

Evaluation of the Recognition Scheme and Fund

Final Report
May 2014



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MGS and DC Research would like to acknowledge the contributions of various organisations and individuals to this study. This includes the Recognised Collections holders, the Recognition Committee, and other Recognition partners and stakeholders that gave their time to the study through the face-to-face and telephone interviews. It also includes the non-Recognised Collections that took the time to respond to the survey.

FOREWORD

Museums Galleries Scotland is proud to administer the Recognition Scheme and Fund on behalf of the Scottish Government. Through this process, we formally recognise and invest in collections of national importance in non-national museums and galleries in Scotland. From the chair in which Burns wrote his last poems to the world's oldest national football trophy, from the Singer sewing machines of Clydebank to the intricate colourful Celtic designs of George Bain at Groam House, these collections represent the best that Scotland's museums have to offer. Together, they form a distributed national collection of immense cultural, social, historical and geographical diversity.

Since 2007, 41 collections have been Recognised. The intention of Museums Galleries Scotland in commissioning this research was to chart the development of this Scheme, and identify the specific impacts which both the Scheme and Fund have supported. We also sought recommendations in how to take forward the future development of the Scheme and Fund.

We welcome the social and economic impacts identified in the report, the learning shared by Recognised and non-Recognised collections, and the clear recommendations with which to strengthen the Recognition Scheme. We would like to thank everyone involved who contributed so thoughtfully to the research process conducted by DC Research. We look forward to working with the Scottish Government, the Recognition Committee, Recognised Collections and the wider museums sector to take forward actions following on from the recommendations.

The collections deemed to be of national significance will continue to evolve – our understanding of our world and our past does not stand still. As ideas of what is important and significant change over time, new collections will be added to the Scheme. The Recognition Scheme and associated Fund give us a valuable touchstone by which we identify our collective culture, and we look forward to supporting its continuing evolution.

Joanne Orr
CEO, Museums Galleries Scotland

1. INTRODUCTION

Aims of the Evaluation

- 1.1 In October 2013, Museums Galleries Scotland (MGS) commissioned DC Research to carry out an Evaluation of the Recognition Scheme and Fund. The overarching aim¹ was to carry out an *"evaluation of the impact of the Recognition Scheme and the Recognition Fund on the museums and galleries sector in Scotland"*.
- 1.2 More specifically, the evaluation was to:
- **Assess the extent to which the aims and objectives** of the Recognition Scheme, in the context of the National Strategy for Scotland's museums and galleries, **are being met**.
 - Include a **critical evaluation of management, operation, impact and value for money** to inform future development.
 - Identify **clear recommendations** on how to enhance both the Scheme and its Funding.
- 1.3 Central to the evaluation was an assessment of the extent to which the Recognised Collections are meeting the Recognition Scheme objectives:
- i. To raise awareness of the Recognised Collections locally, nationally and internationally
 - ii. To raise standards of collections management and care
 - iii. To raise standards of public service delivery in those organisations that hold collections recognised through the scheme
 - iv. To safeguard continuing levels of investment in the Recognised Collections from existing funding sources, including local authorities and universities
 - v. To increase public access to the Recognised Collections as sources of creativity, learning and enjoyment
 - vi. To increase the social and economic impact of the Recognised Collections
 - vii. To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working.

Overview of Approach and Method

- 1.4 The approach and method adopted for the evaluation reflected the aims and objectives listed above, through implementing an approach that: enabled the impact of Recognition to be captured; assessed the extent to which the Recognition aims and objectives were being met; reviewed the management and operation of the

¹ It should be noted that the remit for the evaluation clearly stated that a review of the Recognised Collections themselves was outside the scope of this evaluation. Hence, the evaluation was not expected to review whether collections merit their 'Recognised' status nor whether the standards of Recognition have been maintained since being Recognised. This technical assessment will form the subject of a separate review at a later date. However, it was expected that the outputs of this evaluation study would provide information relevant to such a review.

- Scheme and Fund; allowed clear recommendations on how to enhance the Scheme and Fund to be developed.
- 1.5 Critical to the approach adopted was an appreciation that the Recognised Collections represent a mix of collection types, geographies, organisation types, sizes of collections, and number of museums hosting the collections. **This rich diversity was an important issue to consider in the development of the method for the evaluation.**
- 1.6 As such, the primary research phase of the evaluation (Stages 3 and 4) was a key/fundamental element of the evaluation.
- 1.7 In particular, the evaluation engaged directly with 39 of the current Recognised Collections² - carrying out visits to all of the Recognised Collections, spending time on-site visiting and consulting with representatives of each of the 39 Collections.
- 1.8 This decision, to adopt a comprehensive approach to the primary research with the Recognised Collections was influenced by a range of factors including:
- The study team's **previous experience** of the success of this type of approach.
 - The **diversity of the 39 Collections** – in terms of collection types, geographies, organisation types, sizes of collections, and number of museums hosting the collections – led to the conclusion that in order for the **evaluation to fully reflect the diversity** of the Collections, direct primary research and consultation with each Recognised Collection was required.
 - The **lack of impact data** on Recognition, and therefore the need to address this by collecting impact evidence (and other evidence) from all 39 Collections.
- 1.9 In order to implement this approach, and to address the objectives of the evaluation, a five-stage method was adopted. This is summarised below:
- **Stage 1: Inception, Scoping, and Progress Meetings.** An **inception meeting** was held in October 2013, and a **steering group** was established (membership was drawn from MGS Staff and the Recognition Committee Chair). The steering group met at two points during the evaluation to discuss progress and the evaluation findings. Regular progress reports and updates were provided via face-to-face, telephone and email communications throughout the evaluation. In addition, the study team attended **the Recognised Collections Holders Meeting** that took place in November 2013 as a way of introducing and engaging the holders of the Recognised Collections in the evaluation prior to the Stage 4 primary research element.
 - **Stage 2: Desk Based Research and Analysis.** This stage consisted of the main desk based research and analysis tasks for the evaluation, and primarily involved the following key tasks:
 - **Reviewing individual Recognised Collection specific documentation, evidence and data about both the Scheme and the Fund** (including notes of interest, application forms, progress/completion reports, claim forms, etc.)

² The face-to-face visits took place with the 39 Recognised Collections that existed at the outset of the evaluation. Coverage of the two new Recognised Collections as of November 2013 (The George Bain Collection cared for by Groam House Museum and the Textiles Collection cared for by Shetland Museum and Archives) also took place via telephone discussions with a representative from each of these collections.

- **Reviewing general Recognition Scheme/Fund documents, data and evidence** (e.g. Scheme/Fund guidance information, Scheme/Fund application forms and notes of interest, Recognition Committee minutes, the 2010 Evaluation of the Recognition Scheme, the 2012 Review of MGS's Grants Programme, the National Strategy, the Delivery Plan, information on unsuccessful applications for both the Scheme and the Fund, etc.).
- **Benchmarking** – a desk based review of the most relevant comparator scheme (Arts Council England's Designation scheme).
- **Stage 3: MGS Staff and Stakeholder Consultations.** This stage gathered the views of staff and key stakeholders engaged in the Recognition Scheme and/or Fund, through carrying out a wide range of **face-to-face, one-to-one consultations**. This included consultations with **MGS staff, MGS Senior Management Team, current and previous members of the Recognition Committee, external advisers, and other key stakeholders and partners**. This stage was an essential component in evaluating and capturing the impact of the Scheme and Fund and also assessing the management and operation of the Scheme and Fund. In total, **30 individuals were consulted** during this Stage, and a list of the consultees is included in Annex 2 to this report.
- **Stage 4: Consultations with Recognised Collections & Museum Sector.**
 - This stage involved carrying out **primary research with 39 Recognised Collections**. This was achieved by a representative from the study team carrying out an **on-site visit** to each of the holders of the Recognised Collections. These consultations took place via **one-to-one or group discussions with the key representative(s)** for each of the Recognised Collections, and in many instances also included **consultations with other staff** at the holding/hosting institution as well as elected members (for local authority held collections) and a **wide range of other stakeholders and partners** relevant to each specific Collection. A full list of the individuals consulted during this stage of the evaluation is included in Annex 2 to this report. In total **84 individuals were consulted** during this Stage.
 - This stage also involved carrying out a **survey of the non-Recognised Collections**. This took the form of an e-survey, sent out to the wider museum sector in Scotland. The survey was sent out to 249 individual contacts across 129 organisations, and was also promoted via Connect (the MGS e-bulletin) and via social media. A total of 78 replies were received to the survey, which equates to a **31% response rate** based on the number of direct invitations sent out. A summary of the survey results are included in Annex 4.
- **Stage 5: Analysis and Reporting.** A range of reporting and presentation outputs were produced at various milestones during the evaluation, with key reporting outputs including: Inception Report (October 2013), Progress Meeting Presentation to Steering Group (November 2013), Presentation to the Meeting of Recognised Collections (November 2013), Evaluation Briefing/Progress Note (January 2014), Presentation to Steering Group (January 2014), Draft Report (February 2014), Draft Report Meeting (February 2014), Draft Final Report (April 2014), Final Report (May 2014).

Report Structure

1.10 This report forms the Final Report for the Evaluation of the Recognition Scheme and Fund and is structured as follows:

- **Section 1** (this section) provides an **introduction** to the evaluation by setting out the aims and objectives of the evaluation, providing an overview of the approach and method adopted for the evaluation, and explaining the report structure.
- **Section 2** presents a summary of the relevant **background and context** for the evaluation – providing an overview of the Recognition Scheme, the current Recognised Collections, the Recognition Fund and the Management and Governance of the Scheme and Fund. It also assesses the strategic fit and contribution of Recognition to key national strategies.
- **Section 3** sets out the key findings about the **overall impacts of Recognition**, including the economic impact of the Recognition Fund over the lifetime of the Scheme, as well as setting out the **role and position of Recognition** for the holders of the Recognised Collections – in terms of motivations and drivers for seeking Recognition. It also reflects on the current seven Recognition Objectives.
- **Section 4** focuses on the **impact of Recognition specifically against the seven Recognition objectives**, and assesses the impact achieved by the Recognised Collections against each of the objectives, including an assessment of the relative **role and contribution of the Recognition Scheme and the Recognition Fund to the achievements** around each of the seven objectives.
- **Section 5** provides an assessment of the **management, governance and operation** of the Recognition Scheme and the Recognition Fund, including a **review of the processes** surrounding both the Scheme and the Fund, as well as the management and governance arrangements. It also presents the findings around a number of **cross cutting issues** for Recognition – including partnership working, and promotion and marketing.
- Finally, **Section 6** presents the **recommendations** emerging from this evaluation about how to enhance both the Scheme and the Fund. Alongside the recommendations, a number of **areas and actions for further consideration** are also presented.
- **Annex 1** provides a summary list of the current Recognised Collections.
- **Annex 2** provides a list of the individuals that were consulted as part of this evaluation – this includes a list of MGS staff, management, Recognition Committee members, and external partners and stakeholders, as well as a separate list of those individuals that were consulted during the visits to all of the Recognised Collections.
- **Annex 3** presents a summary of the findings from the benchmarking exercise carried out – looking at the Arts Council England’s Designation Scheme and identifies the lessons, comparative assessment and benchmarks that can be drawn from this scheme.
- **Annex 4** presents a summary of the results from the e-survey of the non-Recognised Collections that was carried out as part of the evaluation.

2. BACKGROUND AND CONTEXT

This section presents a summary of the relevant background and context for the evaluation of the Recognition Scheme and Fund – providing an overview of the Recognition Scheme, the current Recognised Collections, the Recognition Fund and the Management and Governance of both the Scheme and Fund. It also assesses the strategic fit and contribution of Recognition to the National Strategy.

Overview of Recognition Scheme and Fund

- 2.1 The **Recognition Scheme** formally recognises and invests in collections of national significance in non-national museums in Scotland. A Recognised Collection of National Significance is one that is of such importance and quality that it merits formal recognition and support by national government. Through a formal Recognition Process, the Scheme identifies and awards special status to Recognised Collections of National Significance held in non-national museums and galleries.
- 2.2 The **Recognition Scheme is owned and funded by the Scottish Government**, and provides a strategic framework for the recognition of, and investment in, outstanding and irreplaceable collections in Scotland's non-national museums.
- 2.3 The Recognition Scheme has seven objectives:
 - i. To raise awareness of the Recognised Collections locally, nationally and internationally
 - ii. To raise standards of collections management and care
 - iii. To raise standards of public service delivery in those organisations that hold collections recognised through the scheme
 - iv. To safeguard continuing levels of investment in the Recognised Collections from existing funding sources, including local authorities and universities
 - v. To increase public access to the Recognised Collections as sources of creativity, learning and enjoyment
 - vi. To increase the social and economic impact of the Recognised Collections
 - vii. To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working.
- 2.4 The Scheme was initiated by the Scottish Government in 2007, and **Museums Galleries Scotland (MGS) manages the Scheme on behalf of the Scottish Government**. All decisions are made on behalf of the Scottish Government either by the specially appointed Recognition Committee or by the Museums Galleries Scotland Board. More specifically, the **Recognition Committee** has responsibility for the decisions on the recognition of collections (the Recognition **Scheme**), whilst the responsibility for the decisions on the funding of the Recognised Collections are made by the **MGS Board** (the Recognition **Fund**).

The Recognised Collections

2.5 To date a total of **41 collections** have been Recognised, the first tranche (Round 1) in June 2007 and the most recent tranche (Round 8) – namely, The George Bain Collection cared for by Groam House Museum and The Textiles Collection cared for by Shetland Museum and Archives – in November 2013. The Recognised Collections represent a mix of collection types, geographies, organisation types, sizes of collections, and number of museums hosting the collections. A full list of the current 41 Recognised Collections is included in Annex 1 to this report, and a summary is presented in Table 2.1 below.

2.6 There have been a total of 65 Recognition applications submitted to MGS, so the 41 Recognised Collections show that 63% of applications were successful, with 15% of applications being deferred³, 12% of applications were unsuccessful, and 9% of applications were withdrawn by the applicant prior to consideration by the Recognition Committee.

Table 2.1: List of the Recognised Collections

Order Awarded	Recognised Collection	Organisation	Date awarded
1	The Entire Collection Burns Monument Trust	National Trust for Scotland (Burns Cottage Museum)	Jun-07
2	The Archaeology Collection	Dumfries and Galloway Museum Service	
3	The Entire Collection	Museum of Scottish Lighthouses	
4	The Entire Collection	Pier Arts Centre	
5	The Entire Collection	Royal College of Surgeons of Edinburgh	
6	The Entire Collection	Scottish Fisheries Museum	
7	The Entire Collection	Scottish Maritime Museum	
8	The Core Collection	Scottish Railway Preservation Society	
9	The Collection of Historical Musical Instruments	University of Edinburgh	
10	The Entire Collection	Hunterian Museum and Art Gallery	
11	The Aberdeenshire Farming Museum Collection	Aberdeenshire Council	Oct-07
12	The Museum of Childhood Collection	City of Edinburgh Museums and Galleries	
13	The Scottish Art Collection	City of Edinburgh Museums and Galleries	
14	The Miners' Library Collection	Museum of Lead Mining	
15	The Entire Collection	Perth and Kinross Council Museums and Art Galleries	
16	The Entire Collection	National Mining Museum Scotland	
17	The Entire Museum Collection	University of Aberdeen	
18	The Heritage Collections	University of St Andrews	Jan-08
19	The Chemistry Collection	University of St Andrews	
20	The Historic Scientific Instruments Collection	University of St Andrews	
21	The Entire Collection	Aberdeen Art Gallery & Museums	

³ Of the 15% of applications that were deferred, more than half of these applicants have subsequently been involved in successful applications for Recognition (either for the same collection as the original application, or for application(s) for smaller part(s) of the overall collection that was the subject of the original application).

Table 2.1: List of the Recognised Collections

Order Awarded	Recognised Collection	Organisation	Date awarded
22	The Fine and Decorative Art Collection	Dundee City Museums	
23	The Whaling Collection	Dundee City Museums	
24	The RRS Discovery and her associated Polar Collection	Dundee Heritage Trust	
25	The Jute Collections	Dundee Heritage Trust	
26	The Paisley Shawl Collection	Renfrewshire Arts and Museums Service	
27	The Permanent Collection	Royal Scottish Academy of Art and Architecture	
28	The National Burns Collection	PARTNERSHIP	
29	The Archaeology Collection	Orkney Museum	
30	The Fossil Collection	Elgin Museum	
31	The Auchindrain Township	Auchindrain/Achadh an Droighinn	
32	The Applied Art Collection	City of Edinburgh Museums and Galleries	
33	The Entire Collection	Glasgow Museums	Oct-09
34	The Charles Rennie Mackintosh Collection	Glasgow School of Art	
35	The Industrial and associated Social History Collections	North Lanarkshire Council	
36	The Entire Collection	Scottish Football Museum	Oct-10
37	The Scottish Shale Oil Collection	Almond Valley Heritage	
38	The Entire Collection	British Golf Museum	Oct-11
39	The Sewing Machine Collection and Singer Archive	West Dunbartonshire	Sep-12
40	The George Bain Collection	Groam House Museum	Nov-13
41	The Textiles Collection	Shetland Museum and Archives	

Source: DC Research summary of information provided by MGS and also drawn from: <http://www.museumsgalleriesscotland.org.uk/standards/recognition/> (February 2014)

The Recognition Fund

- 2.7 Holders of the Recognised Collections are eligible to apply for funding from a designated **Recognition Fund**. Through the Fund, MGS (on behalf of the Scottish Government) aims to celebrate, promote and invest in the Recognised Collections by encouraging and supporting strategic projects which pursue excellence in line with the Scheme objectives and the National Strategy - *“Going Further: The National Strategy for Scotland’s Museums and Galleries”*. The award of Recognition Funding for the Recognised Collections is predicated on the seven Recognition Scheme objectives set out earlier in this section.
- 2.8 The current Recognition Fund grant scheme offers up to £40,000 per applicant (only one application per round can be made by each Recognised Collection), and up to 100% funding is available (although the Recognition Fund guidance does state that match-funding secured or sought and significant in-kind contributions will be considered favourably in the assessment process).
- 2.9 In addition to the main Recognition Fund grant, the Scottish Government also made a Recognition Capital Fund available in 2009-10, 2010-11, and 2011-12, dedicated to the Recognised Collections. Since then, capital funding has been opened up to all Accredited museums and galleries in Scotland.

- 2.10 It should be noted that Recognised Collection holders clearly benefit from the other MGS funding schemes. MGS conducted an analysis, presented to the MGS Board in December 2013, of uptake of MGS's general grants streams by organisations holding Recognised Collections over a three year period. This revealed that during that time, more than half of the funds distributed through Main Grants, Small Grants, the Purchase Fund and Festival of Museums went to organisations holding Recognised Collections. **The assessment below only deals with the Recognition Fund awards to the holders of Recognised Collections, and does not consider funding from other MGS schemes to Recognised Collection holders.**

Applications to Recognition Fund

- 2.11 A summary of the applications (combining together the Recognition Fund and the Capital Fund applications) made for Recognition Funding is presented in Table 2.2.

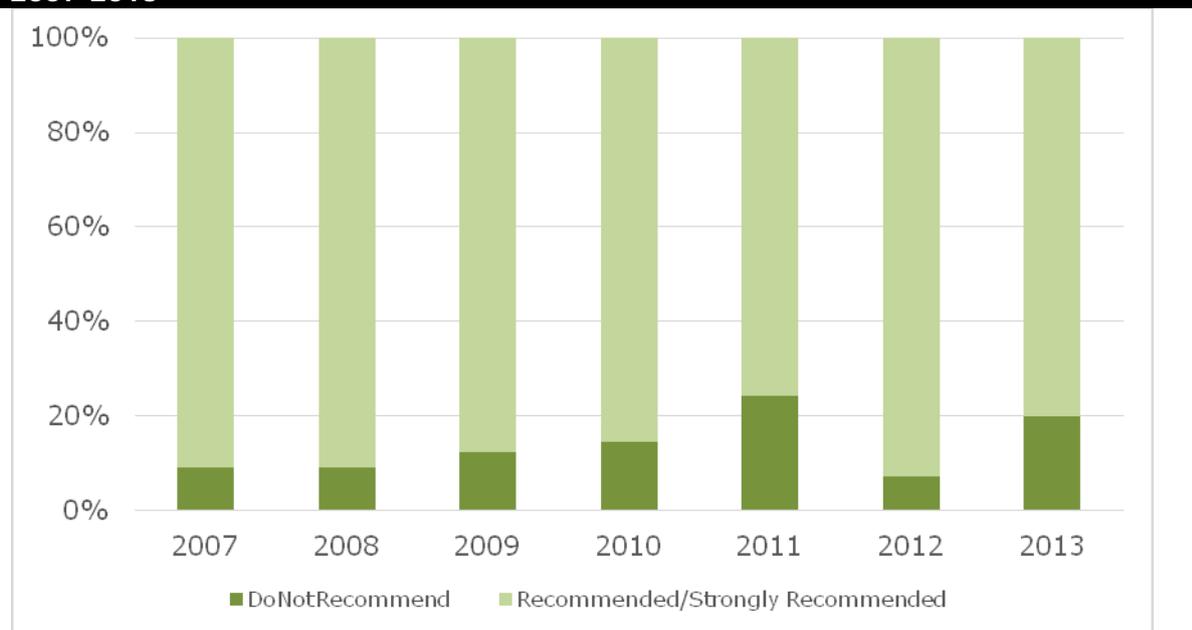
Table 2.2: Number of Applications to Recognition Fund/Recognition Capital Fund	
Year	Total Number of Applications
2007	11
2008	11
2009	24
2010	50
2011	33
2012	14
2013	10
Total	153

Source: DC Research analysis of grant information provided by MGS (February 2014)

- 2.12 Table 2.2 shows that the largest number of applications were submitted in 2009, 2010, and 2011, with 2010 being the peak year – where a total of 50 applications were submitted. A key factor in this trend is the availability of the Recognition Capital Fund in these years, which helps to explain the greater number of applications.
- 2.13 In considering the data in Table 2.2, it should be noted that since 2012, when the Capital Fund was opened up to non-Recognised Collections (and therefore applications to the Capital Fund for 2012 and 2013 are not included in Table 2.2), the holders of Recognised Collections have continued to submit applications to the Capital Fund, and these applications are not included in Table 2.2.
- 2.14 It is interesting to note that in the most recent years, 2012 and 2013, where there has been a greater number of Recognised Collections (especially compared to the pre-capital years) this higher number of Recognised Collections did not lead to an increase in the number of applications, with 14 applications being submitted in 2012, and 10 applications in 2013. Given that there were 38 Recognised Collections eligible to apply for Recognition Funding in 2012, and 39 Collections eligible in 2013, this level of applications is equivalent to 37% and 26% of Recognised Collections submitting Recognition Fund applications respectively. In other words, **more than 60% of eligible Recognised Collections did not apply for Recognition Funding in 2012, and more than three-quarters of eligible Recognised Collections did not apply for Recognition Funding in 2013.**

- 2.15 The issues around – both those influencing and those resulting from – the low number of applications is returned to later in this section where Recognition Fund spend is analysed, and also later in the report (Section 5) where the evaluation findings about the low level of ‘demand’ for the Recognition Fund are discussed.
- 2.16 Whilst there have been a relatively small number of unsuccessful⁴ applications for Recognition Funding, these account for around 15% of all applications - there have been 23 unsuccessful applications out of a total of 153 applications, with the other 128 applications being categorised as recommended/strongly recommended (and two applications were not categorised at all in the data provided).
- 2.17 It should also be noted that many of the 23 unsuccessful applications are eventually successful applications following resubmission to address the feedback received about the original application. As such, the **success rate for applications to the Recognition Fund is a minimum of 85%**, and is likely to be even higher if resubmitted applications for the same project were discounted.
- 2.18 Looking at the level of unsuccessful applications over time, Figure 2.1 shows that (albeit with very small numbers in some years) the proportion of unsuccessful applications increased gradually over time until 2011, where it peaked at 24%, and then dropped off in recent years.

Figure 2.1: Proportion of Unsuccessful Applications for Recognition Fund/Capital Fund 2007-2013



Source: DC Research analysis of grant information provided by MGS (February 2014)

Recognition Fund Awards

- 2.19 The first Recognition Fund awards were made in 2007-08, and since then (up to and including the nine awards made in late 2013) a total of **122 grants** have been awarded to the Recognised Collections totalling a value of almost **£4.9 million**.

⁴ Based on the information provided to DC Research by MGS, any applications that were categorised as ‘do not recommend’ in the data provided have been regarded as unsuccessful applications.

2.20 Table 2.3 summarises the total value and number of Recognition Fund awards made each year.

Table 2.3: Recognition Fund and Capital Fund awards 2007-8 to 2013-14						
	Recognition Fund	Recognition Capital Fund	TOTAL	Rec. Fund	Rec. Cap. Fund	TOTAL
Year	Award Amount (£)			Number of awards		
2007-2008	£507,271		£507,271	13		13
2008-2009	£592,316		£592,316	17		17
2009-2010	£561,551	£824,697	£1,386,248	15	13	28
2010-2011	£690,016	£224,001	£914,017	19	3	22
2011-2012	£424,971	£431,062	£856,033	14	9	23
2012-2013	£314,894		£314,894	10		10
2013-2014	£300,572		£300,572	9		9
TOTAL	£3,391,591	£1,479,760	£4,871,351	97	25	122

Source: DC Research analysis of data from MGS plus additional information drawn from <http://www.museumsgalleryscotland.org.uk/about-us/news/news-article/550/recognition-fund-latest-awards-announced>

2.21 The table shows that the largest number of awards and the largest value of awards occur in 2009-10, 2010-11, and 2011-12, the three years when Capital Funding was available through Recognition.

2.22 Table 2.4 below presents additional information about the size of awards made – identifying for each year the average value of award, as well as the highest and lowest values of award made in each year.

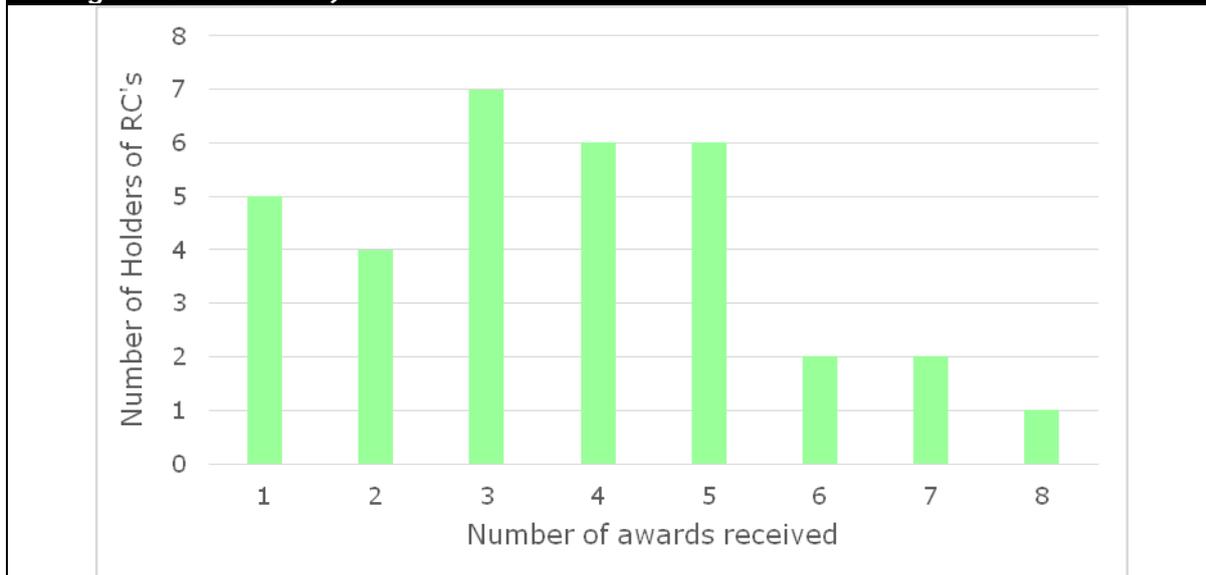
Table 2.4: Recognition Fund and Capital Fund: Average & Range of Values			
Year	Average value of award	Lowest value of award	Highest value of award
2007 - 2008	£39,021	£33,988	£40,000
2008 - 2009	£34,842	£3,788	£79,813
2009 - 2010	£49,509	£38,400	£160,000
2010 - 2011	£41,546	£13,972	£115,000
2011 - 2012	£37,219	£3,120	£93,012
2012 - 2013	£31,489	£16,188	£40,000
2013 - 2014	£33,397	£19,095	£40,000
TOTAL	£39,929	£3,120	£160,000

Source: DC Research analysis of data provided by MGS (February 2014) plus additional information drawn from <http://www.museumsgalleryscotland.org.uk/about-us/news/news-article/550/recognition-fund-latest-awards-announced>

2.23 Table 2.4 shows that the average award, especially in the years when Capital Fund was not available is very close to the upper limit for Recognition Fund grants (£40,000). However, this 'upper end' average does disguise some lower level awards, with the lowest value of award being less than £4,000 in both 2008-9 and 2011-12.

- 2.24 Notwithstanding these smaller awards, the average value being close to £40,000 indicates that most Recognised Collections are submitting applications for funding at, or close to, the maximum level of funding available.
- 2.25 Whether or not this indicates that the upper end limit of £40,000 is an influencing factor in the applications to the Recognition Fund (e.g. does the limit curtail the type and scale, or levels of innovation and/or transformative nature, of projects that Recognised Collections submit applications for) is considered in Section 5 of this report.
- 2.26 Another aspect of the demand for the Recognition Fund that can be assessed is the number of awards received by each holder of a Recognised Collection(s). The results of this are presented in Figure 2.2 overleaf, showing the number of awards received by the holders of the Recognised Collections.
- 2.27 The figure shows that **five holders of Recognised Collections have received only one award**, and whilst one of these relates to a relatively recent award of Recognition, it does identify that there are a small number of holders of Recognised Collections that have received only one award, with a further four having received two awards. This equates to nine out of 33 holders of Recognised Collections in total (27%), showing that a **notable more than one-quarter of holders have received only one or two awards**. Consultations with representatives of these Collections suggest that capacity is the main reason for the low number of awards they have received – both capacity to develop and submit an application and also capacity to deliver a project. There are no obvious common characteristics across all of these holders, but it is worth noting that seven of the nine holders have only part of their collections Recognised, rather than the entire collection.
- 2.28 At the other end of the spectrum, there are five holders of Recognised Collections that have received six or more awards, showing that for these holders of Recognised Collections the Recognition Fund and Capital Fund have been a regular source of project funding. There are no obvious common characteristics across all of these holders, but it is worth noting that it includes ‘entrepreneurial’ independent museums and also larger university and local authority holders. All five of the holders that have received six or more awards have their entire collections recognised - in contrast to the common trait amongst those with only one or two awards where Recognition for only part of the Collection was the most common characteristic.

Figure 2.2: Number of Recognition Fund/Capital Fund awards received (Holder of Recognised Collections)



Source: DC Research analysis of data provided by MGS (February 2014)

Recognition Fund Spend

- 2.29 Following on from the issue noted earlier in this section about the relatively small number of applications submitted for Recognition Fund especially in more recent years (highlighted in Table 2.2), Table 2.5 summarises the actual spend from the Recognition Fund and Capital Fund⁵.
- 2.30 Table 2.5 shows that in the last three years (2011-12, 2012-13 and 2013-14) there has been an underspend on the Recognition Fund. In 2011-12 this underspend relates to an approximate equivalent level of overspend on the Capital Fund, but **in both 2012-13 and 2013-14 this underspend has been in excess of £250,000, leading to 45% and 47% of the Recognition Fund not being awarded**. It is understood that this underspend is redirected into more general MGS Grant schemes for the benefit of the wider museums and galleries sector (including the holders of the Recognised Collections), but this scale of underspend is significant and Section 5 presents the findings from the evaluation on the issues and reasons for this.
- 2.31 It should be noted that this underspend is not due to poor quality applications nor that a high level of applications were unsuccessful (see Figure 2.1). The primary reason seems to be a lack of demand, or under-subscription, to the Fund.

⁵ It should be noted that as Table 2.5 summarises actual spend it may not directly match the annual values set out above in relation to the value of awards – depending upon when the project was completed and the drawdown of funds took place. In addition, whilst spend information has been quite clear cut in recent years, earlier than 2010-11 the detail is more complicated, and support from the Scottish Government to the industrial museums was also channelled through the Recognition Capital Fund which has distorted some of the figures considerably.

Table 2.5: Recognition Fund and Capital Fund Actual Spend				
Financial Year	Funding Round	Total Amount Available	Value of Awards made	Level of under/over spend
<i>Recognition Fund</i>				
2007-2008	RF 2007		£119,431	
2008-2009	RF 2007		£80,000	
	RF 2008		£66,186	
2009-2010	RF 2009		£815,761	
2010-2011	RF 2010		£881,936	
2011-2012	RF 2011	£570,000	£424,971	£145,029
2012-2013	RF 2012	£570,000	£314,894	£255,106
2013-2014	RF 2013	£570,000	£300,572	£269,428
<i>Recognition Capital Fund</i>				
2009-2010	RC2009-10		£1,773,697	
2010-2011	RC2010-11		£384,001	
2011-2012	RC 2011	£300,000	£431,062	-£131,062
Source: DC Research analysis of data provided by MGS (February 2014)				

Recommendation: *Building on the findings and evidence set out above, going forward it will be important that steps are taken to address the under-subscription of the Recognition Fund.*

Overview of Management and Governance of Recognition

- 2.32 As stated earlier in this section, the Recognition Scheme was initiated by, and is owned and funded by the **Scottish Government. Museums Galleries Scotland (MGS)** manages the Scheme on behalf of the Scottish Government.
- 2.33 All decisions are made on behalf of the Scottish Government either by the specially appointed Recognition Committee or by the Museums Galleries Scotland (MGS) Board.
- 2.34 The **Recognition Committee** has responsibility for the decisions on the recognition of collections (the Recognition **Scheme**), whilst the responsibility for the decisions on the funding of the Recognised Collections are made by the **MGS Board** (the Recognition **Fund**).
- 2.35 The Recognition Committee has been convened specifically for the Recognition Scheme and is an independent advisory body. The **principal role of the Committee is to recommend the awarding and review of Recognised status to the Scottish Government**. The Committee's remit also includes the provision of strategic advice on the operation of the Recognition Scheme in general.
- 2.36 The Committee has a chair and up to ten (appropriately skilled and experienced) members, appointed for (renewable) three-year terms. The Committee normally meets on two occasions in each year.
- 2.37 Museums Galleries Scotland provides the Committee's secretariat, and is also responsible for the administration of the Scheme. In terms of the day-to-day administration and management for Recognition, MGS previously had a Recognition

Manager post, although this post ceased in 2012. This Recognition Manager post had direct involvement in both the Scheme and the Fund. Since this post ceased, the **responsibilities for Recognition** have been **split between the Investment Manager** at MGS (with responsibility for the Fund), and the **Quality Assurance Manager** (with responsibility for the Scheme).

- 2.38 A review of the management and operation of Recognition – both the Scheme and the Fund is included in Section 5 of this report, and within this, the issues around the division of responsibilities between the Recognition Committee and the MGS Board in terms of the Scheme and the Fund are considered.

Strategic Fit and Contribution of Recognition

- 2.39 The Recognition Scheme and Fund sits within the wider strategic context for the museums and galleries sector within Scotland. A key element of this strategic context is the National Strategy for Scotland's Museums and Galleries, which was published in March 2012.
- 2.40 The National Strategy, "**Going Further: The National Strategy for Scotland's Museums and Galleries**" sets out the vision for the sector: *"Scotland's museums and galleries will be ambitious, dynamic, and sustainable enterprises: connecting people, places and collections; inspiring, delighting and creating public value"* (National Strategy, p.14).
- 2.41 The National Strategy also set out six aims, each of which has a number of related objectives through which the Strategy's vision will be achieved:

Aim 1: Maximise the potential of our collections and culture

Aim 2: Strengthen connections between museums, people and places to inspire greater public participation, learning and wellbeing

Aim 3: Empower a diverse workforce to increase their potential for the benefit of the sector and beyond

Aim 4: Forge a sustainable future for sector organisations and encourage a culture of enterprise

Aim 5: Foster a culture of collaboration, innovation and ambition

Aim 6: Develop a global perspective using Scotland's collections and culture

- 2.42 To support the achievement of the aims and objectives of the National Strategy "**From Strategy to Action, A Delivery Plan for Scotland's Museums and Galleries 2013-2015**" was published in May 2013. The Delivery Plan is structured around priorities that are firmly linked to the aims and objectives of the National Strategy:

Priority A) Knowledge and skills development

Priority B) Funding and investment

Priority C) Sector profile: Marketing and advocacy

Priority D) Standards and planning for sustainability

Priority E) Collections and engagement

- 2.43 Whilst it is straightforward to see where the Recognition Scheme and Fund – as exemplified by the seven Recognition Objectives – clearly contributes to, and is consistent with, the aims and objectives of the National Strategy, there are actually a limited number of explicit references to Recognition in either the National Strategy or the Delivery Plan. The National Strategy explicitly mentions Recognition – both the Scheme and the Fund only within the Appendices (Appendix B – Museum Policy Context over the last 10 Years) and in the subsequent case study example of the Scottish Coastal Rowing Project. The Delivery Plan mentions Recognition in relation to this evaluation specifically, under Priority E – Collections and Engagement and links this evaluation and the implementation of the recommendations to National Strategy Aims 1, 4 and 5, as well as identifying two measures (i.e. number of partnership projects involving Recognised Collections; number of Recognised Collections offering skills/ advice to other museums).
- 2.44 As a first step to more explicitly mapping the contribution to, and the relationship between, the National Strategy from the Recognition Scheme and Fund, the matrix overleaf (Table 2.6) sets out the Aims and Objectives of the National Strategy and maps the seven Recognition Objectives against these.
- 2.45 This should be regarded as an initial mapping, looking at the ways in which Recognition can contribute towards the aims and objectives of the National Strategy. A more refined and detailed version of this could be developed if it is accepted that there would be benefit in developing such a map to more explicitly show the role and contribution of Recognition towards the National Strategy.
- 2.46 This mapping would ensure that the contributions and strategic fit of Recognition to the National Strategy are clearly set out, which would help MGS to report how the Recognition Fund contributes to the Scheme’s Objectives, and also the National Strategy Aims and Objectives. This would aid MGS in explaining and evidencing the contribution of Recognition to the National Strategy at a national policy level.
- 2.47 Table 2.6 shows clearly that the Recognition Scheme Objectives can be clearly mapped against National Strategy Aims and Objectives, with the **strongest** associations being:
- **Recognition Objective 2** (raising standards of collections management and care) **and Aim 1 of the National Strategy** (especially Objective 1(a) - Improve and ensure the long term sustainability of collections through care and preservation, and responsible acquisition and disposal).
 - **Recognition Objective 3** (raising standards of public service delivery) **and Aim 3 of the National Strategy** (for both Objectives 3(a) - Attract and nurture talent, share and develop the skills and competencies of all parts of the workforce including volunteers, and plan more effectively for succession; and 3(b) - Develop leadership to inspire and drive change and foster and promote good governance).
 - **Recognition Objective 4** (safeguarding continuing levels of investment) **and Aim 4 of the National Strategy** (especially Objective 4(b) - Increase the financial sustainability of sector organisations by exploiting a wider range of income sources and new ways of working).
 - **Recognition Objective 5** (increasing public access) **and both Aim 1 and Aim 2 of the National Strategy** (especially Objectives 1(b) Inspire and deliver new

forms of audience engagement through research, interpretation and effective use of digital and emerging technologies; 2(a) Increase the impact of museums and galleries on Scotland's learning culture by providing a wider range of experiences for enjoyment, development and learning; 2(b) Increase cultural participation, maximising the number and range of people who see collections and visit and enjoy museums; and 2(c) Deepen the connections between museums and communities, sharing knowledge and promoting well-being and understanding).

- **Recognition Objective 6** (increasing social and economic impact) **and both Aim 2 and Aim 5 of the National Strategy** (especially Objectives 2(a) Increase the impact of museums and galleries on Scotland's learning culture by providing a wider range of experiences for enjoyment, development and learning; and 5(b) Develop collaborative approaches to achieve shared ambition, increase impact and enable an agile and adaptable sector to aim higher).
- **Recognition Objective 7** (increased contribution to the sector) **and both Aim 5 and Aim 6 of the National Strategy** (especially Objectives 5(b) Develop collaborative approaches to achieve shared ambition, increase impact and enable an agile and adaptable sector to aim higher; and 6(a) Increase the ways in which the sector can share Scotland's collections and culture with visitors to Scotland and people abroad).

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Table 2.6: Mapping Recognition Objectives and National Strategy Aims & Objectives							
	Recognition Objectives						
	1: raise awareness of RC's	2: raise standards of collections management and care	3: raise standards of public service delivery	4: safeguard continuing levels of investment	5: increase public access to RC's	6: increase social and economic impact	7: increased contribution to sector
Aim 1: Maximise the potential							
Improve and ensure sustainability of collections	▪	•••					
Inspire and deliver audience engagement		▪			•••	••	
Aim 2: Strengthen connections							
Increase the impact					•••	•••	
Increase cultural participation	••				•••	••	
Deepen the connections					•••	••	••
Aim 3: Empower a diverse workforce							
Attract and nurture talent			••	▪			▪
Develop leadership to inspire			••	▪			••
Aim 4: Forge a sustainable future							
Develop efficient and entrepreneurial business practices			▪	▪			▪
Increase the financial sustainability				•••			▪
Become more environmentally sustainable							
Aim 5: Foster a culture of collaboration							
Encourage creative ways of developing collections		••	▪				
Develop collaborative approaches						•••	•••
Aim 6: Develop a global perspective							
Increase the ways the sector can share Scotland's collections	▪				••	▪	•••
Promote greater understanding	▪					▪	

Note: ••• = fundamental contribution; •• = major contribution; ▪ = moderate contribution. There are many other additional linkages and contributions that could be mapped, but this table seeks only to capture the key elements as a preliminary assessment.

3. OVERALL IMPACT AND ROLE & POSITION OF RECOGNITION

This section sets out the key findings about the overall impacts of Recognition, including the economic impact of the Recognition Fund over the lifetime of the Scheme, as well as setting out the role and position of Recognition for the holders of the Recognised Collections – in terms of motivations and drivers for seeking Recognition.

- 3.1 Whilst this section presents the findings about the overall impact of Recognition, the following section of this report (Section 4) reports on the impacts against each of the seven Recognition Objectives. As such, this section serves as an introduction to the consideration of the impact for each of the seven Recognition Objectives in Section 4 by considering the general impacts of the Recognition Scheme and the Fund, as well as reflecting on the motivations and drivers for seeking Recognition from the Recognised Collections.
- 3.2 In general, there is **overwhelming support and appreciation of Recognition** by the Recognised Collections and it is regarded as a very good scheme.
- 3.3 There is strong and widespread support for the Recognition Scheme overall and its aims and intentions.

Benefits and Impacts of being Recognised

- 3.4 A range of different aspects of impacts and added benefits are identified by the Collections that result from being a Recognised Collection.
- 3.5 First, being Recognised provides **profile, prestige and validation** to the Collections. **All 32 of the Recognised Collection holders (100%⁶) noted that this was important**, and for many this was the main motivation for applying for Recognition status. In particular the fact that Recognition provides an external validation of the quality and value and significance of the collection is an important dimension for the Recognised Collections:
- *".....it was for profile reasons".*
 - *"The "status" for the Collection from being Recognised makes a difference with key decision makers and politicians...it is important from a credibility point of view".*
 - *".....wanted to have it as it is a brand of status – not with the public, but with the museum community".*
 - *"....wanted to prove they are the best".*
 - *"...deserved to be part of Recognition – would be a reputational issue if we didn't go for it so had to do it".*

⁶ At various points in Sections 3, 4 and 5 of this report the percentage of Recognised Collection holders reporting, or providing evidence to support, a particular point is provided. Unless otherwise stated, these percentages refer to the proportion of the 32 Recognised Collection holders, representing 39 of the Recognised Collections, who were visited during this evaluation (see Section 1 for a summary of the method).

- *[achieving the] “quality mark”.*
- *“To “enhance the status” and “elevate the position” of the museum – with the local community and with the museum sector, as well as strengthening the position within the council, with appreciation now at Chief Executive level too”.*
- *“The status of Recognition provides external validation...it is highly significant for the University Court – it makes the Recognised Collection the flagship collection for the university”.*
- *“There is a protection from having the entire collection Recognised...it helps to protect the whole collection”,*
- *[Recognition] “...enhances public perception (once they know) of the museum”,*
- *....“being Recognised gives external validation and helps local press/papers pick it up – so gives good PR”.*
- *“There is now recognition of how important the collection is – locally, academically, and across the sector”.*
- *“Badge of honour for the collection”.*
- *“Establishes a mark of quality for the collection”.*
- *“Better appreciation of collection by National Museums and National Galleries due to Recognition”.*
- *“...taken more seriously in the sector for having Recognition”.*
- *“Recognition helps to “open doors” both inside the local authority and also with external partners...external partners now appreciate the role of the collection due to it being Recognised.”*

3.6 As these sample quotes exemplify, the status from Recognition works with various Collection stakeholders – the museum sector, decision-makers within the organisation (e.g. local authority, university), local press, and the public. In particular, **profile and reputation within the sector and with host institutions** are identified as the most important by the Collections.

3.7 A key aspect of this is the **advocacy tool** that being Recognised can provide to the Collections, where it can (according to one Recognised Collection holder), *“help establish identity of the [collection/museum]”.*

3.8 This relates to the profile, reputation, kudos and prestige and ‘external validation’ that Recognition affords the Collection (internally and externally) – providing a very powerful advocacy tool for Recognised Collections, for both funders and partners.

3.9 It is emphasised by those Recognised Collections that have used it successfully in this way that Recognition is a tool, and that whilst it can provide these benefits: *“Recognition is only as good as the people working with it”* and as noted by another Recognised Collection holder, Recognition is *“a tool to use as and when it adds value”.*

- 3.10 It was also emphasised that **being Recognised was particularly helpful in raising the profile of museums residing in larger 'host' organisations**, where the museum is not the primary purpose/remit of the institution – this particularly relates to university held collections, and also local authority museums holding Recognised Collections.
- 3.11 Second, the **combination of prestige alongside the availability of funding is also important**. Collections appreciate the importance of the prestige and status that Recognition affords them but equally identify the importance of funding, some of whom identify the critical or vital nature of the funding available:
- "Is a great scheme, and access to funding is useful".*
- ".....for both funding and in terms of prestige".*
- 3.12 In particular, it is important to many of the Collections (and more than 40% of Recognised Collection holders mentioned this explicitly) that the **funding supports the aspects of museum work that other funders are not interested in** – with Recognition Funding being available for *"behind the scenes" work*, and the *'unsexy parts of museum work'*.
- 3.13 Others Recognised Collection holders appreciate the availability of funding, but note that it is secondary to the prestige and reputational aspects.
- "Prestige – first and foremost; additional funding, yes it is useful, but prestige is the key element".*
- "Prestige is the main reason not funding...although money is an appeal, it is not the main reason".*
- 3.14 Third, and finally, the reinforcement of prestige, status and profile benefits being the primary impacts expected by Collections is noted by those Collections that appreciate the funding but **admit that even without funding, they would have sought Recognition:**
- "Had it just been a 'logo' we would still have done it".*
- ".....would still have needed to get Recognition even if no Recognition Funding was available".*
- ".....would have still done it...if there was no funding involved".*
- 3.15 Based on the evidence and information provided, three-quarters (75%) of the Recognised Collection holders indicate that they would still have sought Recognition for their collection(s) even if there was no Recognition Funding available.
- 3.16 Other general benefits and impacts from Recognition that are identified by the Collections include the **confidence and pride** from being a Recognised Collection, both organisationally and for individual staff:
- "...organisational benefits from being Recognised include prestige and confidence".*
- "[you get a] personal boost due to Recognition".*
- "We are 110% behind Recognition...it is very good for focusing thinking".*
- "[Recognition]...can also be a motivational element with junior members of the team"*

"Gives pride to staff about the collection".

"...the organisational confidence through the status cannot be underestimated".

"Very proud of it, all staff are proud of it".

"...increase in confidence in engaging with other museums and funding agencies, and engaging in partnerships"

- 3.17 Given that it was offered voluntarily, it is notable that for around one-fifth (19%) of the Recognised Collection holders, there is a belief that **community pride** (i.e. pride within the various local communities living in proximity to the museum holding the Recognised Collection) can also be increased due to Recognition, especially when there is local profile, publicity and PR around either the launch events for being awarded Recognition status, or the award of Recognition Fund grants.
- 3.18 In addition, there are **skills development benefits** that Collections have received from being Recognised and from receiving Recognition Funding, with one Recognised Collection holder noting that it has: *"Given a professionalism that just wasn't there before"*. These skills development benefits includes collections-related skills development through the delivery of specific Recognition Funded projects as well as more general professional and public service delivery skills, again primarily achieved through the delivery of Recognition Funded projects. As such, these skills development benefits can be linked to Recognition Objective 2 (raising standards of collections management and care) and also Recognition Objective 3 (raising standards of public service delivery).
- 3.19 A key benefit that has arisen for more than half of the Recognised Collection holders (56%) from going through the application process is that it has **enhanced their own knowledge about, and their approach to the management of, the Recognised Collection**: *".....learnt so much about the collection due to the Recognition application process"*. Given this relates to an additional positive outcome from the application processes, it is dealt with in more detail in Section 5 where the application processes for Recognition are reviewed.
- 3.20 Finally, almost one-third (31%) of Recognised Collection holders also emphasised the **role of Recognition in wider developments and longer term strategic plans**. For some museums (notable examples include **City of Edinburgh Museums and Galleries, University of Edinburgh, Glasgow Museums, Perth & Kinross, and University of St Andrews**) Recognition, and in particular, Recognition Funding has provided a key opportunity for these museums to think about their Collection(s) in a different way, including using it as part of a wider strategic plan for the museum/collection, where each individual Recognition Funded project has been one part of the wider, long term development plan for the museum.
- 3.21 Within all of these realised benefits and impacts from Recognition, it must be emphasised that the role of Recognition and the anticipated (and realised) benefits from being a Recognised Collection vary from collection to collection – dependent on a range of characteristics including size, sector/type of museum, geographic location, previous profile/position, scale of Recognised Collection, etc. For example, the enhanced benefits from Recognition in terms of profile may be more likely to be achieved for those collections with a lower profile pre-Recognition, whilst those that had a pre-existing national and/or international profile are less likely to see profile benefits from being Recognised.

Additionality of Recognition Fund

- 3.22 The importance of the availability of Recognition Funding to the Collections is, as discussed in the previous sub-section, well recognised and appreciated by all of the Collections.
- 3.23 The funding has allowed the Collections to carry out a range of projects and activities – **'vital' and 'critical' activities that the Collections (especially related to collections care and management) generally speaking do not think they would have been able to do at all without Recognition Funding.**
- 3.24 As such, for the majority of the Collections, the **additionality of Recognition Funding is high**. Many of the Collections fall into the category where they **would not have been able to carry out the projects or activities at all without Recognition Funding**, and as such, as stated by a Recognised Collection holder they *"cannot underplay the importance of the Recognition Fund and the Scheme"*.
- 3.25 Almost two-thirds of the Recognised Collection holders (63%) identify the key projects they have implemented with Recognition Funding (and **especially those that relate to improving collections care, management and preservation**) and are clear that they **would not have happened otherwise** (i.e. without Recognition Funding). On occasion, the projects would not have happened because it was not a priority for the organisation hosting the collection (e.g. for one local authority improving the collection store, as the collection was not in any immediate danger, it would have had no chance of occurring without Recognition Funding). For others it has enabled purchases (e.g. one museum was able to purchase display cases for the first time in twenty years due to Recognition Funding).
- 3.26 At the most extreme (positive) end of the spectrum of additionality, one museum states that: *"without Recognition, [the museum] would not be here...cannot over-emphasise how important it was"*.
- 3.27 Conversely, just over one-quarter (26%) of Recognised Collection holders do concede that they would have been able to carry out some of the projects/activities supported by the Recognition Fund even if the Fund had not been available. However, in many of these instances, what the Recognition Fund was able to do was allow the project to happen sooner than it would otherwise have (exhibiting **temporal additionality**).
- 3.28 Finally, more than 40% of Recognised Collection holders acknowledge that they have been able to use Recognition Funding to enhance existing projects that would have gone ahead – enabling the Collection to achieve things over and above what would have happened otherwise (i.e. exhibiting **scale additionality**). Such Collections note that Recognition Funding has **added to projects that were happening anyway and enhanced them** (e.g. being able to work with vulnerable groups and individuals has been assisted by the digitisation of the Collection through Recognition Funding).

Assessing the Economic Impact of the Recognition Fund

Approach to Assessing the Economic Impact

- 3.29 As the evidence from the Recognised Collections set out above shows, the **additionality of the majority of the Recognition Funded projects is high** – with the vast majority of Collections acknowledging that the projects would not have happened at all, or would have happened to a smaller scale, or would have taken longer to deliver, had Recognition Funding not been available.
- 3.30 A quantitative assessment of the economic impact of the Recognition Fund can be carried out drawing on this qualitative evidence around additionality from the Recognised Collections, supplemented by information from Museums Galleries Scotland about the scale of economic activity that has been achieved through Recognition Fund projects.
- 3.31 It should be noted that this economic impact assessment does not include any assessment of visitor impacts (i.e. the additional economic impacts of visitor spending in a local area). The reasons for this are set out in Section 4 (under the assessment of Objective 1), and are due to a lack of data and evidence about the role of Recognition in attracting additional visitors. The extent to which this lack of evidence and data could be addressed going forward is considered in the later sections of this report (Section 5 and Section 6).
- 3.32 The analysis in this section includes assessing the direct, indirect and induced economic impacts of the Recognition Fund on the Scottish economy. The approach adopted for this assessment involved applying the approach as set out in the recognised guidance, specifically HM Treasury 'Green Book' and Scottish Enterprise Guidance⁷.
- 3.33 In terms of impact evaluation, the 'Green Book' approach compares a baseline scenario (i.e. do nothing) and the proposed intervention or investment scenario (i.e. the project). This allows an estimation of deadweight, displacement, leakage, substitution and multiplier effects for the project, and therefore provides an overall assessment of the gross and net additional economic impacts in terms of total jobs created/safeguarded and spend providing an assessment of:
- Direct Impacts - i.e. the Recognition Fund: specific employment and spend impacts.
 - Indirect Impacts - i.e. the supplier linkage effects: employment and spend generated elsewhere in the economy due to the Recognition Funded activity.
 - Induced Impacts - i.e. the income multiplier effects: employment and spend generated in the economy as a consequence of the spending of wages/salaries of those employed through both the direct and indirect impacts.

⁷ Assumptions and ready reckoners are based on the Scottish Enterprise Additionality & Economic Impact Assessment Guidance Note (2008) and the specific multipliers used in the assessment were drawn from the most recently available Scottish data – accessible via <http://www.scotland.gov.uk/Topics/Statistics/Browse/Economy/Input-Output/Downloads>

Employment Impacts

- 3.34 As set out in Section 2, from 2007-8 to 2013-14, a total of 122 Recognition Fund grants have been awarded to the Recognised Collections, totalling a value of almost £4.9 million. The economic impact assessment below focuses on actual spend, and on the expenditure between 2007-8 and 2012-13, covering 113 awards at a total value of £4.6 million.
- 3.35 These Recognition Fund awards have been used to support a wide variety of projects, and the analysis has sought to separate out the employment impacts of Recognition from the procurement expenditure impacts.
- 3.36 In terms of the **direct impacts of Recognition Funded projects in terms of employment**, between 2007-8 and 2012-13, a total of 46 (fixed term) posts were supported by Recognition Fund awards. These posts varied in length from 1 month to 15 months, with both the average and modal length of post being around one year (11 months and 12 months respectively).
- 3.37 In total these 46 posts covered 466 months of employment, which can be expressed as the **Recognition Fund having directly supported the equivalent of 38.8 twelve-month posts between 2007-8 and 2012-13.**
- 3.38 In order to assess the wider impacts of these 38.8 twelve-month posts, an additionality assessment has been carried out, which has sought to estimate the level of additionality of these posts and also capture the wider knock-on impacts in terms of the indirect and induced impacts.
- 3.39 The assumptions that have underpinned this analysis are based on the findings from the consultations with the Recognised Collections, and the related assumptions and ready reckoners drawn from the Scottish Enterprise Guidance.

3.40 The results of this analysis show that the **indirect and induced employment impacts of the 38.8 direct twelve-month posts is an additional 27.5 twelve-month posts between 2007-8 and 2012-13.**

Expenditure Impacts

- 3.41 The Recognition Fund expenditure on these employment impacts is just over £800,000, which means that there is £3.8 million of Recognition Fund expenditure (purchases on goods and services) that can also be assessed in terms of its economic impact.
- 3.42 This direct expenditure of £3.8 million covering the period 2007-8 to 2012-13 has been subject to the same economic impact approach as set out above, which has sought to estimate the level of additionality of this expenditure and also capture the wider knock-on impacts in terms of the indirect and induced impacts.
- 3.43 The assumptions that have underpinned this analysis are again based on the findings from the consultations with the Recognised Collections, and the related assumptions and ready reckoners drawn from the Scottish Enterprise Guidance. The one notable difference between the assumptions for the employment impacts and the assumptions for the expenditure impacts is that there is notably more leakage out of the Scottish economy on the expenditure side than the employment side.

3.44 The results of this analysis show that the **indirect and induced expenditure impacts of the £3.8 million expenditure is an additional £1.3 million expenditure between 2007-8 and 2012-13.**

Reflecting on the Recognition Objectives

- 3.45 One final aspect to consider before Section 4 assesses the impact against each of the seven Recognition Objectives is about the Objectives themselves.
- 3.46 Whilst there is **general acceptance about the rationale that underpins the seven Recognition Objectives**, there is an emerging consensus from across all types of Recognition stakeholders (i.e. the Recognised Collections, the Recognition Committee, MGS staff, and other partners) that there may be a **good opportunity to restate and/or rationalise some of the objectives to help refocus the key aims of Recognition** as well as provide greater clarity about the Objectives of Recognition (especially around the uses of Recognition Funding).
- 3.47 A summary of the issues around each of the individual Recognition Objectives in this regard is set out below.
- 3.48 ***Objective 1: To raise awareness of the Recognised Collections locally, nationally and internationally.*** Recognition Objective 1 raises a number of **issues** (clearly related to the issues around promotion and marketing of Recognition, which is dealt with in Section 5 of this report). A number of the questions currently being raised by those involved in Recognition relate to the extent to which increased awareness can be achieved in terms of the public given the low public profile and awareness of the Scheme. There are also calls for greater clarity around the remit of this Objective – in particular, the extent to which it is about increasing awareness of Recognition as a Scheme, or about raising awareness of the individual collections that are Recognised.
- 3.49 ***Objective 2: To raise standards of collections management and care:*** There is **strong and overwhelming support for Objective 2**. This is recognised by almost all Recognised Collections (and other stakeholders) as the most important Objective, and is the key area of activity where Recognition Funding has been spent, and should continue to be spent on.
- 3.50 ***Objective 3: To raise standards of public service delivery in those organisations that hold collections recognised through the scheme.*** There are a **range of views about Recognition Objective 3**, with an **appreciation by some Collections that Recognition has a role around this** in helping to increase public service delivery standards, either directly or indirectly, through achievements against the other Objectives (most commonly Objectives 2 and 5) resulting in knock-on, indirect impacts on public service delivery. In contrast other Collections are currently failing to see the direct link and contribution between Recognition and this objective, with holders of Recognised Collections noting that a wide range of factors are far more likely to impact on, and help to increase, public service delivery standards. Once again, the provision of greater clarity on the role of Recognition in improving public service delivery (beyond what is captured in the other Objectives) would be beneficial.
- 3.51 It is likely that the responses of the Recognised Collection holders on their perspectives around this Objective are being influenced by two related factors: First,

the lack of clarity on what is meant by public service delivery in the context of this Objective has led to different interpretations and understandings emerging across the Recognised Collections. Second, in its broadest sense, public service delivery could encapsulate everything about Recognition (i.e. it could include the activities around many, if not all, of the other Objectives), and as such all aspects of Recognition can be regarded as helping to contribute to raising standards of public service delivery. However, a reflection from some consultees was that Recognition did not contribute to public service delivery *'beyond what is covered by the other Objectives'*. This type of response implicitly suggests that for these consultees there is significant contribution to public service delivery from across the other Recognition Objectives, but that their views about achievement against Objective 3 do not include the aspects of public service delivery achieved via the other Objectives. As such, the findings in Section 4 about impact and achievements against this Objective need to be considered in this context, and the recommended review of the Recognition Objectives needs to provide clarity around this Objective and these issues going forward.

- 3.52 ***Objective 4: To safeguard continuing levels of investment in the Recognised Collections from existing funding sources, including local authorities and universities.*** There are a **wide range of views on Objective 4**. The main perspectives on this Objective can be divided into three similarly sized groupings of Recognised Collections. For some Collections, this is one of the key objectives of Recognition, with Recognition's role in helping to safeguard continuing investment being one of the key aims. For other Collections, they feel the focus of the wording on 'safeguarding continuing levels' of investment, rather than being about bringing in new, additional investments should be addressed. Finally, there are some Collections that regard this Objective as an 'unusual objective', and feel that there is not a clear role for Recognition in this. Given this mix of views, it is likely that a refresh/rewording (or better explanation) of the Objective to clarify the intended focus would be beneficial.
- 3.53 ***Objective 5: To increase public access to the Recognised Collections as sources of creativity, learning and enjoyment.*** There is **similarly strong support for Recognition Objective 5 as there is for Objective 2**. Once again, it is very well regarded and accepted as an important aspect and objective for Recognition, and an important area of activity for Recognition Funding to be allocated towards.
- 3.54 ***Objective 6: To increase the social and economic impact of the Recognised Collections.*** There are issues and **requests for greater clarity about the direct role of Recognition for Objective 6**. In particular, there are requests for greater clarity about what this Objective aims to achieve, how it should be measured, and most importantly a **call for greater explanation about the contribution that the Recognition Scheme (and Fund) should have in contributing to this objective**. These issues seem to emerge due to the lack of clarity of definition about what is meant by social impact and economic impact in this Objective. The broad nature of these terms, and the potential for them to be interpreted in a wide variety of ways makes it difficult for Recognised Collection holders to appreciate what is expected of them with regard to this Objective.
- 3.55 Whilst many of the Collections do appreciate that social impact can be increased, mainly through the projects delivering against Recognition Objective 5 (depending on

the specific dimensions of social impact being considered), Collections do find it difficult to identify the direct relationship between Recognition and increasing the economic impact (especially given the issues around the lack of public awareness of Recognition as set out in Section 4).

- 3.56 ***Objective 7: To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working.*** There is a **clear appreciation from the Recognised Collections about the rationale for Objective 7**, especially in terms of the importance of the Collections making an increased contribution to the sector (although this is not necessarily through partnership working and collaboration but can also be by other means). This is **accepted as part of the 'duty' or 'obligation' of the Collections to the wider sector**. However, thus far (as set out in more detail in Section 4 – in the sub-section that deals specifically with Objective 7, and in Section 5 – in the sub-section that deals with Cross-Cutting Issues) there are limited examples of partnership working and increased contribution to the sector having taken place, that were not already in place or happening in other ways. The added direct impact from Recognition towards increased collaboration, partnership and contribution the sector is not clear, and needs to be better explained, perhaps this is something that could be addressed in the proposed 'roles and responsibilities' document (see Section 5).
- 3.57 Overall, there is also a common issue that has emerged from the evaluation around the overall number of Objectives, and **whether seven Objectives might be too many** (with the rationale being that a smaller number of Objectives would help to reinforce the key focus for the Scheme). As such, **consideration could be given to rationalising the number of Objectives, thereby helping to focus the aims and objectives of Recognition**, and this could include ensuring that there is a focus on the key Objectives that Recognition/Recognised Collections can directly achieve.
- 3.58 Whilst there could be a rationalisation of the number of Objectives, in order to address the issues set out above, it **would also be possible to address these within the current list of objectives, through a combination of clarifying the wording of some objectives and/or providing a more detailed explanation about the Objectives** and the role of the Recognised Collections for each Objective – within the 'roles and responsibilities' document.
- 3.59 Finally, one area identified by a small number of Recognised Collections (around 10% of Recognised Collection holders explicitly mentioned this) that they do not feel is explicitly captured in the current objectives is around **developing or enhancing the understanding of their Recognised Collection** – and there is a view that this is an important aspect of Recognition that should be explicitly identified in the Objectives.

Recommendation: Building on the evidence and findings from this Section, it is recommended that a review of the current Recognition Objectives is carried out. This will help to ensure that the rationale for each Objective is clearly set out and understood by all Recognition Stakeholders. This review could seek to rationalise the number of Objectives, and should ensure that each Objective is SMART (i.e. specific, measurable, achievable, realistic and time-related). Adopting such an approach to the review of the Objectives will ensure that any future assessment of the impact of Recognition is more easily able to assess each objective quantitatively.

4. IMPACTS & ACHIEVEMENTS AGAINST THE RECOGNITION OBJECTIVES

This section focuses on the impact of Recognition specifically against the seven Recognition objectives, and assesses the impact achieved by the Recognised Collections against each of the objectives. This includes an assessment of the relative role and contribution of the Recognition Scheme and the Recognition Fund to the achievements around each of the seven objectives.

Introduction/Overview

- 4.1 As explained in Section 1, there are seven Objectives for Recognition:
- i. To raise awareness of the Recognised Collections locally, nationally and internationally.
 - ii. To raise standards of collections management and care.
 - iii. To raise standards of public service delivery in those organisations that hold collections Recognised through the scheme.
 - iv. To safeguard continuing levels of investment in the Recognised Collections from existing funding sources, including local authorities and universities.
 - v. To increase public access to the Recognised Collections as sources of creativity, learning and enjoyment.
 - vi. To increase the social and economic impact of the Recognised Collections.
 - vii. To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working.
- 4.2 The impact that has been achieved against each of the objectives is presented in this section, taking each objective in turn, in the order in which they are typically presented. The evidence presented in this section draws strongly from the consultations with the Recognised Collections, given the lack of other impact data that is available (at the current time) from the Recognition processes. (This lack of impact data and evidence is addressed in more detail in Sections 5 and 6.)
- 4.3 This section of the report shows that **it is the collections themselves that are at the core of Recognition** - and the **development, management, conservation storage, and care** of the Recognised Collections **is where the focus of much of the funded activity and impact has been** so far.
- 4.4 In addition, **increasing access to the Collections** - through **improvements in collections storage** (which have provided increased access to the collections), as well as **exhibitions, cataloguing, publications, and digitisation** (which has enhanced online access) - has also been a **key area of activity and impact**.
- 4.5 Before the impact and achievements against the objectives is reported, an overview of the types of projects that have been supported by the Recognition Fund is set out below.

Achievements through the Recognition Fund

- 4.6 This sub-section provides an assessment of the types of activities and projects that have been supported through the Recognition Fund. These funded activities and projects are the main routes through which the impacts and achievements against the Recognition Objectives set out later in this section have been achieved.
- 4.7 As set out on Section 2 (in The Recognition Fund sub-section) and Section 3 (within the Economic Impact sub-section), 113 awards with a total value of £4.6 million were awarded through the Recognition Fund to the Recognised Collections between 2007-8 and 2012-13.
- 4.8 Table 4.1 below provides a summary of the types of project and activity that has been supported⁸, and is followed by Figure 4.1 which presents the same information figuratively and in descending order of value.

Table 4.1: Summary of Recognition Fund Awards by Category/Type of Project

Category/Type of Project	Number of Awards	Value of Awards	Proportion of Awards (by value)
Access for Audiences	31	£1,060,400	23.2%
Conservation and Preservation	11	£329,900	7.2%
'Cross-cutting'	23	£1,176,300	25.7%
Display of Collection	5	£213,000	4.7%
Documentation	15	£563,700	12.3%
Improving and Redeveloping Space in the Museum	12	£508,200	11.1%
Organisational Development	5	£187,400	4.1%
Storage Improvements	11	£531,900	11.6%
TOTAL	113	£ 4,570,800	100%

Source: DC Research analysis of data provided by MGS (April 2014).

Figure 4.1: Summary of Value of Recognition Fund Awards by Type of Project



Source: DC Research analysis of data provided by MGS (April 2014).

⁸ The categorisation of the 113 awards into these types of activity was carried out by the study team in conjunction with MGS staff – and their help and support with this task is much appreciated.

- 4.9 Where possible, each of the 113 awards has been categorised into one of the following: Storage Improvements; Conservation and Preservation of the Collection; Documentation; Access for Audiences; Display of Collection; Improving and Redeveloping Space in the Museum; and Organisational Development and Sustainability. The categorisation was based on the primary purpose of the project as many of the projects (as discussed in more detail below) are cross-cutting and could fit within multiple categories.
- 4.10 Examples of the types of projects that fall within each category include:
- **Access for Audiences** – including support for Exhibitions involving the Recognised Collections, improving and increasing the online presence of the Recognised Collections, developing audio and visual tour guides, interactive displays, website development, visitor guides, publications, education provision, audience development and community engagement and outreach, etc.
 - **Conservation and Preservation of the Collection** – improvements and enhancements to the conservation and preservation of aspects of the Collections, restoring specific objects and items in the collections, improving security of the Collections, etc.
 - **Display of Collection** – acquisition of display cases, display galleries, introductory displays, signage, etc.
 - **Documentation** – supporting the documentation of the Collections through collections database development, cataloguing, digitisation, photographing, etc.
 - **Improving and Redeveloping Space in the Museum** – refurbishing and enhancing various spaces and facilities at the Collections e.g. galleries, visitor centres, study centres, public facilities, public spaces, flexible spaces, etc.
 - **Organisational Development and Sustainability** – providing resources to support the organisational development and the financial sustainability of the Collection holder organisations.
 - **Storage Improvements** – improvements to the storage of the Collection, new/redeveloped storage facilities, racking systems, storerooms, improved environmental conditions for storage, etc.
- 4.11 Table 4.1 provides a summary of both the number of, and the total value of, awards for each of the above categories. The table shows that many projects (more than one-quarter of the value of all awards) are cross-cutting and do not fit neatly into a single category. In addition to which the case could be made for many more of the projects to be categorised as cross cutting rather than fitting within a single category based on the range of secondary impacts that projects can contribute towards (e.g. projects that 'Improve and Redevelop Space in the Museum' and that enhance the 'Display of the Collection' are also very likely to help increase 'Access to Audiences').
- 4.12 In addition to the 26% of the awards (by value) that are cross-cutting, 23% of awards by value fall within the 'Access for Audiences' category, 12% are 'Documentation' projects, and an additional 12% are 'Storage Improvement' projects, with 11% relating to 'Improving and Redeveloping Space in the Museum'.
- 4.13 To better understand the largest category – cross-cutting projects – Table 4.2 disaggregates the cross-cutting sub-set and identifies the mix of types of categories

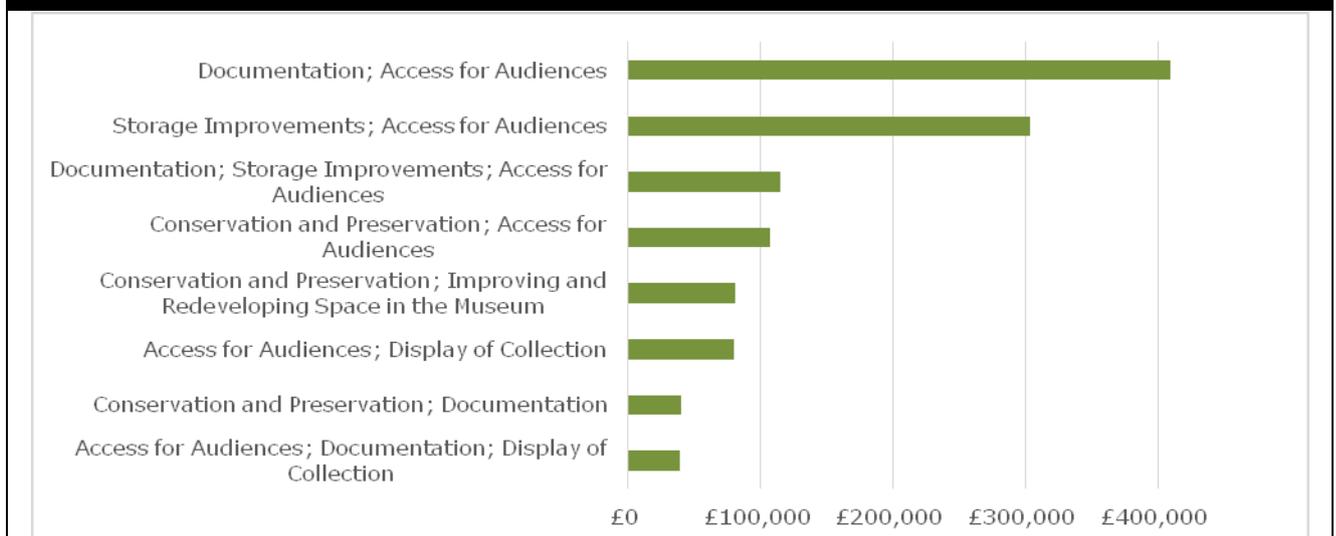
to which these projects have been allocated. Figure 4.2 presents the same information figuratively and in descending order of value.

Table 4.2: Summary of Recognition Fund Awards - Disaggregation of cross-cutting category

Category/Type of Project	Number of Awards	Value of Awards	Proportion of Awards (by value)
Access for Audiences; Display of Collection	2	£80,000	6.8%
Access for Audiences; Documentation; Display of Collection	1	£39,900	3.4%
Conservation and Preservation; Access for Audiences	2	£107,300	9.1%
Conservation and Preservation; Documentation	1	£40,000	3.4%
Conservation and Preservation; Improving and Redeveloping Space in the Museum	1	£80,900	6.9%
Documentation; Access for Audiences	12	£409,400	34.8%
Documentation; Storage Improvements; Access for Audiences	1	£115,000	9.8%
Storage Improvements; Access for Audiences	3	£303,700	25.8%
TOTAL	23	£1,176,300	100.0%

Source: DC Research analysis of data provided by MGS (April 2014).

Figure 4.2: Summary of Recognition Fund Awards by value - Disaggregation of cross-cutting category



Source: DC Research analysis of data provided by MGS (April 2014).

4.14 This shows that the most common of the cross-cutting categories is Documentation and Access for Audiences – which account for 35% of the cross-cutting projects by value (and more than half by number of award), with the next most common category by value being Storage Improvements and Access for Audiences, accounting for 26% of awards by value.

- 4.15 Within the cross-cutting projects, the most common category is the Access for Audiences which is present in 21 of the 23 awards, and therefore is an aspect in 90% of the cross-cutting awards by value.
- 4.16 This range of cross-cutting categories is not surprising given that many projects contain elements that cut across the various categories listed above, and show the multi-faceted nature of many of the projects. In addition, this also means that **many projects contribute to multiple Recognition Objectives rather than simply contributing to a single Objective**. This cross-cutting and multi-faceted nature of many of the projects should be positively recognised, as it shows that both the Collection holders and MGS are aware of the inter-connectivity between the Recognition Objectives, and the cross-cutting contributions that the Recognition Funded projects have made to these Objectives.
- 4.17 Based on an assessment of the main types of projects, the contribution to the seven Recognition Objectives by the Recognition Funded projects and activities can show how the different types of projects have supported and contributed towards each of the Objectives:
- **Access for Audiences** projects and activities **key contribution is to Objective 5** (increasing public access), in addition to which the **secondary contributions include supporting impacts for both Objective 1** (raise awareness of the Collection) **and also Objective 2** (raising standards of collections management and care).
 - **Conservation and Preservation** projects and activities **key contribution is to Objective 2** (raising standards of collections management and care), in addition to which the **secondary contributions include supporting impacts for Objective 5** (increasing public access), **Objective 1** (raise awareness of the Collection), **and Objective 7** (collaboration and partnership working).
 - **'Cross-cutting'** – by their very nature contribute to multiple Recognition Objectives.
 - **Display of Collection** projects and activities **key contribution is to Objective 2** (raising standards of collections management and care), in addition to which the **secondary contributions include supporting impacts for Objective 5** (increasing public access) **and Objective 1** (raise awareness of the Collection).
 - **Documentation** projects and activities **key contribution is to Objective 2** (raising standards of collections management and care), in addition to which the **secondary contributions include supporting impacts for Objective 5** (increasing public access), **Objective 7** (collaboration and partnership working), **and Objective 6** (social and economic impact – especially the social impact, for example through the projects involving volunteers).
 - **Improving and Redeveloping Space in the Museum** projects and activities **key contribution is to Objective 5** (increasing public access), in addition to which the **secondary contributions include supporting impacts for Objective 2** (raising standards of collections management and care), **and Objective 6** (social and economic impact – with examples of both economic and social impacts being achieved through these types of projects).
 - **Organisational Development** projects and activities **key contribution is to Objective 4** (safeguard continuing levels of investment), in addition to which

the **secondary contributions include supporting impacts for Objective 7** (collaboration and partnership working), as well as further contributions to **Objective 5** (increasing public access), **Objective 2** (raising standards of collections management and care), and **Objective 6** (social and economic impact).

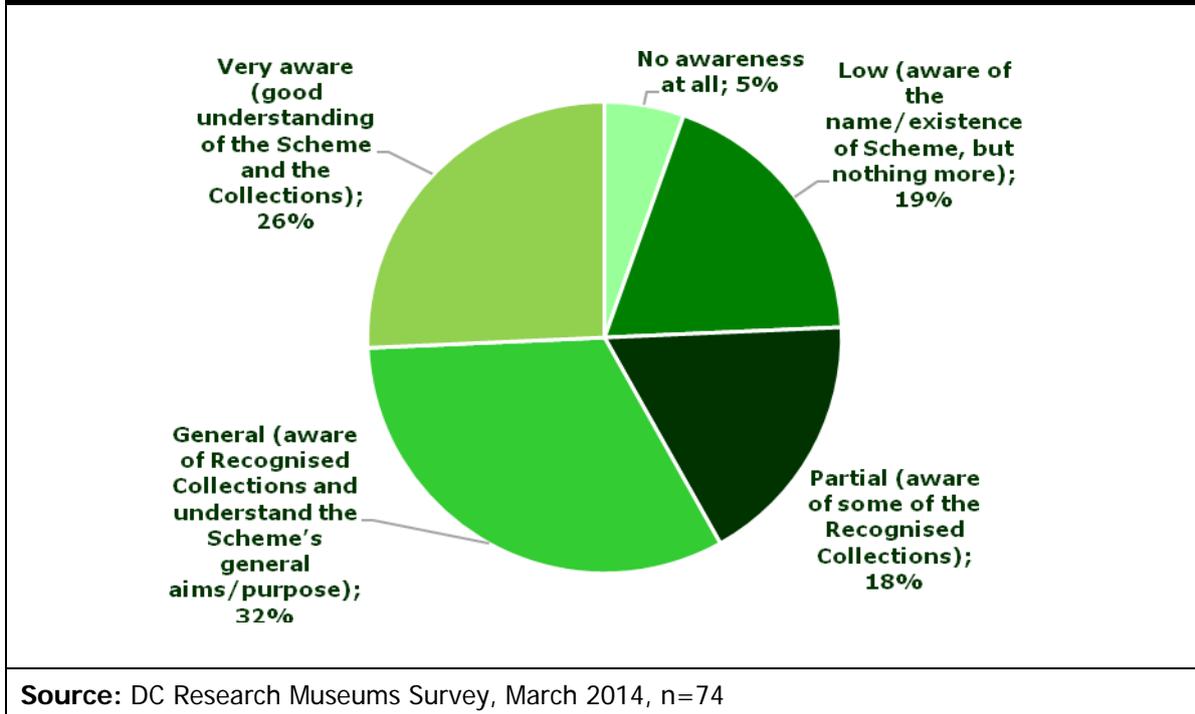
- **Storage Improvements** projects and activities **key contribution is to Objective 2** (raising standards of collections management and care), in addition to which the **secondary contributions include supporting impacts for Objective 5** (increasing public access).

- 4.18 In addition, as discussed in Section 3, in its broadest sense, public service delivery can encapsulate everything about Recognition (i.e. it could include the activities around many, if not all, of the other Objectives), and as such **all aspects of Recognition can be regarded as helping to contribute to Objective 3** (raise standards of public service delivery).
- 4.19 In addition, and cutting across the various project types, is the number of employment posts – where Recognition Funding provided resources to Recognised Collection holders to employ individuals on a fixed-term basis. As set out in Section 3 (under the Economic Impact sub-section), the Recognition Fund supported a total of 46 fixed term posts. These posts varied in length from 1 month to 15 months, with both the average and modal length of post being around one year (11 months and 12 months respectively).
- 4.20 In total these 46 posts covered 466 months of employment, which can be expressed as the **Recognition Fund having directly supported the equivalent of 38.8 twelve-month posts between 2007-8 and 2012-13.**
- 4.21 These posts have provided capacity across a range of areas of activities including: collections development, conservation, audience development, education and outreach, and co-ordination roles. The key Objectives that these posts have contributed to include **Objective 2** (raising standards of collections management and care) and **Objective 5** (increasing public access), in addition to which the **secondary contributions include supporting impacts for the rest of the Recognition Objectives.**
- 4.22 The remainder of this section now considers each of the seven Recognition Objectives in turn and assesses the impact that has been achieved.

Objective 1: To raise awareness of the Recognised Collections locally, nationally and internationally

- 4.23 First, there has been **clear success** in terms of Recognition Objective 1 (raising awareness) both **within the museums sector, and also with many key stakeholders, partners and funders for all of the Recognised Collection holders.**
- 4.24 This finding is supported by evidence from the survey of the non-Recognised Collections which showed that almost 60% of respondents described themselves as generally aware or very aware of Recognition (see Figure 4.3).

Figure 4.3: How would you describe your level of awareness of Recognition?



- 4.25 However, it is **commonly acknowledged that there is a lack of public awareness of Recognition**⁹. As such, there is no clear evidence of additional visitors going to museums holding Recognised Collections due to Recognition itself. However, other activities supported by Recognition (e.g. Recognition Funded projects focusing on Objective 2 or Objective 5) are likely to have supported additional visitors - although the attribution to Recognition is too difficult to disentangle, given the lack of data collected about Recognition's role in attracting visitors.
- 4.26 For the public there is a lack of understanding about what Recognition is, and in addition, just over one-third of **Collections also concede that awareness (and/or understanding) of the Scheme within their own organisations is limited** – for example, amongst some non-curatorial staff within Recognised Collections (e.g. front of house staff), and other audiences in host, partner, funder and stakeholder institutions.
- 4.27 As such, **impacts and achievements against Objective 1 can be summarised as a mixed success**.
- 4.28 The success around awareness – which is with the museums sector generally, the museum 'peers' of the Recognised Collection, as well as other sector stakeholders, partners and funders – is attributed to existing awareness of Recognition within the sector, as well as the efforts of the Recognised Collections to use Recognition to increase their profile, and get themselves noticed by such partners and peers.

⁹ The use of the term Recognition here is intended to capture the lack of public awareness about both the Recognition Scheme itself and the lack of public awareness of the Recognised status of the individual collections.

- 4.29 As noted in Section 3, 100% of the Recognised Collection holders identified the profile, prestige and external validation benefits of being a Recognised Collection. Within the museums community, Collections have found that **Recognition has helped to open doors and raise the profile** of their collection(s), and they regard Recognition as vital within the sector - it helps in terms of working with the nationals (National Museum Scotland and the National Galleries of Scotland), and gives the Recognised Collection(s) a 'voice' in the sector:
- A recently Recognised Collection, **Groam House**, has already found that once you are Recognised, others start to get interested in, and become more aware of, the collection, with Recognised status making the collection more prominent, and also leading to the collection or the museum being taken more seriously.
- 4.30 Any success in terms of raising awareness seems to be related to how the Scheme is used by each of the Collections. **Recognition in itself is not driving greater awareness at the moment.** In addition, the impacts that have been achieved are regarded by the Collections as being primarily due to the Recognition Scheme itself rather than any Recognition Funded projects or activity, which do not typically focus on efforts around Objective 1.
- 4.31 Within this general lack of public awareness of Recognition, there are successes in terms of increasing awareness of the Recognised Collections at the individual level.
- For example, **Aberdeenshire Museums Service** found that Recognition changed the status of their farming collection and increased local pride, getting local communities involved in their own history.
- 4.32 Collections acknowledge that there can be a 'fanfare' and associated profile and awareness raising at the time of award (i.e. when Recognition is announced).
- For example, **West Dunbartonshire Council** noticed that the publicity and profile around the Singer Collection led to an increase in offers from individuals to donate to the collection, which they attribute to the high profile TV and media coverage around the announcement about Recognition.
- 4.33 However, it is more difficult for Collections to sustain this profile, and around half a dozen Collections admit they are not sure what to do next in terms of public awareness beyond such launch events.
- 4.34 Many of the Collections do state that Recognition is mentioned to visitors, that they display the plaque (the Recognition 'r') in an appropriate location, that it is explained during tours of the collection, and that it is mentioned in promotional leaflets, advertising, and on their websites.
- 4.35 Whilst there is evidence of a limited amount of awareness raising with the public – this is most typically taking place with people that are already at the museum for visits, tours, etc., or who know about the museum. As such, it is effectively explaining to existing visitors (who are by default already aware of the collection) that the collection is Recognised. There is little if any evidence that Recognition is raising new awareness of the Recognised Collections, or driving visitors to see the collections – as one Recognised Collection holder consultee noted: *"no-one comes to see the collection just because it is Recognised."*

- 4.36 A small number of other examples of increasing awareness are attributed to Recognition Funded activities, especially around website development (and digitisation). Funding for website developments (which the Recognition Fund has supported for various collections) has helped to increase the web presence and profile of the collections – and as an indirect impact, will have helped to increase awareness.
- 4.37 However, any serious efforts to increase awareness of the Recognised Collections (especially nationally and internationally) with the public does rely on people knowing what Recognition is, which has not yet been achieved. The wider issues around the lack of public awareness is addressed in more detail in Section 5 (under the 'Promotion and Marketing' sub-section).

Objective 2: To raise standards of collections management and care

- 4.38 Objective 2 – collections management and care - is the area where there has been the **greatest impact across all of the Recognised Collections** – to quote one consultee: *"it [Recognition] is all about Objective 2"*.
- 4.39 There have been clear achievements and impacts here for all the Collections and, within this, the **majority of achievements are attributed to the use of Recognition Funding to carry out activities and projects around this Objective**.
- 4.40 Although, it is also worth noting that **almost one-fifth (19%) of Recognised Collection holders did explicitly emphasise that just being a Recognised Collection also helped to raise standards of collections management and care**, because it makes the holders of the collections *"more conscious of maintaining and enhancing the care and preservation of the collection"*, and *"reinforces their feeling of responsibility to the collection"*. The status of being a Recognised Collection puts an onus and *"provides an impetus"* to protect the collection. The hosting institutions are *"now aware of their duty of care to the collection because it is Recognised"*.
- 4.41 Notwithstanding these impacts that emanate from Recognition itself, the remainder of the impacts around Objective 2 are due to the availability of Recognition Funding – the **funding has been essential to the achievement of many of these Objective 2 impacts**.
- 4.42 As identified both in Section 3 and earlier in this section, **many Collections identified the key additional projects they have delivered with Recognition Funding as especially being those that relate to improving collections care, management and preservation (i.e. Objective 2)**. These are captured under various types of project in Table 4.1, and the related discussions earlier in this section, and include: Storage Improvements, Documentation, Display of Collection, and Conservation and Preservation.
- 4.43 The fact that Recognition Funding is able to, and prepared to, fund things 'behind the scenes' at museums is very important for the Collections, as other funders are less likely to do so. The Collections appreciate that being able to have an impact on Objective 2 is what makes the Recognition Fund different – the fact that it enables collections-related work opportunities to be delivered.

- 4.44 Some examples of the types of project supported by Recognition Funding that have contributed to Objective 2 include:
- **Digitisation** projects – which have helped improve collections care (by helping to preserve and protect the items in the Collection through allowing access to digital versions (e.g. National Burns Collection, Royal Scottish Academy of Art and Architecture, Hunterian Museum & Art Gallery, and Museum of Lead Mining)).
 - Recognition Funding supported the **Scottish Fisheries Museum** in keeping The Reaper and White Wing, part of the National Historic Ships fleet, in active seaworthy condition, alongside ensuring that the traditional and authentic skills needed to support such seaworthiness are retained and passed on.
 - The different types of (temporary) **employment posts** that have been funded through the Recognition Fund have especially helped here too, with collections being able to **increase capacity and capability to address specific issues around collections care**, management, cataloguing the collection (e.g. **Orkney Islands Council's** 'Archaeological Cataloguing' project), storing and preserving the collection, developing exhibitions with, and/or publications about, the Recognised Collections, etc.
 - Projects that have **enhanced and improved storage of the collections**, which have significantly improved the quality of storage (e.g. **Dundee Art Galleries and Museums** 'New Storage Facility to Improve Access to Arts Collections' project), the environmental conditions within which the collections are kept (e.g. **Aberdeen Art Gallery & Museums** 'Environmental monitoring and improved handling of the Recognised Collections' project), the overall care for the collection, etc. In addition, many of these projects have also enabled better and improved access to the collections, due to **increased storage capacity**, as well as new, improved ways of storing the collection (e.g. the **Royal Scottish Academy of Art & Architecture** 'Liberating Space: Liberating Collections: Liberating Stories' project, and **Paisley Museum's** 'New Shawl Store' project) some of which help **improve physical access to the collections** (e.g. via new shelving systems), etc. In addition, these new storage systems have also **enhanced the ability to safely transport** and move the collection around.
 - **National Mining Museum Scotland (NMMS)** secured improvements in collections management and care through Recognition Funding, bringing together previously dispersed parts of its Recognised Collection in an enhanced storage environment. Large objects that had previously been stored offsite at Prestongrange Museum are now stored on-site, and this has also resulted in a stronger relationship between NMMS and Prestongrange. For example, NMMS has recently loaned several objects for display at Prestongrange, and Prestongrange loaned NMMS two display cases for a temporary exhibition.
 - Finally, stores projects have also enabled aspects of the Recognised Collection to be brought together, **developing bespoke storage relevant to the type of collection**, and enabling better public access as a result (for example, Glasgow Museums' Textile Collections Storage Project).

Example: Glasgow School of Art's 'The GSA Magazine: Turning pages – Telling Stories'¹⁰

One specific example of a Recognition Funded project which clearly contributed to Objective 2, as well as Objective 5, was Glasgow School of Art's 'The GSA Magazine: Turning pages – Telling Stories' project. The project received Recognition Funding and aimed to both stabilise the condition of the GSA Magazine's physical condition as well as deliver an online resource.

The conservation element of the project substantially improved the physical condition of the original volumes and the volumes themselves are now better protected whilst they remain in the School's environmentally controlled stores. In addition, GSA is confident that the volumes are now in a sufficiently stable condition to permit them to go on loan to external exhibitions.

The digitisation element of the project led to the creation of the online resource and the launch of the dedicated website - <http://www.gsathemagazine.net/>. As well as substantially reducing the need for the original volumes to be handled (helping with collections management and care), the delivery of the dedicated website has increased access to this aspect of the Collection.

Example: Aberdeen Art Gallery & Museums 'Environmental Monitoring and Improved Handling of the Recognised Collections'

Aberdeen Art Gallery & Museums used Recognition Funding to purchase equipment to continuously monitor the environment across all of its venues (Aberdeen Art Gallery, Aberdeen Maritime Museum, Provost Skene's House, The Tolbooth Museum and Cowdray Hall), and make the data available to all relevant members of staff.

As a result of this 'Environmental monitoring and improved handling of the Recognised Collections' project Aberdeen Art Gallery & Museums now exceeds all the 'Basic' requirements and achieves many of the 'Good' and 'Best' requirements of 'Benchmarks in Collections Care', and data is available to lenders requiring such information (with recent requests coming from National Museums Scotland and the National Galleries of Scotland), improving public service delivery.

In addition, improved art handling equipment has been purchased, thus lessening the risk of damage to objects and injury to personnel. Staff are also able to detect any sudden changes in conditions in one of the off-site stores that is not continuously manned.

Objective 3: To raise standards of public service delivery in those organisations that hold collections recognised through the scheme

- 4.45 There are **contributions** that have been made to this Objective from both the Recognition Funded activity and also the Recognition Scheme generally.
- 4.46 However, **overall there are mixed views from the Recognised Collections about the role and impact of Recognition for this Objective**. Much of this is influenced by the factors identified in Section 3 about this Objective in the reflections on the Recognition Objectives.

¹⁰ Since writing, Glasgow School of Art has been affected by a serious fire (23 May 2014). While the GSA Magazine volumes which were digitised have survived, the access arrangements will no longer be as described. This incident has emphasised how crucial it can be to create high quality digital resources, and the importance of this type of project.

- 4.47 First, the **lack of clarity on what is meant by public service delivery in the context of this Objective has led to different interpretations and understandings emerging across the Recognised Collections**. As a result there is a lack of a common definition and understanding of public service delivery in the context of this Objective, making it difficult to measure impact.
- 4.48 Second, in its broadest sense, public service delivery could encapsulate everything about Recognition (i.e. it could include the activities around many, if not all, of the other Objectives), and as such **all aspects of Recognition can be regarded as helping to contribute to raising standards of public service delivery**.
- 4.49 As such, the reflection from some consultees that Recognition did not contribute to public service delivery *'beyond what is covered by the other Objectives'* implicitly suggests that for these consultees there is significant contribution to public service delivery from across the other Recognition Objectives, but that their views about achievement against Objective 3 do not include the aspects of public service delivery achieved via the other Objectives. As such, the findings below about impact and achievements against this Objective need to be considered in this context, and **the recommended review of the Recognition Objectives needs to provide clarity around this Objective and these issues going forward**.
- 4.50 Bearing in mind the two issues outlined above, Collections do not typically make a strong, explicit connection between Recognition and any raising of the standards of public service delivery, with **any changes in public service delivery being attributed to a wide variety of factors – and whilst this can include Recognition, Recognition is not identified as a major contributor**. Therefore whilst there may have been (and there are reported to have been improvements in the public service delivery standards) these are not driven by Recognition for many Collections.
- 4.51 In addition, where it is recognised that there has been a **raising of the standards of public service delivery** due to Recognition Funded projects, these **typically have resulted from projects that are directed at other Recognition Objectives** (in particular, Objective 2 and Objective 5), and as a result of these there has been a raising of public service delivery standards as an indirect impact emanating from achievements towards the other Objectives.
- 4.52 Examples of projects that have recognised the contribution to raising the standards of public service delivery include: **Glasgow Museum's** '500 Years of Italian Art – Conservation & Photography' project, **Dundee Heritage Trust's** 'Collections Out at Verdant Works' and 'Audio Guides for Discovery Point' projects.
- 4.53 An additional reason offered by a small proportion (around 15%) of Recognised Collection holders for a lack of clear impact against this Objective was that they had pre-existing high standards of public service delivery already, and as such, Recognition has not had the opportunity to have an impact on this.

Example: Dundee Heritage Trust 'Collections Out at Verdant Works' and 'Audio Guides for Discovery Point'

Dundee Heritage Trust have raised standard of public service delivery through both the 'Collections Out' Recognition Funded Project at Verdant Works, and 'Audio Guides' for Discovery Point.

Collections Out at Verdant Works enabled the Trust to add another significant attraction to the museum, thus improving the visitor experience. Additionally, it improved collections management by enabling the display of collections in conservation grade showcases and encouraging the expansion of the Recognised Collection.

Audio Guides for Discovery Point also raised standards of public service delivery by adding another significant attraction to the museums, similarly improving the visitor experience. Using the Guides, tours have increased access to the museum and the collections for those whose experience might otherwise be affected by language or disability barriers.

Objective 4: To safeguard continuing levels of investment in the Recognised Collections from existing funding sources, including local authorities and universities

- 4.54 Achievements in terms of safeguarding the levels of investment in the Recognised Collections is an objective that has been a **clear success for more than 40% of the Recognised Collection holders**, whilst a small minority (around 15%) **feel that there has been very limited (if any) success** in achieving this.
- 4.55 In addition, Recognised Collection holders also that feel they have had clear success in terms of levering in new, additional resources and wonder about the current wording of the objective, with the emphasis on 'safeguarding continuing levels of investment' rather than new, additional investments – and suggest that the wording could be adjusted to reflect both aspects of investment for the Recognised Collections.
- 4.56 Putting this distinction to one side, there are some clear and strong successes – and there is **evidence of the Recognition Scheme status itself being used as an advocacy tool and helping to lever in resources**. In addition, other Collections have used Recognition Funding (or the availability of Recognition Funding) as a lever to draw in additional funding to match it.
- 4.57 There are examples of many Collections (almost two-thirds of Recognised Collection holders - 63%) **using Recognition as internal leverage to gather more mainstream support from their host institutions**, where the internal advocacy that Recognition helps to provide has levered in additional resources.
- 4.58 In addition to the added value of the Scheme in this way, **Recognition Funding also helps here as it can be used as a match funding incentive to bring in more resources** (from within the institution).
- 4.59 Recognised Collections acknowledge that the availability of Recognition Fund can enable the Collection to offer to 'double up' the funding received from the host institution through access to Recognition Funding, and they use this availability as a lever to draw in resources from the wider institution.

- There are good examples within the university sector (e.g. **University of Glasgow** and **University of St Andrews**) where being able to access Recognition Funding has helped to lever resources from the university – where the university in each case contributed space/buildings and made the space provided fit for purpose in terms of legal requirements (e.g. health and safety) and the Recognition Fund was used to fit out the space for the museum, providing a museum store or other storage facilities.
- 4.60 When **applications are made to external funders, the use of Recognition is widespread** – 84% of Recognised Collection holders explicitly stated that they mention Recognition in funding bids and applications:
- *[Recognition helps to] “...explain the value of what you have at the museum”.*
 - *[Recognition is a] “...hook to other funders”.*
 - *“Adds weight to funding bids”.*
 - *“...we use it as a ‘hook’ – it is at the start of all funding bids”.*
 - *“...always explain it to other funders and partners”.*
 - *“...the lever of Recognition helps bring in other [non Recognition Fund] funding”.*
- 4.61 Whilst Collections admit it is **hard to prove and quantify the direct impact that Recognition has for this Objective**, the **perception** from Recognised Collections is **that it adds value to the funding bids and helps to make the case**.
- 4.62 There are also **examples of external partners using Recognition in this way too**. For example, partners who want to work with, and carry out research into, the Recognised Collection, will use Recognition in funding bids – including to funders outside of the museums/heritage sector.
- 4.63 Recognition also helped with supporting the status of Museums in terms of engaging with other funders, including those outside the museums sector.
- For example, **University of Aberdeen** Museums felt that Recognition helped significantly in terms of credibility as they engaged with funders like the Scottish Funding Council.
- 4.64 For more than one-third of Recognised Collection holders (34%), **being Recognised helps to make the case to their local authority** – either with the local authority in the role as the host institution and holder of the Recognised Collection, or where the Collection is held by an independent museum and they receive core funding from the relevant local authority. A small number report an increase in the level of support from their local authority, and believe Recognition played a part in making the case for this increased funding.
- “Councillors understand that they cannot let the Collection go.....this is immensely useful”.*
- 4.65 However, this is also the area where a small minority of Collections (less than five) note that they have not had success – where the status of Recognition has not had any impact or role in safeguarding levels of investment from local authorities, and **some Collections have suffered from a reduction in core funding from their local authority/university**.

- 4.66 In some instances, **success has come about in mitigating against a potentially worse situation**, with Recognition being used to help make the case against funding cuts – resulting in a ‘least bad’ outcome – where the Collection has not lost as much funding as they would otherwise have done, due to being a Recognised Collection.
- 4.67 Those that have been more successful in this regard acknowledge that local authorities are in the depth of cuts at the moment, but that **having a Recognised Collection is a “very valuable piece of ammunition”**, and can be used as one of the arguments in avoiding cuts.
- 4.68 An example where Recognition status has been critical in terms of being able to withstand difficulties in terms of funding and governance is the **Museum of Scottish Lighthouses** who were able to use Recognition in lobbying partners and funders for support when it was facing closure in late 2011.
- 4.69 Recognition also helps to focus the enthusiasm of staff and trustees, and partners, in supporting local pride in the collection, and understanding the responsibility that comes with having a collection that is recognised as being of national significance.
- As an illustration, **Scottish Railway Preservation Society** found Recognition invaluable in convincing its wider membership of the importance of both the museum and its collection, and reinforced the need to continue to support its development.
- 4.70 Collections in museums services and university museums also felt that Recognition’s role supporting sustainability arguments and internal advocacy were vital. Clearly these sustainability arguments worked well in larger organisations in addition to independents and smaller museums, helping to secure funding and to mitigate against cuts. As one Recognition Collection holder consultee noted:
- “Recognition needs to be about more than Collections Management....there has to be a sustainable entity to host them”.*

Objective 5: To increase public access to the Recognised Collections as sources of creativity, learning and enjoyment

- 4.71 In a very similar vein to Objective 2, Objective 5’s focus on increasing public access is the other area where there has been **substantial impact across many of the Collections**.
- 4.72 For almost half of the Recognised Collection holders (47%) **this is the Objective where they feel they have achieved the greatest impact, with the majority of other Recognised Collection holders mentioning Objectives 2 and 5 as equally important in this regard**.
- 4.73 In particular, many of the Recognition Funded projects have directly or indirectly helped to achieve this Objective (as discussed earlier in this section), and it is the financial support from the Recognition Fund, rather than the status from the Recognition Scheme that has been of greatest impact.
- 4.74 A number of Recognised Collections have used Recognition Funding to **catalogue the collection, support exhibitions and produce publications** - all of these

type of activities **contribute to both Objective 2** (collections management and care) **and Objective 5** (increasing public access).

- 4.75 The different types of (temporary) **employment posts** that have been funded through the Recognition Fund have also helped here, with **collections being able to increase capacity and capability on specific issues relating to public access to the collections** - some of which have emerged as a result of Objective 2 related projects (collections care, storage, digitisation) and others have related directly to accessing the collection. For example, the **Museum of the University of St Andrews** 'Employing a Project Officer (Stores) to set up systems within new open access store for Recognised Collections' project contributed to multiple Recognition Objectives. In addition, the **Pier Arts Centre** received Recognition Funding to support short-term posts and these posts have contributed to multiple Recognition objectives – most notably Objective 2 and, as a by-product of this Objective 5, as well as supporting organisational development for the Centre.
- 4.76 **The digitisation of collections, which a number of Recognition Fund projects have supported, also contributes to Objective 5 (as well as Objective 2 as evidenced earlier in this section).**
- **For example, Wanlockhead Miners' Library** at the Museum of Lead Mining used Recognition Funding to produce facsimiles of rare, delicate books, and these allowed the public and school visits to get closer to the collection – adding to the public's experience as they can touch the facsimiles, and increasing access to the Collection.
 - Other digitisation projects funded by Recognition Funding have helped to increase public access (making the collection more accessible to wider users and audiences) – e.g. the 'To Your Mouse' project for the **National Burns Collection**.
- 4.77 Other examples of the types of Recognition Funded projects that have contributed to Objective 5 include:
- Recognition Funded projects have supported audio-guides, interactive displays increasing access to the collections, and other such facilities for some of the Recognised Collections, clearly contributing to Objective 5 (e.g. the **British Golf Museum**).
 - The Surgeons' Lives Film project at the **Royal College of Surgeons of Edinburgh** delivered touch screens, 41 short films dealing with objects on display, interviews and 30+ hours of real time footage. The collections and archive team benefited from skills and procedures of the Oral Historian, with interviews being delivered to modern oral history standards.
 - The Recognition Fund has also supported (special) exhibitions, and through this has supported public engagement and access. Other Collections acknowledge that exhibitions would not have happened without Recognition Fund support (e.g. the recent 'Medieval Maces: Power & Ceremony' Exhibition at the **University of St Andrews**).
 - Projects that have led to improvements in storage of the Recognised Collections can also help improve public access, through providing improved public access to the collections - examples include **Glasgow Museums' Textile Collections Storage Project**, and the **University of St Andrews Creating an Open Access**

Store for Recognised Collections. Similarly, the Engineering Pavilion Project at Summerlee **Museum of Scottish Industrial Life** had a major impact on access, opening up more of the collection to the public, and supporting learning and education activity.

- Projects that have involved website development or redevelopment to provide increased access to the collections – e.g. **City of Edinburgh Council Museums and Galleries** enhanced their website through the development of interactive elements (e.g. a quiz) and have plans to develop additional interactive elements in the future.

Example: North Lanarkshire Council's Improving the care and public access to the Industrial History Collection

The aim of the project was the conservation of key objects within the Recognised Collection at Summerlee Museum of Scottish Industrial Life and the creation of an external exhibition space to showcase them and provide opportunities for public engagement and enjoyment of the collection.

A total of 25 machines within the Recognised Collection were conserved through the project – raising standards of collections management and care (Objective 2). Fourteen of the most significant machines are now on display underneath a covered enclosure, helping to protect and conserve them for the future – increasing public access to the collection (Objective 5).

In addition, the project's achievements include increased staff skills (in conservation, display, project management and working with specific groups), more than 600 volunteer hours, improved collections information (through a range of oral history interviews with former machine workers), creation of volunteer placements (including for adults with special needs), increased range of targeted activities (e.g. with primary schools), and increases in service quality overall.

The project also helped raise the profile of the museums & heritage service both within the local authority (with senior management and elected members) and externally (e.g. the opening of the pavilion brought increased press coverage for the museum).

Example: Elgin Museum's 'Fossil storage'

Elgin Museum's Recognised Collection is of local fossils: fish from the Middle and Upper Old Red Sandstones, and reptiles from the Permian and Triassic sandstones, the associated solid geology and the supporting archive and history of the collection.

The intellectual exercise of applying for Recognition status made the Museum much more aware of the collection's potential and the bigger picture of possible collaboration with other institutions in research using modern techniques.

The first project funded through Recognition was an assessment of Elgin Museum's fossil storage, which has been ongoing, and has called on the expertise of a range of National Museums Scotland natural historians. This grant was followed by funding to commission and purchase a fossil reptile skull model generated from MRI/CT scans and a laser cutter.

Elgin Museum now has a one-year Recognition funded Curatorial Assistant (Palaeontology) who is working on the next phase of the storage plan, helping with schools' and visitors' appreciation of the fossils and generally engaging enthusiastically with the life of the Museum.

Objective 6: To increase the social and economic impact of the Recognised Collections

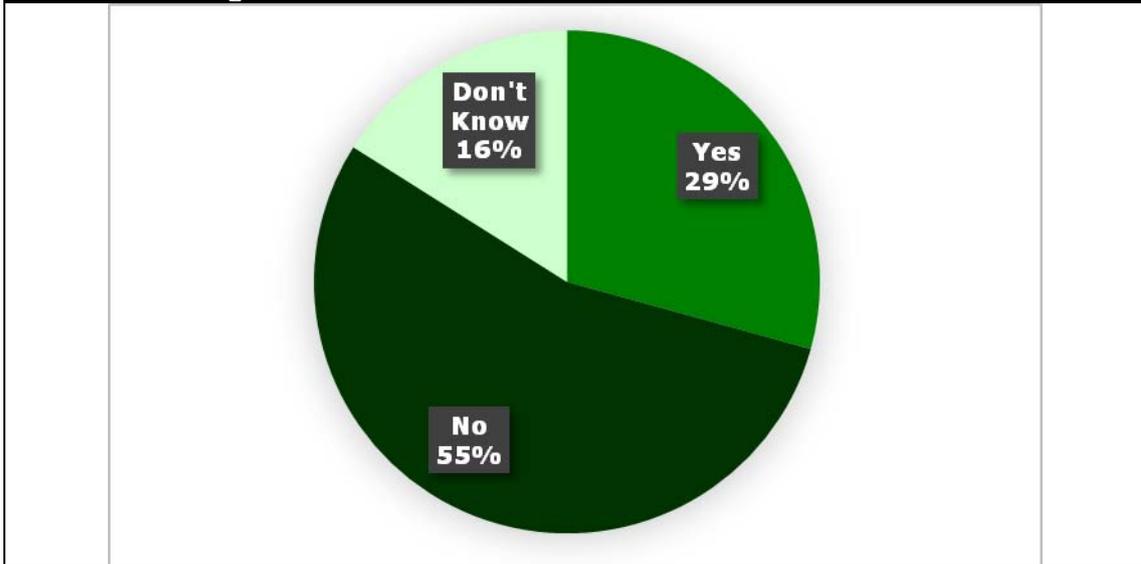
- 4.78 There are a **wide variety of perspectives about the scale of success** (or otherwise) around this Objective for Recognition. These perspectives are influenced, as discussed in Section 3 in the reflections on the Recognition Objectives, by the **lack of clarity of definition about what is meant by social impact and economic impact with regard to this Objective**. The broad nature of these terms, and the potential for them to be interpreted in a wide variety of ways makes it difficult for Recognised Collection holders to appreciate what is expected of them with regard to this Objective.
- 4.79 Given the lack of specificity about what should be captured and evidenced in terms of social and economic impact, many collections find it **challenging to be able to show that Recognition has increased social or economic impact** in any direct way.
- 4.80 In addition, any assessment of social or economic impact has to address the challenges of attribution, and in this case, for the above reasons, as well as the low profile and awareness of Recognition with the general public, **attribution of social or economic impact directly to Recognition is challenging**.
- 4.81 Notwithstanding these issues, there are examples of both economic and social impact that can be attributed to Recognition, and more specifically to impacts resulting from Recognition Funded projects.
- 4.82 First, as set out in Section 3, an economic impact of the £4.6 million of Recognition Funding that was awarded between 2007-8 and 2012-13 showed that **38.8 twelve-month posts were directly supported**, and that these, through **indirect and induced impacts, led to an additional 27.5 twelve-month posts** between 2007-8 and 2012-13. In addition, the **direct expenditure on non-employment activities of £3.8 million** between 2007-8 and 2012-13, through indirect and induced impacts **led to additional £1.3 million expenditure impacts due to Recognition**.
- 4.83 Second, beyond these economic impacts, and related back to Objective 1 and Recognition's lack of impact in raising awareness with the public, **Collections find it difficult to evidence or attribute any direct visitor-driven economic impact as a result of Recognition given that there is very low awareness of Recognition amongst the general public**.
- 4.84 Third, in terms of social impact, many of the Collections do appreciate that social impact can be increased, mainly through the projects delivering against Recognition Objective 5 as well as those projects captured under the Access for Audiences categories in Table 4.1 (depending on the specific dimensions of social impact being considered).
- 4.85 **Any evidence of social impact is therefore typically expressed by the Collections as an indirect impact** of a project focusing on other Recognition Objectives.

- 4.86 In terms of the indirect impacts, examples can include:
- Projects working on improving public access (Objective 5) that could lead to one of the results of increased public access being increased social impacts (depending on what is meant by 'social impact') - this could cover engaging with hard to reach groups, increasing level of engagement in cultural activity amongst people from specific communities, the role of volunteers (e.g. the **Scottish Railway Preservation Society's** 'Increasing the accessibility and knowledge of the collections' project), etc.
 - In addition, if 'social impact' includes aspects of community confidence, then there is evidence from around one-fifth of Recognised Collection holders (19%) of community pride as a result of the local museum achieving Recognition status and/or being awarded Recognition Funding.
- 4.87 Generally, there is a feeling amongst the Recognised Collections that it is easier to show the contribution of Recognition to social impacts through Recognition funded projects (assuming that the social impacts includes the types of example of outcome listed above) than economic impacts – with the key explanation for this being the low public awareness of Recognition and the resultant lack of visitor-driven economic impacts.

Objective 7: To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working

- 4.88 A key finding around Objective 7 is that many Recognised Collections report on the **wide range of partnership working and collaboration that already happens** and that they have been involved in for some time, through which they make a contribution to the wider Scottish museum sector.
- 4.89 Generally in terms of partnership and collaboration, Recognition is *"not a ground changer"*, but it is acknowledged that it can help by bringing people together at networking events. In addition, the kudos of Recognition helps increase reputation and increase prestige with potential partners – in the museums sector and beyond. For most Collections, partnership and collaboration happens anyway, but Recognition has *"certainly helped"* to make the case to external partners about the importance of the collection, which can enhance the potential for collaboration.
- 4.90 Across many Collections, the general consensus is that there is already partnership and collaborative activity taking place. However, **Collections find it difficult to identify many examples where Recognition has added to what is already going on.**
- 4.91 The survey of non-Recognised Collections provides some additional evidence about the scale of partnership working between Recognised Collections and non-Recognised Collections and the importance (or otherwise) of Recognition to the partnership/collaboration.
- 4.92 Figure 4.4 shows that less than 30% of survey respondents were aware of their organisation working in partnership with holders of Recognised Collections, suggesting that the level of partnership working and collaboration is relatively low across the sector, although it should also be noted that those stating "no" or "don't know" typically have less awareness about Recognition generally (see Figure 4.3).

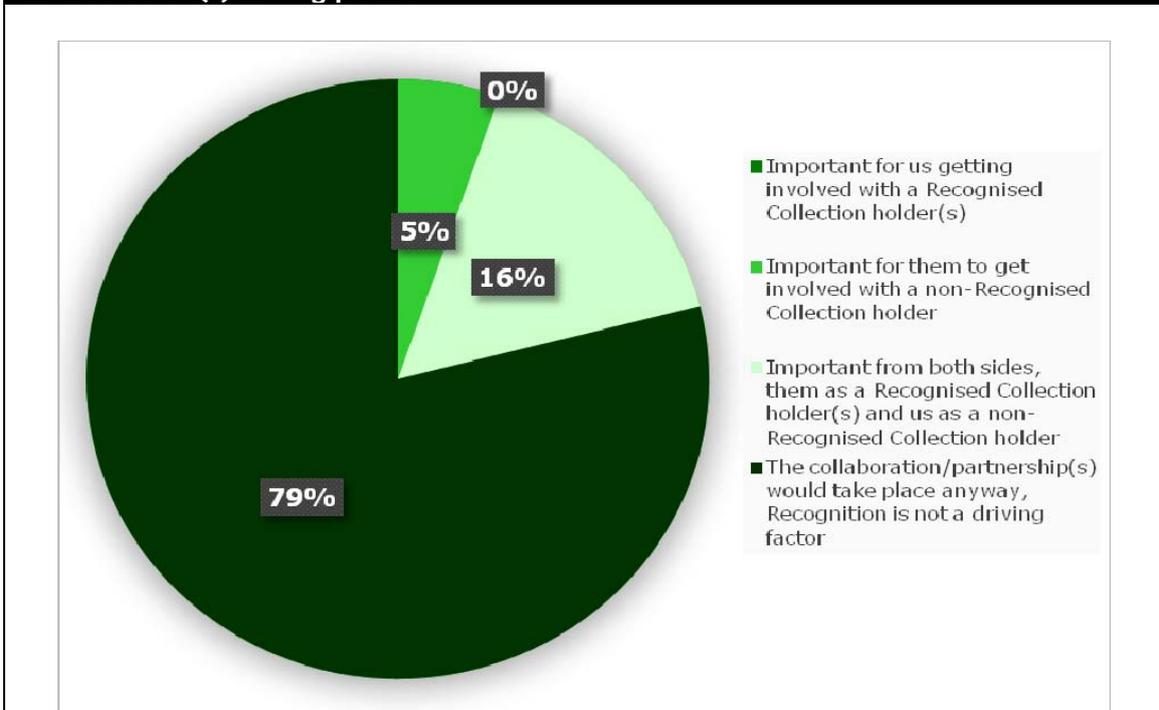
Figure 4.4: Are you aware of your organisation working in partnership with holders of Recognised Collections?



Source: DC Research Museums Survey, March 2014, n=75

4.93 Following on from this, those non-Recognised Collections that were aware of partnership working with Recognised Collection holders were asked how important Recognition is to the partnership/collaboration taking place. Figure 4.5 below shows that for the vast majority of respondents (almost 80%) the collaboration would have taken place anyway – supporting the evidence from the Recognised Collections themselves that Recognition is not a driving factor behind any collaboration and partnership.

Figure 4.5: How important do you think Recognition is to the partnership/collaboration(s) taking place?



Source: DC Research Museums Survey, March 2014, n=19

- 4.94 Notwithstanding this general consensus, there are a number of examples of partnership and collaborative activity, as well as other activity, where Recognised Collections have made an increased contribution to the sector:
- **Glasgow Museums** plan to run 'awareness days' based on their experiences of their Recognition Funded projects in order to share knowledge and information with the wider sector.
 - **Renfrewshire Arts & Museums Service** offer support to other museums around one of their areas of expertise, helping other museums to construct looms. Renfrewshire's approach to this exemplifies the contribution to the sector from Recognised Collections, as they see it as part of their duty to do so because they are a Recognised Collection. They spend the time doing this because they believe they have a responsibility to do so as a Recognised Collection, although it is noted that this contribution to the sector (like many other examples) would have taken place anyway, and Recognition itself is not a driving factor behind it.
 - Other Collections have developed closer working relationships with national and international museums – a small number of which developed as a result of the Recognition application process rather than Recognition status itself (e.g. **West Dunbartonshire Council's** Sewing Machine Collections and Singer Archive).
 - **Industrial Museums Scotland** is a positive outcome in terms of partnership, with Recognition being a prerequisite for membership. There is a collective understanding of the issues facing industrial (and also independent) museums in Scotland.
 - Around one-fifth (19%) of Recognised Collection holders reinforced partnerships and developed new partnerships through, or supported by, Recognition. For example, **Elgin Museum** called on fossils storage management expertise from National Museums Scotland as part of a Recognition Fund project.
- 4.95 There are more than one-third of Recognised Collection holders (34%) that **believe there is a lot of further potential around partnership working, collaboration and increased contribution to the sector**, but it has not been realised yet, partly because the **Recognised Collections have been too busy focusing on their own collections**.
- 4.96 Others find that it can be **difficult to contribute to the wider sector through Recognition when Recognition Funding is only able to be spent on the Recognised Collections**, limiting the role that any non-Recognised Collections can have in potentially collaborative or partnership Recognition Funded projects.
- 4.97 However, similar to the examples above, **Collections also talk about the duty that there is on Recognised Collections to do this** – make a contribution to the sector. Many Recognised Collections have specialist staff and resources that others in the museum sector do not have, but they do not share it at the moment, and perhaps need help to develop the processes through which this duty and responsibility to the wider sector can be realised. Those that share the sense of duty and responsibility, but that have not yet been able to make a notable contribution to this Objective, admit that "*it hovers in their consciousness*".

- 4.98 The survey of non-Recognised Collections also asked respondents to state their level of agreement or disagreement with a range of statements about Recognition, and Figure 4.6 summarises the findings from these questions.
- 4.99 The survey results show that:
- 68% of respondents agree that Recognition is a mark of quality of a collection.
 - 56% of respondents agree that Recognised Collections enhance the profile of the whole museums sector in Scotland.
- 4.100 Other findings that are of particular note, in the context of Objective 7 in particular, include:
- Only 28% of respondents agree that Recognised Collection holders make an increased contribution to the Scottish museums sector through collaboration and partnership working.
 - Only 22% of respondents agree that Recognised Collections play a clear leadership role in the Scottish museums sector (and 29% disagree with the statement).
 - Only 27% of respondents agree that Recognised Collections offer support and expertise to the rest of the sector.
- 4.101 Given these findings it is not surprising that 65% of respondents agree with the statement that Holders of Recognised Collections should try to make a greater contribution to the sector.
- 4.102 These survey results offer a perspective on the issues around Objective 7 from the non-Recognised Collections, and support the evidence from the consultations about the room for improvement there is around this objective.

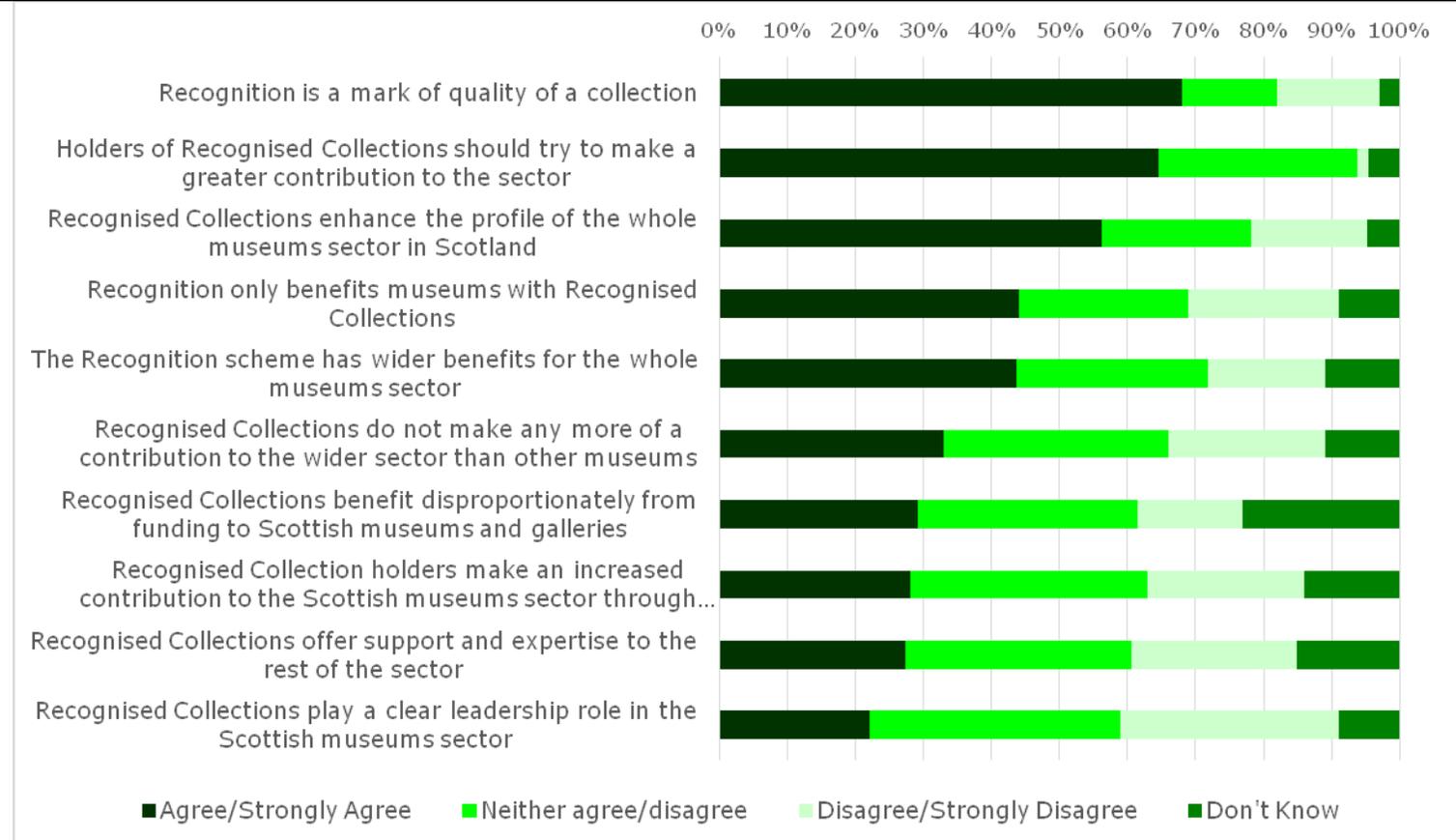
Summary of Impact (Section 3 and Section 4)

- Recognition provides **profile, prestige and validation** to the Recognised Collections. **All 32 of the Recognised Collection holders noted that this was important.**
- Recognition Funding has allowed the Collections to carry out a range of projects and activities – ‘vital’ and ‘critical’ activities that the Collections (especially related to collections care and management) generally speaking do not think they would have been able to do at all without Recognition Funding. For the majority of the Collections, the **additionality of Recognition Funding is high.**
- Direct impacts of Recognition Funded projects in terms of employment, show that between 2007-8 and 2012-13, a total of 46 (fixed term) posts were supported by Recognition Fund awards. These 46 posts covered 466 months of employment, which can be expressed as the **Recognition Fund having directly supported the equivalent of 38.8 twelve-month posts between 2007-8 and 2012-13.** Analysis shows that the **indirect and induced employment impacts of the 38.8 direct twelve-month posts is an additional 27.5 twelve-month posts between 2007-8 and 2012-13.**
- The results of an analysis of the £3.8 million expenditure on purchases of goods and services (above and beyond the employment impacts) show that the **indirect and induced expenditure impact of this £3.8 million expenditure is an additional £1.3 million expenditure between 2007-8 and 2012-13.**
- The **Recognition Fund has supported a range of types of project:** Storage Improvements; Conservation and Preservation of the Collection; Documentation; Access for Audiences; Display of Collection; Improving and Redeveloping Space in the Museum; and Organisational Development and Sustainability.
- 26% of the awards (by value) are cross-cutting, 23% of awards by value fall within the Access for Audiences category, 12% are Documentation projects, and an additional 12% are Storage Improvement projects, with 11% relating to Improving and Redeveloping Space in the Museum.
- The scale of cross-cutting categories is not surprising given that many projects contain elements that cut across the various categories listed above, and show the multi-faceted nature of many of the projects. In addition, this also means that **many projects contribute to multiple Recognition Objectives rather than simply contributing to a single Objective.** The cross-cutting and multi-faceted nature of many of the projects should be positively recognised, as it shows that both the Collection holders and MGS are aware of the inter-connectivity between the Recognition Objectives, and the cross-cutting contributions that the Recognition Funded projects have made to these Objectives.
- There has been **clear success in terms of Recognition Objective 1** (raising awareness) both within the museums sector, and also with many key stakeholders, partners and funders for all of the Recognised Collection holders. This finding is supported by evidence from the survey of the non-Recognised Collections which showed that almost 60% of respondents described themselves as generally aware or very aware of Recognition.

- **Objective 2** (raising standards of collections management and care) is the area where there has been the **greatest impact across all of the Recognised Collections**. There have been clear achievements and impacts here for all the Collections and, within this, the majority of achievements are attributed to the use of Recognition Funding to carry out activities and projects around this Objective.
- Overall there are **mixed views** from the Recognised Collections **about the role and impact of Recognition for Objective 3** (raising standards of public service delivery). Much of this is **influenced by the lack of clarity about what is meant by public service delivery in the context of this Objective** which has led to different interpretations and understandings emerging across the Recognised Collections.
- In its broadest sense, public service delivery could encapsulate everything about Recognition (i.e. it could include the activities around many, if not all, of the other Objectives), and as such **all aspects of Recognition can be regarded as helping to contribute to raising standards of public service delivery**.
- However, Collections do not typically make a strong, explicit connection between Recognition and any raising of the standards of public service delivery, with **any changes in public service delivery being attributed to a wide variety of factors – and whilst this can include Recognition, Recognition is not identified as a major contributor**.
- Where it is recognised that there has been a **raising of the standards of public service delivery** due to Recognition Funded projects, these **typically have resulted from projects that are directed at other Recognition Objectives** (in particular, Objective 2 and Objective 5), and as a result of these there has been a raising of public service delivery standards as an indirect impact.
- Achievements in terms of safeguarding the levels of investment in the Recognised Collections (**Objective 4**) has been a **clear success for more than 40% of the Recognised Collection holders**. In addition, Recognised Collection holders also feel that they have had clear success in terms of levering in new, additional resources and suggest that the wording could be adjusted to reflect both aspects of investment for the Recognised Collections.
- **Objective 5's** focus on increasing public access is the other area (alongside Objective 2) where there has been **substantial impact across many of the Collections**. For almost half of the Recognised Collection holders (47%) **this is the Objective where they feel they have achieved the greatest impact**, with the majority of the remaining Recognised Collection holders mentioning Objectives 2 and 5 as being equally important in this regard.
- Notwithstanding the issues for **Objective 6** (increasing social and economic impact) about lack of clarity of definition etc., **there are examples of both economic and social impact that can be attributed to Recognition**, and more specifically to impacts resulting from Recognition Funded projects.
- Aside from the economic impacts highlighted above, the very low awareness of Recognition amongst the general public means that **Collections find it difficult to evidence or attribute any direct visitor-driven economic impact as a result of Recognition**.

- In terms of social impact, many of the Collections do appreciate that social impact can be increased, mainly through the projects delivering against Recognition Objective 5 as well as those projects captured under the Access for Audiences categories (depending on the specific dimensions of social impact being considered). **Any evidence of social impact is therefore typically expressed by the Collections as an indirect impact** of a project focusing on other Recognition Objectives.
- For **Objective 7** (increased contribution to the Scottish museums sector through collaboration and partnership working) many Recognised Collections report on the **wide range of partnership working and collaboration that already happens** and that they have been involved in for some time, through which they make a contribution to the wider Scottish museum sector. Across many Collections, the general consensus is that this partnership and collaborative activity was already taking place and **Collections find it difficult to identify many examples where Recognition has added to what is already going on.**

Figure 4.6: Please state your level of agreement or disagreement with each of these positively and negatively worded statements



Source: DC Research Museums Survey, March 2014, n=66

5. MANAGEMENT, GOVERNANCE AND OPERATION OF RECOGNITION

This section provides an assessment of the management, governance and operation of the Recognition Scheme and the Recognition Fund, including a review of the processes surrounding both the Scheme and the Fund, as well as the management and governance arrangements. It also presents the findings around some cross-cutting issues for Recognition – including partnership working, and promotion and marketing.

Recognition Scheme Processes

- 5.1 The application process for the Recognition Scheme is widely acknowledged as a rigorous and detailed process, by Recognised Collections as well as the current and past members of the Recognition Committee and MGS staff involved in Recognition.
- 5.2 Significant effort is required to develop and submit an application, and this is acknowledged as an important aspect, as the effort required and the robustness of the process helps to reinforce the quality and status of the Scheme.
- 5.3 The processes surrounding applying for Recognition (i.e. the initial Note of Interest, the invitation to the Applicant Workshop, and the main Application Form submission) are recognised as being helpful and useful to applicants in developing their applications for Recognition.
- 5.4 For those Collections that were awarded Recognition on their second application, there is an appreciation of the application process providing valuable learning, and MGS providing valued support to those resubmitting applications. This is thought to have led to much improved, and ultimately successful, applications.
- 5.5 Overall, there are no major issues with the processes around the Recognition Scheme, with a clear consensus from across all of the Recognition stakeholders about the effectiveness and robustness of the processes.
- 5.6 In fact, as mentioned in Section 3, more than half of the Recognised Collection holders (56%) found the application process for Recognition to have provided a range of '**unintended positive outcomes**', especially in relation to their own understanding of their collection.
- 5.7 The detailed processes and research that had to be carried out to develop a strong case in their application to achieve Recognition helped these Collection holders to develop and enhance their own understanding of their Collection and also helped them appreciate the depth and quality of what they held. Examples include:
 - For **Glasgow Museums** Recognition was very important - not simply the status, but due to the approach taken to the application itself. The application was a major piece of work for Glasgow and has influenced how it manages the collection ever since¹¹. Dealing with the application in this detailed way proved to be a "*brilliant way*" for the curators to develop their understanding and knowledge of the Collection. Glasgow Museum's collecting policy and Collections Development Strategy came out of the approach to the Recognition application,

¹¹ See <http://www.glasgowlife.org.uk/museums/collections-research/Collection%20Summaries/Pages/default.aspx> for Collection Summaries/application submission documents).

and as such the application process, and Glasgow's approach to it had a profound and major significance on the management of the collection.

- The **Royal Scottish Academy of Art and Architecture** (RSA) notes that the application for Recognition allowed the RSA to examine its own collection, and resulted in a more in-depth reflection of the collection, which helped to give a clear rationale to the acquisitions/disposals policy.
 - For **Dundee City Museums**, and especially the McManus, it is felt that Recognition had left a legacy in terms of now having a rigorous approach to collections that is evidenced, and this helps with collections succession planning.
 - **Dumfries and Galloway Museum Service** acknowledges that it is now far more familiar with the collection as a result of the Recognition application process.
 - For **Groam House**, it was a significant amount of work over three months to pull the Recognition application together, which proved to be a very worthwhile exercise, as it both brought the team together working in the same direction, and also led to the improved understanding and appreciation of the George Bain Collection.
 - **Auchindrain** notes the implications of having achieved Recognised status. The application's success confirmed the national importance of the museum's buildings, and led to the radical review of both the wording of its charitable purposes and its Collecting Policy. This tightened the focus of the museum's objectives in ways that acknowledged and highlighted the significance of the Recognised Collection, and which also brought the added benefit of being far more realistic and attuned to the 21st century.
 - The Recognition application process made the **Scottish Football Museum** *"look at the Collection in a different way, and in more detail"* leading to an improved understanding of the collection.
 - For **North Lanarkshire**, the Recognition application process worked as a collection review, and the approach to the rationalisation of the collection was helped by the Recognition process.
 - For **Elgin Museum** it is recognised that the intellectual exercise of applying for Recognition status made the team much more aware of the value of what they had in the fossil collection.
 - Many other museums holding Recognised Collections also noted that the wider management of the collection – including the strategy around acquisitions and disposals – has been helped by the research carried out for Recognition applications, with any process of rationalisation being helped by the work carried out for the Recognition application process.
- 5.8 Notwithstanding the overall consensus of appreciation about the processes around the Recognition Scheme, there were a couple of issues identified.
- 5.9 One issue that was noted was about the **proportion of the Collection that was Recognised**. In other words, whether the 'entire collection' was Recognised or only specific parts/collections of a wider collection was Recognised, can cause some issues.

- 5.10 14 Collections have the 'entire collection' Recognised whilst the remainder have only part (or parts) of their collection Recognised (i.e. some have more than one Recognised Collection within a wider collection, for example, City of Edinburgh Museums and Galleries, University of St Andrews, Dundee City Museums, Dundee Heritage Trust).
- 5.11 Generally speaking, having all collections or the entire collection Recognised provides, in the words of one Recognised Collection holder consultee, "*absolute freedom to do project work across the whole of the museum*".
- 5.12 Conversely, it can be limiting for museums where only part(s) of the collection are Recognised, where generic actions are needed (such as storage, documentation management etc.) across the whole museum, but Recognition Fund support can only be applied to the specific Recognised Collections which form only part of the wider collection(s).
- 5.13 Another issue about Recognition Scheme processes identified during the evaluation relates to the **reviews of Recognised Collections**. According to the Recognition Scheme applicant guidance, the "*Recognised status of collections will normally be reviewed after 5 years*"¹². However, as yet, no such reviews have taken place. The first Recognised Collections were awarded in June 2007, and (at the time of this report – April 2014) a total of 31 Recognised Collections have now had their status for more than five years. This has raised concerns amongst some consultees that the **review process could potentially** (dependent on the processes and timescales involved) **be resource intensive** for the Recognition Committee and the relevant MGS staff. However, it is understood that MGS has sought to clarify and communicate with the Recognised Collections and other Recognition stakeholders about the intended nature of the review process, and that they (MGS) were waiting for this evaluation to be completed before commencing with the reviews. Given that these concerns still persist, it may be that additional communication about the planned approach and timescales for the review is required.
- 5.14 Given the unintended, positive impacts that more than half of the Recognised Collection holders (56%) identified from the Recognition application process, there is likely to be potential similar benefits that could accrue from the review process, and this should be borne in mind by both MGS and the Recognised Collections during the review process.

Recommendation: *it is recommended that the findings of this evaluation are given due consideration in the forthcoming review process for Recognised Collections.*

- 5.15 One final issue relates to a perception from around one-fifth of Recognised Collection holders (22%) about a lack of 'strategy' for Recognition above and beyond the seven objectives and the availability of Recognition Funding. This issue was identified in the previous 'Evaluation of the Recognition Scheme' in 2010, and whilst the National Strategy has been developed since that evaluation, this does not provide an explicit strategy for Recognition (see Section 2), although the National Strategy does provide a strategic direction to which the objectives of the Recognition Scheme can be aligned (see Table 2.6).

¹² Recognition Scheme Applicant Guidance, September 2012, p.4

- 5.16 Linked to this, **Collection holders have suggested that receiving more guidance about their role and responsibilities once they have received Recognition status for the collection(s) would be helpful.** In addition, there are calls for improved communication about the support that is available to Recognised Collections once they receive Recognition status, both in terms of the Recognition Fund and also the more general support offered to the Recognised Collections by MGS.
- 5.17 Developing guidance that clearly sets out roles and responsibilities around Recognition – for the Recognised Collections, and also for the other key Recognition stakeholders (i.e. MGS, and the Recognition Committee) – would help to address a number of issues identified in this section, and as such is revisited in Section 6 as one of the recommendations. The development of a strategy and/or ‘roles and responsibilities’ document would also help to underpin the rationale for the forthcoming reviews, as one Recognition Collection holder consultee noted: *“More validity in a review if there was an accepted strategy as to what gets done with a Recognised Collection”*.
- 5.18 A last reflection that emerged during the consultations for this evaluation related to the **number of Recognised Collections**, and a general question that emerged from various sources – both Recognised Collections and other Recognition stakeholders – about how many Recognised Collections there should be (i.e. is there a limit to how many Recognised Collections would be admitted to the Scheme, and/or is there any intention to close the Scheme to additional applications for Recognition). This is partly a reflection of concerns around the number of Recognised Collections, and the fear that the scheme could be ‘diluted’ the greater the number of collections that are included.
- 5.19 The survey of non-Recognised Collections (see Annex 4) asked those working in non-Recognised Collections whether or all part of their current organisation’s collection could be eligible for Recognition. 52 percent of respondents said they didn’t know or did not think so – however, 48% (34 respondents) said that they thought all/part of their collection could be eligible for Recognition – with more than half of these (19 respondents) stating that they are planning to put the collection forward for Recognition within the next few years.
- 5.20 Given these issues, once again, the development of a strategy and/or a ‘roles and responsibilities’ guidance document would help to clarify the overarching aims around the number of Recognised Collections. MGS has confirmed that there is no upper limit to the overall number of Recognised Collections, and that as each application for Recognition is considered on a case-by-case basis on its own merits, there is no reason to set a numerical limit, especially as collections develop and evolve and the significance of specific collections may become apparent in the process of improved collections knowledge. Explicitly clarifying this, to both current Collections and to potential applicants, would be useful.

Recognition Fund (and Recognition Fund Processes)

- 5.21 As explained in Section 2, holders of the Recognised Collections are eligible to apply for funding from a designated **Recognition Fund** which aims to celebrate, promote and invest in the Recognised Collections by encouraging and supporting strategic projects which pursue excellence in line with the Scheme objectives and the National Strategy.

- 5.22 The current Recognition Fund grant scheme offers up to £40,000 per applicant (only one application per round can be made by each Recognised Collection), and up to 100% funding is available (although the Recognition Fund guidance does state that match-funding secured or sought and significant in-kind contributions will be considered favourably in the assessment process).
- 5.23 There is a very **high level of appreciation about the availability and importance of the Recognition Fund** for the Recognised Collections. In particular, the fact that the **Fund can be used to focus on the care, management and preservation of the collection is regarded by Recognised Collections as a critical asset**, (i.e. Recognition Objective 2) as there are not many other sources of external funding for Recognised Collections that allow such a focus on the collection (with many other funders seeking instrumental impacts as a condition of funding).
- 5.24 There is, not surprisingly, a **very strong consensus to maintain the 100% funding principle that underpins Recognition Funding** (with more than three-quarters (78%) of Recognised Collection holders explicitly calling for this). Many Collections relate this back to the ability to use Recognition Fund for 'collections focused' projects, and the lack of other external funds that support such activities would, for many, make it (very) difficult to provide match funding.
- 5.25 However, a small minority of Recognised Collection consultees (just less than 10% of Recognised Collection holders) dissented from this overall consensus and feel that there should be some contribution/match funding provided by any application for Recognition Funding – even if it is simply in the form of in-kind contributions). As these consultees noted, if the project has merit in itself, it should be able to provide some level of match funding (including in kind) from other sources, even core resources from the holder of the Recognised Collection. Given that Recognition Funding has been used by museums to make the case for further funding from the institutions within which the collections are based (e.g. universities and local authorities), alongside Collection holders using the Recognition Fund as one source of match-funding as part of other wider projects or programmes, whilst the Recognition Fund does not require match funding, it is *'eminently match-able'*.
- 5.26 Given the wider issues for the Recognition Fund (e.g. the under-subscription to the Fund in recent years), alongside the benefit of the Fund being a key source for collections related projects, it seems **sensible for the principle of 100% funding to be maintained for the time being**. However, once the under-subscription has been addressed, it may be that this principle is revisited to ensure that value for money continues to be achieved.
- 5.27 There is a range of views about the benefits and challenges of the current £40,000 limit for Recognition Fund applications. For almost half of the Recognised Collection holders (44%), it is identified as **important to maintain the availability of this current type/scale of award to allow the Recognised Collections to support activities with the collection** that it is difficult to get funding for from elsewhere.
- 5.28 The scale of what can be achieved with £40,000 is dependent on, or relative to, the size of the museum hosting the Recognised Collection, and the size of the Collection itself. For some it is regarded as a relatively large project, whilst for others, it can be viewed as a relatively small project. Irrespective of this, Collection holders feel that it

will be important to maintain the availability of the core, £40,000, Recognition Fund grant within any changes that are made to the structure of the Fund.

- 5.29 However, whilst fully recognising the need to maintain the core Recognition Fund grant, linked to the calls for, or the desire to see, more ambition, more innovation, more partnership, and more transformative projects (something which MGS and the Recognition Committee would like to see), there are **calls for a higher level of award to be made available** (more than half of the Recognised Collection holders - 53% noted this). Such suggestions were sometimes made in the recent knowledge that there has been the under-subscription to the Fund in the last few years.
- 5.30 The **perceived¹³ 12 month timescale** for the delivery of Recognition Fund projects presents an issue for many Collections – related to capacity (to apply, and especially to deliver), and also, for some, related to the procedures that are required by host institutions for delivering projects. For example, the administrative and bureaucratic procedures, especially in larger institutions - such as local authorities and universities - can be time-consuming and present constraints to getting on and delivering projects. This is particularly true for Recognition Funded posts, given the time it can take for recruitment processes and procedures to be implemented.
- 5.31 Given these issues, the current **flexibility provided by MGS regarding timescales for delivery and submission of returns is very well appreciated**, but generally, it is thought that, for most museums, 12 months is not enough time to plan and deliver (and sustain) a project/activity, and this is identified as a factor in dissuading Collections from submitting applications to the Fund. It is thought that this issue can easily be clarified/resolved (at least in part) by ensuring that the 24 month timescale for Recognition Funded projects is clearly communicated to the Recognised Collections.
- 5.32 Two of the Collections reported that they had passed Recognition Funds back to MGS when they realised that they could not deliver a Recognition Fund project. This is both unusual, and a positive outcome, as typically project leads are often reluctant to admit that a project is not deliverable. Furthermore, the aforementioned flexibility that MGS has shown a number of projects that needed to change approach or timescale (on occasions fundamentally), suggests a high level of openness and honesty between MGS and the Collections in terms of delivery issues and capacity. This allows museums to adapt to the changing needs of collections as projects are delivered.
- 5.33 Whilst this flexibility is valued by most Collections, Recognised Collection holder consultees are also keen to know the real/absolute parameters for MGS, suggesting that this would improve overall transparency.
- 5.34 There is consensus from the applicants that the **application processes for the Recognition Fund work well**. In particular, both the initial application process and the end of project reporting are commonly accepted to be fairly (and for some, very) light touch compared to other schemes. The processes are typically regarded as appropriate for the scale of funding available, although there are a small number of issues highlighted.

¹³ In reality the last Recognition Fund round stated that projects had to start by 1st December 2013 and the final claim submitted by 1st December 2015, effectively a 24 month timescale.

- First, around one-quarter of applicants perceived that there is an issue of **repetition** in some of the sections/questions of the Recognition Fund application form – however, this is typically referred to as an MGS grants-wide issue, not a Recognition specific issue.
- Second, there are strong requests that the **timescales for applying for Recognition Funding could be communicated earlier to help forward planning** by Collection holders. In other words, Collection holders would like to have as much notice as possible about when the opening and closing dates for Recognition Funding rounds will be. (Whilst there were some calls for the Recognition Fund to be more flexible or more open about when it accepts applications (e.g. having more than one round per year, or being open for applications throughout the year), others noted that having one deadline a year helps to provide focus to the development of applications and are keen to maintain this.)
- Third, around one-third of Recognised Collection holders (34%) noted issues with the **finance reporting** elements of the quarterly reports back to MGS. This is related to the use of organisation (typically local authority or university) wide finance systems, and the challenges of extracting the relevant financial information and evidence from this that will satisfy the reporting requirements of the Recognition Fund. As such, this is not an issue with the monitoring systems implemented by MGS as such, but it is a disconnect between different systems.
- Fourth, and **most importantly** (especially from the perspective of evaluating the impact of the Recognition Fund) a key area where it **is very well recognised that there is potential for improvement around the end of project reporting, especially in capturing the impacts of Recognition Funding**.

5.35 The current Recognition Fund Project Report Template asks for basic project information and then provides the following as open ended questions to be responded to:

- How did the project achieve excellence in collections management and/or public service delivery?
- Did you collaborate with other organisations? Please tell us about it.
- Please summarise the actual outcomes and impacts.
- What are your plans, if any, for continued work on this project after the life of our funding? We would also be interested to know how any activity will be funded.
- What lessons have been learned throughout the course of this project? And what advice would you give to other organisations planning to undertake a similar project?
- Please provide an indication of the likely date, which we will receive, your full evaluation.

5.36 The level of detail provided in these completed forms (based on an analysis of a sample of completed forms supplied to the study team by MGS), indicates that Collection holders typically take a very light touch approach to completing their response – providing limited amounts of information upon which to assess the impact of the project.

- 5.37 Furthermore, once these forms are returned to MGS, there is no feedback offered to the Collection holders, nor is there any sharing of the information provided – either within the staff at MGS, or to the Recognition Committee. There are **clearly changes that could be made to these processes to more effectively capture the impacts of the Recognition Fund in a regular and systematic way.**
- 5.38 In addition, the results from **a more refined and robust approach to capturing the impact** (and the lessons from the delivery of Recognition Funded projects), and sharing these findings – within MGS, with the Committee, with the Recognised Collections and with the wider museums sector – **would both contribute directly to Recognition Objective 7** (and to a lesser degree other Recognition Objectives) as well as **enable good practice case studies to be developed and promoted publicly** – which could generate a number of benefits, including helping to influence and stimulate applications from other Recognised Collections learning from these cases.

***Recommendation:** After any changes to the Recognition Objectives, following the recommended review of the Objectives, it is suggested that processes and systems are put in place to more effectively capture the impact from Recognition Funded projects. This will include (but not be limited to) revising the end of project reporting for Recognition Fund projects to ensure that a more robust approach to capturing project impacts is developed. Such an approach should ensure that it captures (and where possible quantifies) the impact against each of the Recognition Objectives.*

***Recommendation:** The more robust approach of capturing impact should be used to enable good practice case studies to be developed and widely promoted.*

- 5.39 Returning to an issue first identified in Section 2 (and noted above around timescales) of the recent under-subscription to the Recognition Fund, (which is at a notable level in the last two years – see Table 2.5 in Section 2), consultations with the Recognised Collections strongly indicates that **organisational capacity to bid for, and capacity to deliver (within the perceived timescales) Recognition Funded projects are the main reasons offered by the Collections as to why there is both an under-subscription to the Recognition Fund and also a slow draw-down for projects. Given the current funding climate for the museums sector, this under-subscription is surprising.**
- 5.40 In order to address this under-subscription there are a number of issues to consider in terms of the **structure and processes of the Recognition Fund grants:**
- 5.41 First, as set out above within any changes to be considered, it will be important to **maintain the current, core Recognition Fund grant** to support collections-specific activities. Alongside this, **retaining the 100% funding** for the time being is appropriate.
- 5.42 Second, in terms of the timescales for the delivery of Recognition Funded projects – **clarifying the 24 month timescale** will be an important first step and may help encourage applications from those Collections that are currently under the perception that 12 months is the delivery timescale, and that this is a barrier to them applying. In addition, and related to some of the other suggestions below, **extending the timescale further (for specific projects) beyond 24 months could also be considered.**

- 5.43 Third, **more effectively capturing and disseminating impact, and the lessons learned**, from Recognition Funded projects to all key stakeholders – MGS staff, the Recognition Committee, the MGS Board (who made decisions about the Fund), and other Recognised Collections **could help to influence and stimulate applications from others learning from these cases.**

***Recommendation:** For the time being (i.e. until the under-subscription of the Recognition Fund has been addressed) it is recommended that the current, core Recognition Fund grant to support collections-specific activities is maintained in its current form. Alongside this, it will be appropriate to retain the 100% funding for the time being (again, until the current under-subscription has been addressed).*

***Recommendation:** It will be important to ensure that the 24 month timescale for Recognition Funded projects is understood by all of the Recognised Collections, as this may help to encourage applications to the Fund and therefore help to address the current under-subscription to the Recognition Fund. In addition, ensuring that the timescales for applying for Recognition Funding are communicated as early as possible to the Recognised Collections will help forward planning by Collections, and should also help to address the Fund under-subscription.*

***Recommendation:** Impact findings and the lessons learnt should be shared and communicated with all key Recognition Stakeholders – within the specific Recognition Collection holder organisation itself, MGS staff, the Recognition Committee, MGS Board, other Recognised Collections, Scottish Government, and other partners and stakeholders as appropriate.*

- 5.44 In addition to these specific recommendations, there are a number of issues around the structure of the Recognition Fund to which further thought and consideration could be given – and each of these is highlighted in the current context of the under-subscription of the Fund, and are therefore potential ways in which this could be addressed.

- First, **consideration should be given to changing the structure of the Recognition Fund grants and allowing larger awards** (i.e. awards in excess of £40,000) to be made. The availability of larger awards **could inspire more transformative projects to be developed as well as encourage partnership projects.**
- It is understood that, currently, a partnership bid to the Recognition Fund would be subject to the same overall limit (£40,000) as bids from a single Collection. This in effect, penalises or disincentivises partnership bids as there is no financial/resource gain and the £40,000 would need to be shared between the partners. Notwithstanding the concerns about creating artificial partnerships based on 'budget enlargement' models of partnership, there is a need to ensure that partnership bids are encouraged.
- Second, **consideration could be given to introducing specific 'themes' to particular rounds of the Recognition Fund in order to help stimulate ideas for projects** from the Recognised Collections. These themes could be related to areas of work where there is thought to be common need across the sector. Also, the **themes could be used to stimulate potential partnership applications that focus on common agendas/issues for Collections, especially where there are potential economies of scale** (e.g. digitisation, marketing).

- Third, consideration could be given to **'top slicing'** some Recognition Funding to **provide more central capacity/support** to Recognised Collections in developing and delivering Recognition Fund projects. On the basis that organisational capacity is one of the main reasons for the lack of applications, providing some (short term) central capacity to help address this should lead to more applications being submitted. This could be achieved by top-slicing some Recognition Funding and building extra capacity at MGS to provide additional support to the Recognised Collections (as has been done in the past) or by a collection/partnership of Recognised Collections working collaboratively to submit an application for Recognition Funding for a shared role to provide such capacity. Such an approach would need to be carefully considered, and it would **need to be clear what the benefits of implementing this would be to the Recognised Collections**. The initial **stimulus from this central support should lead to more sustainable approaches to the development of Recognition Fund projects being implemented by the Collections themselves**, resulting in the support being a **short term requirement only**.
- Fourth, **relaxing the current condition that allows "only one application per round" to be made may help bring forward additional applications**. Whilst this would need to be carefully implemented and monitored to ensure that it did not lead to a small number of Collections submitting multiple applications in each round, relaxing this condition could encourage partnership bids (especially if there was a requirement for any second bids submitted by a Collection to be partnership bids).

Management and Governance

- 5.45 Section 2 set out and explained the Management and Governance of the Recognition Scheme and Fund. Reflecting on the current management and governance arrangements, and building on the findings from the primary research, the evaluation has identified a number of issues.
- 5.46 As explained in Section 2, the **Recognition Committee** has responsibility for the decisions on the recognition of collections (the Recognition **Scheme**), whilst the responsibility for the decisions on the funding of the Recognised Collections are made by the **MGS Board** (the Recognition **Fund**).
- 5.47 Whilst some consultees feel that this **split of responsibilities** for Recognition (with the Recognition Committee having responsibility for the Recognition Scheme applications but no direct involvement in the Recognition Fund) was appropriate, it is viewed as a 'disconnect' by others. This disconnect is mentioned not just by those directly involved in the Committee and/or the management and operation of Recognition, but also by a small number of Recognised Collections.
- 5.48 To help address this, there is thought to be **potential for greater/improved communication and information sharing with the Committee about the Recognition Fund applications and awards**. At the moment, there does not seem to be any regular, systematised process or procedure for this to take place.

Recommendation: *It will be important to ensure that systematic communication and information sharing, both to and from the Recognition Committee, about the Recognition Fund applications and awards takes place.*

- 5.49 Whilst fully appreciating and recognising that the split of responsibilities around the Fund is due to the MGS Board being the body that is accountable for funding decisions, consideration needs to be given to increased communications between these two entities, while maintaining their distinct roles, ensuring the most effective and appropriate sharing of expertise.
- 5.50 This example is related to a wider issue about the potential for there to be an enhanced/amended role for the Recognition Committee – especially now that the number of applications to the Recognition Scheme has slowed down. Committee members and Recognised Collections both regard there to be an untapped potential (or a missed opportunity) here.
- 5.51 Whilst the specifics of any changes to the role of Committee would need to be carefully considered, one obvious role for the Committee will be in the forthcoming reviews of the Recognised Collections.
- 5.52 One means of helping to clarify the role of the Committee, and linked to the calls from Recognised Collections for more guidance about their roles and responsibilities once they have received Recognition status – would be for a **document to be developed that clearly and succinctly set out the roles and responsibilities of each of the Recognition stakeholders** - i.e. the Recognition Committee, The Recognised Collections, MGS, Scottish Government, and other partners and stakeholders.

Recommendation: *Building on the evidence and findings set out in this sub-section, and acknowledging the work that has already been started by MGS around this, there is a need to articulate and share, clearly and succinctly, the roles and responsibilities for each of the Recognition Stakeholders (i.e. the Recognition Committee, The Recognised Collections, MGS, Scottish Government, and other partners and stakeholders (e.g. NMS, NGS)). It is recommended that this is achieved by developing a 'roles and responsibilities' document setting out the role and responsibilities of each of the Recognition Stakeholders.*

- 5.53 In terms of the day-to-day management of the Scheme and Fund **MGS are seen as being approachable** and the Recognised Collections, especially local authority museums, tended to feel that MGS **understand and empathise with the difficulties facing museum services**. As noted above, the flexibility that MGS are able to offer around the Recognition Fund is very well appreciated. In addition, those (non-Recognised Collection) survey respondents that have been involved in the Recognition Scheme application process also highlighted the support, help and approachability of MGS staff during this process.
- **Almond Valley Heritage Trust's** first application to be Recognised was not successful, and MGS provided support and advice for reapplication. Without this support, Almond Valley Heritage Trust would not have resubmitted, and would not have become Recognised. Recognition has helped Almond Valley reinforce its position as a quality museum both locally and amongst peers.
- 5.54 As Section 2 noted, there was previously a Recognition Manager post, and there is a *perception* amongst around one-fifth (19%) of the Recognised Collection holders that since this post was discontinued, there is less capacity at MGS – both generally, and specifically around Recognition.

- 5.55 Whilst the scale of capacity dedicated to Recognition has not decreased, the fact that there is a perception amongst some Recognised Collections suggests that the **importance of maintaining and potentially enhancing the level and scale of ongoing communication with Recognised Collections should not be underestimated**. Ensuring the effectiveness of such communications (including ensuring that such communications are reaching the key individuals at the Recognised Collection holder organisations) will help to address these issues.

Cross-Cutting Issues

- 5.56 There are two cross-cutting issues related to Recognition that have received particular attention throughout the consultations carried out for this evaluation – partnership working and promotion and marketing.

Partnership Working

- 5.57 Much of the impact around partnership working has already been addressed in Section 4, where the impacts achieved against Recognition Objective 7 (*To encourage the museums and galleries which hold Recognised Collections to make an increased contribution to the Scottish museums sector through collaboration and partnership working*) were set out.
- 5.58 This discussion considers the challenges around partnership working, and the well-recognised lack of partnership activity – specifically in relation to both applications to the Recognition Scheme from partnership collections and also partnership applications to the Recognition Fund.
- 5.59 In terms of the Recognition Scheme, so far, there is **only one partnership Recognised Collection – The National Burns Collection**, which is a partnership between eight different museums¹⁴.
- 5.60 Consultation with a selection of the museums involved in this partnership indicate that some of the key **characteristics and aspects that helped the successful development of this application** to the Recognition Scheme included:
- Having a **dedicated person** (supported by external funding) in post within the partnership to help drive and progress the application, and this person having the key skills and attributes required for this type of role.
 - The partnership being a **pre-existing partnership** (*the partnership was not set up to develop a Recognition application, it was already in place*).
 - The amount of **background work that had already been carried out** in the previous years prior to the submission of the application.
- 5.61 Whilst other areas of collections may have the potential to be partnership Recognised Collections (a range of all types of Recognition stakeholder consultees note that future Recognised Collections may well come from partnerships between different museums, where individually the collections may not be worthy of Recognition status, but a distributed collection across a partnership of museums may be worthy of Recognition status) some of the key lessons from the National Burns Collection partnership listed in the bullet points above need to be appreciated.

¹⁴ According to the Recognition application form: the Burns Cottage Museum, Dumfries and Galloway Museums Service, South Ayrshire Council Galleries and Museums, East Ayrshire Council Museums, North Ayrshire Council Museums, Glasgow Museums, City of Edinburgh Museums and Galleries, and the National Galleries of Scotland.

- 5.62 More generally, some of the **reasons offered** by current Recognised Collections **for not considering a partnership approach** to their existing Recognition status, or any future applications for Recognition included:
- Partnership working **takes longer** (than working individually).
 - Working in partnership can cause **practical issues** that individual bids do not suffer from.
 - Partnership **requires additional institutional energy**.
 - **Lack of capacity**, which affects potential individual applications to the Recognition Scheme, is also a barrier to partnership applications.
- 5.63 In terms of partnership applications for Recognition Funding, there are a small number of examples where this has happened. First, a number of applications from members of the **National Burns Collection** Partnership have been successful – e.g. Robert Burns Birthplace Museum with the *To Your Mouse* project, and the *Enhancing Access – Robert Burns* project (which was an application from the National Burns Collection Partnership¹⁵). Second, **Industrial Museums Scotland (IMS)** – all of the members of which are Recognised Collections – received Recognition Funding for an Industrial Museums Scotland Coordinator post.
- 5.64 Beyond the small number of good examples of partnership activity around Recognition Fund (and both of the examples above were based on/built upon pre-existing partnership working between the Collection holders, and were not partnership activity created due to the availability of Recognition Funding) the reasons identified by the Recognised Collections for not developing and submitting partnership applications to the Recognition Fund include:
- The **limit of only being able to submit one Recognition Fund application** in each round discourages partnership bids, as Collections give priority to projects dedicated to their own Collection.
 - **Partnership** is viewed as an activity that **takes longer** (than working individually), but is thought to be no more likely to lead to success.
 - As illustrated through the lack of Recognition Scheme partnership, working in partnership can cause **practical issues** that individual Fund bids do not suffer from.
 - Similarly, partnership is thought to take time and **require additional institutional energy**.
 - The **lack of capacity** within the Collections (which is also, as noted previously, one of the reasons for under-subscription of the Fund in general) is also a barrier to partnership.
 - There is a clear perception amongst Collections that there would also be a **financial disincentive from adopting a partnership approach** – as mentioned earlier in this section, it is understood that a partnership bid to the Recognition Fund would be subject to the same overall limit (£40,000) as bids from a single Collection. This in effect, penalises or disincentivises partnership bids as there is no financial/resource gain, and in fact the £40,000 would need to be shared between the partners.

¹⁵ The application itself was from The National Burns Collection Partnership, whilst Dumfries & Galloway Museums Service hosted the project officer and completed the grant claim forms.

- Finally, beyond the naturally developed (pre-existing) partnerships – e.g. National Burns Collection and IMS - mentioned earlier, another challenge to partnership bids is that the **partner would need to be another Recognised Collection** (as the Fund is solely available to those holding Recognised Collections), and would need to be a mutual benefit/common issue, that could not be addressed by a single Collection on their own, around which to develop the partnership activity.
- 5.65 Reflecting on these issues around partnership for Recognition Funding, if there is a desire to encourage more partnership it will be important to address some of these barriers – in order to provide an incentive for the Collections to make partnership more attractive (or at least no less attractive than working individually). This could mean agreeing/clarifying that partnership bids are able to access larger sums of funding than individual bids and/or confirming that Collection holders can submit more than one application at any one time. It may be that some of the potential changes to the structure of the Recognition Fund that could be considered (and are set out earlier in this section) would help to encourage partnership applications to the Recognition Fund.

Promotion and Marketing

- 5.66 There are long-standing issues around marketing and promotion for Recognition¹⁶ (e.g. the previous Evaluation of Recognition in 2010 identified this as an issue and made a recommendation that a marketing and branding strategy be developed for the Recognised Collections to address the low public awareness).
- 5.67 Whilst these issues around marketing and promotion have not yet been resolved/addressed, it is acknowledged that much recent consideration has been given to these issues. For example, the recent Recognised Collection Holders meeting (November 2013) dedicated time to addressing the issue of marketing and promotion, and as an outcome of this notes from the meeting have been produced by MGS with the aim of developing a route forward.
- 5.68 The issues below are therefore made building on the discussions at the November 2013 Recognised Collection Holders meeting and subsequent note. It is important that the route taken going forward ensures that the issues around marketing and profile-raising for Recognition set out below are addressed.
- 5.69 First, as Section 4 identified, there has been **clear success in terms of Recognition Objective 1** (raising awareness) both **within the museums sector¹⁷, and also with many key stakeholders, partners and funders**. However, it is **commonly acknowledged that there is a lack of public awareness of Recognition**.
- 5.70 For the public there is a lack of understanding about what Recognition is, and in addition, around one-third of **Collection holders also concede that awareness (and/or understanding) of the Scheme within their own organisations is limited** – for example, amongst some non-curatorial staff within Recognised

¹⁶ The use of the term Recognition throughout this section is intended to encapsulate the Recognition Scheme itself and the Recognised status of the individual collections. It is acknowledged that other aspects of raising awareness and profile are also likely to be relevant.

¹⁷ As shown in Section 4 (Figure 4.1) almost 60% of survey respondents from the non-Recognised Collections survey describe themselves as generally aware or very aware of Recognition.

Collections (e.g. front of house staff), and other audiences in host, partner, funder and stakeholder institutions.

- 5.71 **Based on the primary research carried out for this evaluation, there is a notable proportion - more than 40% - of Recognition consultees (of all types) who are of the opinion that Recognition should be promoted and marketed to the general public.** For these consultees, there is thought to be clear potential for this to be achieved, and some describe it as a 'golden opportunity' that has not yet been realised.
- 5.72 The **Recognition Scheme is currently acknowledged as a sector-facing and within that a curatorial/collections-focused, scheme.** Whilst this has been a key factor in helping to achieve some of the impacts set out in Section 4 – including around Recognition Objective 1, and Recognition Objective 4 – it **does mean that careful consideration would need to be given to any attempts and efforts to promote and market the Recognition Scheme to the general public.**
- 5.73 One of the **key questions** that needs to be addressed is **whether or not it would be appropriate and effective to dedicate time and resources to promoting and marketing the Scheme to the public at all** – the answer to which will be found in identifying what benefits would accrue by doing so, and understanding which aims and objectives of Recognition would be achieved as a result. It will be important that this issue is fully considered.
- 5.74 Emerging thinking about this from MGS has highlighted that the **key element that has the potential to have resonance with the public is that the Recognised Collections are of national significance** as opposed to the sector-facing aspects and objectives of the Scheme. This is an essential starting point for consideration of any future activity and effort around the promotion and marketing of Recognition by either MGS or by the holders of the Recognised Collections.
- 5.75 Within the issues around promotion and marketing, a further consideration relates to the fact that the 41 Recognised Collections are a **diverse and disparate** (both geographically and thematically) **range of collections** - and this will need to be reflected on in developing a marketing and promotion approach that adequately supports all of the Recognised Collections.
- 5.76 In terms of responsibilities, Recognised Collections are typically of the opinion that **raising the awareness and profile of the overall Recognition Scheme to the sector and to partners should be the responsibility of MGS, whilst marketing and promotion of the individual Recognised Collections is the responsibility of the holders of the individual collections.** Greater clarity on this – perhaps as part of the 'roles and responsibilities' document mentioned earlier in this section – would be beneficial.
- 5.77 Given that this evaluation has found that there is a lack of awareness of Recognition within some Recognised Collection holding organisations, the first steps for both MGS and the Recognised Collections could be to raise awareness within the Recognised Collection holder organisations, stakeholders and the wider museum sector – rather than focusing on the 'general' public.

- 5.78 In summary, some key issues and questions that will need to be addressed to develop an effective approach to the marketing and promotion and raising the profile of Recognition are:
- Should Recognition be directly promoted and marketed to the general public?
 - What would the purpose and intended benefits be of any promotion and marketing activity? (Which Recognition objectives would it help to achieve?)
 - Which aspects of Recognition are the most appropriate to build promotion and marketing activity to the public around?
 - Who would the target audiences/markets be for such promotion and publicity?
 - Clarification of the roles and responsibilities around the marketing and promotion of Recognition – for MGS, the Recognition Committee, the Recognised Collections, partners (e.g. VisitScotland).
 - Where will the support/resources required for marketing and promotion come from?
 - How would museums that have only part of their overall collection(s) Recognised appropriately use Recognition in promotion and marketing?

Recommendation: *It is recommended that all of the key issues and questions about promotion, marketing, and awareness of Recognition raised in this report are given due consideration by the relevant Recognition stakeholders (MGS, the Recognised Collections, the Recognition Committee, and other partners such as VisitScotland) and that a route forward is developed and agreed.*

- 5.79 Finally, in terms of the **types of marketing and promotion activity that could be given further consideration**, drawing on both the suggestions emerging through this evaluation and also from the Recognised Collection Holders Meeting, this includes: Recognised Collection Trails, a Recognised Collections Week, a marketing and promotion toolkit/guidance for Collections, encouraging greater use of the logo in general promotion, a public-facing Recognition website, high-profile champions of Recognition/Recognised Collections to advocate on their behalf.

6. RECOMMENDATIONS AND ISSUES FOR FURTHER CONSIDERATION

This section summarises the recommendations emerging from this evaluation about how to enhance both the Scheme and the Fund. Each recommendation has already been set out following the evidence that supports it within the main report sections. Alongside the recommendations, a number of issues for further consideration are also presented.

- 6.1 This evaluation of the Recognition Scheme and Fund has identified a number of areas where the Scheme and/or Fund could be enhanced and a number of recommendations are set out below based on addressing these issues.
- 6.2 In addition to the specific recommendations, there are also a number of aspects of the Recognition Scheme and/or Fund where further consideration could be given to specific issues. It is important to note that these are not recommendations, but are issues to which further thought and consideration could be given - by MGS, and also by other Recognition Stakeholders where appropriate.
- 6.3 Building on the evidence and findings from Section 3, it is **recommended that a review of the current Recognition Objectives is carried out**. This will help to ensure that the rationale for each Objective is clearly set out and understood by all Recognition Stakeholders. This review could seek to rationalise the number of Objectives, and should ensure that each Objective is SMART (i.e. specific, measurable, achievable, realistic/relevant and time-based).
- 6.4 Related to this review, consideration could be given to implementing a more detailed mapping exercise (building on the initial mapping set out in Section 2). This mapping would ensure that the contributions and strategic fit of Recognition to the National Strategy are clearly set out, which would help MGS to report how the Recognition Fund contributes to the Scheme's Objectives, and also the National Strategy Aims and Objectives. This would aid MGS in explaining and evidencing the contribution of Recognition to the National Strategy at a national policy level.
- 6.5 It is **recommended that the findings of this evaluation are given due consideration in the forthcoming review process** for Recognised Collections.
- 6.6 Building on the evidence and findings set out in Section 5, and acknowledging the work that has already been started by MGS around this, there is a need to articulate and share, clearly and succinctly, the roles and responsibilities for each of the Recognition Stakeholders (i.e. the Recognition Committee, The Recognised Collections, MGS, Scottish Government, and other key partners and stakeholders). It is **recommended that this is achieved by developing a 'roles and responsibilities' document setting out the role and responsibilities of each of the Recognition Stakeholders**.
- 6.7 Building on the findings and evidence from Section 2, going forward **it will be important to address the under-subscription of the Recognition Fund**.
- 6.8 Related to this, for the time being (i.e. until the under-subscription of the Recognition Fund has been addressed) it is **recommended that the current, core Recognition Fund grant to support collections-specific activities is maintained** in its current form. Alongside this, it will be **appropriate to retain the**

100% funding for the time being (again, until the current under-subscription has been addressed).

- 6.9 It will be important to **ensure that the 24 month timescale for Recognition Funded projects is understood by all of the Recognised Collections**, as this may help to encourage applications to the Fund and therefore help to address the current under-subscription to the Recognition Fund. In addition, **ensuring that the timescales for applying for Recognition Funding are communicated as early as possible to the Recognised Collections** will help forward planning by Collections, and should also help to address the Fund under-subscription.
- 6.10 In addition to these specific recommendations, there are a number of issues around the structure of the Recognition Fund to which further thought and consideration could be given. Each of these is highlighted in the current context of the under-subscription of the Fund, and are therefore potential ways in which this could be addressed. Such considerations include: giving consideration to extending the timescale for Recognition Funded projects beyond 24 months; giving consideration to allowing larger awards to be made (with the aim of inspiring more transformative projects to be developed); giving consideration to the introduction of specific 'themes' to particular Recognition Fund rounds (to help stimulate ideas for projects from the Collections); giving consideration to 'top slicing' a proportion of Recognition Funding (to provide a short term capacity/support role to the Collections to help develop/deliver Recognition Fund projects); giving consideration to relaxing the "only one application per round" condition in order to help bring forward additional applications.
- 6.11 After any changes to the Recognition Objectives, following the recommended review of the Objectives, it is **recommended that processes and systems are put in place to more effectively capture the impact from Recognition Funded projects**. This will include (but not be limited to) revising the end of project reporting for Recognition Fund projects to ensure that a more robust approach to capturing project impacts is developed. Such an approach should ensure that it captures (and where possible quantifies) the impact against each of the Recognition Objectives.
- 6.12 Related to this, these **impact findings, end of project evaluation findings, and the lessons learnt, should be shared and communicated with all key Recognition Stakeholders** – within the specific Recognition Collection holder organisation itself (outcomes identified through evaluation and reflective review will be useful to individual Collection holders beyond MGS reporting), MGS staff, the Recognition Committee, MGS Board, other Recognised Collections, Scottish Government, and other partners and stakeholders as appropriate.
- 6.13 In addition, **the more robust approach of capturing impact should be used to enable good practice case studies to be developed and widely promoted**. Consideration could also be given to exploring the benefits of carrying out a small number of external evaluations of Recognition Funded projects – in particular innovative or new types of projects to ensure that impact is captured and lessons learnt can be shared within the Recognised Collection hosting the project being evaluated, with other Recognised Collections and the wider museums sector.
- 6.14 In terms of the role of the Recognition Committee, it will be **important to ensure that systematic communication and information sharing, both to and from**

the Recognition Committee, about Recognition Fund applications and awards takes place.

- 6.15 Finally, it is **recommended that all of the key issues and questions about promotion, marketing, and awareness of Recognition raised in this report are given due consideration** by the relevant Recognition stakeholders (MGS, the Recognised Collections, the Recognition Committee, and other partners such as VisitScotland) **and that a route forward is developed and agreed.**

ANNEX 1: LIST OF THE CURRENT RECOGNISED COLLECTIONS

Order Awarded	Recognised Collection	Organisation	Org. Type	Date awarded
1	The Entire Collection Burns Monument Trust	National Trust for Scotland (Burns Cottage Museum)	NTS	Jun-07
2	The Archaeology Collection	Dumfries and Galloway Museum Service	LA	Jun-07
3	The Entire Collection	Museum of Scottish Lighthouses	Independent	Jun-07
4	The Entire Collection	Pier Arts Centre	Independent	Jun-07
5	The Entire Collection	Royal College of Surgeons of Edinburgh	Independent	Jun-07
6	The Entire Collection	Scottish Fisheries Museum	Independent	Jun-07
7	The Entire Collection	Scottish Maritime Museum	Independent	Jun-07
8	The Core Collection	Scottish Railway Preservation Society	Independent	Jun-07
9	The Collection of Historical Musical Instruments	University of Edinburgh	University	Jun-07
10	The Entire Collection	Hunterian Museum and Art Gallery	University	Jun-07
11	The Aberdeenshire Farming Museum Collection	Aberdeenshire Council	LA	Oct-07
12	The Museum of Childhood Collection	City of Edinburgh Museums and Galleries	LA	Oct-07
13	The Scottish Art Collection	City of Edinburgh Museums and Galleries	LA	Oct-07
14	The Miners' Library Collection	Museum of Lead Mining	Independent	Oct-07
15	The Entire Collection	Perth and Kinross Council Museums and Art Galleries	LA	Oct-07
16	The Entire Collection	National Mining Museum Scotland	Independent	Oct-07
17	The Entire Museum Collection	University of Aberdeen	University	Oct-07
18	The Heritage Collections	University of St Andrews	University	Jan-08
19	The Chemistry Collection	University of St Andrews	University	Jan-08
20	The Historic Scientific Instruments Collection	University of St Andrews	University	Jan-08
21	The Entire Collection	Aberdeen Art Gallery & Museums	LA	Jan-08
22	The Fine and Decorative Art Collection	Dundee City Museums	LA	Jan-08
23	The Whaling Collection	Dundee City Museums	LA	Jan-08
24	The RRS Discovery and her associated Polar Collection	Dundee Heritage Trust	Independent	Jan-08
25	The Jute Collections	Dundee Heritage Trust	Independent	Jan-08
26	The Paisley Shawl Collection	Renfrewshire Arts and Museums Service	LA	Jan-08
27	The Permanent Collection	Royal Scottish Academy of Art and Architecture	Independent	Sep-08
28	The National Burns Collection	National Burns Collection Partnership	LA & Independent	Sep-08
29	The Archaeology Collection	Orkney Museum	LA	Sep-08
30	The Fossil Collection	Elgin Museum	Independent	Sep-08
31	The Auchindrain Township	Auchindrain/Achadh an Droighinn	Independent	Sep-08
32	The Applied Art Collection	City of Edinburgh Museums and Galleries	LA	Sep-08

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Order Awarded	Recognised Collection	Organisation	Org. Type	Date awarded
33	The Entire Collection	Glasgow Museums	LA	Oct-09
34	The Charles Rennie Mackintosh Collection	Glasgow School of Art	University	Oct-09
35	The Industrial and associated Social History Collections	North Lanarkshire Council	LA	Oct-09
36	The Entire Collection	Scottish Football Museum	Independent	Oct-09
37	The Scottish Shale Oil Collection	Almond Valley Heritage Trust	Independent	Oct-10
38	The Entire Collection	British Golf Museum	Independent	Oct-11
39	The Sewing Machine Collection and Singer Archive	West Dunbartonshire Council	LA	Sep-12
40	The George Bain Collection	Groam House Museum	Independent	Nov-13
41	The Textiles Collection	Shetland Museum and Archives	LA	Nov-13

Source: Museums Galleries Scotland, August 2013 (updated by DC Research, February 2014).

ANNEX 2: LIST OF CONSULTEES

Table A2.1: List of MGS Staff, Recognition Committee and Stakeholder Consultees	
Name	Role/Organisation
Fiona Brown	Head of Communications and Relationship Development (MGS)
Paula Briki	Manager, Designation and PRISM Fund (Arts Council England)
Jilly Burns	National Partnerships Manager (National Museums Scotland)
Sarah Burry-Hayes	Marketing Initiatives and Publications Manager (MGS)
Noelle Campbell	VisitScotland
Douglas Connell	Chair of MGS Board (previous Chair of Recognition Committee)
John Crompton	External advisor – Recognition Scheme
Maurice Davies	Museums Association
Heather Doherty	Research & Evaluation Manager (MGS)
Tracy Drummond	Investment Manager (MGS)
Elaine Edwards	Recognition Committee Member
Hannah Garrow	Senior Policy Officer (Scottish Government)
Miriam Harte	Interim Head of Investment, Corporate and Enterprise (MGS)
Alexander Hayward	Recognition Committee Member
Fiona Hutchison	Statistician (MGS)
John Leighton	Director General (National Galleries Scotland)
Kirsty Lingstadt	Recognition Committee Member
Ray Macfarlane	Chair of Recognition Committee
Duncan Mackay	Recognition Committee Member (Scottish Government)
Eithne Ní Chonghaile	Public Relations, Media and Press Manager (MGS)
Joanne Orr	CEO (MGS)
Evelyn Silber	Former Recognition Committee Member
Gillian Simison	Investment Manager/Quality Assurance Manager (MGS)
Ewen Smith	Recognition Committee Member
Mike Taylor	Previous Recognition Manager at Museums Galleries Scotland
Alison Turnbull	Head of Strategy, Research & Development (MGS)
Wendy Turner	Recognition Committee Member
Kenneth Wardrop	Recognition Committee Member
Christopher Wilk	External Advisor – Recognition Scheme
Jennifer Youngson	Quality Assurance Manager and Collections & Engagement Manager (MGS)

Table A2.2: Recognised Collection Consultees

Organisation	Recognised Collection(s)	Consultees (Role/Organisation)
Aberdeen Art Gallery & Museums	The Entire Collection	Christine Rew (Art Gallery & Museums Manager) Alison Fraser (Lead Curator (Art))
Aberdeenshire Council	The Aberdeenshire Farming Museum Collection	Helen Chavez (Documentation & Archives Officer) Flick Ibbotson (Education & Access Officer) Catherine McConnell (Conservation & Environment Officer)
Almond Valley Heritage	The Scottish Shale Oil Collection	Robin Chesters (Director)
Auchindrain	The Auchindrain Township	Bob Clark (Director) Alison Hay (Chair of Trustees) Sharon (Collection Manager)
British Golf Museum	The Entire Collection	Laurie Rae (Museum & Heritage Senior Curator)
City of Edinburgh Museums and Galleries	The Museum of Childhood Collection; The Scottish Art Collection; The Applied Art Collection; The National Burns Collection (Partnership)	Frank Little (Museums Manager) Gillian Findlay (Senior Curator, History) Ian O'Riordan (Senior Curator, Art) David Patterson (Collections Manager)
Dumfries and Galloway Museum Service	The Archaeology Collection; The National Burns Collection (Partnership)	Siobhan Ratchford (Museums Curator – East) David Lockwood (Service Manager – Arts, Museums and Events)
Dundee City Museums (Leisure and Culture Dundee)	The Fine and Decorative Art Collection The Whaling Collection	Billy Gartley (Head of Cultural Services) Gareth Jackson-Hunt (Registrar) Anna Robertson (Fine and Applied Art Curator) Fiona Sinclair (Museums Services Section Leader)
Dundee Heritage Trust	The RRS Discovery and her associated Polar Collection The Jute Collections	Julie Millerick (Curator) Gill Poulter (Heritage & Exhibitions Director)
Elgin Museum	The Fossil Collection	Janet Trythall (Curator)
Glasgow Museums	The Entire Collection	Dr Martin Bellamy (Research & Curatorial Manager)
Glasgow School of Art	The Charles Rennie Mackintosh Collection	Peter Trowles (Mackintosh Curator)
Groam House Museum	The George Bain Collection	Bill Bound (Chairman)
Hunterian Museum and Art Gallery	The Entire Collection	Mungo Campbell (Deputy Director) Malcolm Chapman (Head of Collections Management)
Museum of Lead Mining	The Miners' Library Collection	Anne Arrigoni (Curatorial Assistant) Brian (Trustee)
Museum of Scottish Lighthouses	The Entire Collection	Gary Campbell (Business Manager) Jill Chandler (Trustee) Michael Strachan (Collections Manager)
National Mining Museum Scotland	The Entire Collection	Rowan Brown (Director)
National Trust for Scotland (Burns Cottage Museum)	The Entire Collection Burns Monument Trust	Nat Edwards (Director) Rebecca McCallum Stapley (Curator)
North Lanarkshire Council	The Industrial and associated Social History Collections	Clare Weir (Collections & Exhibitions Manager) Pauline McKenna (Locality Support Worker, North Lanarkshire Council) Justin Parkes (Industrial History Curator) Jenny Noble (Social History Curator)
Orkney Museum	The Archaeology Collection	Clare Gee (Arts, Museums and Heritage Service)

Table A2.2: Recognised Collection Consultees

Organisation	Recognised Collection(s)	Consultees (Role/Organisation)
		Manager) Sheila Garson (Curator) Mark Edmonds (York University) Les Burgher (Heritage Society) Rik Hammond (Former World Heritage Site Artist in Residence) Barbara Foulkes (VisitOrkney) Janette Park (Stromness Museum) Cllr Janice Annal Cllr Harvey Johnston Karen Greaves (Head of Service) Gary Amos (Libraries & Archives Manager) Nick Card (Orkney Research Centre for Archaeology) Julie Gibson (County Archaeologist)
Perth and Kinross Council Museums and Art Galleries	The Entire Collection	Jenny Kinnear (Project Officer, Collections Management) Helen Smout (Service Manager, Culture) Mark Simmons (Principal Officer, Natural History) Kenny McWilliam (Cultural Projects Manager)
Pier Arts Centre	The Entire Collection	Neil Firth (Director) Andrew Parkinson (Curator) Carol Dunbar (Education Officer) Shona Flanagan (Business Officer)
Renfrewshire Arts and Museums Service	The Paisley Shawl Collection	Susan Jeffrey (Museums Development Officer) Dan Coughlan (Curator)
Royal College of Surgeons of Edinburgh	The Entire Collection	Chris Henry (Director of Heritage)
Royal Scottish Academy of Art and Architecture	The Permanent Collection	Sandy Wood (Collections Curator) Colin Greenslade (Director)
Scottish Fisheries Museum	The Entire Collection	Linda Fitzpatrick (Curator) Simon Hayhow (Director)
Scottish Football Museum	The Entire Collection	Richard McBrearty (Curator)
Scottish Maritime Museum	The Entire Collection	David Mann (Director) Linda Ross (Curator)
Scottish Railway Preservation Society	The Core Collection	Amanda Kilburn (Business Development Director) Julia Stephen (Museum Director)
Shetland Museum and Archives	The Textiles Collection	Carol Christiansen (Curator/Community Museums Officer)
University of Aberdeen	The Entire Museum Collection	Neil Curtis (Head of Museums)
University of Edinburgh	The Collection of Historical Musical Instruments	Jacky MacBeath (Head of Museums and Deputy Head of Centre for Research Collections)
University of St Andrews	The Heritage Collections; The Chemistry Collection The Historic Scientific Instruments Collection	Dr Helen Rawson (Co-Director, Museum Collections Unit) Emma Jane Wells (Co-Director, Museum Collections Unit) Jessica Burdge (Collections Curator) Claire Robinson (Collections Curator) Deirdre Mitchell (Collections Curatorial Trainee) Alison Hadfield (Learning and Access Curator) Matthew Sheard (Learning and Access Curator)
West Dunbartonshire Council	The Sewing Machine Collection and Singer Archive	Laura MacCalman (Curator of Technology & Access)

ANNEX 3: COMPARATOR REVIEW - DESIGNATION SCHEME

In England and Wales, Arts Council England (ACE) runs the Designation Scheme, which is the most directly relevant comparator to Recognition. The Designation Scheme identifies the pre-eminent collections of national and international importance held in England's non-national museums, libraries and archives, based on their quality and significance. These inspiring collections represent a vital part of England and Wales' national cultural and artistic heritage.

The scheme was launched in 1997 and now comprises 140 collections held in museums, libraries and archives, recognising that organisations with Designated collections care for a significant part of England's cultural heritage and setting out to raise standards across the sector. Organisations holding Designated collections are expected to work towards the provision of high-quality services which deliver the fullest possible access to those collections and to take a leadership role in the sector by helping other institutions in such ways as sharing expertise, offering advice and lending objects or materials.

The key difference between Designation and Recognition is that that former also includes Libraries and Archives (although it is only Museums that can apply to the Designation Development Fund).

At the scheme level, there are a number of key similarities:

- Like Recognition, the Designation Panel is independent, and makes decisions on behalf of ACE. The Panel does not make decisions regarding funding (which is made through open application to ACE).
- Like Recognition, ACE has worked to increase the overall profile of designation, and is looking into have a plaque similar to Recognition's for Designation.
- Like Recognition, ACE is aware of the need for Designation to have a review mechanism.

At the Fund level, compared to the Recognition Fund, Designation Development Fund projects can last for up to two years, allowing projects (of the same scale as one year projects) to be delivered over a longer period of time. ACE have found that this has led to a better quality of project proposals coming forward, as museums have the delivery time to be able to respond to issues.

- Like Recognition Fund, Designation Development Fund is also 100% funded. Projects have to be between £40,000 and £90,000, and the fund in its current cycle is worth £1.4m over two years (so £700,000 pa).
- Similarly to Recognition Fund, ACE tries to keep application and reporting 'light touch'.
- ACE tries to build a dialogue with collections to support trust in the delivery process – assuming that the museums themselves are the experts in terms of the needs of their collections.
- Designation Development Fund Projects typically include storage, cases, security, content management systems, documentations etc. In addition to meeting expectations around care, accessibility etc., Designation Development Fund projects have got to demonstrate how they meet ACE's key objectives.

- Designation Development Fund is always oversubscribed. The resulting competitive process means that collections know that any Designation Development Fund proposal has got to be of high quality.
- ACE is looking at deploying a different assessment process – limiting Designation Development Fund to 30 applications per year and using an EOI stage in the first instance.

Designation Review

ACE paused the Designation Scheme in the summer of 2013 and commissioned a review¹⁸. This found that there is strong support for the Scheme and that the founding principles are still valid:

- Encouraging safeguarding of the collection.
- Raising the profile of it.
- And where possible directing funding in support of it.

The survey findings that informed the review reinforced the established ACE and stakeholder and ACE view that Designation should sharpen its focus on the quality and significance of the collection. Raising the Scheme's profile and providing more financial support for collection holders continue to be important priorities.

ACE's response and proposed way forward¹⁹ focuses priorities for Designation around its three primary roles (advocating, investing and developing). It includes:

- Reinforcing that **Designation is a mark of distinction, and not a standard**. ACE therefore wants to refocus Designation so that it is clear that the award is about the national quality and significance of specific collections which are vital to England's cultural heritage.
- ACE is clear that the **assessment process for Designation should not include an assessment of the performance of the holding organisation** (which is a role for Accreditation), and argues that Designation and Accreditation need to be supportive but distinct.
- ACE does not intend to review all collections in the Scheme as a matter of course (as Designation is an enduring award), but that **where there are changes in governance or questions around collections development a review of the original award might be necessary**.
- However, **ACE is minded to review, where relevant, awards of 'all holdings' to clarify the extent of the Designated collection**. This is a longer term objective, and ACE intends to explore this further in consultation with current award holders and sector bodies.

¹⁸ The Designation Review – Results from a Survey of Stakeholders, Sara Selwood Associates October 2013. Findings available at: http://www.artscouncil.org.uk/media/uploads/pdf/Designation_Review-Results_from_a_Survey_of_Stakeholders.pdf

¹⁹ Full details at: http://www.artscouncil.org.uk/media/uploads/pdf/Designation_scheme_a_proposal_for_its_future.pdf

ANNEX 4: SUMMARY OF SURVEY RESULTS – SURVEY OF NON-RECOGNISED COLLECTIONS

The evaluation included carrying out a survey of the non-Recognised Collections. This took the form of an e-survey, sent out to the wider museum sector in Scotland. The survey was sent out, in early March 2014, to 249 individual contacts across 129 organisations, and was also promoted via Connect (the MGS e-bulletin) and via social media.

A total of 78 replies were received to the survey, which equates to a 31% response rate based on the number of direct invitations sent out. A summary of the survey results are set out in this section.

How would you describe your level of awareness of Recognition? (please pick one option)		
	Percent	Response Count
No awareness at all	5.4%	4
Low awareness (aware of the name/existence of Scheme, but nothing more)	18.9%	14
Partial awareness (aware of some of the Recognised Collections)	17.6%	13
General awareness (aware of Recognised Collections and understand the Scheme's general aims/purpose)	32.4%	24
Very aware (good understanding of the Scheme and the Collections)	25.7%	19
Source: DC Research Museums Survey, March 2014, n=74		

Have you previously worked for an organisation with a Recognised Collection?		
	Percent	Response Count
Yes	21.6%	16
No	77.0%	57
Don't know	1.4%	1
Source: DC Research Museums Survey, March 2014, n=74		

Has the organisation you currently work for started the process for part or all of its collection to be Recognised? (please pick one option)		
	Percent	Response Count
Yes, while I've been working here	24.4%	19
Yes, before I was working here	5.1%	4
No	66.7%	52
Don't know	3.8%	3
Source: DC Research Museums Survey, March 2014, n=78		

Has your organisation been involved with any of the following? (please pick as many as apply)

	Percent	Response Count
Got in contact with MGS about Recognition	80.0%	12
Submitting an Expression of Interest for Recognition	53.3%	8
Attending a workshop about Recognition	46.7%	7
Submitting a Recognition application	46.7%	7

Source: DC Research Museums Survey, March 2014, n=15. Note: This question was only asked of those respondents that had answered 'yes' to the previous question

In your opinion could all or part of your current organisation's collection be eligible for Recognition?

	Percent	Response Count
Yes, and we are planning to put the collection forward for Recognition within the next few years	27.1%	19
Yes, but there are no upcoming plans to apply for Recognition within the next few years	21.4%	15
I don't think so	32.9%	23
Don't know	18.6%	13

Source: DC Research Museums Survey, March 2014, n=70

Are you aware of your organisation working in partnership with holders of Recognised Collections

	Percent	Response Count
Yes	29.3%	22
No	54.7%	41
Don't Know	16.0%	12

Source: DC Research Museums Survey, March 2014, n=75

How important do you think Recognition is to the partnership/collaboration(s) taking place? (please select one option)

	Percent	Response Count
Important for us getting involved with a Recognised Collection holder(s)	5.3%	1
Important for them to get involved with a non-Recognised Collection holder	0.0%	0
Important from both sides, them as a Recognised Collection holder(s) and us as a non-Recognised Collection holder	15.8%	3
The collaboration/partnership(s) would take place anyway, Recognition is not a driving factor	78.9%	15

Source: DC Research Museums Survey, March 2014, n=19

Please state your level of agreement or disagreement with each of these positively and negatively worded statements...

Statements	Strongly agree	Agree	Neither agree/ disagree	Disagree	Strongly disagree	Don't Know	Response Count
Recognition only benefits museums with Recognised Collections	8	21	16	13	1	6	65
Recognition is a mark of quality of a collection	14	31	9	8	2	2	66
The Recognition scheme has wider benefits for the whole museums sector	5	23	18	8	3	7	64
Recognised Collection holders make an increased contribution to the Scottish museums sector through collaboration and partnership working	1	17	23	12	3	9	65
Holders of Recognised Collections should try to make a greater contribution to the sector	9	33	19	0	1	3	65
Recognised Collections play a clear leadership role in the Scottish museums sector	3	11	24	19	2	6	65
Recognised Collections do not make any more of a contribution to the wider sector than other museums	4	17	21	15	0	7	64
Recognised Collections enhance the profile of the whole museums sector in Scotland	11	25	14	8	3	3	64
Recognised Collections offer support and expertise to the rest of the sector	2	16	22	12	4	10	66
Recognised Collections benefit disproportionately from funding to Scottish museums and galleries	7	12	21	10	0	15	65

Source: DC Research Museums Survey, March 2014, n=66. Note those categories that are highlighted in the table are the modal responses (i.e. the most frequent response category).

Please state your level of agreement or disagreement with each of these positively and negatively worded statements...

Statements	Strongly agree	Agree	Neither agree/ disagree	Disagree	Strongly disagree	Don't Know	Response Percent
Recognition only benefits museums with Recognised Collections	12%	32%	25%	20%	2%	9%	100%
Recognition is a mark of quality of a collection	21%	47%	14%	12%	3%	3%	100%
The Recognition scheme has wider benefits for the whole museums sector	8%	36%	28%	13%	5%	11%	100%
Recognised Collection holders make an increased contribution to the Scottish museums sector through collaboration and partnership working	2%	26%	35%	18%	5%	14%	100%
Holders of Recognised Collections should try to make a greater contribution to the sector	14%	51%	29%	0%	2%	5%	100%
Recognised Collections play a clear leadership role in the Scottish museums sector	5%	17%	37%	29%	3%	9%	100%
Recognised Collections do not make any more of a contribution to the wider sector than other museums	6%	27%	33%	23%	0%	11%	100%
Recognised Collections enhance the profile of the whole museums sector in Scotland	17%	39%	22%	13%	5%	5%	100%
Recognised Collections offer support and expertise to the rest of the sector	3%	24%	33%	18%	6%	15%	100%
Recognised Collections benefit disproportionately from funding to Scottish museums and galleries	11%	18%	32%	15%	0%	23%	100%

Source: DC Research Museums Survey, March 2014, n=66. Note those categories that are highlighted in the table are the modal responses (i.e. the most frequent response category).

