Authority	3.96	4.00	4.15	3.52	3.84	3.83
National	5.40	5.14	5.00	6.00	6.00	6.00
National Trust	4.67	4.30	4.00	3.73	3.57	3.50
University	3.00	4.00	3.50	4.50	3.00	4.67

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.20: Informal learning range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	3.46	3.06	3.64	3.06	3.24	3.02
Medium	3.65	3.83	3.72	3.65	3.87	4.38
Large	4.62	4.50	4.82	4.43	4.63	4.25

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.21: Display range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	3.13	3.51	3.71	3.82	3.94	3.63
Local Authority	3.80	4.48	4.58	4.11	4.40	4.57
National	5.00	5.29	5.14	5.00	6.00	5.86
National Trust	3.33	4.56	3.67	3.73	4.14	3.75
University	3.50	3.00	4.00	5.00	3.25	3.67

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.22: Display range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	3.29	3.58	3.79	3.68	3.84	3.66
Medium	3.59	4.11	4.04	4.00	4.39	4.83
Large	4.15	5.13	5.06	4.57	5.06	4.50

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.23: Access range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	Average range statement					
	2006	2011	2015	2019	2022	2024
Independent	2.92	2.62	2.70	2.88	2.53	2.63
Local Authority	3.33	3.52	3.73	3.70	3.96	3.53
National	5.20	4.57	4.57	3.00	5.00	5.00
National Trust	3.67	3.56	2.88	3.18	3.43	3.75
University	2.00	3.00	3.00	3.50	2.50	2.67

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.24: Access range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	Average range statement					
	2006	2011	2015	2019	2022	2024
Small	2.57	2.58	2.67	2.94	2.84	2.73
Medium	3.52	3.46	3.46	3.27	3.70	3.58
Large	4.08	3.93	4.06	3.57	3.81	3.94

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (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 C.25: Policy and planning range statement change from 2006 to 2024 by governance type^{[1][2]}

Governance type	2006	2011	2015	2019	Average range statement	
					2022	2024
Independent	2.63	2.89	3.56	3.24	2.85	3.00
Local Authority	3.32	3.75	3.92	3.74	3.56	3.97
National	6.00	5.29	5.86	6.00	6.00	5.00
National Trust	2.33	4.80	4.80	3.73	3.29	4.00
University	3.00	2.67	4.00	3.00	2.25	3.33

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

Table C.26: Policy and planning range statement change from 2006 to 2024 by museum size^{[1][2]}

Size ^[3]	2006	2011	2015	2019	Average range statement	
					2022	2024
Small	2.63	2.97	3.41	3.13	2.92	3.00
Medium	3.26	3.70	4.21	3.54	3.43	4.25
Large	4.15	4.56	4.93	4.70	4.38	4.13

Source: Spotlight data from 2006 to 2022 provided by WG and Spotlight 2024

^[1] Year refers to the Spotlight report year.

^[2] Respondents were asked 'Please select the range statement which best matches and describes your museum'.

^[3] Museum sizes taken from average annual visitor figures 2003 to 2022 provided in previous spotlight returns, with mean averages taken at each Spotlight survey point (Spotlight data provided by Culture Division). Small <10,000, Medium 10,000 to 50,000, Large > 50,000.