# EXECUTIVE SUMMARY

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On behalf of the Distributed National Burns Collection Project

A Strategic Change Fund Project, supported by the Scottish Executive and the Scottish Museums Council

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supported by the
Scottish Museums Council
Executive Summary

This study has revealed the richness and diversity of collections relating to Robert Burns distributed throughout Scotland. As a decentralised national collection at the heart of many communities in Central and Southern Scotland, this unique collection is a valued part of our local and national identity. The study has uncovered the variety of organisations working to preserve and promote Burns heritage and raises the strategic importance of working together to safeguard and enjoy Scotland’s Burns collections. The study has also identified a fundamental paradox between significance and support in the distributed collections: findings reveal strategic gaps in expertise and resources in key areas of the national collection. Targeted assistance is needed to preserve collections and facilitate access in order to unlock the learning potential of the national collection. In keeping with the distributed nature of the collection, capacity is lacking at a local level and it is here that the report recommends sustainable change takes place.

Mapping Scotland’s Burns Collections

Key Findings

- There are 36,326 objects in the distributed collections
- 3.2% of the distributed collection are Category 1 objects
- 1.6% of the distributed collection are Category 2 objects
- 95.2% of the distributed collection are Category 3 objects
- The largest single portion of Scotland’s Burns collections are held by local authorities (46%)
- 53% of the most significant objects (Category 1 collections) are cared for by the independent sector
- 84% of museum collections - and 89% of Category 1 artefacts - are cared for by registered museums
- By distribution, the largest conglomeration of DNBC collections is in Edinburgh and Lothians (32%), and the greatest proportion of Category 1 material is in South Ayrshire (38%)
- The most significant single collection is held by Burns Cottage Museum in Alloway (35% of DNBC Category 1)

Conclusions:

- Distribution. This survey highlights the decentralised nature of significant Burns collections nationwide. Both in terms of object numbers and the degree of relative significance, Burns collections are spread across the Central Belt and South of Scotland, and are cared for by a diverse group of organisations. Independently funded and managed organisations are custodians of the lion’s share of the most important material relating to Burns. Local authority organisations are keepers of large quantities of Category 2 and Category 3 material. Libraries and unregistered museums hold 66% of the DNBC. There therefore seems to be an imbalance in the responsibility of care for significant material between relatively under-resourced local organisations and centrally funded national organisations.
- Object significance. Reviewing figures for Category 2 and 3 material reveals several issues. The strict criteria set for Category 2 and the variable nature of documentation makes it difficult to identify material contemporary to Burns which illustrates his life in some way. A survey, given more time, would undoubtedly unearth many more objects but given that this material may not be itemised in a Burns-centred manner reveals the difficulty of a truly comprehensive search. Also, the broad criteria set for Category 3

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1 Category 1: material used or created by Robert Burns; publications or artwork by or of Burns during his lifetime (1759-96)

2 Category 2: material used or created by family or contemporaries of Burns which in some way provides insight into the life of Burns

3 Category 3: material other than Categories 1 and 2 with a Burns connection including significant material produced after Burns’ death
material means that this Category contains highly significant objects as well as ephemera and a large number of objects of low significance. For instance, further subdivision is needed to identify highly significant artworks and rare books included with a range of other less significant material. Any future resourcing of Burns collections should also look at the long term research or display use of much of Category 3 and consider the distributed collection as a whole for possible rationalisation.

- Premises and built heritage. By focusing attention solely on portable artefacts, the scope of Burns heritage is incomplete. There are a large number of historic buildings and monuments that form an important part of Scotland’s Burns heritage and which provide an essential and unique context for the National Burns Collection. A systematic survey to document and digitise Burns-related premises and built heritage is needed to complement this study.

- Partnerships. The distribution of the national collection not only across sectors and domains necessitates a more versatile and collaborative approach to collections stewardship. Given the high proportion of registered museums in the study, a programme to encourage the 16% of unregistered museums to work towards accreditation would be provident. Partnerships between organisations at local levels should be given a high priority for any central support. Given the geographical concentration of collections in the contiguous regions of Ayrshire and Dumfries and Galloway, a local hub and strong support network would offer a mechanism for long term collections care.

- Collection needs. Given the risks posed by the age of many artefacts, the predominance of sensitive paper material, limited local conservation capacity and a long history of display, the distributed collection requires special attention. Designation of the most important material and a conservation plan for Category 1 objects is urgently needed.

Managing Collections

Key Findings:

- 96.6% of the distributed collection is documented to a basic level
- 30% of records are maintained using only manual methods of documentation
- 37% of records are held in a variety of formats which militate against data sharing between organisations
- 33% of records are in a format which have the potential to be web-based or otherwise easily shared
- 4% of the distributed collection has been recorded as digital images by only 5 sample organisations. Approximately 99% of digital images are the result of SCran projects
- 7.3% of the most significant Burns material in Scotland is uninsured and 4 local authority collections have considerably outdated valuations on significant Burns material
- For many independent collections, objects are deliberately undervalued to reduce the insurance premium. There is a direct effect on the lending of objects as a result of under-valuation and failure to assess risk.
- Risk assessment has only been carried out for 8.4% of the DNBC
- 33% of independent sector and 60% of local authority organisations have carried out condition assessments to Burns collections in the past 3 years
- 46% of the most significant material in the DNBC is kept in environments which have below
basic standard control equipment and inadequate monitoring plans

• 66% of independent collections, 37% of local authority, and 6.6% of national collections are presently on display (or for libraries are directly accessible) to the public

• 61% of the most significant material in the distributed collection is presently on display or is directly accessible to the public

• Storage location, size and conditions are least suitable in the independent sector; 60% of organisations consider their storage capacity to be inadequate, and 80% of independent organisations score basic or below basic for storage environment

• Only 3 Burns objects are currently on loan between institutions and there is only 1 exhibition changeover planned during 2004

• Of 25 organisations only one has an acquisitions policy which takes specific consideration of other organisations when assessing whether or not to collect Burns material

• No independent sector organisations surveyed have an acquisitions fund

• The organisation holding the single most significant collection has the least adequate provision for environmental monitoring and control

Conclusions:

• At face value there would appear to be a fully documented distributed collection given the 3.4% backlog, yet there are considerable backlogs in the levels of documentation required for a collection of national significance. This study has demonstrated that the baseline for independent collections is considerably lower than for any other sector and consequently the needs are for IT equipment and training. For local authorities the development from the hybrid situation of manual and computerised documentation formats requires considerable staff time to sort through hidden backlogs and upload data to a fully computerised system. For all organisations digitisation of the distributed collection needs a combination of staffing and equipment, and an improvement in the awareness of ownership issues.

• Another major challenge for the distributed collection is security. The scoping study has shown that local authority and independent sector organisations lag far behind the national sector in assessing the condition of collections and measuring risk. In the absence of government indemnity, the tendency among the independent and local authority sectors has either been to undervalue collections, restrict the movement of objects, or not cover collections at all. Since the most significant collections are held the sector least able to pay adequate premiums on insurance cover, the most vulnerable collections are exposed to a combination of risks. A review of insurance cover and the associated measures required to quantify and minimise risk for the distributed national collection is necessary.

• Standards of environmental management for the most significant collections are generally far below the ideals expected of a national collection. As detailed for the collection at Burns Cottage in Alloway, the high display rates for the predominately paper-based objects in the distributed collection are most at risk from temperature, relative humidity, and photochemical damage. Given the level of risk there is a strong case for a conservation audit of Category 1 and 2 material.

• There is an inverse relationship between collection significance and the adequacy of storage. Options need to be explored to improve storage capacity through rationalisation and greater collaboration allowing organisations to prioritise storage needs and reduce duplication of less significant material.
Executive Summary

- A more collaborative, strategic approach is needed to learn about Burns objects coming onto the market, knowing where these would be of most value in Scotland, and raising the necessary funding to ensure the distributed national collection continues to grow in terms of the most significant material.
- Collecting activity should be coordinated to a greater extent to reduce overlap. The drafting of common guidelines for acquisition and disposal of Burns objects would promote more effective use of limited resources.

Capacity

Key Findings:
- There are 1.5 FTE professional staff dedicated to Burns collections in Scotland.
- Although some curatorial responsibility for Burns collections is found in the national sector, this is generally limited to a small part of curators’ remits and most curatorial expertise for Burns collections exists at a local level.
- Numbers of specialist conservation and education staff are lowest at a local level.
- There is also a dependence on private conservation help among local level organisations.
- Local authority and national sector organisations have the best access to education and marketing expertise.
- Glasgow Museums Service has one of the smallest Burns collections in the country yet the highest single total of education and access personnel.
- Training needs identified by local level organisations are: conservation (34%), education (27%), documentation (12%), and marketing (12%)
- Resource needs identified by local level organisations are: conservation (40%), education (31%), marketing (15%), and documentation (14%)
- 62% of organisations would approach a lay expert on Burns as the most authoritative source of information.
- 51% of the most significant Burns-related material in Scotland is supported by revenue from independent trading.
- 46% of the DNBC as a whole is supported predominantly by local taxation.
- Opportunities have been identified in the scoping study for the sharing of resources at local level.

Conclusions
- Building capacity at a local level is the most sensible strategic option in the long term. The widest foundation of curatorial expertise already exists at a local level and training needs (see below) have been identified to strengthen the more specialised areas of collection management. In tandem with training for preventive conservation, designation of Category 1 and 2 of the distributed collections as nationally significant material would open a channel of help for independent collections. Currently, no mechanism exists to allow non-national organisations to make a case for strategic central support based on the national significance of their collections.
- The key areas where training gaps and resource needs exist and future investment should be channelled are conservation, education, documentation and marketing.
- The few examples of shared staffing and combined resourcing at local level have demonstrated great benefits in terms of conservation assistance and archive care but because of the modest and patchy extent of provision this has had a limited impact on the independent sector. Greater resourcing of positions and facilities at a local level would
promote partnerships and be most effective in addressing a distributed collection.

- Currently, both local and national intervention to support the independent sector tends to be reactive and precipitated by crises. A more planned and proactive system of support would allow all sectors to make better use of their resources and would lead to a more sustainable future for the collection within local venues. To support this planning, options should be explored for managing designation at a local level.
- At the moment, conservation and documentation support from national organisations is not matched by similar arrangements for education and marketing. There is also a need for greater awareness of advice and funding available from SMC and other sources.
- Burns expertise. Much of the enthusiasm and expertise which has sustained the national interest in Burns over the past 200 years has been generated at a community level. The importance given by the Scottish Executive to culture and heritage as a catalyst for urban and rural renewal, and the significance of the Burns collections to Scotland and the world, should be recognised as an opportunity to involve communities more directly with Burns collections.
- Financing collections care. The figures calculated in this study give an indication of the relative investments in collections management across sectors. The absence of direct funding for the largest proportion of the most significant material in Scotland is an outstanding feature of the study and a key strategic gap. Without guaranteed funding from year to year independent organisations are unlikely to invest heavily in collections care. Targeting support for significant distributed collections regardless of ownership should be a national priority.

Access

Key Findings:

- 52% of organisations have a policy on access which covers 56% of the DNBC.
- The lack of consistent market research undertaken limits an accurate assessment of the true accessibility of the distributed collection.
- 84% of organisations have undertaken physical access audits of premises.
- Basic access to venues is excellent: 92% of DNBC is held by venues open all year. Of those sites, summer opening means 96.6% of DNBC is potentially accessible during the peak tourist season.
- Only 24% of venues considered road signage to be adequate.
- Only 38% of organisation websites feature images of their Burns collection. Only 33% have education pages which mention the Burns collection, and 29% have links to other Burns websites.
- Collections content and links to other Burns websites is, with few exceptions, highest on websites operated by independent museums, and lowest on many local authority websites.
- Only 12% of organisations have undertaken a sensory audit of premises and 4% of interpretive material in the past 3 years.
- Methods of interpretation tend to concentrate on more traditional, less resource dependent methods such as written material and guided tours.
- Only 3 organisations offer interpretive material in languages other than English.
- 19% of venues make use of ICT to support public interpretation.
Executive Summary

- 21% of organisations make an admissions charge to 19% of the DNBC or 46% of the most significant Burns material in Scotland.
- Talks (44%) and handling kits (12%) are the only form of outreach offered by organisations.

Conclusions

- Better audience and non-user data is required to assess levels of access.
- Basic access to Burns collections is very good though more promotion of the highlights of collections is needed to interest those who do not presently use collections. Coordination of opening times at a local level – and knowledge of neighbouring Burns-related collection sites – would improve networking and visitor figures.
- Physical access could be improved both by better road and pedestrian signage, the promotion of Burns via the public transport system, and greater awareness of transport between venues. Dialogue with the relevant roads authorities, area tourist boards, and Visit Scotland to improve road signage needs to be addressed.
- Greater investment is needed to continue efforts to improve access where possible for visitors using wheelchairs. Access should be maximized wherever possible to all premises (and areas within premises) accessible to the able bodied.
- For the venues where physical access will not be practicable, similar investment is needed in offering alternatives such as virtual access or collections outreach programmes. Remote access to collections is not an area of strength for distributed Burns collections evidenced by the 4% of the DNBC which has been digitised and the understaffing of documentation for local authorities and the lack of IT equipment in the independent sector. There are huge opportunities for growth in remote access through partnerships with initiatives such as SCran, Learning Teaching Scotland, and local digital inclusion projects.
- Burns collections require more prominence on partners’ websites, a range of educational material to promote learning, and more comprehensive linking throughout the sector. There is also a need for a single website profiling the DNBC and acting as a portal for access to collections.
- Carrying on from the admirable number of physical access audits, sensory and intellectual audits of premises and interpretive material would better inform future developments.
- The geographical distribution, strong community links, and universal appeal of Burns collections provide opportunities for effective social inclusion projects. While currently under-utilised, better use of partnerships could help the collection play a more prominent role.
- Promotion of research into collections over the past decade has been curtailed by slow growth in individual collections and poor knowledge of other collections. A shared database should open up opportunities for new associations between objects and fresh areas of research into the life and work of Burns. A less detailed guide to collections would be the most effective way of engaging the curiosity of a wide audience, promoting interest in the database and the collections themselves.
Learning from collections

Key Findings:
- The learning potential of collections relating to Burns is presently under-utilised
- Only 36% of organisations have an education policy
- The main obstacle to more effective educational use of collections is lack of capacity across the sector evidenced in the low numbers of staff in the local level organisations, the consequent lack of planning, and the scarcity of dedicated resources.
- Case studies demonstrate the direct benefits of dedicated staffing and forward planning. The difference already being made by a small number of education staff highlights the potential for learning from collections
- 9 organisations offer an education room. Only 6 of these rooms have IT equipment.
- Only 6.5 FTE education staff are employed at local level, covering 70% of the distributed collection
- There is a direct correspondence between educational expertise and the degree to which material is linked to the schools curriculum
- Existing unstructured provision tends to favour lifelong learning
- Only 12% of organisations claim to use SCiRAN for educational resources

Conclusions:
- The correlation shown in the scoping study between the expertise of education staff and the degree to which material is structured demonstrates that staff with a specific responsibility for education are required across sectors to join up collections and formal learning.
- Greater investment is needed for training in education for all museums staff to make education a core museums function and derive greatest benefits from Burns collections
- Although the provision of education rooms at many historic venues is problematic, this necessitates the formation of pre- and post-visit material and handling boxes, forms of outreach that can entrench and reinforce the value of a site visit
- There are a few excellent examples of the use of handling kits, and in the use of drama and role play at venues, which could be developed across the sector. Greater coordination and targeted resourcing would enable best practice to propagate.
- Regional collection clusters require greater coordination in what they offer in terms of educational provision
- The value of the independent sector in promoting learning through premises and collections should be recognised and a greater degree of cooperation take place in planning and funding educational programmes.

Marketing and Events:

Key Findings:
- Quantifying the appeal of Burns collections is made difficult due to the mixed nature of collections and the absence of accurate market research data
- The sector with the highest dependency on external funding – the independent collections – is in the weakest position to identify and target audiences. Only 40% of independent sector collections have a marketing plan and 50% have a marketing budget
- Few local level organisations have undertaken audience studies
- 80% or 29,021 objects in the DNBC are free to visit or use
Executive Summary

- Of the 20% of collections accessible after an admissions charge, 49% of the most significant material (Category 1) is directly dependent on this form of visitor income
- Only 32% of organisations feature Burns collections in publicity material
- Venues are used more than collections to position organisations as a unique product
- Institutional and regional barriers have so far prevented effective joint marketing of collections
- Marketing training was identified as a need among 20% of organisations
- Only 25% of local authority organisations and 33% of independent institutions are aware of the opening hours of other Burns sector organisations
- A few key organisations in the independent sector have broadened the appeal of their collections and venues by staging a variety of events at different times of the year. Product diversification is a particular strength of this sector.
- Collections are not currently integral to venue promotion or events

Conclusions:

- Understanding the attraction: audience studies across sectors would enable more effective strategic planning and investment
- The seasonal nature of Burns events, the confinement of events to Ayrshire, Dumfries and Galloway, and the lack of joint events between venues, is detrimental to the profile of collections and the enjoyment of a holistic Burns experience. More cross venue activities would help to make the Burns experience more rewarding.
- There is a need for more effective signposting and joint promotion particularly to promote smaller venues in more remote and rural areas.
- There is a need for centrally coordinated communication and promotion of Burns collections and events on a Scotland wide basis
- Joint marketing would alleviate the burden of market research costs for those organisations least likely to be able to afford commissions but most likely to benefit directly from targeted marketing.

It is evident that local authorities with more than one site can offer umbrella marketing but this rarely includes other museums within the area or Burns attractions in other local authority areas. As stated in the Scottish Museums Council’s A National Strategy for Scotland’s Museums, Section 6.2, ‘Museums should be collaborating on a national as well as a local scale to introduce more effective marketing’

- Future ‘trails’ should encompass more collection sites and should be matched by greater product knowledge and infrastructure such as signposting on the ground

4 A National Strategy for Scotland’s Museums, Scottish Museums Council, p.12
This scoping study describes the distributed collection in terms of composition, significance, location, and management. In probing areas of strategic concern and using the significance scheme as a guide, the study points to key challenges which lie ahead for the distributed collection. Lack of capacity and resources at a local level, and lack of concerted planning and action have reduced access to collections and restricted their learning potential.

In the short term, the study helps to indicate a number of ways in which the various Burns collections can work together to begin to address these challenges. Within the resources available to the partners the following action plan is recommended:

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<th>Aim</th>
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<tr>
<td>Continue to define the distributed collections beyond the scoping study sample</td>
<td>Produce a shared web-based database of the DNBC that can be updated by partner organisations</td>
<td>Phase 1: (Category 1 and 2 material) live by June 2004</td>
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<td>Refine Category 3 material to identify the most significant objects</td>
<td>Phase 2: Include most significant Category 3 material on database by October 2004</td>
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<td>To improve the management of collections</td>
<td>Create a manual for access to professional advice, supported by workshops in conservation and documentation</td>
<td>October 2004</td>
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<td>Identify potential SCRNA projects based on priorities for digitising Category 1 and 2 objects</td>
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<td>Create digital gallery on new DNBC website</td>
<td>August 2004</td>
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<td>Draft shared guidelines on use of digital images based on examples of best practice</td>
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<td>Produce self assessment toolkit for environmental monitoring and control and guidelines for accessing funding and advice</td>
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<td>Draft common guidelines for acquisition and disposal of Burns objects</td>
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<td></td>
<td>Create listserv to support communication on acquisitions and other matters</td>
<td>August 2004</td>
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<tr>
<td>To build capacity among partners</td>
<td>Organise training in conservation, interpretation and education</td>
<td>March 2005</td>
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<td>Develop proposal for separately funded community exhibition using Burns collections</td>
<td>January 2005</td>
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<td>Draft a concordat on loans of objects and exhibitions between partners</td>
<td>March 2005</td>
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<td>Identify a series of discrete projects to form the basis of funding applications</td>
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<td>Produce a road map for future working</td>
<td>March 2005</td>
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<tr>
<td>To improve basic access</td>
<td>Produce a public guide to the DNBC</td>
<td>October 2004</td>
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<tr>
<td></td>
<td>Create a public DNBC website</td>
<td>August 2004</td>
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<td></td>
<td>Draft a shared access policy for the DNBC focusing on cultural entitlement</td>
<td>October 2004</td>
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<tr>
<td>To promote learning from collections</td>
<td>Produce an educational resource pack designed to be used by all partners</td>
<td>October 2004</td>
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<td>Pilot in-service teacher training using DNBC</td>
<td>March 2005</td>
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<td></td>
<td>Identify joint educational project to be the subject of a separate funding bid</td>
<td>January 2005</td>
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<tr>
<td>To develop joint marketing of the DNBC</td>
<td>Produce a joint brochure promoting DNBC</td>
<td>October 2004</td>
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<td>Work in partnership with local authorities and tourist organisations to expand the scope of Burns trails</td>
<td>October 2004</td>
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Signposting Future Work

In the longer term, there are a number of key areas and priorities that need to be considered when shaping a road map for future working. These are as follows:

- A survey of built heritage related to the DNBC
- A survey of internationally held Burns collections
- A programme of registration of non registered museums holding Burns collections
- Review and update the project reference manual
- A risk management strategy for the DNBC
- A more thorough conservation audit of Category 1 and 2 objects
- Upgrading IT equipment and increase support for documentation of the DNBC
- Evaluate the usefulness of cross domain local hubs for the DNBC
- Designation of the DNBC as a national collection
- Strategic funding for the DNBC
- Access audits of all venues
- Review of road signage to DNBC venues
- Improved regional coordination of educational provision
- Improve audience research across the DNBC
- Create a shared events and exhibitions calendar for the DNBC
- Produce a joint strategy for the DNBC’s contribution to Burns’ 250th anniversary in 2009
- Ongoing maintenance of a DNBC web-site
2 Scoping Study Definition

Introduction

The need for a Burns collections survey

The National Audit, commissioned by the Scottish Executive in 2001, highlighted the decentralised nature of highly significant material in Scotland.

Distributed collections relating to Robert Burns, composed of manuscripts, artefacts and a host of related objects, are held by museums and other organisations across Scotland and represent possibly the single most significant distributed Scottish collection which is not held predominately in a national institution. Given the heterogeneity in the stewardship and resource base of the distributed collections, there is a particular need to build cross-sector and cross-domain cooperation and partnerships; another key finding of the National Audit.

A logical development of the National Audit therefore was an in-depth study of the management and accessibility of Burns collections distributed throughout Scotland. A combination of the significance of the Burns collections and the fragmented nature of collections stewardship necessitated a scoping study.

Commissioning the project

Working on an initiative lead by Burns National Heritage Park, a project committee was formed in 2003 containing representatives of national and non-national museum and library collections, and specialist individual advisers, all of whom have a knowledge of, or stake in, the Distributed National Burns Collections (DNBC). The project working group collaborated in drawing up proposals for a project that would look at issues surrounding the future of Burns collections and from this made a formal application for funding from the Scottish Museums Council. In October 2003 a grant of £107,306 was made by the Scottish Executive through the Strategic Change Fund for a 16 month project to undertake such a collections survey. The Distributed National Burns Collections Project (DNBCP) was launched in November 2003 and will run until March 2005, during which time the committee will meet to guide the project team and establish a cross-domain network for the long term.

Project Objectives and Outcomes

Overall project objectives:

To assess the current state of the distributed National Burns Collection and identify the best opportunities for effective joint working

To build a sustainable basis for effective joint working in the future to ensure better standards of conservation, documentation, interpretation and access for the collection

To create a toolkit of resources to increase public awareness of and access to the collection

Overall project outcomes:

Useful and comprehensive shared collections data across the partner organisations

A tested set of policies, procedures and agreements across the partner organisations, to allow the collection to be managed and used more effectively by all partners and to be made more widely available to the public.

A set of resources to facilitate greater public awareness and access to the collection, including a non-academic, public guide to the distributed collection and a set of supporting educational resources

A road-map for future joint working
Scoping Study Definition

Defining the distributed national collection

For the purposes of this project the Distributed National Burns Collection (DNBC) is understood to encompass portable artefacts that are presently held within Scotland with a unique connection to Robert Burns. This includes holograph material by Burns or his contemporaries, printed material with strong literary or biographical significance, relic objects relating to Burns’ life and work, and “Burnsiana”, i.e. objects and artworks directly inspired by or relating to Burns’ life and work. The geographical parameters of the National Audit were assumed by this project which necessarily excludes material such a Crown or ‘British’ collections held out with Scotland. Portable artefacts referred to in the study as ‘objects’ which have been selectively amassed with a Burns connection constitute a ‘Burns collection’.

Other aspects of material Burns culture, such as buildings and monuments, are understood to be closely connected and, in some cases, essential to the interpretation and public enjoyment of the DNBC but are not dealt with directly in this project. The challenges of managing the built and natural heritage elements of Burns’ legacy provide a unique and complex set of issues, which are out with the scope of this project. However, it is understood that the relationship between these elements and the DNBC must be an important consideration when discussing the best ways in which elements of the DNBC are interpreted and communicated to the public.

The Burns Diaspora

Given that Burns died at the age of 37, why are collections relating to the poet so dispersed?

Despite a short life, Burns was a prolific writer of letters (over 700 letters alone survive), songs, and of course poetry. Since the seminal first edition of *Poems, Chiefly in the Scottish Dialect* appeared in print in 1786 - closely followed by enlarged editions published in Edinburgh in 1787 and 1793 for a mass market - there have been numerous translations, interpretations, and biographies on Burns and his work since and consequently a material legacy inordinate to Burns’s own lifespan.

Burns was born in Ayrshire and died in Dumfriesshire (having 8 homes in these two counties alone during his 37 years) but travelled frequently bringing him into contact with a great number of people and places throughout Scotland. This has resulted in a rich material legacy, and although many objects may never be provably connected with Burns,
nevertheless a trail of artefacts remains testifying to his influence and life.

The often haphazard way museums and other collectors obtain material has meant that there is no neat correlation between where an object originated and its connection with Burns, and where it is now held. This situation has been compounded by an historical tendency for collections to grow independently, and often in competition.

The universal appeal of Burns has led to many objects going abroad. Just as the Scottish diaspora of the 19th and 20th Centuries took many Scots to North America and the British Colonies, they took with them an especially strong urge to possess touchstones of the culture they left behind. Burns’s egalitarian message resonated with former communist states such as China and the Soviet Union and with translations of his work came an interest in the material culture of the person of Burns. Burns clubs across the world testify to the continuing appeal of the poet.

**Background to surveying the Burns legacy**

Despite the huge importance of Scotland to Burns and Burns to Scotland no national surveys of collections relating to the poet have ever been undertaken. The poet himself collected single items, such as the dirk belonging to the Jacobite martyr Lord Balmerino⁵, as well as a sweeping collation of Highland and Lowland ballads and songs, many of which were included in James Johnson’s *Scots Musical Museum* (1787-1803). Yet despite the poet’s revered status among all sections of Scottish society, to date no attempts have been made to take a national snapshot of Burns related material.

The most feverish activity using Burns collections usually occurs at special anniversaries of either Burns’s birth or death. The Centenary Exhibition in the year 1896 in Glasgow City Halls was - and still is - a point of reference for the study of Burns artefacts and their provenance. Instead of building an exhibition around what a single museum collection had to offer, for the first time on a grand scale the Centenary Exhibition showcased objects from Scotland’s distributed collections 100 years after the poet’s death.

Similarly, *Pride and Passion* in 1996 was a modern day initiative by the National Museums of Scotland, National Libraries of Scotland, and the National Galleries of Scotland to commemorate the 200th anniversary of the death of Burns with objects from across the globe (although most came from Scotland). To achieve an exhibition exploring numerous aspects of Burns’s life and to articulate this through original material in *Pride and Passion* curators necessarily relied on personal site visits to collections out with Edinburgh, a statement in itself on the distributed nature of collections relating to Burns.

In bibliographical form, James MacKay’s *Burnsiana* ⁶ is also an attempt to list relics of the poet and associated material generated since 1796. Transcriptions of letters, poems, and several bibliographical inventories have done much to improve access to the content of original material which in turn has helped conserve collections. The imminent publication of the *The Definitive Illustrated Companion to Robert Burns* ⁷ edited by Peter Westwood contains scanned copies of Burns manuscripts from across the world and represents the first attempt to bring together original holograph material in a single reference volume. The index for this publication will be made available on the DNBC project website and hard copies of the book will be distributed among DNBC Project Partners.

Opportunities to gain international access to Burns collections offered through digital imaging and the internet have prompted a renewed need to preserve the authentic for a wider audience and to be able to supply new ways of finding out about Burns through objects.

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⁵ National Burns Memorial Homes, Mauchline, Collection No. 138


**Methodology**

**Survey Width**

Since a national survey of Burns collections had never been undertaken before, media publicity and direct mailing preceded the scoping study to open up the scope of the survey and involve the community in its purpose. Although only 25 collections were selected to be studied in detail in this report, data for many other collections - the wider national collections – is included in Appendix 2. Object listings have been obtained from these other collections both to draw up a comprehensive national picture of Burns collections and to merge data towards a national database of artefacts relating to Robert Burns.

**Survey Depth:**

In order to deepen information obtained during the National Audit of collections with a Burns collections focus, 25 key collections were identified and involved in this scoping study. This report provides the results of a scoping study of 12 local authority collections, 10 independent (including one university library) collections, and 3 National collections undertaken between December 2003 and February 2004. Museum summaries are given in Appendix 1.

**Agreed Parameters**

The scoping study is based on the following agreed aims:

- To survey Burns collections; what are the scale and nature of collections held by different organisations across Scotland?
- To review current collections management and resourcing
- To assess the accessibility of collections and how they are currently being used in an educational capacity
- To gather information on how collections are marketed and what roles they fulfil in events
- Channel the findings of the scoping study to phases 2 and 3 of the project which aim both to initiate joint working among museum and library professionals and to open up the distributed collections to new audiences.

The DNBC project design was broadly set out into 3 phases. Following the appointment of project staff, a series of stakeholder consultations with project partners took place in order to gauge the individual ideas and expectations of those participating in the survey. Since the scoping study wished to highlight strategic issues, each section begins with questions on policy and concludes with an examination of shared or cross domain areas of activity. Details on practice are also central to the design of the scoping study and represent the most involved part of the site visit and survey. From the consultation phase a draft scoping study on these lines was discussed at working group level and the following areas included:

- Collection Description
- Collection Management
- Capacity
- Access
- Education
- Marketing and Events
Geographical Scope

The scoping study was designed not as a questionnaire but as a guide to standardise site visits and build comparative data for different collections across Scotland. This is in keeping with the ‘external validation’ considered by the Scottish Museums Council to follow the National Audit in preference to the self-assessment method of the Audit itself. Once piloted, the scoping study was extended to organisations outwith the project working group. Scoping study sites were selected according to the importance of the Burns collection and the practicalities of arranging cooperation (drawn up for project partners in a memorandum of agreement). Sites chosen were as follows:

**Full scoping study (Appendix 4)**

Dumfries and Galloway Council Museums Service: Robert Burns Centre; Robert Burns House; Dumfries Museum
Dumfries and Galloway Libraries, Information and Archives Service: Dumfries Archives Centre
Dumfries and Galloway Libraries, Information and Archives Service: Ewart Library
National Trust for Scotland: Bachelors’ Club, Tarbolton
National Trust for Scotland: Soutar Johnnie’s Cottage, Kirkoswald
National Trust for Scotland: Broughton House, Kirkcudbright
East Ayrshire Council Arts and Museums Service: Baird Institute, Cumnock; Dean Castle, and Dick Institute, Kilmarnock
South Ayrshire Council: Rozelle Art Gallery and Museum, Ayr
South Ayrshire Council: Carnegie Library, Ayr
Burns Cottage and Museum, Alloway
North Ayrshire Council Museums Service: North Ayrshire Museum, Saltcoats; Vennel Gallery and Lodging House, Irvine
East Ayrshire Council Arts and Museums Service: Burns House Museum, Mauchline
Grand Lodge of Scotland, Edinburgh
National Library of Scotland
National Museums of Scotland: Museum of Scotland
Glasgow University Library
Glasgow Libraries: Mitchell Library

Glasgow Museums Service
City of Edinburgh Council: Writers’ Museum
Fife Council Libraries: Murison Collection, Carnegie Library, Dunfermline
Ellisland Farm
National Galleries of Scotland

Given the number and type of organisations holding material, the scoping study framework had to be as flexible as possible. For smaller organisations an abridged version was used:

**Abridged scoping study (Appendix 4, sections in bold)**

Irvine Burns Museum
Lodge St James Kilwinning No 135
Lodge Loudoun Kilwinning No 51

Completing the survey with respondents took anything between 1½ hours and 4 hours and usually involved a tour of the venue and an in-depth look at collections. For most major collections, hand written responses were typed up, and copies sent to institutions for correction and the addition of information not available at the time of the site visit. From most scoping study responses, patterns and dichotomies began to emerge across the sector and a basis for comparisons developed. This data then allowed a general (quantitative) overview of collections management and accessibility, supplemented by specific (qualitative) examples of practice from individual museums to illustrate the national and local picture.

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8 A National Strategy for Scotland’s Museums, Scottish Museums Council (Edinburgh: SMC 1999), p.7, Section 3.1
A key part of the scoping study is to be able to describe the national distributed collection and to collate collections information towards a unified database. Given that organisations are at different stages in documenting collections, use a variety of input methods and a mixture of manual and computer-based databases, the poor ‘interoperability’ of the DNBC made bringing together object data into a single database an arduous and lengthy task.

Just as the scoping study itself was responsive rather than prescriptive, an object database was designed working from the existing situation among the largest collections. Since many collections use Microsoft Access or MS Access-compatible collections management software it was decided to add to a refined version of the existing database at Burns Cottage and Museum which already contained data on 4396 objects. Given the timescale of the project, for those collections that were not in a digitally compatible format, priority in retrospective documentation for the DNBC went to the most significant material. The most significant material was classified according to the level of personal importance of objects to Burns, or through objects used or created by his family and contemporaries which in some way illuminate our understanding of Burns himself. Although superficially similar to the categorisation scheme in the National Audit, the strong focus on connection to the lifetime of one individual used as a basis for categorising the DNBC means that objects of national and international significance exist in all 3 categories.

Category 3, in particular, contains an extremely wide spectrum of objects, including some of great importance.

Working through object lists the Project Officer graded collections according to the categories outlined above

Category 3 objects proved a particular challenge, in terms both of number, the very large proportion of printed books and also the diversity, which ranges from Burns souvenirs to major art works. Some extremely important and rare objects included in Category 3 include, for example, the first “English” Edinburgh Edition of Burns (NLS x.170.1), the papers of the Burns Portrait Society (Mitchell Library) and Malcolm Arnold’s Manuscript for Op. 51, the *Tam o’Shanter* Overture (NLS). It will be important, in subsequent development of a DNBC database, to review and refine this category, in order to identify those Category 3 objects of national and international significance.

It should also be noted that, while internationally held Burns collections were outwith the scope of this study and hence not included, a DNBC database offers the opportunity to connect the DNBC with international collections. Some of these, such as the Pierpont Morgan collection in the USA, are of great significance.

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3 Mapping Scotland’s Burns Collections

Key Findings:

- There are 36,326 objects in the distributed collections.
- 3.2% of the distributed collection are Category 1 objects.
- 1.6% of the distributed collection are Category 2 objects.
- 95.2% of the distributed collection are Category 3 objects.
- The largest single portion of Scotland’s Burns collections are held by local authorities (46%).
- 53% of the most significant objects (Category 1 collections) are cared for by the independent sector.
- Local authorities hold the largest single portions of both Category 2 (43%) and Category 3 material (46%) in the distributed collections.
- More objects are held by libraries than museums although the difference is largely due to books which form 74% of the DNBC.
- 84% of museum collections - and 89% of Category 1 artefacts - are cared for by registered museums.
- The bulk of the distributed collections are located in or near the most populous, urban regions of Scotland.
- By distribution, the largest conglomeration of DNBC collections is in Edinburgh and Lothians (32%), and the greatest proportion of Category 1 material is in South Ayrshire (38%).
- The most significant single collection is held by Burns Cottage Museum in Alloway (35% of DNBC Category 1).

The Distributed National Burns Collection

Fundamental to a strategic understanding of the scope of the distributed collections is the survey component of the study. Information on the 25 sample collections, by far the most significant set of collections of Burns-related objects known in Scotland today, is taken further in the succeeding sections of the scoping study while data on other collections held in the country continues to arrive at the Project Office, destined for the DNBC database. Details of an additional 12,383 objects not included in the scoping study had been received from 15 other organisations taking the overall total to some 48,709 objects nationwide (see Appendix 2). There are 37 different display venues across Scotland. Of these there are 18 ‘A’ listed properties, 16 ‘B’ listed properties, and 3 unlisted buildings. The high architectural significance of the buildings themselves, together with the level of significance many of these buildings accord collections through a particular Burns association, merits further research attention. This is also a factor when considering conservation and access.

<table>
<thead>
<tr>
<th>Listing of premises</th>
<th>DNBC sample %</th>
<th>National Audit sample %</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>49</td>
<td>35</td>
</tr>
<tr>
<td>B</td>
<td>43</td>
<td>23</td>
</tr>
<tr>
<td>C or unlisted</td>
<td>8</td>
<td>42</td>
</tr>
</tbody>
</table>

Scale of distributed collections by sector and by significance (DNBC).

<table>
<thead>
<tr>
<th>Object Category</th>
<th>Local authorities</th>
<th>Independents</th>
<th>Nationals</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cat 1</td>
<td>334</td>
<td>609</td>
<td>216</td>
<td>1159</td>
</tr>
<tr>
<td>Cat 2</td>
<td>253</td>
<td>232</td>
<td>103</td>
<td>588</td>
</tr>
<tr>
<td>Cat 3</td>
<td>15985</td>
<td>8277</td>
<td>10317</td>
<td>34579</td>
</tr>
<tr>
<td>Total</td>
<td>16572</td>
<td>9118</td>
<td>10636</td>
<td>36326</td>
</tr>
</tbody>
</table>

10 Ibid., p.92.
Mapping Scotland's Burns Collections

**DNBC by object type**

![Pie chart showing object types]

- Books: 74%
- Paintings: 27%
- Prints: 2%
- Photos: 2%
- AV: 2%
- MSS: 1%
- Pamphlet: 1%
- Artefact: 1%
- Sculpture: 1%
- Burnsiana: 8%
- Newspaper: 0%
- Document: 0%

**DNBC by object category**

- Cat 3: 95%
- Cat 1: 3%
- Cat 2: 2%

**DNBC: registered and unregistered museum collections by quantity**

- Registered museum collections: 12600 objects
- Unregistered museum collections: 2342 objects

**DNBC: registered and unregistered museum Category 1 collections**

- Registered museum collections: 654 Cat 1 objects
- Unregistered museum collections: 82 Cat 1 objects

**DNBC: museum and library collections**

- Libraries and archives: 21384 objects
- Museums: 14942 objects

Registered museum collections: 12600 objects
Unregistered museum collections: 2342 objects

Registered museum collections: 654 Cat 1 objects
Unregistered museum collections: 82 Cat 1 objects
DNBC: all objects by sectoral distribution.

<table>
<thead>
<tr>
<th>Sector</th>
<th>Local Authority</th>
<th>National</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>46%</td>
<td>29%</td>
<td>25%</td>
<td></td>
</tr>
</tbody>
</table>

DNBC: Category 1 by sectoral distribution

<table>
<thead>
<tr>
<th>Sector</th>
<th>Local Authority</th>
<th>National</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>29%</td>
<td>19%</td>
<td>52%</td>
<td></td>
</tr>
</tbody>
</table>

DNBC: Category 2 by sectoral distribution

<table>
<thead>
<tr>
<th>Sector</th>
<th>Local Authority</th>
<th>National</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>43%</td>
<td>18%</td>
<td>39%</td>
<td></td>
</tr>
</tbody>
</table>

DNBC: Category 3 by sectoral distribution

<table>
<thead>
<tr>
<th>Sector</th>
<th>Local Authority</th>
<th>National</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>30%</td>
<td>30%</td>
<td>24%</td>
<td></td>
</tr>
</tbody>
</table>

DNBC: regional breakdown by number and category

<table>
<thead>
<tr>
<th>Region</th>
<th>Cat 1</th>
<th>Cat 2</th>
<th>Cat 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Ayrshire Council</td>
<td>87</td>
<td>103</td>
<td>2237</td>
<td>2429</td>
</tr>
<tr>
<td>South Ayrshire Council</td>
<td>445</td>
<td>168</td>
<td>6606</td>
<td>7219</td>
</tr>
<tr>
<td>North Ayrshire Council</td>
<td>17</td>
<td>15</td>
<td>777</td>
<td>809</td>
</tr>
<tr>
<td>Dumfries and Galloway Council</td>
<td>233</td>
<td>114</td>
<td>5053</td>
<td>5400</td>
</tr>
<tr>
<td>Edinburgh and Lothians</td>
<td>274</td>
<td>138</td>
<td>11120</td>
<td>11532</td>
</tr>
<tr>
<td>Glasgow and Clyde Valley</td>
<td>86</td>
<td>18</td>
<td>4835</td>
<td>4939</td>
</tr>
<tr>
<td>Fife</td>
<td>17</td>
<td>32</td>
<td>3951</td>
<td>4000</td>
</tr>
<tr>
<td>Total DNBC</td>
<td>1159</td>
<td>588</td>
<td>34579</td>
<td>36326</td>
</tr>
</tbody>
</table>
DNBC in Ayrshire

DNBC in North Ayrshire

DNBC in East Ayrshire

DNBC in South Ayrshire

DNBC Category 1: Burns Cottage

Burns Cottage 35%
DNBC other 65%
Mapping Scotland's Burns Collections

DNBC in Edinburgh and Lothians

- Cat 3: 97%
- Cat 1: 2%
- Cat 2: 1%

DNBC in Glasgow and Clyde Valley

- Cat 3: 98%
- Cat 1: 1.9%
- Cat 2: 0.1%

DNBC in Fife

- Cat 3: 99%
- Cat 1: 0.1%
- Cat 2: 0.9%

DNBC in Dumfries and Galloway

- Cat 3: 94%
- Cat 2: 2%
- Cat 1: 4%
Conclusions

**Distribution.** This survey highlights the decentralised nature of significant Burns collections nationwide. Both in terms of object numbers and the degree of relative significance, Burns collections are spread across the Central Belt and South of Scotland, and are cared for by a diverse group of organisations. Independently funded and managed organisations are custodians of the lion’s share of the most important material relating to Burns. Local authority organisations are keepers of large quantities of Category 2 and Category 3 material. Libraries and unregistered museums hold 66% of the DNBC. There therefore seems to be an imbalance in the responsibility of care for significant material between relatively under-resourced local organisations and centrally funded national organisations.

**Object significance.** Reviewing figures for Category 2 and 3 material reveals several issues. The strict criteria set for Category 2 and the variable nature of documentation makes it difficult to identify material contemporary to Burns which illustrates his life in some way. A survey, given more time, would undoubtedly unearth many more objects but given that this material may not be itemised in a Burns-centred manner reveals the difficulty of a truly comprehensive search. Also, the broad criteria set for Category 3 material means that this Category contains highly significant objects as well as ephemera and a large number of objects of low significance. For instance, further subdivision is needed to identify highly significant artworks and rare books included with a range of other less significant material. Any future resourcing of Burns collections should also look at the long term research or display use of much of Category 3 and consider the distributed collection as a whole for possible rationalisation.

**Premises and built heritage.** By focusing attention solely on portable artefacts, the scope of Burns heritage is incomplete. There are a large number of historic buildings and monuments that form an important part of Scotland’s Burns heritage and which provide an essential and unique context for the National Burns Collection. A systematic survey to document and digitise Burns-related premises and built heritage is needed to complement this study.

** Partnerships.** The distribution of the national collection not only across sectors and domains necessitates a more versatile and collaborative approach to collections stewardship. Given the high proportion of registered museums in the study, a programme to encourage the 16% of unregistered museums to work towards accreditation would be provident. Partnerships between organisations at local levels should be given a high priority for any central support. Given the geographical concentration of collections in the contiguous regions of Ayrshire and Dumfries and Galloway, a local hub and strong support network would offer a mechanism for long term collections care.

**Collection needs.** Given the risks posed by the age of many artefacts, the predominance of sensitive paper material, limited local conservation capacity and a long history of display, the distributed collection requires special attention. Designation of the most important material and a conservation plan for Category 1 objects is urgently needed.
4 Managing Collections

Key Findings:

- 96.6% of the distributed collections are documented to a basic level
- 30% of the DNBC are held by organisations using only manual methods of documentation
- 37% of the DNBC is documented in a variety of formats reducing the compatibility of data within and between organisations
- 33% of the DNBC is in a format which is or has the potential to be web-based
- 4% of the distributed collections have been recorded as digital images by only 5 sample organisations
- Only 5 organisations have a system in place to respond to requests for images of their collection
- 68% of organisations gave inadequate staffing as the reason for the lack of digitisation
- Security at all venues was generally good
- 7.3% of the most significant Burns material in Scotland is uninsured and 4 local authority collections have considerably outdated valuations on significant Burns material
- In some independent collections, objects are undervalued to reduce the insurance premium. There is a direct effect on the loaning of objects as a result of under-valuation and failure to assess risk.
- Risks to 8.4% of the DNBC have been assessed and disaster plans for 59% of the DNBC have been formulated
- 33% of independent sector and 60% of local authority organisations have carried out condition assessments to Burns collections in the past 3 years
- 46% of the most significant material in the DNBC is kept in environments which have below basic standard control equipment and inadequate monitoring plans
- 32% of the DNBC is held by organisations which have the equipment but no environmental plan to record temperature and relative humidity changes.
- 46% of the DNBC is held by organisations with neither environmental monitoring equipment nor a monitoring plan for light levels
- 19% of the DNBC is held by organisations with a pest control programme
- 66% of independent collections, 37% of local authority, and 6.6% of national collections are presently on display (or for libraries are directly accessible) to the public
- 61% of the most significant material in the distributed collections is presently on display or is directly accessible to the public
- Storage location, size and conditions are least suitable in the independent sector; 60% of organisations consider storage capacity to be inadequate, and 80% of independent organisations score basic or below basic for storage environment
- Only 3 Burns objects are currently on loan between institutions and there is only 1 exhibition changeover planned during 2004
- Only 24% of acquisition and disposal policies mention Burns and only 4% mention consideration for the collecting area of another organisation
- No acquisition budgets are ring-fenced for Burns material; no independent sector organisations have an acquisitions fund
- The DNBC is growing by an estimated 0.007% or 250 objects per annum, which is predominately Category 3
- Burns Cottage and Museum holds the single most significant collection in Scotland yet paradoxically has below basic provision for environmental monitoring and control, and for storage
Introduction

Responsible stewardship is central to the preservation of, and qualitative access to, distributed collections. The scoping study pays greatest attention to aspects of documentation, conservation, and acquisition since these functions underpin access and interpretation of collections.

Documentation

The Museums Documentation Association (MDA) defines professional documentation as the knowledge and implementation of procedures for documenting objects and the processes they undergo, as well as identifying and describing the information which needs to be recorded to support the procedures. Proper documentation is vital if we are to define distributed collections, to discern where objects came from, their particular relevance to Burns, and to provide direct access to information about original material. Overall, owing to the level of use of objects, libraries and archives tend to have the greatest documentation coverage in terms of a numbering system and basic information on objects, and this documentation is more likely to be available in a computerised portal. Generally speaking museums can offer more in-depth information on single objects but information retrieval tends to be more difficult for staff and for the public. Across the sector it is apparent that collections are at different stages in the recording of even basic object data such as description and location details, object provenance and ownership, and conservation history, let alone digitisation and the uploading of collection catalogues to the internet.

From the table below it is clear that backlogs in documentation are not identified at national collections compared to the 25% of local authority organisations and 50% of independent sector organisations which acknowledge a documentation backlog of some sort. This equates to 995 objects (or 6%) in the local authority sector, and 237 objects (or 3%) in the independent sector; a total of 1232 objects or 3.4% of the DNBC which is presently undocumented. No Category 1 or 2 material is included in this backlog.

From responses to the scoping study, there is no standard definition of what constitutes full documentation. Collection documentation means different systems and methods and degrees of thoroughness across sectors both between museums, libraries and archives, and within mixed collections. There are with few exceptions hidden backlogs particularly in investigating authenticity and provenance, updating associated information fields for single objects, itemising collection level descriptions, and standardizing data entry. With few exceptions, documentation of Burns material is relatively advanced compared to the recording of information on other parts of mixed collections.

<table>
<thead>
<tr>
<th>Documentation</th>
<th>National</th>
<th>Local authority</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>up to date</td>
<td>100%</td>
<td>75%</td>
<td>50%</td>
</tr>
<tr>
<td>&lt; 500 object backlog</td>
<td>0%</td>
<td>17%</td>
<td>50%</td>
</tr>
<tr>
<td>&lt;1000 object backlog</td>
<td>0%</td>
<td>8%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Documentation format

Given that 96.6% of the DNBC is documented to some degree, the scoping study next explored which documentation methods are used and how accessible data is to staff and members of the public.

Manual documentation only

Of those collections which currently use only manual methods of documentation 60% of independent sector organisations (8% of the DNBC) are recorded on a paper list only. This reduces the level of remote access to some of the most significant collections and compares poorly with the findings for this sector in the National Audit (25% of independents were then found to use manual recording systems\(^\text{12}\)). 17% of local authority collections (or 8000 objects, or 22% of the DNBC) use only a manual documentation system compared to the National Audit figure of 3.4% for local authority sector museums\(^\text{13}\). The local authority figure represents two collections whereas the independent sector figure represents six different collections. Therefore the independent sector has the highest relative proportion of manually recorded collections.

Manual / computerised documentation

From the findings of the scoping study the largest proportion of collections are presently recorded in a mixture of formats: part paper based and partially in a format that is computerised but not web-accessible. Of the collections in this situation, 6 collection databases are MS Access-compatible, 2 employ MultiMIMSY, 1 is based on Adlib, and 1 database uses Cardbox Plus. The proportion of the DNBC on these separate systems is difficult to quantify owing to the amalgam of documentation systems currently in use. For 2 local authorities there is a semi-computerised documentation situation whereby part of the Burns collection is detailed on a computer database, part on card indexes and accession records, and a dependence on an outdated collections catalogue (one last printed in 1909, the other in 1952). This hybrid situation includes 37% of the DNBC or some 13,441 objects; 5462 from the independent sector and 7958 objects in the local authority sector. The National Library of Scotland is anomalous in the scoping study by having most of its reference collection available on the internet, and highlights only of the manuscripts collection on the NLS website; a comprehensive listing of manuscripts exists only in paper format.

Computerised Format

Information on 33% of the DNBC are or have the potential to be available in a web-based format. The high proportion of national collections recorded in this way and the low proportion of independent collections available in this format would suggest that improvements in this area of collections management are resource dependent. Excluding the University of Glasgow, there are only 4 site-based personal computers available for collections management in the independent sector for a total of 8508 objects, or 23% of the DNBC. None of these are available for visitor use.

Documentation systems by sector in the DNBC (% of organisations)

<table>
<thead>
<tr>
<th>Documentation System</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual documentation only</td>
<td>0</td>
<td>17%</td>
<td>60%</td>
</tr>
<tr>
<td>Manual / computerised (non-web) documentation</td>
<td>0</td>
<td>66%</td>
<td>30%</td>
</tr>
<tr>
<td>Computerised (web-based) documentation</td>
<td>100%</td>
<td>17%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Documentation systems by format (% DNBC)

\(^{12}\) A Collective Insight, p.66

\(^{13}\) Ibid.
Low interoperability or the lack of compatibility between documentation systems is a cause for concern for the sector as a whole but especially for the DNBC project since a unified Burns collections database was one of the outcomes expected of it. Information on some 24339 objects or 67% of the DNBC is impenetrable to remote access, being either listed on paper catalogues or on computer databases usable only at site level. CAIRNS, the Cooperative of Academic Information Retrieval Network in Scotland is a gateway pioneered by the Centre for Digital Research at the University of Strathclyde which has done much to permit cross domain searches of academic collections but is limited to the extent of documentation and interoperability within collections. Approximately 50% of the NLS Burns collection is not retrievable using a simple search of CAIRNS.

Documentation standards

This section of the scoping study intended not only to focus on how well registered museums document their Burns collections, but to gauge how closely unregistered museum collections are to fulfilling the Resource requirements for registration. Without exception the use of the MDA’s SPECTRUM standards for documentation corresponded to the registration status of the museum collection itself, i.e. no non-registered collections have adopted a similar documentation system for their collection. Although these standards are not directly transferable to libraries, of most concern for major bibliographic collections is the degree to which accessions registers are used as working copies without adequate provision for a secure copy as back-up.

Digitisation

Of the 36326 objects in the DNBC, 1512 or 4% have been recorded as digital images. One of the foremost contributors of SCRA, Dumfries and Galloway Museums Service, has the highest proportion of digital images for its collection; some 400 for a collection of 2000 objects (20%). Burns Cottage and Museum have 16% of their collection in digital format, the highest proportion of any independent collection, and the largest single collection of object images in the country. Participation in SCRA has undoubtedly encouraged a very small number of organisations to open up significant parts of their collections to a global audience. 68% of institutions claimed that the lack of digitisation of collections was because of inadequate staffing to support projects, while 12% claimed that equipment was the limiting factor. Of the 25 institutions sampled, 1 local authority, 1 independent museum, and the 3 nationals have special forms drawn up for public and commercial requests for object images.

Conservation

This section of the scoping study addressed collections preservation by first examining security and insurance of collections. Environmental monitoring and control, and storage of collections are also assessed in this section.

Protecting collections

The 3 national collections are covered by government indemnity and therefore do not require commercial insurance (29.3%) of the DNBC; 5 collections have up to date valuations and specific cover on significant Burns objects (13% or 149 Category 1 objects in the DNBC), while 16 collections (68% or 794 Category 1 objects in the DNBC) of the DNBC are covered with only a blanket commercial policy. Of these 16 collections, 2 collections which contain 85 Category 1 objects (7.3% DNBC), 28 Category 2 (4.8% DNBC), and 4649 Category 3 objects (13.4% DNBC) are uninsured, and 4 local authority collections have valuations on Burns collections dating back as far as 1977.

Although up to date market valuations are important in insuring collections responsibly, risk management and responsiveness to major incidents such as fire, flood, theft, and vandalism is a major part of premium assessment. Those institutions which have already undertaken risk assessments on Burns collections are as follows:-
Therefore of a total collection of 36326 objects, risks to 3061 objects or 8.4% of the DNBC have been assessed, and disaster plans formulated for 21434 objects, or 59% of the DNBC.

Other factors taken into account when assessing preparedness for an insurance policy are as follows:

**Record keeping**

Documentation must accurately reflect what’s held by the museum at any one time. The level of documentation varies from collection to collection but given that 96.6% of the DNBC exists in a list of some form the only cause of concern would be the use of accession records and the failure to have back-up copies for some library collections.

**Security**

Measures taken to protect against theft vary across the distributed collections but all host buildings are protected by intruder alarm after hours, and common sense precautions guard against the loss of borrowed material at major reference libraries. Closed circuit cameras were found at 7 local authority institutions but none at independent museums and are clearly dependent upon a large financial investment. High levels of staff invigilation were evident at all venues but security cameras and tagging for reference printed material, should be the objective across the sector. At two museums – one local authority and one independent – concerns over the security of the premises and the integrity of display cases has prevented Category 1 material from going on display to the public.

**Valuation**

From sample responses, setting values and then keeping them current is troublesome and often prohibitively expensive for smaller museums. This often results in grossly unrealistic insurance cover (settling on lesser or obsolete valuations to maintain premiums at a lower rate) or none at all.

**Hazards**

include fire, smoke, flood; biological or chemical attack; storage environments; and transportation and handling. All government and local authority premises which house collections are maintained regularly and to a high standard, although the monolithic coverage this allows means in most cases that fire extinguishers located near collection displays and storage areas are not matched to the vulnerability of materials in Burns collections. Risk assessment to objects is most practiced among local authority organisations and not at all in the independent sector (10% of independents have an emergency plan drawn up). For both nationals and local authorities reactive measures have been drawn up for accidents to collections to a greater extent than pre-emptive risk measurement to parts of their collection.

**Collection condition**

Identifying vulnerable parts of the Burns collection, and feeding conservation survey data into a conservation plan is especially important given the distributed collections’ relative sensitivity as a largely organic (mainly paper) based collection, and the high display and direct access duration (1065 objects or 61% for Category 1 and 2 material is on display or is directly accessible). 30% of independent collections have had a collection condition assessment in the past 3 years, 33% of local authority collections, and 100% of national collections have been assessed. For national institutions with in-house conservation departments records are maintained for all objects (for NLS the conservation unit operates a grading scheme for object significance), while records are kept for 92% of local authority and 60% of independent collections.

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Risk assessment to objects in Burns collection</td>
<td>33%</td>
<td>25%</td>
<td>0%</td>
</tr>
<tr>
<td>Disaster plan</td>
<td>100%</td>
<td>58%</td>
<td>10%</td>
</tr>
</tbody>
</table>

29
Surveying Burns collections for conservation condition and maintenance of records

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection condition assessments</td>
<td>100%</td>
<td>33%</td>
<td>30%</td>
</tr>
<tr>
<td>Conservation records kept for Burns objects</td>
<td>100%</td>
<td>92%</td>
<td>60%</td>
</tr>
</tbody>
</table>

Environment

Whilst many purpose built libraries now hold Burns material, many of the museum properties which now house Burns collections (17 of 37 venues, a total of 10032 objects or 28% of the distributed national collections, 705 Category 1 and 2 objects or 40% of the DNBC total for the most significant material) were never intended as museums and therefore lack the necessary space, design and environmental conditions needed for the nature of the distributed collections. The high display and direct access figure – 61% for Category 1 and 2 objects are continually on display or are directly accessible to the public across Scotland – speak for themselves in terms of the environmental risks involved; this section explores how those risks are quantified and controlled.

DNBC: environmental monitoring (see Appendix 3 for standards criteria)

<table>
<thead>
<tr>
<th>Environmental monitoring</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below basic</td>
<td>0</td>
<td>25%</td>
<td>70%</td>
</tr>
<tr>
<td>Basic</td>
<td>0</td>
<td>33%</td>
<td>10%</td>
</tr>
<tr>
<td>Good</td>
<td>0</td>
<td>25%</td>
<td>20%</td>
</tr>
<tr>
<td>Best</td>
<td>100%</td>
<td>17%</td>
<td>0</td>
</tr>
</tbody>
</table>

Temperature and relative humidity (RH): monitoring plan and equipment

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temp and RH monitoring plan</td>
<td>100%</td>
<td>58%</td>
<td>20%</td>
</tr>
<tr>
<td>Temp and RH monitoring equipment</td>
<td>100%</td>
<td>92%</td>
<td>30%</td>
</tr>
</tbody>
</table>

3 major bibliographical collections have below basic equipment and environmental monitoring plans. This accounts for 8583 objects 24% of the DNBC: 137 Category 1 and 2 objects (8% of the DNBC total for Categories 1/2)

7 independent organisations have below basic equipment and environmental monitoring plans. This accounts for 5766 objects 16% of the DNBC: 661 Category 1 and 2 objects (38% of the DNBC total for Categories 1/2)

14349 objects or 40% of the DNBC and 798 objects or 46% of Category 1 and 2 are maintained in environments which have below basic equipment and environmental monitoring plans

DNBC: environmental control (see Appendix 3 for standards criteria)

<table>
<thead>
<tr>
<th>Environmental control</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below basic</td>
<td>0</td>
<td>0</td>
<td>10%</td>
</tr>
<tr>
<td>Basic</td>
<td>0</td>
<td>58%</td>
<td>70%</td>
</tr>
<tr>
<td>Good</td>
<td>0</td>
<td>33%</td>
<td>20%</td>
</tr>
<tr>
<td>Best</td>
<td>100%</td>
<td>9%</td>
<td>0</td>
</tr>
</tbody>
</table>

Temperature and RH levels at all of the nationals are actively measured and recorded

6160 objects (230 Category 1; 205 Category 2; and 5725 Category 3) are cared for by the 58% of local authorities which have both the temperature and relative humidity monitoring equipment and a plan to record and respond to data received; 6410 objects (this includes 36 Category 1 objects; 35 Category 2; and 6339 Category 3) are held by local authorities with temperature and RH monitoring equipment but no active plan to analyse and respond to changes in environmental conditions. 4000 objects are cared for by one local authority organisation without equipment or a monitoring plan. Therefore although most local authorities have equipment to monitor temperature and relative humidity for only 37% of collections in this sector are held by organisations with equipment and a plan to act on data collected.

3352 objects (128 Cat 1; 52 Cat 2) are cared for by the 20% of independent museums which have both temperature and RH monitoring equipment and a plan to record and respond to data received; 5158 objects are held by independents with equipment but no active plan to

15 Of this number a deposit of 167 artefacts from Burns Cottage and Museum are in storage at NLS
analyse and respond to changes in environmental conditions (this includes 427 Category 1 and 164 Category 2 objects). 608 objects (168 Cat 1; 76 Cat 2; 364 Cat 3) are held by institutions with neither environmental monitoring equipment for temperature and RH nor a plan.

**Light (UV and lux): monitoring plan and equipment**

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light monitoring plan</td>
<td>100%</td>
<td>50%</td>
<td>10%</td>
</tr>
<tr>
<td>Light monitoring equipment</td>
<td>100%</td>
<td>50%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Light levels for display and storage of Burns collections held by all of the nationals are actively measured and recorded.

6131 objects (230 Category 1; 195 Category 2; 5706 Category 3) are cared for by the 50% of local authorities which have both the light monitoring equipment and a plan to record and respond to data received; 10441 objects (104 Cat 1; 58 Cat 2; 10279 Cat 3) are held by local authorities with no light monitoring equipment and no plan to analyse and respond to changes in light levels.

2700 objects are cared for by the 10% of independent collections which have both the light monitoring equipment and a plan to record and respond to data received; 6418 objects (495 Cat 1; 182 Cat 2; 5741 Cat 3) are held by the 90% of independents with neither environmental monitoring equipment for light levels nor a monitoring plan.

**Pest control programmes**

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pest control programme</td>
<td>66%</td>
<td>8%</td>
<td>30%</td>
</tr>
</tbody>
</table>

4000 objects are cared for by the 8% of local authority organisations and 2825 objects by the 30% of independent museums that have a pest control programme; 191 objects are cared for by national institutions having a pest control programme in place. In total, 7016 objects or 19% of the DNBC (or 204 Category 1, 122 Category 2, and 6690 Category 3 objects) are cared for by organisations with a pest control programme.

**Display**

Environmental conditions vary across the country but become far more important when the low volume of object exchange between museums, libraries and other collections and the infrequency of display changes of Burns material are taken into account.

There are no plans in Scotland during 2004 for new exhibitions on Burns, with the exception of the redevelopment of Burns House Museum in Mauchline which will showcase objects largely within the East Ayrshire Council Collection. The use of collections in libraries is of course different to the approach taken in museums, the latter using the medium of exhibitions to interest the visitor. Yet, the wealth of some library collections is hidden by lack of exhibition infrastructure (display cases, interpretive material, etc.) and would suggest the need for greater cooperation between libraries and museums, as well as change in the fixedness of collections and the possibilities of loans to facilitate new exhibitions.

One of the most basic ways of accessing a collection is through display. Of the samples studied it is clear that although independently held collections amount to 25% of the DNBC sample total, in 2004 approximately 6018 objects or 66% of independent sector objects are on display (or for library collections are directly accessible to the public) compared to 6132 or 37% of objects in local authority collections, and 19 objects or 6.6% of the NGS and NMS collections (a figure for NLS was not obtainable). This high proportion among independent organisations may be because of storage problems or simply the need to appeal to visitors on whose income these organisations depend.

---

16 Of this number a deposit of 167 artefacts from Burns Cottage and Museum are in storage at NLS.
Display and direct access to distributed collections (% by collection)

<table>
<thead>
<tr>
<th>Collection Ownership</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>44%</td>
<td>37%</td>
<td>66%</td>
</tr>
</tbody>
</table>

Display and access by number of objects

<table>
<thead>
<tr>
<th>Collection Ownership</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>49%</td>
<td>51%</td>
<td></td>
</tr>
</tbody>
</table>

Storage

Museums need storage to house reserve collections and vary collection displays. With reference to the DNBC, 39% of Category 1 and 2 objects are currently in storage (not on display and not directly accessible to the public). Storage conditions are vitally important for the wellbeing of collections. Where storage is located has implications for changing over exhibitions, the quarantine of objects, preparedness for incidents, and for transportation difficulties. Storage size and location, and storage environment were all investigated in the scoping study.

<table>
<thead>
<tr>
<th>Storage Location</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storage onsite only</td>
<td>0</td>
<td>50%</td>
<td>80%</td>
</tr>
<tr>
<td>Storage onsite only</td>
<td>0</td>
<td>8%</td>
<td>20%</td>
</tr>
<tr>
<td>Storage onsite / offsite</td>
<td>100%</td>
<td>42%</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Storage Size</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size adequate</td>
<td>100%</td>
<td>75%</td>
<td>60%</td>
</tr>
<tr>
<td>Size inadequate</td>
<td>0%</td>
<td>25%</td>
<td>40%</td>
</tr>
</tbody>
</table>
There would appear to be a correlation between the high display ratio for independent sector organisations (66%) and both the inadequacy of storage environment (10% are ‘below basic’), capacity (40%), and location (80% is onsite only) limiting the flexibility of displays and the rotation of objects. Local authority organisations currently display approximately 37% of their Burns collections and appear to have greater capacity for object storage and more flexibility in location of stores. Having only offsite storage can hinder the movement of objects and place restrictions on display changeovers, lengthening the durations of exposure to display environments for Burns objects. Two local authorities have Burns-only venues which are open all year round but have no on-site storage and this severely restricts the resting of objects. Storage at national sector level is of adequate capacity and has best-practice-standard storage environments. There appears to be a connection between storage capacity and the significance ratios within each sector: 97% of national collections are Category 3; 96% of local authorities collections are Category 3 material and 91% of independent sector collections are Category 3. This accords with both the capacity and resourcing of the sectors; nationals closely followed by local authorities claim to have most capacity and the best storage conditions yet hold, proportionately, the least significant material.

Two new developments in Scotland have improved the storage conditions of major collections significantly. Granton Centre for Art opened by the National Galleries of Scotland for their reserve collection in October 2002, and Glasgow Museums Resource Centre (GMRC) opened in December 2003. Combining state of the art environmental conditions with quality public access to collections, these two facilities have dramatically improved collections management for thousands of nationally and internationally significant objects, including parts of the DNBC. During the last two weeks of January, Glasgow Museums Service conducted themed Burns tours of the city’s collection held in storage at the GMRC in Nitshill.

### Conservation Case Study

**A National Challenge: Burns Cottage and Museum**

From the findings of the scoping study the Burns collection held at the birthplace museum in Alloway is the single most significant collection of Burns material in Scotland. In this one museum alone there are:

- 35% of DNBC Category 1 objects
- 25% of DNBC Category 2 objects
- 11% of DNBC Category 3 objects

The museum is anomalous in the survey for its level of significance but also by being the only museum which scores below basic ratings for both environmental monitoring and control, and for the provision of storage of collections. This places the core of Scotland’s Burns collection in an unpredictable and manifestly debilitating environment.

In the second phase of registration the Museums and Galleries Commission outlined the qualifications for the term ‘national’ as follows:

I. *The policy and practice of the museum should be to collect a range of objects of national importance and associated information in its particular fields, and these collections should be subject to appropriate standards of care*

II. *It should already have a substantial collection in relation to its stated objectives and the museum’s*
Managing Collections

display policy should reflect the full range of its collections

III. It should be able to provide professional and authoritative expertise and advice over its whole field to the public, to other museums, and to national and local government.

IV. It should provide study and research facilities for the public.

V. It should offer visitor services of a quality appropriate to a museum

A National Challenge

The present collection indicates fundamental problems in collection care stemming from the following factors:

Structural unsuitability

The collection at Burns Cottage is displayed in a purpose-built pavilion-style museum adjacent to the cottage in which Burns was born in 1759. Built in 1902 and extended in 1920 and 1955, the building’s design is now unsympathetic to the modern conservation needs of the collection displayed within. The admission of high levels of daylight and the failure of the building’s defences to buffer fluctuations in the temperature and relative humidity of the climate outside has been compounded by decades of under-investment in structural maintenance leading to water and pest ingress. There is no formal schedule of inspection and pre-emptive maintenance at the museum. The mixed use of the museum building has contributed to collection deterioration. The dependence on visitor income directly affects the day to day care of collections – the museum library doubles as a tearoom during the summer months with consequent levels of high relative humidity and moulding on exposed surfaces of over 1000 volumes. The presence of a shop within the museum, although vital for the financial survival of the Cottage and Museum, both devalues the authenticity of the exhibits themselves and necessitates environmental conditions at variance with the preservation needs of the Burns collection. Lighting and heating set at a level for staff and visitors speeds the acid-induced hydrolysis of cellulose and has already desiccated and browned paper artefacts in two cases containing holograph manuscripts and printed material in the Alloway Room.

No storage facilities at the museum mean that artefacts are exposed constantly to fluctuations in relative humidity and temperature, prolonged dosages of daylight, gallery spotlights high in infra-red and case lights emitting high energy ultraviolet radiation at close range to objects. This combination of photochemical radiation has led to considerable degradation of Category 1 and 2 material.

Environmental unsuitability

Monitoring

In order to ascertain exactly how the collection experiences its environment at microscopic level requires scientific measurement and relatively sophisticated monitoring devices. There are currently only 2 relative humidity gauges (one card indicator and one uncalibrated dial hygrometer), no recording thermo-hygrographs, and no light meters at the museum. This makes only spot checks possible for temperature and RH, but not for light levels. Since the most damaging
environmental conditions for artefacts occur during sharp fluctuations, the museum does not presently have the ability to detect changing conditions over time.

The effects shown by key objects in the collection confirm environmental attack:

**Light damage**

Light levels in the Tarbolton Gallery (pictured) ranged between 200-520 lux during spot tests in May 2001. Artefacts in desktop display cases show widespread browning and signs of desiccation and tearing. In one particular display case a ribbon used to hold a page of Volume II of *The Spectator Magazine* open at a certain page has moved from its original position revealing a band of discolouration almost as dark as the remainder of the exposed surface, evidence of rapid photochemical damage.

At risk:
- 209 manuscripts: 18% DNBC Cat 1
- 45 manuscript books: 3.9% DNBC Cat 1
- 17 prints: 0.05% DNBC Cat 3
- 4 Silhouettes: 0.7% DNBC Cat 2
- 20 paintings: 3.4% Cat 3

**Chemical damage**

Flaking of case linings (pictured) and the use of inappropriate materials for display cases such as interior plywood (which is high in urea formaldehyde-based adhesives) can attack protein-based materials. Off-gassing is promoted by heat from case lights.

At risk:
- 45 manuscript books: 3.9% DNBC Cat 1
- 17 prints: 0.05% DNBC Cat 3
- 4 Silhouettes: 0.7% DNBC Cat 2

**Relative Humidity (RH) related damage**

Warping on a panel painting, *Tam Pursued by the Witch* by James Drummond (pictured), in the main gallery and moulding on exposed surfaces of over 1000 volumes of the museum library housed in the cottage tearoom both indicate episodes of high RH. Tests from a recording thermohygrograph run over a week in May 2001 logged levels above 70% RH for 45.2% of the recording time. Foxing spots and deposits of rust confirm monitoring data.

At risk:
- 209 manuscripts: 18% DNBC Cat 1
- 45 manuscript books: 3.9% DNBC Cat 1
- 17 prints: 0.05% DNBC Cat 3
- 4 Silhouettes: 0.7% DNBC Cat 2
- 2636 books: 7.6% DNBC Cat 3
- 20 paintings: 3.4% Cat 3

**Temperature-related damage**

Solar gain from daylight, heat from case and gallery lights, and radiant heat from pipes and radiators below display cases (pictured) has accelerated hydrolysis of paper products. A 5°C rise in temperature can increase the rate of deterioration by about two and a half times.

At risk:
- 209 manuscripts: 18% DNBC Cat 1
- 45 manuscript books: 3.9% DNBC Cat 1
- 30 artefacts: 2.6% DNBC Cat 1

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Control

Levels of ultra violet light are partially reduced by muslin filtering on skylights in the main gallery of the museum (figures) but from a study in 2001, the intensity of natural light averages between 200-520 lux in the main gallery, levels which would be tolerable only if the museum were to reduce lux levels to 100 lux and close from October to April of every year (Based on 200,000 lux hours recommended by BS5454). Regulating temperature and relative humidity depends upon a gas-fired central heating system installed in the 1950s without individual thermostatic controls on radiators.

Capacity

Staffing at the museum is, with the exception of one curator of collections hired on a temporary contract, confined to visitor services. The lack of long-term curatorial expertise at the museum jeopardises collection care in the long term.

Conclusions

Since all of the collection at Alloway is exposed to an environment which is not accurately measured and is controlled at a below basic level, the threat to the collections is widespread and immediate. Part of the collection is already in storage at the National Library of Scotland yet this cannot be a sustainable option for such a significant collection at the most internationally identifiable Burns site. Strategic investment in infrastructure and a viable long term funding solution as perhaps a designated national collection would help ensure standards of care while maintaining the important local connection.

Acquisitions

Growth and development of the distributed collections is dependent upon a regular influx of Burns-related objects as and when these become available. Across all of the sectors donations account for the highest number of objects acquired yet there is a wide spectrum of collecting policies, acquisition budgets, and although 72% of sample organisations had an acquisitions and disposal policy, only 24% have a specific mention of collecting Burns-related material. Although many organisations claimed a tacit preference for Burns and the likelihood of sharing information on objects coming up for sale, only one acquisition and disposal policy explicitly refers to the passing on information on Burns material to another Burns sector museum. All policies reviewed mention a strong presumption against disposal and have involved procedures to assess the case for deaccessioning and disposal. The fact that only 50% of independent sample institutions do not have such a constitutional guard against disposal is a cause for concern and remains a stumbling block towards registration.

<table>
<thead>
<tr>
<th>Acquisition and Disposal Policies</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition and disposal policy</td>
<td>100%</td>
<td>83%</td>
<td>50%</td>
</tr>
<tr>
<td>Specific mention of Burns in policy</td>
<td>0%</td>
<td>42%</td>
<td>10%</td>
</tr>
</tbody>
</table>

33% of local authority museums have both a specific mention of Burns in their acquisitions and disposal policy and a set acquisitions budget, though no sample institutions have a budget ring-fenced for Burns acquisitions.

The method of collecting in Scotland for many museums and libraries depends on a rather informal network of communication and there is little evidence of referrals between organisations in different areas.

Libraries are the most systematic collectors given that they regularly add new works on Burns to existing collections and account for 4 of the 6 local authority institutions who have made a Burns acquisition in the past year.
**Acquisitions Budgets**

<table>
<thead>
<tr>
<th>Set acquisitions budget</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>100%</td>
<td>75%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Acquisition budgets range from a top scale such as the National Galleries of Scotland’s average annual allowance of £678,25018 (71,470 objects of which 100% are of national, UK, or international significance19) to approximately £2000 for East Ayrshire Council Museums, Arts, and Theatre Service (69, 301 objects, 57.4% of which are of national, UK, or international significance20).

The potential for collecting amongst independent museums is severely curtailed by the lack of a fixed amount per annum for new acquisitions. These museums rely in the main on donations and fund-raising on a case by case basis. Although independents show a higher rate of acquisitions for the past year than any other sector, these tend to be smaller and less valuable donations than acquisitions by the 50% of local authority institutions (67% of whom are libraries acquiring new editions on Burns, as mentioned above). The last major acquisition in Scotland was made by East Ayrshire Council in 2002 with the purchase of a holograph manuscript by Burns of the song *There Was A Lass* at a cost to the Council of £13,000, 6½ times their annual acquisitions budget.

Dumfries and Galloway Council Museums Service have a general acquisitions budget of £8000 per annum. An Acquisitions Sinking Fund gathers monies unspent from year to year to save for more expensive acquisitions, ‘which would enable major new purchases to be made which exceed the annual revenue allocation for acquisitions’21. This rolling budget would appear to give the museums service more latitude in collecting than a fixed annual allowance which can not carry to successive years, both by accruing funds and being more prepared for the sporadic nature of items becoming available.

**Burns Acquisitions in the past year**

<table>
<thead>
<tr>
<th>Burns Acquisition in the past year</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>33%</td>
<td>50%</td>
<td>60%</td>
</tr>
</tbody>
</table>

**Joint bids for Burns objects**

<table>
<thead>
<tr>
<th>Joint bids in the past for a Burns object</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0%</td>
<td>8%</td>
<td>0%</td>
</tr>
</tbody>
</table>

There is a tendency among sample institutions not to make joint bids for Burns-related material with other parties. Although this may be because of competition between smaller museums and libraries and the rarity of Burns objects coming onto the market in recent years, one national institution claimed that they did not collect jointly since they were a ‘stand alone’ institution.

Perhaps not surprisingly, the distributed national collections are not growing appreciably in Category 1 or 2 material. On average 50-100 predominantly Category 3 objects are acquired per year in Scotland, or a growth of 0.14-0.28% of the DNBC total.

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19 *A Collective Insight: Scotland’s National Audit*, p.336
**Movement between collections**

Apart from the protracted large-scale ‘loans’ of collections from Burns Clubs and other Burns organisations to local authorities at the moment, and a small number of private loans, only 3 objects in Scotland are currently on loan for exhibition purposes. Aside from the prevailing documentation situation in Scotland which has prevented the sharing of collections data, insurance has been a barrier to loaning material to other collections. In order to loan from national collections a non-national museum must first satisfy criteria on transport, insurance, conservation, security and environment to satisfy the Government Indemnity Scheme. The resources needed have severely hindered national collections becoming distributed national collections. Likewise, museum Registration requirements have most probably prevented the movement of objects between local authority collections and unregistered independent museums. Access to distributed national collections is thereby limited.

**Conclusions**

At face value there would appear to be a fully documented distributed collection given the 3.4% backlog, yet there are considerable backlogs in the levels of documentation required for a collection of national significance. This study has demonstrated that the baseline for independent collections is considerably lower than for any other sector and consequently the needs are for IT equipment and training. For local authorities the development from the hybrid situation of manual and computerised documentation formats requires considerable staff time to sort through hidden backlogs and upload data to a fully computerised system. For all organisations digitisation of the distributed collection needs a combination of staffing and equipment, and an improvement in the awareness of ownership issues.

Another major challenge for the distributed collection is security. The scoping study has shown that local authority and independent sector organisations lag far behind the national sector in assessing the condition of collections and measuring risk. In the absence of government indemnity, the tendency among the independent and local authority sectors has either been to undervalue collections, restrict the movement of objects, or not cover collections at all. Since the most significant collections are held the sector least able to pay adequate premiums on insurance cover, the most vulnerable collections are exposed to a combination of risks. A review of insurance cover and the associated measures required to quantify and minimise risk for the distributed national collection is necessary.

Standards of environmental management for the most significant collections are generally far below the ideals expected of a national collection. As detailed for the collection at Burns Cottage in Alloway, the high display rates for the predominately paper-based objects in the distributed collection are most at risk from temperature, relative humidity, and photochemical damage. Given the level of risk there is a strong case for a conservation audit of Category 1 and 2 material.

There is an inverse relationship between collection significance and the adequacy of storage. Options need to be explored to improve storage capacity through rationalisation and greater collaboration allowing organisations to prioritise storage needs and reduce duplication of less significant material.

A more collaborative, strategic approach is needed to learn about Burns objects coming onto the market, knowing where these would be of most value in Scotland, and raising the necessary funding to ensure the distributed national collection continues to grow in terms of the most significant material.

Collecting activity should be coordinated to a greater extent to reduce overlap. The drafting of common guidelines for acquisition and disposal of Burns objects would promote more effective use of limited resources.
5 Capacity

Key Findings

- There is only the equivalent of 1.5 full time and professional staff dedicated solely to Burns collections in Scotland; the 18.5 other curatorial positions have responsibilities for other collections which dwarf the size if not the significance of Burns collections.
- Although curatorial support for collections is greatest in the national sector, 20 of the 24 curators are employed by the National Galleries of Scotland and cover a range of subjects. Most curatorial expertise for Burns collections therefore already exists at a local level (i.e., all non-nationals with the exception of Glasgow Museums).
- Numbers of specialist conservation and education staff are lowest at a local level.
- There is also a dependence on private conservation help among local level organisations.
- Local authority and national sector organisations have the best access to education and marketing expertise.
- Glasgow Museums Service has one of the smallest Burns collections in the country yet the highest single total of education and access personnel.
- Training needs identified by local level organisations are: conservation (34%), education (27%), documentation (12%), and marketing (12%).
- Resource needs identified by local level organisations are: conservation (40%), education (31%), marketing (15%), and documentation (14%).
- 62% of organisations would approach a lay expert on Burns as the most authoritative source of information.
- 51% of the most significant Burns-related material in Scotland is supported by the independent sector.
- 46% of the DNBC as a whole is supported predominantly by local taxation.
- Opportunities have been identified in the scoping study for the sharing of resources at local level.

Measuring Capacity

Supporting a significant and distributed national collection comprising 36,326 objects, human resources and funding streams are a fundamental requirement for present and future stewardship of the DNBC. In this section the scoping study sought to assess the current degree of access across sectors to curatorial, conservation and scholarly expertise. Financial resources available to the distributed collections is examined in a case study comparison.

Staffing

Figures for the DNBC are divided into local level collections and National collections (including the collection of Glasgow Museums Service).
Numbers of designated staff for local level collections

<table>
<thead>
<tr>
<th>Area of expertise</th>
<th>Specialist staff</th>
<th>Shared staff</th>
<th>Volunteers</th>
<th>Training needs</th>
<th>Resources needed most urgently</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial – i.e. those positions of qualified museums, archives, and libraries professional staff directly concerned with Burns collections as part of their job description. Qualified and full-time (1.0), unqualified or part-time (0.5)</td>
<td>18.5</td>
<td>0</td>
<td>3</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Documentation - Specialist documentation staff (1.0), unqualified or part-time documentation staff (0.5). Qualified librarian or archive staff (1.0)</td>
<td>11</td>
<td>0</td>
<td>3</td>
<td>14%</td>
<td>28%</td>
</tr>
<tr>
<td>Conservation - Specialist conservation staff (1.0), unqualified or part-time conservation staff (0.5)</td>
<td>7.5</td>
<td>1</td>
<td>1</td>
<td>40%</td>
<td>33%</td>
</tr>
<tr>
<td>Education - Specialist education staff (1.0), unqualified or part-time education staff (0.5)</td>
<td>6.5</td>
<td>0</td>
<td>0</td>
<td>31%</td>
<td>24%</td>
</tr>
<tr>
<td>Marketing - Specialist marketing staff (1.0), unqualified or part-time education staff (0.5)</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>15%</td>
<td>15%</td>
</tr>
</tbody>
</table>

Access to curatorial expertise

Of a team of 18.5 staff at local level with curatorial responsibilities across the country, only 1.5 staff are dedicated to the distributed collection nationwide. Only Ellisland Farm and Burns Cottage Museum have curatorial staff dedicated solely to the Burns collection. For the majority of museums across Scotland holding Burns-related material these collections form only a fraction of the entire collection, and therefore only part of the responsibility of individual staff.

Relative responsibilities

To place the Burns collections into curatorial perspective, ignoring the relative significance of the Burns collections, in mixed collections with curatorial staff the smallest Burns collection constitutes 47 objects of an entire collection of 19,675 (0.24%) and the largest ratio for a Burns collection is 1780 objects in a mixed collection of 14,000 (12.71%). For the National Museums of Scotland their Burns collection of 97 objects set against a collection of 3.29 million objects, the National Galleries of Scotland have 191 of 71470, the National Library of Scotland has approximately 10348 Burns objects in a book and manuscript collection of 8.12 million items, and Glasgow Museums Service hold a Burns collection of 287 objects in a wider collection of 1.01 million objects. This gives a numerical reflection of the other demands made on curatorial staff and does not take into account the special nature of Burns collections. Just as the National Museums of Scotland have an obligation to share expertise with non-national institutions, larger local authorities are often called upon to advise smaller collections on curatorial matters. With the exception of Dumfries and Galloway Council Museums Service’s ongoing support for collection management at Ellisland Farm, the pattern across the country has tended to favour the assumption of independent Burns collections into direct local authority care. This is the case with wholesale transfer of collections to East Ayrshire Council Museums Arts and Theatre Service, South Ayrshire Council, Mitchell Library, and Dumfries and Galloway Museums Service. Therefore the Burns collections of organisations with a sizeable collection of other material or a small number of Burns-related objects will have other demands made on curatorial staff time and resources, a tension in all sectors.
Access to documentation expertise

There are 11 Documentation staff for a collection of 25,403 Burns objects. 47% of organisations have documentation expertise on their staff (9.5 of documentation staff at local level are from local authority organisations), while 33% would approach the Scottish Museums Council or National Museums of Scotland. Far fewer organisations would approach other museums (13%) or the MDA (7%). 15 organisations blamed lack of staff or allotted time for unsatisfactory documentation, 2 pointed to lack of expertise, and 3 institutions explained that IT equipment was required to improve the recording of object information. This area of museums work is vital to collections management and to bettering access to collections. 14% of DNBC organisations regarded documentation both as a staff training need and an area where resources are needed most urgently. The high response rate which pointed to in-house documentation expertise is partly explained by the traditional self-reliance of library and archive staff in organising material to aid information retrieval from collections used primarily for reference. However, the limited use of national institutions as sources of documentation advice may also be a result of the exclusion of non-registered museums from the support network.

Access to conservation expertise

There are 7.5 conservation staff for 25,403 objects of which there are 939 Category 1 objects. In the independent sector which makes up 9118 objects and 53% of the DNBC Category 1 objects there are the equivalent of 3 full-time conservators employed but for only 136 Category 1 objects, leaving 473 Category 1 objects (or 41% of the DNBC total) without conservation staff. For the nationals sector (including Glasgow) there is a combined conservation staff of 53 for 10923 objects, of which 220 are Category 1. Therefore although there are other demands made on the time of personnel in this sector, there is clearly a shortage of conservation expertise directly available to the most significant Burns material. The SMC and NLS Conservation units are called upon to make up the shortfall in in-house expertise (32%), so too are private conservators (29%). The number of libraries using private conservation expertise would explain the relatively high dependency of private conservation. This underlying reliance on private consultants would explain the rather high levels of in-house expertise (specialist tasks being contracted out) but does highlight the inconstancy of specialist conservation support and perhaps an overdependence on specialist help for remedial as opposed to preventive conservation work. There appears to be little cross sector conservation activity among local level organisations.
Local authority education departments are where most local authority museums and libraries turn for knowledge of the schools curriculum although only one response mentioned the positive role of Cultural Coordinators, positions launched by the Scottish Arts Council and being piloted over a 3 year period across Scotland by the Scottish Arts Council to improve opportunities in the arts for lifelong learning and access to cultural resources for schools. It is clear that Cultural Coordinators have still to register an impact in mediating between Burns collections and new audiences. No equivalents to the conservation and documentation services operated by the nationals and SMC exist at the moment.

Given the higher dependence of independent museums on visitor income to finance collections management, there is a disparity between need and the availability of expertise. All local authority and national institutions have specialist marketing personnel unlike the independent sector which subsists without the focus and resources of dedicated marketing departments. There is no conduit for such expertise to pass between national institutions and local level Burns sector museums.

### Designated staffing levels at the National Collections in Edinburgh\(^22\), and Glasgow Museums Service.

<table>
<thead>
<tr>
<th></th>
<th>Specialist staff</th>
<th>Shared staff</th>
<th>Volunteers</th>
<th>Access to expertise</th>
<th>Training needs</th>
<th>Resources needed most urgently</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>24</td>
<td>None</td>
<td>0</td>
<td>In-house</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Documentation</td>
<td>15</td>
<td>None</td>
<td>1</td>
<td>In-house</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Conservation</td>
<td>53</td>
<td>None</td>
<td>0</td>
<td>In-house</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Education</td>
<td>71(^23)</td>
<td>None</td>
<td>0</td>
<td>In-house</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Marketing</td>
<td>27</td>
<td>None</td>
<td>0</td>
<td>In-house</td>
<td>None</td>
<td>None</td>
</tr>
</tbody>
</table>

\(^{22}\) National Museums of Scotland, National Library of Scotland, and the National Galleries of Scotland.

\(^{23}\) Calculated on the basis of 48 Education and Access staff at Glasgow Museums Service, 7 staff at NGS, 15 staff at NMS, and 1 at NLS.
Training and resource needs identified by local level organisations

**training needs**

- conservation 34%
- education 27%
- documentation 12%
- marketing 12%
- other, 15%

Other training needs: Burns awareness training (7.5%), working with volunteers (2.5%), museum security (2.5%), and website training (2.5%). The strongest and most strategic training therefore would be in the key areas of collections management: conservation and documentation, and also the educational use of collections. Owing to the division of labour and high degree of specialization within larger institutions, no training needs were identified during scoping studies of Glasgow Museums Service, NLS, NGS, and NMS.

**areas where resources needed most urgently**

- conservation 40%
- education 31%
- documentation 14%
- marketing 15%

**Shared staff**

Job sharing and project partnerships does not happen to any great extent within the Burns sector. Joint working occurs most frequently within local authority departments, for example between archives and libraries in Dumfries, and archives, libraries and archives throughout Ayrshire. Greater cross-sector working appears to be hindered by institutional and municipal bureaucracy. Although there is evidence of informal liaisons between authorities or institutions, there is only one formal exception to this at the moment in the sharing of a conservator between the museums services of East Ayrshire Council and Renfrewshire Council.

**Volunteer staff**

Perhaps because of necessity the independent sector relies most on volunteers to care for and interpret Burns venues and collections. Museums such as Irvine Burns Museum and Ellisland Farm which pay only small remunerations for staffing and rely in the most part on voluntary staffing. In 2003 Glasgow Museums Service appointed a volunteers coordinator in 2003 which has helped establish a system for the use and personal development of volunteers. One such volunteer will undertake to research Burns collections held at the Glasgow Museums Resource Centre in Spring 2004.

**Sources of expertise on Burns**

The knowledge of lay experts was found in the scoping study to be the most popular source of information on Burns.

**Expertise on life and work of Burns**

- lay expert 62%
- national museum / library 22%
- local museum / library, 16%

These figures suggest a reliance on Burns devotees for expert knowledge. This reservoir of knowledge and enthusiasm is a unique feature of the Burns legacy. However, its contribution is still underutilized and much could be done to bring collections and the community closer together. The potential for community involvement is extensive and sponsors like the Community Fund, Active Communities Initiative, and the Millennium Volunteers Programme, could be used to support projects which would help preserve the rich vein of local expertise on Burns in communities across Scotland. Building on strong relationships already established in the Burns community (11 institutions already have close associations with local Burns clubs) involving the wider community directly with collections is a real opportunity to include and engender the notion of shared heritage.
Capacity Case Study

Burns In Stirling at Stirling Smith Art Gallery and Museum, January-March 2004

This unique exhibition seeks to use the small collection of Burns ephemera held by Stirling Smith Art Gallery and Museum (SSAGM) together with a guest display of Burnsiana from the collection of Colin Hunter McQueen, and interpretation panels from a former Burns exhibition at the Mitchell Library, Glasgow. To supplement the exhibition, and to explore various aspects of Burns’s life and his connections with Stirling, a series of lectures by leading Burns scholars and enthusiasts was commissioned. In addition, a schools program entitled ‘The Living Language – Spectacular Vernacular’ will tour primary and secondary schools drawing attention to the tradition of Burns and the Scots language.

This joint exhibition came about as a result of the long standing friendship of Elspeth King and Colin Hunter McQueen and was a natural matching of the private collection of Colin Hunter McQueen and the venue at Stirling Smith Art Gallery and Museum. The museum is not registered and would therefore find it difficult to borrow material from a registered institution. Other barriers to lending material would be the cost of arranging insurance and staff time (SSAGM is an independent museum which has a service agreement with the local authority to act as the local museums service), and knowledge of other collections (Elspeth’s awareness of other Burns collections is very much down to her experience of visiting other collections and speaking to curators). There is a very modest permanent display of Burns material (all Category 3) on display around the museum. Two plaster panels of a relief by the artist Hodge hang in the lecture theatre, and one display case containing an oil painting, book, violin, and a copy of the famed glass inscribed ‘Stirling Lines’, suggest the importance of Burns in the story of Stirling.

This exhibition demonstrates the possibilities of museums working in partnership with private collectors and lay experts on Burns.

Types of funding

Internal / External. All institutions dependent upon external sources of funding. The widest range of funding sources is found among the independent sector museums. Irvine Burns Museum operates on a budget made up from donations, fund-raising, European Social Funding, applications to the North Ayrshire Council Common Good Fund, among other types of revenue. Considerable enterprise has been shown by the Friends of Ellisland Farm in the improvements made to facilities and widening collections at Ellisland, opening up funding from special events, and setting a corporate membership scheme. In 2003 at a cost of over £20,000 the Friends and Trustees of Ellisland Farm managed to raise capital for improvements to visitor facilities (including ramping and disabled toilets) from a diverse range of funds, an enormous expenditure for a venue that raises an average of only £5000 annually from visitor expenditure. Within these, targeting collections management most often done by allocation of staff. Precise funding for collections management impossible; aside from capital expenditure, the highest proportion of expenditure on staff wages. For independent museums problems arise when there is a direct dependence upon visitor income for collections management and staff wages; staff tend to take precedence jeopardizing resources meant to be channelled into collections management. Short term capital

Of the 36,326 objects in the Distributed Collection, as an indication of the main sources of funding for collections management

<table>
<thead>
<tr>
<th>Portion of DNBC</th>
<th>Scottish Executive</th>
<th>Local Taxation</th>
<th>University Funding</th>
<th>Independent Trading</th>
</tr>
</thead>
<tbody>
<tr>
<td>% Total</td>
<td>29</td>
<td>46</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>% Category 1</td>
<td>19</td>
<td>29</td>
<td>1</td>
<td>51</td>
</tr>
</tbody>
</table>

24 The National Audit provides the other sources of funding such as retail income, fundraising, etc. which have not been added in this study.
## DNBC Category 1: funding sources

- **Scottish Executive**: 19%
- **Local taxation**: 29%
- **University**: 1%
- **Independent**: 51%

### Operating costs

These figures were calculated simply by equating the size of the Burns collection against the magnitude of an institution’s entire collection, and then taking the corresponding fraction of the overall operating budget expended annually. The operating costs might therefore be considered a figure at which museums, archives and libraries must break even in order to continue operating as collections stewards. Since figures have not been obtainable for all organisations, a case study comparison of 5 quite different organisations which together care for 8789 objects or 24% of the DNBC:

<table>
<thead>
<tr>
<th>Organisation</th>
<th>No of DNBC objects</th>
<th>Total no. of objects in entire collection</th>
<th>DNBC / Other collection ratio</th>
<th>Annual operating budget</th>
<th>DNBC operating costs</th>
<th>Other costs</th>
<th>Total annual operating budget for the DNBC</th>
<th>Spend per DNBC object</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Ayrshire Council Museums Service</td>
<td>2402</td>
<td>69,031</td>
<td>0.035</td>
<td>£580,000</td>
<td>£20181.66</td>
<td>£40,000 running costs for Burns House Museum</td>
<td>£60,181.66</td>
<td>£25.05</td>
</tr>
<tr>
<td>Dumfries and Galloway Museums Service</td>
<td>2000</td>
<td>250,000</td>
<td>0.008</td>
<td>£383,900</td>
<td>£3071.20</td>
<td>£49,000 for running costs of Robert Burns House and the Robert Burns Centre</td>
<td>£52,071.20</td>
<td>£26.04</td>
</tr>
<tr>
<td>National Galleries of Scotland</td>
<td>191</td>
<td>76,000</td>
<td>0.002</td>
<td>£11,829,000</td>
<td>£29,728.14</td>
<td>NA</td>
<td>£29,728.14</td>
<td>£155.64</td>
</tr>
<tr>
<td>Irvine Burns Club</td>
<td>762</td>
<td>2171</td>
<td>0.351</td>
<td>£3509.90</td>
<td>£7620</td>
<td>Included</td>
<td>£3509.90</td>
<td>£4.61</td>
</tr>
<tr>
<td>Burns Monument Trust</td>
<td>4396</td>
<td>4396</td>
<td>1</td>
<td>£66,367.80</td>
<td>£66,367.80</td>
<td>Included</td>
<td>£66,367.80</td>
<td>£15.09</td>
</tr>
</tbody>
</table>

Operating costs include staffing costs, buildings maintenance, acquisitions expenditure, insurance, and basic running costs, but exclude capital needed for large scale projects and other extraneous costs. These figures do not reflect the considerable savings to collections management made through voluntary staffing for independent museums, nor will they show the savings for larger institutions resulting from economies of scale (housing Burns collections as part of larger collection, often on single sites).

The collection of the National Galleries of Scotland has the highest spend per object at £155.64; no venue expenditure has been added to this figure since the Burns collections form a tiny fraction of the main collection.

Local authority expenditure in East Ayrshire and Dumfries and Galloway (both of which support Burns-only venues) is remarkably similar when the per object operating costs are extrapolated.

The independent sector organisations featured are primarily Burns museums yet spend proportionately less per annum on two highly significant collections. Buildings up-keep and direct collections management receive far lower levels of finance.

While national and local authority organisations also receive a small
Capacity

proportion of their income from external, non-governmental funding sources, direct funding ensures a relatively stable operating budget for collections care in these sectors. Over half of the country’s most significant Burns material is cared for by the independent sector and is therefore supported by less predictable funding. This undoubtedly has implications on short term planning and long term investment.

Current and potential sharing of resources

Distributed Collections do not enjoy the economies of scale of a centralized collection; their very scattered nature makes savings difficult and pooling often erratic. Therefore shared facilities wherever possible are bound to build support and capacity for the distributed collections.

Ayrshire Archives Centre provides advice and archive-quality storage accommodation for private and public bodies in North, South, and East Ayrshire and is a good example of joint local authority rationalisation. However, the strengths of Burns collections in Ayrshire alone warrant full-time dedicated conservation staff. For the three local authorities and a municipal collection of 2337 Burns objects, there is one job share conservator with 324,262 objects in their care.

In terms of collections proximity, there are obvious opportunities for maximising access and educational use of collections. As departments within Glasgow City Council’s Cultural and Leisure Services, Glasgow Museums Service and Libraries already possess a potential ability to share collections and expertise. The Mitchell Library holds a massive bibliographical collection and a number of highly significant manuscripts without staffing and facilities with which to interpret collections and boost learning; Glasgow Museums Service has recently expanded its Education and Access Department as a result of a Best Value review and has both the expertise and resources to translate the Mitchell’s rich collection into tangible learning experiences for the people of Glasgow and beyond.

Similar opportunities for partnerships which exist in Irvine: North Ayrshire Council are custodians of two properties which Burns used in 1781-2 while learning the flax dressing trade but a small and relatively unimportant Burns collection. North Ayrshire Council Museums Service have a tried and tested education service with Burns at its heart, albeit funded on a 3 year temporary basis using a Heritage Lottery Grant. Irvine Burns Museum suffers from a lack of resources and is forced to offer unstructured and infrequent schools use of its invaluable collection of Burns art and artefacts, despite being less than 1 km from North Ayrshire Council’s Heckling Shop and Lodging House. During January some schools combine the two sites but this is uncoordinated and haphazard, and is conducted on the goodwill of volunteers from Irvine Burns Clubs. Supporting pioneering educational work and nationally significant collections would require little investment in a Social Inclusion Partnership Area, reaping huge social and educational benefits, while safeguarding the collection.

A proposed joint facility for Dumfries Archives, Libraries, and Museums would ensure high collection care standards for a substantial portion of the distributed national Burns collection and undoubtedly produce economies of scale and savings to the taxpayer, and aid research into the distributed collections.

Conclusions

Building capacity at a local level is the most sensible strategic option in the long term. The widest foundation of curatorial expertise already exists at a local level and training needs (see below) have been identified to strengthen the more specialised areas of collection management. In tandem with training for preventive conservation, designation of Category 1 and 2 of the distributed collections as nationally significant material would open a channel of help for independent collections. Currently, no mechanism exists to allow non-national organisations to make a case for strategic central support based on the national significance of their collections. The key areas where training gaps and resource needs exist and future investment should be channelled are
conservation, education, documentation and marketing.

The few examples of shared staffing and combined resourcing at local level have demonstrated great benefits in terms of conservation assistance and archive care but because of the modest and patchy extent of provision this has had a limited impact on the independent sector. Greater resourcing of positions and facilities at a local level would promote partnerships and be most effective in addressing a distributed collection. Currently, both local and national intervention to support the independent sector tends to be reactive and precipitated by crises. A more planned and proactive system of support would allow all sectors to make better use of their resources and would lead to a more sustainable future for the collection within local venues. To support this planning, options should be explored for managing designation at a local level.

At the moment, conservation and documentation support from national organisations is not matched by similar arrangements for education and marketing. There is also a need for greater awareness of advice and funding available from SMC and other sources.

Burns expertise. Much of the enthusiasm and expertise which has sustained the national interest in Burns over the past 200 years has been generated at a community level. The importance given by the Scottish Executive to culture and heritage as a catalyst for urban and rural renewal, and the significance of the Burns collections to Scotland and the world, should be recognised as an opportunity to involve communities more directly with Burns collections.

Financing collections care. The figures calculated in this study give an indication of the relative investments in collections management across sectors. The absence of direct funding for the largest proportion of the most significant material in Scotland is an outstanding feature of the study and a key strategic gap. Without guaranteed funding from year to year independent organisations are unlikely to invest heavily in collections care. Targeting support for significant distributed collections regardless of ownership should be a national priority.
6 Access

Key Findings

- 52% of organisations have a policy on access which covers 56% of the DNBC
- 84% of organisations have undertaken physical access audits of premises in the past 3 years
- Only 12% of organisations have undertaken a sensory audit of premises in the past 3 years
- 4% have conducted an intellectual access audit of interpretive material in the past 3 years
- The lack of market research across sectors is hindering audience knowledge and therefore an assessment of the true accessibility of distributed collections
- Basic access to venues is excellent: 92% of DNBC is held by venues open all year. Of those sites, summer opening means 96.6% of DNBC is potentially accessible during the peak tourist season
- Only 24% of venues considered road signage to be adequate
- Only 38% of organisation websites feature images of their Burns collection. Only 33% have education pages which mention the Burns collection, and 29% have links to other Burns websites
- Collections content and links to other Burns websites is, with few exceptions, highest on websites operated by independent museums, and lowest on many local authority websites.
- Methods of interpretation tend to concentrate on more traditional, less resource dependent options such as written material and guided tours
- Only 3 organisations offer interpretive material in languages other than English
- 81% of venues do not offer gallery IT portals
- 21% of organisations make an admissions charge to 19% of the DNBC or 46% of the most significant Burns material in Scotland
- Talks (44%) and handling kits (12%) were the only form of outreach identified by organisations
- There is generally a low awareness of inclusion issues across sectors

Introduction

The scoping study endeavoured to find out what the level of awareness on access issues is and what measures are already being taken to reduce barriers to collection use and enjoyment.

Policy on access

In demonstrating a commitment to access, 52% of organisations (2 national, 1 independent, and 10 local authority organisations) in the study have a policy which sets out a mission to widen access to buildings and collections. This translates to organisations holding 20,359 Burns-related objects or 56% DNBC.

Levels of awareness.

Generally speaking there is a low level of awareness of the different types of barriers to access. Many councils have policies on access but these do not always appear to have been interpreted for a collections situation. Equally, some organisations were found to lack a written commitment on access but had made real progress in opening up collections to a variety of different audiences. Over the past 3 years for example the Friends of Ellisland Farm have worked to improve physical access to their museum and farm buildings, making the granary and courtyard wheelchair accessible and building new toilet facilities that are wheelchair friendly.
Market research

Knowing which audience groups visit collections and which do not through market research underpins any move to broaden access. Gathering audience data helps determine demographic profiles and patterns of use which can not only guide the development of appropriate standards of access, but help to justify future investments in collections care. A market research study undertaken by The Audience Group and published in December 2003 for the City of Edinburgh Council Museums and Arts Section will form the basis of a marketing strategy for the City Council. With the exception of the Burns-only venues it is difficult to obtain accurate statistics on the use of Burns collections alone; institutions like the National Library of Scotland are able to record reader requests but unable to specify Burns-related interests, just as mixed collection local authority museums (with the exception of East Ayrshire Council and Burns House Museum, and Dumfries and Galloway Council and both Robert Burns House and to a lesser extent the Robert Burns Centre) can not distinguish visitor interests so narrowly.

Physical access to collections

21 organisations have undertaken physical access audits in the past 3 years. Since many properties housing collections date from the 18th and 19th Centuries, adaptations are either problematic or impossible. As a consequence 5 venues are not accessible to wheelchair users, 11 are partially accessible, and 21 are fully accessible to this user group. Writers’ Museum in Edinburgh are currently discussing plans to create a video and possibly a web-based virtual tour for remote access to 17th Century Lady Stair’s House. Direct access to storage pods by guided tour and object viewing rooms at Glasgow Museums Resource Centre has dramatically opened up access to the Glasgow Museums Service reserve collection at Nitshill. There are presently no touring exhibitions using Burns Collections across Scotland and fewer than 0.5% of the Distributed National Burns Collections are on loan at the moment. There are 3 collections which issue loan kits at present. Therefore collections mobility is low and access is dependent to a great extent on visits to particular venues only.

Opening times

28 properties housing a Burns collection are open to visitors all year, while of the remaining 9 venues, 3 NTS properties and 2 Masonic Lodges may arrange special openings during the closed winter season.

<table>
<thead>
<tr>
<th>Sector</th>
<th>Number of sites open seasonally</th>
<th>Number of sites open all year round</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local authority</td>
<td>0</td>
<td>19</td>
</tr>
<tr>
<td>Independent</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>National</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>% DNBC</td>
<td>8</td>
<td>92</td>
</tr>
</tbody>
</table>

Of those sites open all year, during their summer season:

<table>
<thead>
<tr>
<th>Sector</th>
<th>&lt; 5 days per week</th>
<th>5-6 days per week</th>
<th>6.5-7 days per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local authority</td>
<td>2</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>Independent</td>
<td>5</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>National</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Approx %DNBC</td>
<td>3.5</td>
<td>71</td>
<td>25.5</td>
</tr>
</tbody>
</table>

96.5% of collections during the tourist season are open to the public more than 5 days per week and even during the ‘closed’ season, the bulk of the distributed collections are held by organisations which are still in operation. The majority of the DNBC is therefore accessible throughout the year.

These figures of course do not suggest the display and direct access situation neither do they reflect the picture for the smaller, more charismatic venues in Ayrshire which close during the winter period. However these properties, despite their individual character and significance, do not represent a significant portion of the distributed national collections. Clusters of Burns venues might benefit from greater coordination of opening hours during the summer months and in January when interest in Burns from general public is greatest yet underserved by access to all properties.

Signage

Only 6 venues considered road signage for their venue to be adequate. National Trust properties in Ayrshire and Wigtownshire are among those which

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benefit from a sequence of signs from major arterial trunk roads at radii of over 6 kms from each property. One independent Burns museum has been unable to obtain financial assistance from the local authority because it is located on a trunk road. One other museum which receives regular visits from school groups commented that lack of signage is indeed a safety issue for school groups on arrival. Whilst pedestrian signage was generally considered acceptable, advance warning for motorists is a priority. Better signage to visibly link different properties together would help retain visitors within a Burns circuit and advertise the existence of museums to an often oblivious local population (only 40% of ‘non-attendees’ in the City of Edinburgh questioned as part of The Audience Business survey claimed to have heard of the Writers’ Museum\textsuperscript{25}).

Remote / virtual access to collections: Websites

Opening up access to venues via the internet is an area in which many Burns-sector institutions are developing rapidly.

\begin{center}
\includegraphics{virtual_access.png}
\end{center}

Of the 24 organisations which have a website, 14 position their Burns collection distinctly in terms of a unique selling point yet only 9 feature the Burns collection as an image. Most often it is the building which is ‘sold’ as opposed to isolating individual pieces from the collection. However, websites such as that of Lodge St James (www.thefreemasons.org.uk/tarbolton135/) which emphasise the Masonic credentials of Burns also uniquely offer quality remote access via a ‘virtual museum’ with excellent object photographs. Irvine Burns Club adopt the same idea but instead identify the museum collection with the Irvine period of Burns’s life. The independent sector which includes many Burns-only collections and venues are in a better position to offer sites devoted to Burns and the Burns collection as opposed to local authority websites, a portion of which is set aside for the museums or library service and then (like the mixed nature of national collections) a more limited still mention of Burns collections. This diluting effect may be improved by more comprehensive linking and a commitment of individual organisations to digitise collections to a greater extent.

NLS are currently developing a hybrid library which would offer remote access to collections being a ‘midpoint’ between the traditional library and the fully digital library. The appointment in 2003 of an e-Collections Development Coordinator at the National Library of Scotland should increase remote access to Burns collections through time.

5 independent organisations have websites which contain education pages compared to only 1 local authority and 2 national sector websites. While NTS are responsible for education pages for each of the 3 properties featured in the scoping study, the grouping together of information on one website does hinder cross-sector information gathering since there are no Burns links available on NTS’s website at present. The website with most Burns links is Burns National Heritage Park which is used most often by the 10 local authority and 3 independent sector organisations for research proving the need for a hub and better linking. The low use of Burns websites in the independent sector is attributable to the small number of internet-accessible computer terminals; 3 for the sector as a whole\textsuperscript{26}.

Sensory access to collections

Only 3 organisations have undertaken sensory audits of buildings and collections in the past 3 years. RUVI, a department for the visually impaired within the Mitchell Library, focuses on large print and Braille editions of books in the collection but has so far excluded the Burns Room collection; there is potential here for


\textsuperscript{26} This figure excludes the University of Glasgow Library to give a true reflection of IT provision across the sector.
movement in making collections more accessible. There are several examples of the provision of induction loops for the deaf and hard of hearing especially in libraries and auditoria across the country. The low number of handling kits (3 for the DNBC) suggests room for expansion in the direct use of certain parts of the collections for different forms of sensory access.

**Intellectual access to collections.**

Intellectual audits are used to gauge how accessible interpretive materials such as object labels and display boards are to different user groups. City of Edinburgh Council are unique in having conducted intellectual access audits at 13 venues across the city; from this a strategic plan has emerged to improve interpretation at venues, and progress is reviewed annually. Such audits would enlighten the level of assumption made across the sector about visitors’ previous knowledge of Burns and their understanding of language used at present to convey information. From this new approaches might be taken to reinvigorate the subject.

**Interpretation**

Of a combined collection of 36,326 objects there are 4 interpretation strategies covering 3440 or 9% of the DNBC which set out what forms of interpretation would be most effective and for which groups. No independent organisations have interpretation strategies. The cross-sector total of 16% falls well below the 43.1% of organisations in the National Audit which have an interpretation strategy.

![methods of interpretation](image)

Interpretation practices concentrate on written material, guided tours and display labels and panels (the most common ‘other’ method of interpretation). Translating information, offering interactives, and multimedia interpretation – all tending to require more investment or expertise – are less common.

**Research**

Using Burns collections to open up new areas of research not only justifies resources spent on caring for objects, but advances knowledge of Burns and helps to develop and expand collections. Access to collections for scholars is a real strength in the sector both in terms of cooperation of staff and the 13 venues which offer accommodation for researchers, albeit in a makeshift way. But the impetus for research most often comes from out with museums and libraries and this perhaps accounts for the low growth in collections in recent years and the paucity of publications arising from the DNBC. Although several high quality guides to venues and collections exist and are referred to in the section on marketing, in the past decade only 2 joint publications involving the DNBC have been produced. Libraries and archives make good use of computer catalogues yet for the DNBC as a whole coverage is fragmented and growing out of date. There is a clear need for a unified database which may be updated regularly.

**Language**

Only 3 venues offer interpretive material on Burns collections in languages other than English. Burns National Heritage Park is unique in offering a website which is available in 4 foreign languages.

**Use of IT**

7 venues have computer terminals which allow visitors to explore different levels of information during a visit, all of which are found in national or local authority institutions. 30 venues do not offer this method of access.

**Social inclusion**

As noted in the section on Market Research, if visitor data is not collected and analysed, many collections are not aware of which groups are at present excluded and for what reasons. In order to

27 A Collective Insight, p.80.
make access as non-discriminatory as possible, the following factors are found to impede access:

**Admission charges**

5 venues, all funded independently, necessarily levy a charge for admission. Although rightly regarded as an economic barrier to access for some socioeconomic groups, the options for the institutions concerned – which receive no regular subsidy from any other source – is a balancing act between access at a nominal fee or financial collapse and zero access to all. A total of 21% of Burns sector organisations have to charge admission, a figure which compares favourably with the 34% of museums in Scotland and 45% of UK museums which also currently charge admission. Clearly, to quash this barrier to social access would require responsible central funding.

**Psychological barriers**

Visitor perceptions have been shown to be influenced both by personal and social backgrounds and also by the messages sent out by institutions which hold collections. Whilst many collections are housed in humble buildings once used by Burns himself, others are now kept in impressive but often intimidating surroundings. During site visits it was apparent that in order to access larger reference collections, there could be a more user-friendly outer appearance to large buildings (as achieved at the Scottish National Portrait Gallery and its colourful banners which soften the scale and grimness of the Gallery’s architecture), provide highlights of the collection at the entrance to libraries and museums, and more obvious ways of accessing collections. In this way the curiosity of the visitor is more likely to flow aiding access to non-traditional audiences. At two venues housing major collections, turnstiles are in use. At another major collection the space in which Burns material is kept is out of bounds to all but escorted groups. By diminishing the institutional barriers to access, collections can hope to tackle personal and social issues which at present account for a limited and most probably academic interest in Burns.

**Tackling barriers**

Outreach initiatives are mainly confined to talks (11 organisations offer talks or lectures on Burns) and the issuing of handling kits (3). 10 organisations have relationships with local Burns clubs. There is therefore tremendous scope for developing the outreach aspect of the distributed collections.

**SIP areas and the DNBC**

According to the largely urban distribution of the DNBC, 7,498 Burns-related objects or 21% are held in priority areas designated by the government as requiring special assistance. Burns House Museum, in Mauchline lies in the East Ayrshire Coalfields SIP and the redevelopment of the displays at the museum during 2004 has been part-financed with SIP funds. Greater knowledge is needed across the country of the possibilities for communities in these areas and the funding available for collections-based initiatives.

**Conclusions**

Better audience and non-user data is required to assess levels of access. Basic access to Burns collections is very good though more promotion of the highlights of collections is needed to interest those who do not presently use collections. Coordination of opening times at a local level – and knowledge of neighbouring Burns-related collection sites – would improve networking and visitor figures.

Physical access could be improved both by better road and pedestrian signage, the promotion of Burns via the public transport system, and greater awareness of transport between venues. Dialogue with the relevant roads authorities, area tourist boards, and Visit Scotland to improve road signage needs to be addressed.

Greater investment is needed to continue efforts to improve access where possible for visitors using wheelchairs. Access should be maximized wherever possible to all premises (and areas within premises) accessible to the able bodied.

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28 A National Strategy for Scotland’s Museums, Scottish Museums Council (Edinburgh: SMC 1999), p. 21
For the venues where physical access will not be practicable, similar investment is needed in offering alternatives such as virtual access or collections outreach programmes. Remote access to collections is not an area of strength for distributed Burns collections evidenced by the 4% of the DNBC which has been digitised and the under-staffing of documentation for local authorities and the lack of IT equipment in the independent sector. There are huge opportunities for growth in remote access through partnerships with initiatives such as SCRAK, Learning Teaching Scotland, and local digital inclusion projects.

Burns collections require more prominence on partners’ websites, a range of educational material to promote learning, and more comprehensive linking throughout the sector. There is also a need for a single website profiling the DNBC and acting as a portal for access to collections.

Carrying on from the admirable number of physical access audits, sensory and intellectual audits of premises and interpretive material would better inform future developments.

The geographical distribution, strong community links, and universal appeal of Burns collections provide opportunities for effective social inclusion projects. While currently under-utilised, better use of partnerships could help the collection play a more prominent role.

Promotion of research into collections over the past decade has been curtailed by slow growth in individual collections and poor knowledge of other collections. A shared database should open up opportunities for new associations between objects and fresh areas of research into the life and work of Burns. A less detailed guide to collections would be the most effective way of engaging the curiosity of a wide audience, promoting interest in the database and the collections themselves.
7 Learning from collections

Key Findings

- The learning potential of collections relating to Burns is presently under-utilised
- Only 36% of organisations have an education policy
- The main obstacle to more effective educational use of collections is lack of capacity across the sector evidenced in the low numbers of staff in the local level organisations, the consequent lack of planning, and the scarcity of dedicated resources.
- Case studies demonstrate the direct benefits of dedicated staffing and forward planning. The difference already being made by a small number of dedicated staff highlights the potential for learning from collections
- 9 organisations (or 36%) offer an education room. Only 6 of these rooms have IT equipment.
- Only 6.5 full-time education staff are employed at local level collections for 70% of the distributed collections
- There is a direct correspondence between educational expertise and the degree to which material is linked to the schools curriculum
- Existing unstructured provision tends to favour lifelong learning
- Only 12% of organisations claim to use SCrán for educational resources

Education and the Distributed National Burns Collection

Promoting and enhancing education and lifelong learning in, and through, Burns culture and heritage is a key test for the distributed collection. This section seeks to assess to what extent collections are being used to aid learning by probing existing educational provision and reporting on the underlying reasons for any gaps in this provision.

Education policy.

Of the 25 organisations involved in the scoping study, only 9 have a clear statement of intent with regard to realising the educational potential of collections. Whilst a policy is not the sole prerequisite of an effective educational programme, it is no coincidence to find the most ambitious examples of best practice and structured activities for specific age groups among those organisations which already have a strategy on collections and learning. The 36% of organisations caring for the distributed collection which have a policy on education compares unfavourably with the National Audit figure of 55.7% \(^{29}\).

\(^{29}\) A Collective Insight, p.74.
Main obstacles to more effective educational use of Burns collections

Staff time

Given the lack of capacity at local levels (excluding Glasgow Museums and the nationals), organisations responsible for 70% of the DNBC (and 81% of Category 1 objects) are able to call upon the time of just 6.5 full-time education staff. This compares unfavourably with the 71 full-time education staff available to Glasgow Museums and national organisations within the study.

Lack of educational expertise

This was identified by 31% of respondents as a training gap and 20% of organisations as an obstacle to more effective educational use of collections. The 6.5 full-time education staff at local level constitutes a DNBC object coverage of 11,866 objects. The same staff also have responsibilities for other parts of their respective collections which number in excess of 543,789 objects (the Mitchell Library collection has been excluded). Therefore for education staff among local level organisations, the Burns collections represent only 2% of the combined collections within their remit.

Nature of collections

One fifth of collections staff consulted considered their collections were in some way unsuited to educational use.

Many libraries believed their mainly bibliographical collections would not automatically appeal to schoolchildren, although many staff explained that some focus was needed on single objects within collections; a necessity when visitors are confronted with multiple shelves stacked with many yards of book spines uniform in appearance.

Most worryingly, one museum attributed the limits on educational use of collections to the physical condition of individual objects. Although few if any objects with an intrinsic connection to Burns would be handled during educational sessions, in this particular instance the state of preservation of the objects prevented even display.

The variety of objects in mixed collections which may substitute as handling material for more valuable Category 1 or 2 Burns artefacts represents an advantage for local authority and national collections. Large bibliographical collections lack instant visual appeal but graphic material locked up in the many volumes on Burns was regarded as a strength. There is presently a low use of replica objects for Burns-related activities.

Facilities

Education rooms. Providing dedicated accommodation for group activities, for meals, and for the handling and storing of
objects is a basic requirement for an effective educational visit of any length. All 9 organisations which are able to offer a space for visiting groups are either national or local authority museums with the exception of Ellisland Farm and the University of Glasgow Library.

Unsurprisingly, facilities are most sparing at smaller, more historic venues. The 36% of organisations with an education room is far below the National Audit figure of 55.5% and is perhaps a reflection of the historic and confined nature of many Burns properties.

<table>
<thead>
<tr>
<th>Dedicated Resources</th>
<th>LA</th>
<th>Independent</th>
<th>National</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers' pack</td>
<td>4</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Structured activities</td>
<td>3</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Links to the curriculum</td>
<td>4</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Loan Boxes</td>
<td>2</td>
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<tr>
<td>Website Information</td>
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<tr>
<td>Special Exhibition</td>
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</tr>
<tr>
<td>Education leaflets</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**ICT Facilities**

6 of the education rooms across Scotland have computers available for educational use. Of 7 organisations which do not have computer portals on offer to either staff or to visiting groups, 5 of these are independent museums, and 2 are NTS properties.

**Teachers’ Resources**

5 independent organisations produce a teachers’ pack, compared to 3 local authority and 1 national venue. The higher figure for the independent sector is bolstered by NTS’s teachers’ packs for the 3 properties featured in the scoping study, all of which may be downloaded from the Trust’s website ahead of a visit together with an offer of a free pre-visit. The 36% of DNBC organisations that offer a teachers’ pack compares with 45% nationally.

**On-site Resources**

Foremost among the activities presently on offer are art and drama events in venues. *Meet Mrs Burns*, is a workshop offered at Robert Burns House in November 2003 by Dumfries and Galloway Museums Service in conjunction with Artemis Cultural and Educational Services. It is an excellent example of period role play and the use of drama at a Burns venue out with the usual peak period of interest in Burns during January; schools may extend their visit by calling at the Robert Burns Centre where an activity trail is available on a Burns theme.

Teachers’ notes accompany the schools package. North Ayrshire Museums offer popular Burns workshops for Guides, Scouts and Brownies towards their culture badge. The website of Burns National Heritage Park has thematic activities for P1-7 and S1-6 audiences with pre-visit, visit, and post-visit activities to suit a range of interests and abilities. Similarly, the NTS website provides downloadable material for teachers on activities at their Ayrshire and Kirkcudbright properties. Therefore good examples of structured activities already exist but are confined to a very small number of organisations.

**Knowledge Resources**

There is a direct correspondence between the employment of dedicated staff and the degree to which resources are tied in to the schools curriculum, a measure of the need for expertise to facilitate formal learning opportunities and school use of collections. The 28% of DNBC organisations that offer links to the Scottish curriculum compares with the 33% of organisations discovered in the National Audit which have designed links to the curriculum.

**Outreach Resources**

Dumfries and Galloway Museums Service currently offer a school loans box on the theme *Life in the 18th Century: Robert Burns 1*. Using 18th Century artefacts, period costumes, replica objects, and resources such as audio tapes, maps, photographs and books, the affective element of a site visit can be offered in the school in a highly structured way to fit with the People in the Past strands in the schools curriculum. From a total collection of 36,326 objects (the DNBC) North Ayrshire Council Museums Service and Burns Cottage and Museum are the only other organisations which have put together loan kits on a Burns theme. Although restricted to loan boxes on a

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30 A Collective Insight, p.79.
31 Ibid.
Burns theme, the 12% of organisations that offer a Burns loan box compares with a figure of 37% or organisations which offer a loan kit of some sort in Scotland\(^2\).

**Transport**

Getting to and from a Burns venue is a primary concern for groups considering visiting the more remote or inaccessible venues, a problem compounded by poor signposting and parking. No respondents were aware of any local transport schemes on offer currently.

**Publicity**

Only 2 organisations issue an educational leaflet advertising this aspect of their service. Local authority collections stand at a relative advantage in working with council education departments to advertise educational programmes in bulletins distributed in local schools and in obtaining data for direct mailing to schools. Educational material on a Burns theme is available for 8 separate organisations on websites and is the fastest growing area of educational provision. Chief among website provision are the Burns National Heritage Park website, and the two NTS property sites which offer downloads detailing ‘the educational potential of the property’ including curriculum support for teachers, invitations for a free pre-visit for teachers, and printable booking forms for teachers. Dumfries and Galloway Museums Service profile their valuable loan box service on their website.

Institutions which actively promote educational use of Burns collections through sustained and regular contact with schools accounts for 10 organisations, while 15 either do not offer an educational service or promote this passively. Websites of larger collections tend to be very well organized but there are no national institutions which at present advertise the educational potential of Burns collections.

**Opening times**

Only 2 museums mentioned opening times as a barrier to more effective educational use of collections, a reflection of the special openings arranged for schools during winter closures. There are however no joint educational packages on offer between collections to enhance educational provision and, as is evident in Section 07 on marketing, there is limited knowledge of what is on offer at other museums and a resulting lack of joining up in planning educational programmes.

**Specific provision**

Besides the obstacles to educational provision, what learning material and activities exist at the moment and for what interpretive groups?

17 organisations feel confident in the lifelong educational potential offered by their collections, more so than for any other category. It is revealing however that only 2 museums have arranged special exhibitions in the past 3 years to fit with what is offered in an educational sense, and there would appear to be a high regard for levels of museum ‘literacy’ among visitors and a correspondingly low tendency to consider the educational benefits of display and interpretation. This would accord with only 6.5 specialist museums educational personnel across local level museums in Scotland and the high priority given to education by scoping study respondents.

**Images available of Burns Collections through SCoran**

There are 2662 images currently available on the Scottish Cultural Resources Access Network (SCoran), most supplied by very few organisations. Both Burns Cottage and Museum, and Dumfries and Galloway Museums Service have between them supplied over 1200 images from their Burns collections onto SCoran making these available for educational use. Despite this resource, only 3 organisations when asked claimed to use the SCoran website. There is a similar under-use of existing resources on other Burns websites, a situation which may be improved by better linkage of websites.

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\(^{32}\) Ibid.
Evaluation of educational provision

Most structured material and activities on offer contain a short questionnaire which supplements more immediate feedback on delivery. However, there are a few other examples of more proactive evaluation which seeks to build educational needs and opportunities into the planning stages of collections management and use. During 2003, Burns National Heritage Park has been proactive in seeking front-end evaluation from primary and secondary teacher placements at the Park both in assessing its current educational material and in plans for the proposed new museum development at Alloway. This initiative, organized in partnership with Scottish Enterprise Excellence in Education, is sponsored by Careers Scotland, and represents a move to incorporate education as a core function in managing collections. The 6 out of 10 organisations which offer some form of structured activities relating to Burns collections regularly evaluate and review activities. This figure of 60% is high given the reduced number of educational services on offer and compares well with 63.9% of organisations that evaluate education services discovered in the National Audit.

Burns Federation Schools Competitions

These take place across Scotland annually. Involving over 140,000 schoolchildren, competitions and the interest they attract offer a large potential audience for Burns collections. Developing opportunities to use collections and venues in partnership with the World Burns Federation would allow the DNBC to establish a link with younger audiences.

Education Case Study

There Was A Man & Hello! Rabbie

North Ayrshire Council Museums Service has a small and relatively minor Burns collection but cares for two properties in Irvine with a direct Burns connection. On Glasgow Vennel, both the Heckling Shop where Burns learnt the flax dressing trade in 1781/2 and the house in which he lodged, offer unique venues for educational visits. Since March 2002 and the award of a 3 year Heritage Lottery Funded position of education officer, NAC has been able to build on the strength of these two sites tailoring educational programmes for specific parts of the curriculum.

To coincide with the 5-14 curriculum and the two seasonal peaks of interest in Burns, January and May, NAC offers an annual educational programme for Primary Schools as well as an event linked to the Burns Festival held in May:

There Was A Man

Primary 5-7

Prior to the visit, each class receives curriculum linked Teacher's Notes and an educational booklet for every pupil attending. This booklet seeks to use comic
strips, songs and poems, and illustrations of ‘Old Irvine’ to make the subject matter familiar and enjoyable to pupils of different learning abilities and interests. On arrival at the Heckling Shop, the class are supplied with replica 18th Century costumes to match the surroundings and bring the experience alive. Classroom preparation is recalled and developed by asking pupils questions designed to kick-start their imagination of life at the time of Burns. The pupils are then involved in role-playing a young person working and living in an 18th Century Vennel, experiencing life as Burns did then. All of these hands-on activities have learning outcomes for the pupils and take place within a unique historical setting. After visit activities are suggested for teachers and a comprehensive evaluation of each visit allows NAC to adjust activities according to this feedback. A promotional CD ROM, including video of a class participating in There was a Man, is available to teachers with information on booking and preparing for a class visit. Subtitling and the incorporation of BSL make the programme accessible for learning disabled pupils, from whom there is a growing demand.

Curricular links:
- English Language Level D: knowledge about language
- Environmental Studies Levels C and D: People in the Past.
- Environmental Studies Level D: technology. Needs, resources, processes.
- Drama Links Level C: role play, using language, communicating and presenting

Some comments from teachers on sessions run during 2003:

Actions as they say speak louder than words and the chance to carry out some heckling – especially in costume - was great. The visit really helped bring alive what life was like in the times of Burns. I would have no hesitation in returning next year! [Towerlands Primary School]

…the pupils were able to find a local link to the poet…[Broomlands Primary School]

The venue was very authentic, particularly the Heckling Shop. I’m sure they’ll remember making the flax for a great long time – and the dressing up they loved! A great way to learn. [Kirkland Neuk Primary School]

Hello! Rabbie (May 2003)

While There Was A Man concentrates on a wide range of knowledge and skills, Hello! Rabbie was designed to support an alternative method of teaching Burns in schools. Supported by the Burns And A’ That Festival Fringe the Hello! Rabbie programme aimed to show how celebrity is celebrated and valued today and to translate this to Burns and his celebrity. Pupils are asked to imagine how Hello! Magazine would describe Burns’ fame, thereby comparing Burns to modern-day celebrities.

Pupils develop communication skills in preparing for a Burns Hello! Magazine exclusive, taking on the roles of photographer, model and reporter to conduct a photo-shoot and interview Burns as he returns to Irvine (Burns is played by an actor!). The reports and photographs were then made into a magazine spread by a student at Ayr College. During 2003 over 130 primary school pupils took part in Hello! Rabbie.

Both programmes seek to make the most of the setting offered by Glasgow Vennel and, despite the limitations of the Burns collection, each visit is made more ‘authentic’ for pupils by the use of replica objects, costumes, lighting and living interpretation. The resourcing, preparation and delivery of There Was A Man and Hello! Rabbie to over 1000 pupils from as far away as Glasgow and Renfrewshire who attend these programmes annually is entirely dependent upon special funding from HLF and core funding will be required to continue them.
Conclusions

The correlation shown in the scoping study between the expertise of education staff and the degree to which material is structured demonstrates that staff with a specific responsibility for education are required across sectors to join up collections and formal learning.

Greater investment is needed for training in education for all museums staff to make education a core museums function and derive greatest benefits from Burns collections.

Although the provision of education rooms at many historic venues is problematic, this necessitates the formation of pre- and post-visit material and handling boxes, forms of outreach that can entrench and reinforce the value of a site visit.

There are a few excellent examples of the use of handling kits, and in the use of drama and role play at venues, which could be developed across the sector. Greater coordination and targeted resourcing would enable best practice to propagate.

Regional collection clusters require greater coordination in what they offer in terms of educational provision.

The value of the independent sector in promoting learning through premises and collections should be recognised and a greater degree of cooperation take place in planning and funding educational programmes.
Marketing and Events

‘Know, the great genius of this land,
Has many a light aerial band,
Who, all beneath his high command,
Harmoniously,
As arts or arms they understand,
Their labours ply.’

The Vision

Key Findings

- Quantifying the appeal of Burns collections is made difficult due to the mixed nature of collections and the absence of accurate market research data.
- The sector with the highest dependency on external funding – the independent collections – are in the weakest position to identify and target audiences. Only 40% of independent sector collections have a marketing plan and 50% have a marketing budget.
- Few local level organisations have undertaken audience studies.
- 80% or 29,021 objects in the DNBC are free to visit or use.
- Of the 20% of collections accessible after an admissions charge, 49% of the most significant material (Category 1) is directly dependent on this form of visitor income.
- Only 32% of organisations feature Burns collections in publicity material.
- Venues are used more than collections to position organisations as a unique product.
- Institutional and regional barriers have so far preventive effective joint marketing of collections.
- Marketing training was identified as a need among 20% of organisations.
- Only 25% of local authority institutions and 33% of independent institutions are aware of the opening hours of other Burns sector organisations.
- A few key organisations in the independent sector have broadened the appeal of their collections and venues by staging a variety of events at different times of the year. Product diversification is a particular strength of this sector.
- Collections are not currently integral to venue promotion or events.

Marketing the Distributed National Burns Collection

Celebrating collections through active promotion and reinterpretation allows the modern collection to justify future investment. Marketing is also a way to encourage both repeat visits from existing visitors and to appeal to new audiences. By using a combination of methodical market research and a creative imagination, collections can be reconfigured and the experience of a visit made anew. For those organisations that depend on visitor income, proper marketing and interest-generating events are crucial. In addition, because of the nature of venues in the Burns ‘circuit’ retaining visitor interest within the network is of fundamental importance to independently financed collections. This section aims to assess how well Burns collections are marketed at the moment and what role the collections themselves play in marketing and events.

Marketing Policy / Strategy

Of the 25 organisations sampled, 10 local authority organisations (83%), 4 independent organisations (40%), and all
3 nationals (100%), have a marketing strategy. The low number of strategies among independent sector organisations is especially worrying given the dependence in this sector on external sources of funding. This means that for a combined collection of 1907 objects (77 of which are Category 1 objects) there is no formulated plan to guide efforts in promoting collections and generating income.

**Marketing budget**

In order to implement marketing strategies a defined part of the operating budget is required. Of the 25 scoping study samples, 19 had a marketing budget set aside with which to promote collections. Of the 6 independent sector organisations lacking a marketing strategy, only 1 has a fixed budget for marketing.

**Market Research**

Visitor awareness informs museums of how well they are fulfilling their public mission, demonstrates accountability in an age of falling revenue, and facilitates long term planning. Of the 25 collections assessed, 14 organisations collect audience data at a basic level (visitor numbers, adult and child breakdown) but only 2 of these organisations are able to pinpoint Burns collections as the reason for a visit. Demographic statistics such as visitor gender, nationality, and other data such as reasons for visiting the area, are not recorded routinely by any of the sample sites. For many libraries and mixed collection museums, interest in Burns collections among visitors is at best rated qualitatively making an accurate picture of the Burns ‘draw’ difficult to quantify. Market research already undertaken by Dumfries and Galloway Council Museums Service suggests that most visitors come to Burns museums in Dumfries on day trips at a distance of no more than 3 hours drive. Acting on this information DGMS have decided that ‘the promotional budget should be more closely targeted on reaching those visitors who are already on holiday in the area’ rather than trying to attract visitors from out with the region to their museums. More informed, economical marketing can then take place. Two other examples of in-depth market research at Burns Cottage (2000) and City of Edinburgh Museums (2003) have proved similarly instructive in planning marketing which will maximize visitor income and access.

**The Marketing Mix**

Components of marketing have been explored to gauge the relative strengths and weaknesses of current marketing of distributed Burns collections.

**Product**

Given the tendency to have most of the highly significant material on display or in use, the collection as a product is at the moment being ‘sold’ most in independent sector (66% of collections on display or direct access) and local authorities (37% on display or direct access), and least in the national sector (6.6% of collections in NMS and NGS). In 2004, an estimated 1080 Category 1 and 2 objects or 62% of the DNBC total are on display. However, given the low display changeover the collections as a product are largely fixed and unlikely to encourage repeat visits. Clearly, inter-collection loans would reinvigorate the collection as a product. Buildings are an integral part of the museum ‘product’ and need to be accorded appropriate significance. The role of venue is discussed below.

**Price**

20% of organisations make an admissions charge which compares favourably with the 34% of museums in Scotland and 45% of UK museums which also charge admission. Since the organisations which charge admission are all in the independent sector, income through admissions is a factor in the marketing mix which is unavoidable for these collections unless alternative sources of revenue can be introduced.

**Place**

Location and the immediate environment in which a collection is encountered by the visitor adds hugely both to the significance of objects themselves and the notion of a

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34 *A National Strategy for Scotland’s Museums*, Scottish Museums Council, p. 21
Burns experience (29 of 37 venues, or 78%, add extra significance to collections\textsuperscript{35}). The experience itself has been the area most developed in recent years principally by independent museums, but also increasingly by local authority institutions. Broadening collections at Ellisland Farm, expanding the range of events at Burns National Heritage Park, and the educational events at The Vennel Gallery (referred to in Section 06) are all examples of making the most of the significance of the venue. In the case of Ellisland, drawing attention to the uniqueness of the setting can help to overcome the relatively isolated location (an example of positioning, see section 7.5.4). This can help promote the ‘obviousness’ of a venue, even in urban areas. In a study for City of Edinburgh Council, 40% of those questioned had heard of the Writers’ Museum tucked away in Lady Stair’s Close off the Royal Mile compared to 94% who were aware of the rather more prominent Scott Monument. Overall, location is also an important determinant of usage; the Central Belt has significant collections in the two cities (16471 objects or 45% of the DNBC) yet lacks the experiential component offered by the 15865 objects or 43% of collections in the south of the country. Scotland north of the Forth-Clyde Valley has both no display venues with a direct Burns connection and a far smaller portion of the distributed national collection (4000 objects, or 12% of the DNBC). There is therefore a close fit between the demographically most populous area and the greatest concentrations of Burns collections; a positive factor in the marketing mix.

**Positioning**

Using collections to make a definitive, unique statement to the visitor to distinguish single venues and why they should be visited most often does not involve collections but venues themselves. This appears to be demonstrated in the low use of collection images on websites, the rarity of collections featuring in publicity material such as leaflets and tourist board advertising, and the correspondingly iconic use of the buildings most closely relating to Burns. Only 8 organisations in the DNBC network (5 local authority, 2 independent, and 1 national sector organisations) feature Burns collections in any publicity material. Notable exceptions are art collections such as the Goudie collection at Rozelle House and the Nasmyth portraits of Burns used by Glasgow Museums Service and the Scottish National Portrait Gallery. For artefacts, the Treasures brochure of DGMS and literature available on Burns House Museum in Mauchline are good examples of using collections to distinguish venues from other ‘attractions’. Most often the venues themselves which host events and exhibitions use collections merely as backdrops to performances or lectures. Individual museum displays are branches of the mass media on Burns and should be a strength for the sector in selling an authentic encounter with Burns. Presently, Burns collections are not being used effectively to differentiate museums from other ‘attractions’.

**Promotion**

The most common medium for promoting and building audiences through collections is by brochure. Promotional literature which features Burns collections most graphically tends to be found for Burns-only venues. Systems for distribution of leaflets by direct mailing or tourist board circulation is most organized among local authority sector organisations. But since these collections are most likely to be mixed, and given the relatively poor web-presence for Burns collections on national and local authority websites (compared with the innovation found among independents), the possibilities for joint marketing of Burns collections using linked web pages and collection-only brochures across the sector would add strength to electronic and paper promotional channels.

\textsuperscript{35} Appendix 1, Scoping Study, Section 1g: qualitative assessment of curator.
Joint Marketing

Since the strengths of Burns collections is a shared characteristic of the 25 sample organisations, the scoping study aimed to test to what degree mutual marketing takes place across sectors.

Product

The low rate of exchange between collections and the fact that no joint exhibitions have occurred or are planned in the near future, suggests that the distributed national Burns collections as joint marketing products are presently under-utilised. Given the potential of joint exhibitions evidenced by the *Pride and Passion* exhibition of 1996 which toured venues in Edinburgh and Kilmarnock (a National Library of Scotland exhibition toured library venues in the same year) there is much room for development.

Price

Since most museums in the Burns sector do not levy an admissions charge – and those that do are in different areas of the country - joint ticketing would have a low impact on visitor types and numbers.

Place

The Ayrshire and Dumfriesshire concentrations of Burns collections have because of their location in the past lead to joint marketing initiatives sponsored by area and national tourist boards (see 7.6.4). Of the three NTS properties, none of these have a specific marketing strategy and are instead organised into regions in an NTS regional cluster leaflet. Broughton House lies in the South Region whilst Soutar Johnnie’s Cottage and Bachelors’ Club are in West Region. Marketing the Burns collections is therefore split between the two regions. The National Trust for Scotland cluster leaflets for properties in South Ayrshire are beneficial to these properties, yet from a visitor perspective they stop short of promoting the reason for most visits - an interest in Burns rather than an interest in the organisation. No joint marketing initiatives combine independent and local authority Burns collections except under the aegis of area tourist boards (14 organisations referred to inclusion in Tourist Board literature; only half of independent sector organisations work with Tourist Boards on promotion). Equally, collections in the Central Belt and Fife have never been included in a national trail or all-encompassing guide to the material legacy of Burns. The adherence to geographical and institutional boundaries fractures the Burns theme and results in a lack of collections focus.

Promotion

Regarding the whole sector as a product which needs joint promotion as noted in Section 7.6.3 local authority and institutional boundaries tend to prevent thematic joint marketing. Dumfries and Galloway Council Museums in conjunction with the Burns Festival Trust have included in their *A Burns Trail* leaflet have included sites around Dumfries regardless of ownership. This is an excellent example of visitor-centred promotion; no equivalents exist for Burns in towns such as Ayr, Kilmarnock, and Irvine, as well as the cities of Edinburgh and Glasgow. Focussing on collections, Dumfries and Galloway Council Museums Service’s *Treasures* leaflet although not concentrating on Burns alone, highlights collections at different venues across the region and offers a collections-centred promotional campaign to match the uniqueness of the venues. There have been several attempts to string together Burns attractions in the South-West into a Burns Heritage Trail. The first was launched by the Scottish Tourist Board in 1974, a trail was marketed by Ayrshire and Arran Tourist Board in the early 1990s, and the most recent by Dumfries and Galloway District Council in 2002. Although this may have generated interest in Burns at the time, a failure to match leafleting with sufficient signposting to many venues limited the lasting impact of the scheme as did the failure to maintain information in leaflets for a host of changing venues. Soundings from the 25 sample organisations indicate that
the very idea of a pilgrimage around Burns country is now outdated. The *Capital Collections* brochure highlighting the treasures found in City of Edinburgh and linking together collection sites is partly responsible for approximately 49% of visitors to the Writers’ Museum and, since 5 museums are found along the Royal Mile, a combination of joint marketing and location are responsible for visitor crossover, 68% of visitors questioned at Writers’ Museum (91% of whom are first time visitors) had visited at least one other City of Edinburgh Council Museum.\(^{36}\) Marketing and promotional training was suggested by 5 of the 25 organisations asked. The degree to which the 25 organisations refer visitors to other Burns-related sites is most limited among national sector organisations, a statistic best explained by the greater variety of collections housed in a single site. Only 25% of local authority institutions and 33% of independent institutions are aware of the opening hours of other Burns sector organisations.

42% of local authority institutions and 40% of independent institutions stock promotional material for other Burns collections.

### Market Positioning

Better coordination and joint working is needed to ensure that efforts are not duplicated in almost every area of marketing, from use of collection to opening hours and events. The degree to which organisations distinguish themselves and their collections is largely determined by the property and a connection with a particular phase of Burns’s life. Each venue has with the exception of public libraries and art galleries, a separate identity and a strong marketing position. Redevelopment at Burns House Museum in Mauchline and the conscious decision to concentrate on exhibitions which explore the period Burns spent in and around the town is an excellent example of positioning and is not untypical for the DNBC as a whole. The more flexible use of collections across sectors would strengthen positioning at each venue still further.

### Events

Temporary features do much to reconfigure the museum product and can make a significant difference to the levels of interest of staff, local visitors, and tourists. The last section of the scoping study, 6(e), sought to query the present relationship between Burns related collections and events.

#### Burns Events

<table>
<thead>
<tr>
<th></th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burns events in the past 3 years</td>
<td>0</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>Burns events at present</td>
<td>0</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Burns events planned</td>
<td>0</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Burns and a’ that</td>
<td>0</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Joint events</td>
<td>0</td>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>

Organisations across the sectors are to be commended in the range of events that are on offer and the imagination shown in widening and developing the latent interest in Burns among many different audiences. Realising that the days of the reverential Burns pilgrimage is over – and so too with it a reasonably steady stream of income – Ellisland Farm have sought to use events to establish the property as a place where visitors can recreate the experience of Burns the farmer. Similarly, Burns National Heritage Park’s *Darkest Ayrshire* event held over Hallowe’en 2003 extends the possibilities of events to new audiences at different times of the year. With few exceptions, independent sector organisations demonstrate the widest range of events perhaps because of the higher dependency on external funding.

National institutions have not featured Burns in recent events, nor have they any plans for the immediate future; local authority museums and libraries are involved in arranging most Burns events.

Events offer the chance to profile collections to new and larger audiences.

\(^{36}\) The Audience Business, pp. 17-22
However, just as collections are not central to museum marketing, so too many organisations do not integrate collections with events. Only 5 museums sampled had staged a special exhibition of Burns material for an event over the past 3 years, a statement of the relative inflexibility of displays, the low number of Burns-related events in general, and a tendency not to loan between collections.

Timing of events appears to be very important in the case of Burns and Burns collections. There have been no large events since the anniversary of the death of Burns in 1996. This year appears to have seen a great deal of intense activity behind the scenes yet little since. Events can also spread an interest in Burns collections throughout the year rather than concentrating visitor attention only in the month of January. Good examples of this are Dumfries and Galloway Museum Service’s participation in the annual Dumfries Burns summer school and their celebratory events on St Andrew’s Day, the May Burns And A’ That Festival in Ayrshire, and the Darkest Ayrshire Hallowe’en events run by Burns National Heritage Park in conjunction with other non-Burns attractions in North Ayrshire.

Types of events using Burns collections

<table>
<thead>
<tr>
<th>Type of Event</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures and talks</td>
<td>0</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>Object of the month</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Touring exhibitions</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Workshops using Burns</td>
<td>0</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Collections</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music events</td>
<td>0</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Drama events</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

Lectures and talks are the most popular event on Burns across the independent and local authority sectors.

Only 42% of local authority institutions and 40% of independent institutions hold workshops on Burns.

40% of independent sector organisations hold musical events on Burns, the highest proportion across all sectors.

The annual modern Holy Fair in Mauchline began as a fringe event of the Ayrshire-wide Burns And A’ That festival in 2002. Having Burns House Museum as a focal point during a weekend of events, the Holy Fair is a good example of the social benefits which can issue from a community-centred event using Burns collections and a unique venue for inspiration. With the redevelopment of Burns House and the emphasis on flexible display space, the potential for special exhibitions to coincide with the Holy Fair has been greatly improved.

<table>
<thead>
<tr>
<th>Role of collection in marketing and events</th>
<th>National</th>
<th>LA</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role of collection in marketing</td>
<td>1</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Role of collection in events</td>
<td>0</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

Only one national institution uses part of its Burns collection in any marketing material.

42% of local authority and 20% of independent institutions use Burns collections in marketing material.

There is no evidence of joint events taking place on a Burns theme between organisations sampled in this study.

An informal network of facilitators, performers and artists is presently used to stage events.
### SWOT analysis for the DNBC

| Strengths                                                                                                                                                                                                 |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| Significant collections and unique venues                                                                                                                                                    |
| Collection not centralized but distributed throughout Scotland                                                                                                                               |
| Existing groundwater of community interest in Burns  |
| Existing bank of artists and performers already working within sector                                                                                                                        |
| Venues mainly clustered together in strong regional identities and close to most populated areas of Scotland  |
| 80% of the DNBC is free to visit or use                                                                                                         |
| Weaknesses                                                                                                                                                                                              |
| Marketing policies are fewer and budgets are lower among the independent sector organisations                                                                |
| Audience knowledge is sporadic                                                                                                                                                                     |
| Modest budgets for marketing and events                                                                                                                                                           |
| Background of falling visitor numbers and reduced funding makes investment difficult                                                                                                    |
| Burns collections not used in marketing or events to any great extent                                                                                                                             |
| Poor inter-marketing at the moment between venues                                                                                                                                             |
| Opportunities                                                                                                                                                                                            |
| The exhibition as a product could be improved through inter-collection loans                                                                                                                    |
| Annual platform in Ayrshire, *Burns And A’ That*                                                                                                                                             |
| Create distinctive Burns experiences using collections and venues                                                                                                                              |
| 2009 is the 250th anniversary of birth of Burns  |
| Events provide a focus for effective cross-sector working                                                                                                           |
| Threats                                                                                                                                                                                                 |
| Competition from other attractions                                                                                                                                                    |
| Fluctuations in visitor numbers                                                                                                                                                                |
| Low repeat visitor figures                                                                                                                                                                       |
| High dependency among independent on visitor income to support a large proportion of the most significant Burns material                                                                 |

<table>
<thead>
<tr>
<th>Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding the attraction: audience studies across sectors would enable more effective strategic planning and investment</td>
</tr>
<tr>
<td>The seasonal nature of Burns events, the confinement of events to Ayrshire, Dumfries and Galloway, and the lack of joint events between venues, is detrimental to the profile of collections and the enjoyment of a holistic Burns experience. More cross venue activities would help to make the Burns experience more rewarding.</td>
</tr>
<tr>
<td>There is a need for more effective signposting and joint promotion particularly to promote smaller venues in more remote and rural areas.</td>
</tr>
<tr>
<td>There is a need for centrally coordinated communication and promotion of Burns collections and events on a Scotland wide basis</td>
</tr>
<tr>
<td>Joint marketing would alleviate the burden of market research costs for those organisations least likely to be able to afford commissions but most likely to benefit directly from targeted marketing.</td>
</tr>
<tr>
<td>It is evident that local authorities with more than one site can offer umbrella marketing but this rarely includes other museums within the area or Burns attractions in other local authority areas. As stated in the Scottish Museums Council’s <em>A National Strategy for Scotland’s Museums</em>, Section 6.2, ‘Museums should be collaborating on a national as well as a local scale to introduce more effective marketing’</td>
</tr>
<tr>
<td>Future ‘trails’ should encompass more collection sites and should be matched by greater product knowledge and infrastructure such as signposting on the ground.</td>
</tr>
</tbody>
</table>
9 Recommendations

This scoping study has described the distributed collection in terms of composition, significance, location, and management. In probing areas of strategic concern and using the significance scheme as a guide, the study has been able to point to key challenges which lie ahead for the distributed collection. Lack of capacity and resources at a local level, and lack of concerted planning and action have reduced access to collections and restricted their learning potential. While this report has surveyed the latitude of the national collection and its attendant strategic needs, political support and sustained joint action is required to develop its conclusions and to square significance with support.

In the short term, the study helps to indicate a number of ways in which the various Burns collections can work together to begin to address these challenges. Within the resources available to the partners the following action plan is recommended:

<table>
<thead>
<tr>
<th>Aim</th>
<th>Actions</th>
<th>Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Continue to define the distributed collections beyond the scoping study sample</strong></td>
<td>Produce a shared web-based database of the DNBC that can be updated by partner organisations</td>
<td>Phase 1: (Category 1 and 2 material) live by June 2004</td>
</tr>
<tr>
<td></td>
<td>Refine Category 3 material to identify the most significant objects</td>
<td>Phase 2: Include most significant Category 3 material on database by October 2004</td>
</tr>
<tr>
<td><strong>To improve the management of collections</strong></td>
<td>Create a manual for access to professional advice, supported by workshops in conservation and documentation</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Identify potential SCrán projects based on priorities for digitising Category 1 and 2 objects</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Create digital gallery on new DNBC website</td>
<td>August 2004</td>
</tr>
<tr>
<td></td>
<td>Draft shared guidelines on use of digital images based on examples of best practice</td>
<td>August 2004</td>
</tr>
<tr>
<td></td>
<td>Produce self assessment toolkit for environmental monitoring and control and guidelines for accessing funding and advice</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Draft common guidelines for acquisition and disposal of Burns objects</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Create listserv to support communication on acquisitions and other matters</td>
<td>August 2004</td>
</tr>
<tr>
<td><strong>To build capacity among project partners</strong></td>
<td>Organise training in conservation, interpretation and education</td>
<td>March 2005</td>
</tr>
<tr>
<td></td>
<td>Develop proposal for separately funded community exhibition using Burns collections</td>
<td>January 2005</td>
</tr>
<tr>
<td></td>
<td>Draft a concordat on loans of objects and exhibitions between partners</td>
<td>March 2005</td>
</tr>
<tr>
<td></td>
<td>Identify a series of discrete projects to form the basis of funding applications</td>
<td>March 2005</td>
</tr>
<tr>
<td></td>
<td>Produce a road map for future working</td>
<td>March 2005</td>
</tr>
<tr>
<td><strong>To improve basic access</strong></td>
<td>Produce a public guide to the DNBC</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Create a public DNBC website</td>
<td>August 2004</td>
</tr>
<tr>
<td></td>
<td>Draft a shared access policy for the DNBC focusing on cultural entitlement</td>
<td>October 2004</td>
</tr>
<tr>
<td><strong>To promote learning from collections</strong></td>
<td>Produce an educational resource pack designed to be used by all partners</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Pilot in-service teacher training using DNBC</td>
<td>March 2005</td>
</tr>
<tr>
<td></td>
<td>Identify joint educational project to be the subject of a separate funding bid</td>
<td>January 2005</td>
</tr>
<tr>
<td><strong>To develop joint marketing of the DNBC</strong></td>
<td>Produce a joint brochure promoting DNBC</td>
<td>October 2004</td>
</tr>
<tr>
<td></td>
<td>Work in partnership with local authorities and tourist organisations to expand the scope of Burns trails</td>
<td>October 2004</td>
</tr>
</tbody>
</table>
Signposting Future Work

In the longer term, there are a number of key areas and priorities that need to be considered when shaping a road map for future working. These are as follows:

- A survey of built heritage related to the DNBC
- A survey of internationally held Burns collections
- A programme of registration of non registered museums holding Burns collections
- Review and update the project reference manual
- A risk management strategy for the DNBC
- A more thorough conservation audit of Category 1 and 2 objects
- Upgrading IT equipment and increase support for documentation of the DNBC
- Evaluate the usefulness of cross domain local hubs for the DNBC
- Designation of the DNBC as a national collection
- Strategic funding for the DNBC
- Access audits of all venues
- Review of road signage to DNBC venues
- Improved regional coordination of educational provision
- Improve audience research across the DNBC
- Create a shared events and exhibitions calendar for the DNBC
- Produce a joint strategy for the DNBC’s contribution to Burns’ 250th anniversary in 2009
- Ongoing maintenance of a DNBC web-site
10 Appendices

Appendix 1: Museum Summaries
Appendix 2: Collections in Scotland not included in the scoping study
Appendix 3: Environmental Standards
Appendix 4: Scoping Study Form
Appendix 5: References
Appendix 1: Museum Summaries

**South Ayrshire Council Library Service**
Carnegie Library, Ayr

Carnegie Library,
Main Street,
Ayr,
Tel 01292 286385
[www.south-ayrshire.gov.uk/libraries](http://www.south-ayrshire.gov.uk/libraries)

Local authority
Library
General Collection: NA

Object Significance (%)

- Category 1: 14 objects
- Category 2: 0 objects
- Category 3: 1766 objects

Burns Collection
The collection contains copies of a wide selection of the editions of the work of Robert Burns. The South Ayrshire collection also holds a wide variety of critical works, biographies and works on the literature of Scotland at the time of Robert Burns. There are also newspaper cuttings about Burns, foreign translation, and a range of postcards and prints on a Burns theme. The collection includes some 600 books and pamphlets from the former Tam O’Shanter Museum in Ayr.

Burns Collection: 1780 objects
Dedicated Library staff: 1
Documentation staff: 0
Conservation staff: 0
Education staff: 0
National Trust for Scotland
Bachelors' Club

Bachelors' Club,
Sandgate,
Tarbolton, Ayrshire
KA5 5RB.
01290 424460,
www.nts.org.uk

Independent
Not Registered
General Collection: 350 objects

Object Significance (%)

Category 1: 6 objects
Category 2: 0 objects
Category 3: 107 objects

Burns Collection
Burns-related objects include several artifacts used by the poet, a small reference library and scrapbook, a modest collection of prints, and assorted pieces of Burnsiana.

Burns Collection: 113 objects
Dedicated Curatorial staff: 0.5
Documentation staff: 0
Conservation staff: 0.5
Education staff: 0.5
East Ayrshire Council Museums, Arts and Theatre Service
Burns House Museum

Castle Street,
Mauchline,
Ayrshire,
Tel 01563 554701
www.east-ayrshire.gov.uk/museums

Local authority
Non-registered
General Collection: (approx) 1124

Object Significance (%)

- Category 1: 11 objects
- Category 2: 27 objects
- Category 3: 924 objects

Cowgate, Mauchline. A pencil drawing by John Wilson, c.1803
BHM.R.38

Burns Collection
The collection at Burns House Museum in Mauchline contains relics and memorabilia, a small library and manuscript collection, and a selection of artwork, photographs and slides concentrating on the local area and Burns.

Burns Collection: 962 objects
Dedicated Curatorial staff: 1 (EAC)
Documentation staff: 2 (EAC)
Conservation staff: 0.75 (EAC)
Education staff: 0
National Trust for Scotland
Broughton House

Broughton House,
12 High Street, Kirkcudbright,
Dumfries & Galloway,
DG6 4JX.
Tel/fax: 01557 330437
www.nts.org.uk

Independent
Registered
General Collection: NA

Object Significance (%)

Category 1: 114 objects
Category 2: 50 objects
Category 3: 2536 objects

Burns Collection
The Burns collections contain over 1000 editions of Burns’s work and a library of approximately 1500 books on Burns’s life and work. The remainder of the collection comprises Burns-related ephemera.

Burns Collection: 2700 objects
Dedicated Curatorial staff: 1
Documentation staff: 0
Conservation staff: 1
Education staff: 0.5
Burns Monument Trust
Burns Cottage and Museum
Burns Monument

Burns Cottage and Museum,
Monument Road,
Alloway,
Tel 01292 445677
www.burnsheritagepark.com

Independent
Museum Registered
General Collection: 4396 objects

Object Significance (%)

Category 1: 410 objects
Category 2: 150 objects
Category 3: 3836 objects

William Burnes’ Family Bible
BMT67

Burns Collection
The collection contains a high proportion of primary material relating to Burns including a significant collection of holograph manuscripts, personal and family objects and archive material. The museum also has a large and comprehensive reference library and a collection of original artwork.

Burns Collection: 4396 objects
Dedicated Curatorial staff: 1
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Dumfries and Galloway Libraries, Information, and Archives Service
Dumfries Archives Centre

Dumfries Archives Centre,
33 Burns Street,
Dumfries, DG1 2PS
Tel 01387 269254
www.LibArchive@dumgal.gov.uk

Local authority
Archives
General Collection: NA

Object Significance (%)

Category 1: 0 objects
Category 2: 10 objects
Category 3: 19 objects

Burns Collection
Archive material includes local parish records, minutes of Dumfries Volunteers, and papers relating to people and places in Dumfries at the time of Burns. The collection also contains various illustrations and prints of the poet.

Burns Collection: 29 objects
Dedicated Archive staff: 1.5
Documentation staff: 0
Conservation staff: 0
Education staff: 0

Burnsiana: 2 books
Prints: 6 documents
Prints: 14

object type
Burns Collection
Reserved non-fiction material includes a good range of Victorian editions of Burns, studies on the poet's life and works, a small number of manuscripts, one Kilmarnock Edition, and contextual material to Burns's time in Dumfries. The reference section is stocked with a comprehensive range of books, pamphlets, and other material which chronicles both Burns in Dumfries and his earlier life and work.

Burns Collection: 587 objects
Dedicated Library staff: 1
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Dumfries and Galloway Museums Service
Robert Burns House
Robert Burns Centre
Dumfries Museum

Dumfries Museum,
The Observatory,
Dumfries,
DG2 7SW
Tel 01387 253374
www.dumgal.gov.uk/museums

Local authority
SMC Member
General Collection: 250,000 objects

Object Significance (%)

Category 1: 83 objects
Category 2: 41 objects
Category 3: 1876 objects

Burns Collection
The Burns collections reflect the closing years of Burns’s life, including significant personal relics of Jean Armour Burns and the Burns family. There is a rich collection of Burns-related artwork (early photos, postcards, slides, prints and paintings), and a small collection of holograph manuscripts. The collection also contains a comprehensive range of editions of Burns’s work and a range of Burnsiana objects.

Burns Collection: 2000 objects
Dedicated Curatorial staff: 1
Documentation staff: 1
Conservation staff: 1
Education staff: 1

Agate cravat pin which Burns had made in 1787
DUMFM: 1936.2.21
East Ayrshire Council Museums, Arts and Theatre Service
Dean Castle

Dick Institute
Baird Institute
Dower House,
Dean Castle,
Kilmarnock,
Tel 01563 554701
www.east-ayrshire.gov.uk/museums

Local authority
Registered Museums
General Collection: 69,031

Object Significance (%)

Category 1: 73 objects
Category 2: 86 objects
Category 3: 1281 objects

Burns Collection
The East Ayrshire collection contains a number of significant holograph manuscripts (poems and letters), personal relics, and artwork with a Burns association. In addition, the collection also includes the sizeable McKie Library of early editions of Burns and a large amount of memorabilia on the Burns legacy.

Burns Collection: 1440 objects
Dedicated Curatorial staff: 1
Documentation staff: 2
Conservation staff: 0.75
Education staff: 0
Ellisland Farm Trust

Ellisland Farm Museum

Ellisland Farm,
Holywood,
Nr Dumfries, DG2 0RP
Tel 01387 740426
www.ellislandfarm.co.uk

Independent
Not Registered
General Collection: NA

Object Significance (%)

Category 1: 31 objects
Category 2: 12 objects
Category 3: 41 objects
Trunk owned by Robert Burns and bearing his initials
EFNN

Burns Collection
The collection features personal artefacts belonging to Burns and Jean Armour, several manuscripts relating to the poet’s life at Ellisland (1788-91), and items from the personal library of Burns. Other strong areas include pieces of excise equipment, weaponry and domestic objects pertinent to the Ellisland period. There is a growing collection of Burnsiana.

Burns Collection: 84 objects
Dedicated Curatorial staff: 0.5
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Glasgow City Council Museums and Galleries Service

Kelvingrove Art Gallery and Museum
McLellan Galleries
Glasgow Museums Resource Centre

Glasgow Museums Resource Centre,
Woodhead Road,
Nitshill, Glasgow
G53 7NN
Tel. 0141 287 2870
www.glasgowsmuseums.com

Local authority
Registered Museums
General Collection: 1,011,034

Object Significance (%)

- Category 1: 4 objects
- Category 2: 2 objects
- Category 3: 281 objects

Robert Burns by Alexander Nasmyth, the Auchendrane portrait
GMS.1783

Burns Collection
The collection contains a small number of artifacts with an intrinsic connection to Burns, highly significant 19th Century art, and a great deal of souvenir and Burns cult artifacts.

Burns Collection: 287 objects
Dedicated Curatorial staff: 2
Documentation staff: 10
Conservation staff: 15
Education staff: 48
Independent Library
General Collection: NA

Object Significance (%)

- Category 1: 14 objects
- Category 2: 2 objects
- Category 3: 636 objects

Burns Collection
The collection contains books from the personal library of Burns, editions of music with a Burns connection, and more general reference material.

Burns Collection: 652 objects (all books)
Dedicated Library staff: 2
Documentation staff: 0
Conservation staff: 1
Education staff: 0
Grand Lodge of Scotland
Freemasons’ Hall
Freemasons’ Hall,
George Street,
Edinburgh,
Tel 0131 225 5304
www.grandlodgescotland.com

Independent
Not Registered
General Collection: NA

Object Significance (%)

Category 1: 4 objects
Category 2: 0 objects
Category 3: 300 objects

*The inauguration of Robert Burns as poet laureate of Lodge Canongate Kilwinning, 1st March 1787, by W. Stewart Watson, GLS*

Burns Collection
The collection includes Masonic objects from Lodge St Andrews No.197, Dumfries, and an important oil painting by Watson of Burns at Lodge Canongate Kilwinning. The museum also has a large collection of Masonic / Burns ephemera and a small library.

Burns Collection: 304 objects
Dedicated Curatorial staff: 1
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Irvine Burns Club

Irvine Burns Museum

Wellwood,
28 Eglinton Street,
Irvine, KA12 8AS
Tel: 01294 274511
www.irvineayrshire.org/burns

Independent
Not Registered
General Collection: 2171 objects

Object Significance (%)

Category 1: 17 objects
Category 2: 14 objects
Category 3: 731 objects

Burns Collection
The collection comprises an extensive library on Burns, holograph letters and poems (including 6 of the poems sent to John Wilson for Burns’s first edition in print in 1786), oil paintings and objects owned by close friends of Burns, John MacKenzie and David Sillars, founder members of Irvine Burns Club.

Burns Collection: 762 objects
Dedicated Curatorial staff: 0
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Lodge Loudoun (Kilwinning) No.51

Lodge Loudoun (Kilwinning) Newmilns

Lodge Loudoun Kilwinning, Newmilns
Tel 01560 321679

Independent
Not Registered
General Collection: NA

Object Significance (%)

Category 1: 3 objects
Category 2: 0 objects
Category 3: 34 objects

Burns Collection
The Burns collections represent Burns’s association with the Lodge including minute book entries in the poet’s hand, the chair used by Burns at the Lodge, and Burnsiana. The same objects relate to Gavin Hamilton, close friend and supporter of Burns and Master of the Lodge in Newmilns.

Burns Collection: 38 objects
Dedicated Curatorial staff: 0
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Lodge St James Kilwinning No.135

Lodge St James Kilwinning, Tarbolton

Lodge St James Kilwinning No 135, Tarbolton
Tel 01290 551100
www.thefreemasons.org.uk/tarbolton135/

Independent
Not Registered
General Collection: NA

Object Significance (%)

Category 1: 8 objects
Category 2: 10 objects
Category 3: 50 objects

Burns Collection
The Burns collections represent Burns’s close association with Lodge St James including minute book entries in the poet’s hand, Masonic ceremonial objects used by Burns.

Burns Collection: 68 objects
Dedicated Curatorial staff: 0
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Glasgow City Council Libraries, Information, and Learning Service

Mitchell Library

The Mitchell Library
North Street
Glasgow
G3 7DN
Tel. 0141 287 2870
www.glasgowlibraries.org

Local authority
Library
General Collection: NA

Object Significance (%)

Category 1: 68 objects
Category 2: 14 objects
Category 3: 3918 objects

Burns Collection
A comprehensive and diverse bibliographical collection on Burns. As well as a highly significant collection of holograph manuscripts and primary editions, the library holds over 900 other Burns editions including translations of the poet’s work in more than 30 different languages.
Other reference materials include a full set of Burns Chronicles, Burns Club minutes and anniversary programmes, and Burnsiana.

Burns Collection: 4000 objects
Dedicated Library staff: 1
Documentation staff: 0.5
Conservation staff: 1
Education staff: 0
Fife Council Libraries Service

Murison Collection, Carnegie Library, Dunfermline

Carnegie Library,
Abbot Street
Dunfermline
KY12 NL
www.fifedirect.org.uk

Local authority
Library
General Collection: NA

Object Significance (%)

Category 1: 17 objects
Category 2: 32 objects
Category 3: 3951 objects

Poems Chiefly in the Scottish Dialect, Robert Burns (Glasgow Edition, 1801); the book's fore edge features a painting of mountain daisies by Katherine Cameron

Burns Collection
A comprehensive range of the works of Burns from 1786 to the present day. The Murison Room also holds many 19th Century studies on the life of Burns and critiques of his poetry and songs, a small number of artifacts (Burnsiana), as well as prints and reproduction sculpture. The Collection was donated en masse to Dunfermline Town Council c.1920 by Alexander Gibb, builder of Rosyth Dockyard. Gibb had purchased the collection from John Murison of Glasgow.

Burns Collection: 4000 objects
Dedicated Library staff: 1
Documentation staff: 0
Conservation staff: 0
Education staff: 0
Systematic Approach: The 4G System

The 4G System is an interdisciplinary approach that integrates the study of networks, systems, and management. It encompasses the study of complex systems, their interactions, and the management of these systems. The 4G System is characterized by its focus on four key aspects:

1. **Global Systems**: The study of global systems involves understanding the interactions and dependencies between different systems, including political, economic, and social systems. It seeks to identify how these systems interact and influence each other, and how they can be managed effectively.

2. **Networks**: The study of networks involves understanding the structure and dynamics of interconnected systems. This includes examining the relationships between different entities, the flow of information or resources, and the patterns of interaction.

3. **Granularity**: The study of granularity involves understanding the different levels of detail at which systems can be analyzed. This includes examining the systems at multiple scales, from the macroscopic to the microscopic, to gain a comprehensive understanding of the system.

4. **Group Dynamics**: The study of group dynamics involves understanding the behavior of individuals within groups, and how these behaviors influence the overall dynamics of the system. This includes examining the decision-making processes, communication patterns, and leadership roles within groups.

The 4G System is a holistic approach that seeks to understand the complex interactions and dependencies between different systems, and the management of these systems. It is a powerful tool for understanding and managing complex systems in a variety of fields, including political, economic, and social systems.
National Library of Scotland

National Library of Scotland, Edinburgh

George IV Bridge,
Edinburgh,
Tel 0131 226 4531
www.nls.uk

National Library
General Collection: 8.2m books and manuscripts

Object Significance (%)

<table>
<thead>
<tr>
<th>Category</th>
<th>Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category 1</td>
<td>191</td>
</tr>
<tr>
<td>Category 2</td>
<td>49</td>
</tr>
<tr>
<td>Category 3</td>
<td>10108</td>
</tr>
</tbody>
</table>

Burns Collection
An extensive and diverse collection of holograph manuscripts (compositions and correspondence of Burns), collectors’ scrapbooks, and material by contemporaries and members of the Burns family. The National Library also holds a comprehensive range of Burns editions (poetic and musical) and critiques of the life and work of Burns from 1786 to the present day.

Burns Collection: 10348 objects
Dedicated Curatorial staff: 1
Documentation staff: 5
Conservation staff: 5
Education staff: 0
National Museums of Scotland

Museum of Scotland
Royal Museum of Scotland

Chambers Street,
George Street,
Edinburgh,
Tel 0131 225 7534
www.nms.ac.uk

National
Registered
General Collection: 3.29m

Object Significance (%)

Category 1: 11 objects
Category 2: 0 objects
Category 3: 86 objects

Burns Collection
In addition to several personal relics of the poet - including 4 manuscripts and 2 panes of inscribed glass - the collection spans fine and decorative art, and Burns ephemera such as souvenir and commemorative material.

Burns Collection: 97 objects
Dedicated Curatorial staff: 1
Documentation staff: 2
Conservation staff: 20
Education staff: 15
North Ayrshire Council Museums Service
North Ayrshire Museum
The Vennel Gallery

North Ayrshire Museum, 
Manse Street, Kirkgate, 
Saltcoats, KA21 5AA 
Tel: 01294 464174 
[www.north-ayrshire.gov.uk/museums](http://www.north-ayrshire.gov.uk/museums)

Local authority
Registered
General Collection: 19,675

Object Significance (%)

Category 1: 0 objects
Category 2: 1 objects
Category 3: 46 objects

Teapot said to have been used by Jean Armour Burns
1992.267

Burns Collection
The collection comprises two sets of prints by Bryden and Houston, Mauchline boxware and other ephemera.

Burns Collection: 47 objects
Dedicated Curatorial staff: 1
Documentation staff: 1 (temporary)
Conservation staff: 0
Education staff: 1 (temporary)
National Trust for Scotland

Soutar Johnnie’s Cottage

Soutar Johnnie’s Cottage,
Main Road,
Kirkoswald,
South Ayrshire, KA19 8HY.
Tel 01655 760603
www.nts.org.uk

Independent
Not Registered
General Collection: 350 objects

Object Significance (%)

- Category 1: 2 objects
- Category 2: 4 objects
- Category 3: 6 objects

Burns Collection
The Burns collection comprises objects owned by the family of John Davidson (Burns’s Soutar Johnnie), and artifacts connected with the poet and his time in Ayrshire. There are also notable full-size sculptures by Thom of Tam O’ Shanter, Soutar Johnnie, and the landlord and landlady, all mentioned in the opening stanza of Tam O’ Shanter by Burns.

Burns Collection: 12 objects
Dedicated Curatorial staff: 0.5
Documentation staff: 0
Conservation staff: 0.5
Education staff: 0
South Ayrshire Council Museum and Arts Service
Rozelle Art Gallery and Museum

Rozelle Art Gallery and Museum,
Monument Road,
Alloway, Ayr
Tel 01292 445447
www.south-ayrshire.gov.uk/museums

Local authority
Registered
General Collection: 14,000

Object Significance (%)

Caught by her rump
Oil Painting by Alexander Goudie

Burns Collection
The South Ayrshire collection is made up of a series of paintings on the poem Tam O’ Shanter by the artist Alexander Goudie, other fine and decorative art on a Burns theme, and a small range of relics directly associated with Burns including early editions of his work. Victorian editions of books on Burns, paintings, prints, relics and ephemera from the former Tam O’ Shanter Museum in Ayr are also included.

Burns Collection: 850 objects
Dedicated Curatorial staff: 2
Documentation staff: 0
Conservation staff: 0.5
Education staff: 0
City of Edinburgh Museums and Galleries
Writers’ Museum

The Writers’ Museum
Lady Stairs Close
Lawnmarket
Edinburgh EH1 2PA
Tel: 0131 529 4901
www.cac.org.uk

Local authority
Registered
General Collection: 259,392

Object Significance (%)

Category 1: 54 objects
Category 2: 35 objects
Category 3: 503 objects

Burns Collection
The collection includes several significant holograph manuscripts, a wide range of artifacts personally connected with Burns, in addition to sculpture, paintings, and a collection of books and slides.
Burns Collection: 592 objects
Dedicated Curatorial staff: 1
Documentation staff: 1
Conservation staff: 2
Education staff: 2
Appendix 2: Collections in Scotland not included in the scoping study

<table>
<thead>
<tr>
<th>Collection Site</th>
<th>Number of objects in Burns collection</th>
<th>Category 1</th>
<th>Category 2</th>
<th>Category 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of St Andrews Library</td>
<td>177</td>
<td>0</td>
<td>0</td>
<td>177</td>
</tr>
<tr>
<td>University of Aberdeen Library</td>
<td>231</td>
<td>0</td>
<td>0</td>
<td>231</td>
</tr>
<tr>
<td>University of Stirling Library</td>
<td>198</td>
<td>0</td>
<td>0</td>
<td>198</td>
</tr>
<tr>
<td>University of Dundee Library</td>
<td>202</td>
<td>0</td>
<td>0</td>
<td>202</td>
</tr>
<tr>
<td>University of Dundee Archives Service</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>University of Strathclyde Library</td>
<td>361</td>
<td>0</td>
<td>0</td>
<td>361</td>
</tr>
<tr>
<td>Scottish Poetry Library</td>
<td>715</td>
<td>0</td>
<td>0</td>
<td>715</td>
</tr>
<tr>
<td>Globe Inn, Dumfries</td>
<td>107</td>
<td>11</td>
<td>1</td>
<td>95</td>
</tr>
<tr>
<td>Scottish Borders Council</td>
<td>29</td>
<td>3</td>
<td>0</td>
<td>26</td>
</tr>
<tr>
<td>National Archives of Scotland</td>
<td>73</td>
<td>6</td>
<td>35</td>
<td>32</td>
</tr>
<tr>
<td>University of Edinburgh Library</td>
<td>10081</td>
<td>26</td>
<td>19</td>
<td>10036</td>
</tr>
<tr>
<td>Stirling Smith Art Gallery and Museum</td>
<td>39</td>
<td>0</td>
<td>0</td>
<td>39</td>
</tr>
<tr>
<td>East Lothian Council</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Argyll and Bute Council</td>
<td>123</td>
<td>0</td>
<td>0</td>
<td>123</td>
</tr>
<tr>
<td>Ayrshire Archives Service</td>
<td>31</td>
<td>1</td>
<td>0</td>
<td>30</td>
</tr>
<tr>
<td>Total:</td>
<td>12383</td>
<td>47</td>
<td>55</td>
<td>12281</td>
</tr>
</tbody>
</table>

Information received at the Project Office by 12/02/04.
### Appendix 3: Environmental standards


<table>
<thead>
<tr>
<th>Environmental monitoring</th>
<th>Basic Practice</th>
<th>Good Practice</th>
<th>Best Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Basic environmental data is recorded</td>
<td>1. An environmental programme is in place to measure relative humidity, temperature, and light levels in galleries and stores</td>
<td>1. Data from the environmental monitoring programme is examined periodically and a summary prepared</td>
</tr>
<tr>
<td></td>
<td>2. An individual is assigned responsibility for the monitoring of the museum’s environment</td>
<td>2. An environmental monitoring programme is based on the environmental conditions the museum has identified it wishes to achieve</td>
<td>2. This data is also used to inform decision making in improvements and in new museum developments</td>
</tr>
<tr>
<td></td>
<td>3. Equipment is calibrated as recommended by the manufacturer</td>
<td>3. Periodic assessments are made of the ongoing environmental monitoring needs of the museum</td>
<td>3. Periodic assessments are made of the ongoing environmental monitoring needs of the museum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Environmental control</th>
<th>Basic Practice</th>
<th>Good Practice</th>
<th>Best Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The building which houses the collection is weather-tight</td>
<td>1. As per basic, but controlled environments are established for vulnerable objects</td>
<td>1. The building which houses the collection is built to a high specification,</td>
<td></td>
</tr>
<tr>
<td>2. Regular housekeeping inspection take place periodically</td>
<td>2. The bulk of the collection is protected from extreme conditions</td>
<td>2. Special environments are established for vulnerable objects</td>
<td></td>
</tr>
<tr>
<td>3. The museum had determined the environmental conditions it wishes to achieve</td>
<td>3. There is regular maintenance of environmental control equipment</td>
<td>3. Developments to improve environmental conditions are based on assessments of the needs of the collection, environmental monitoring data, and building assessments.</td>
<td></td>
</tr>
<tr>
<td>4. Simple measures are taken to control the environment</td>
<td>4. Museum staff have managerial control over control equipment / plant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Cleaning products and building materials do not endanger the condition of collection</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

97
| Storage conditions                  | 1. Procedures are in place to manage stores  
|                                   | 2. Assessments are made of potential hazards  
|                                   | 3. Small objects are contained separately  
|                                   | 4. No objects are stacked on top of others  
|                                   | 5. Off-site storage is under the same level of management |
|                                   | 1. Procedures are in place to manage stores  
|                                   | 2. Vulnerable objects are identified and needs met  
|                                   | 3. Preventive measures to protect objects from potential hazards are in place  
|                                   | 4. Storeplans are available, shelving is numbered and objects are clearly identifiable  
|                                   | 5. All objects is on shelving  
|                                   | 6. No areas are inaccessible for regular cleaning |
|                                   | 1. Basic and good measures are in place  
|                                   | 2. Specially controlled environments are designed for different objects  
|                                   | 3. There is separate storage space for non-collection items  
|                                   | 4. Temporary holding areas are available  
|                                   | 5. Inert materials are used in the shelving and boxing of objects |
Appendix 4: Scoping Study Form
Sections in **bold** constitute the abridged version of the scoping study undertaken at smaller venues and smaller collections.

Name of Museum:

Date:

Curator:

Contact details:

Registered / non registered:

Visitor figures over past three years:

With particular reference to Burns collections the scoping study will seek to examine the following areas:

**Collection Description**
- Details of collection history
- Ownership of collection
- Management of collection
- Summary of collection content
- Collection significance
- Burns Collection: Strengths and Weaknesses
- Role of museum venue in contextualising collection
- Star Burns objects

**Collections Management**
- Documentation systems
- Number of digital images for Burns collection and knowledge of copyright law
- Loans and collecting policies
- Insurance
- Conservation
- Displays
- Staff training

**Capacity**
- Designated staff for the Burns collection
- Present involvement of volunteers with Burns collections
- Staff sharing arrangements with other organisations
- Access to expertise on life and works of Burns
- Type of funding for collections management (% of total budget)
- Priority area of Burns collection for which extra resources are needed
- Knowledge of funding sources

**Public Access**
- Access policy
- Access audit undertaken
- Main audiences (and market research done)
- Opening dates and times
- Knowledge of opening hours of other Burns attractions
- Signposting
- Inclusion on trail of other Burns attractions
- Outreach activities using Burns collections
- Links with local groups
- Level of access to collections for general public and researchers
- Publications
- Website
Interpretation

Education
How is the Burns collection used as an educational resource at the moment?
Which are the main obstacles to more effective educational use of collections?
Dedicated educational resources
Extent to which resources link to the Scottish curriculum
Details of regional educational variations on Scottish Curriculum
Is there an education policy
Evaluation done on educational provision
Facilities for school visits
Is the education service advertised?
Local public transport schemes for schools
What roles do education staff (if any) play at the museum?
Specific provision
How does the museum presently liaise with teachers?
Use of existing Burns websites, SCRAM, etc. for education
Collections strengths with regard to education
Access to professional advice on education
List of facilitators used for workshops in the past
Opportunities for joint educational provision with other organisations

Marketing and events
a. marketing policy / strategy
b. Budget for marketing
c. Shared marketing
d. Role of collection in marketing
e. Events
f. Projects which might benefit from joint working
Collection Description

Owing to the heterogeneity of the distributed collections, and what the National Audit refers to as the lack of compatibility (or ‘interoperability’) of object databases, as well as the various stages of documentation from collection to collection, it would be impracticable for this project to expect complete and detailed object inventories for every collection. However, since the most crucial stage of data management is the accurate recording of information, a digital archive could follow from this survey.

Akin to the significance element of the National Audit and in order to prioritise objects within the vast and distributed National Burns Collections, I have ranked Burns artefacts according to their degree of significance to Burns himself:

<table>
<thead>
<tr>
<th>Object Significance</th>
<th>Criteria</th>
<th>Examples</th>
<th>Level of Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Category 1</strong></td>
<td><strong>Personal authenticity:</strong> Objects verifiably owned, created, or used by Robert Burns. Editions of Burns’s poetry and artwork produced during his own lifetime.</td>
<td>Holograph MSS, Objects with imprint of Burns (Glass Plate Poems) Relics Kilmarnock and Edinburgh editions; Buego engraving</td>
<td>Object level descriptions containing; Object’s relation to Burns, date, level of access, digital images</td>
</tr>
<tr>
<td><strong>Category 2</strong></td>
<td><strong>Immediate Context:</strong> Objects owned or used by Burns’s family (ancestors and heirs) or Burns’s contemporaries, which help illuminate his life and work.</td>
<td>Family relics; objects belonging to characters mentioned in poems by Burns, letters of contemporaries that mention Burns, etc.</td>
<td>Object level descriptions if they exist and / or collection level descriptions[XP1]</td>
</tr>
<tr>
<td><strong>Category 3</strong></td>
<td><strong>Burns’s Legacy:</strong> Editions of Burns’s work printed after his death; biographies of Burns, artwork from 1796, souvenirs and ephemera.</td>
<td>Masonic medals; reference books; postcards; Burns Club mementoes; Anniversary material.</td>
<td>Object level descriptions if they exist and / or collection level descriptions</td>
</tr>
</tbody>
</table>
For a scoping study of each museum, the following information is required:

<table>
<thead>
<tr>
<th>a. Details of collection history</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Ownership of collection</td>
</tr>
<tr>
<td>c. Management of collection (formal arrangements, constitution, etc.)</td>
</tr>
<tr>
<td>d. Summary of collection content (with inventory attached)</td>
</tr>
<tr>
<td>e. Collection significance (number of objects in each category: 1, 2, 3)</td>
</tr>
<tr>
<td>f. Burns Collection Strengths and weaknesses</td>
</tr>
<tr>
<td>g. Role of museum venue in contextualizing or adding extra significance to a collection</td>
</tr>
<tr>
<td>h. Star Burns objects (with images attached)</td>
</tr>
</tbody>
</table>
### a. Documentation systems

<table>
<thead>
<tr>
<th>% of Burns collection documented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size of documentation backlog</td>
</tr>
<tr>
<td>Retrospective documentation plan [XP2]</td>
</tr>
<tr>
<td>Resources required to reduce documentation backlog</td>
</tr>
<tr>
<td>Basic inventory of Burns Collection</td>
</tr>
<tr>
<td>Method of documenting Burns Collection</td>
</tr>
<tr>
<td>Compatibility of this system with others</td>
</tr>
<tr>
<td>Entry and Exit Records</td>
</tr>
<tr>
<td>Location / Movement control</td>
</tr>
<tr>
<td>Accession Records</td>
</tr>
<tr>
<td>Security Copy of Accession Records</td>
</tr>
<tr>
<td>Marking and labelling of Burns objects</td>
</tr>
<tr>
<td>Loan Records</td>
</tr>
<tr>
<td>Information retrieval [XP3]</td>
</tr>
<tr>
<td>Access to professional advice on documentation</td>
</tr>
</tbody>
</table>

### b. No. of digital images for Burns collection and knowledge of ownership / copyright law

| Acquisition and disposal policy |

### c. Loans and collecting policies
<table>
<thead>
<tr>
<th><strong>d. Insurance</strong></th>
<th>Acquisition policy for Burns Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Last Burns acquisition</td>
</tr>
<tr>
<td></td>
<td>Acquisition budget for Burns objects</td>
</tr>
<tr>
<td></td>
<td>Has the museum ever made a joint bid for an object?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>e. Conservation</strong></th>
<th>Building assessment: Age, status (listed?),</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Maintenance budget</td>
</tr>
<tr>
<td></td>
<td>Collection condition assessments undertaken</td>
</tr>
<tr>
<td></td>
<td>Environmental monitoring</td>
</tr>
<tr>
<td></td>
<td>Environmental control</td>
</tr>
<tr>
<td></td>
<td>Pest control</td>
</tr>
<tr>
<td></td>
<td>Maintenance of conservation records</td>
</tr>
<tr>
<td></td>
<td>Planned programme to institute improvements in</td>
</tr>
<tr>
<td></td>
<td>Risk assessment</td>
</tr>
<tr>
<td></td>
<td>Identification of Burns Collection as especially</td>
</tr>
<tr>
<td></td>
<td>Disaster planning</td>
</tr>
<tr>
<td>Storage provision</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td></td>
</tr>
<tr>
<td>Joint conservation projects with other organisations</td>
<td></td>
</tr>
<tr>
<td>Awareness of archival standards for storage and display of sensitive documents</td>
<td></td>
</tr>
<tr>
<td>Access to conservation expertise</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f. Displays</th>
</tr>
</thead>
<tbody>
<tr>
<td>Display / storage ratios for Burns collection</td>
</tr>
<tr>
<td>How are displays arranged?</td>
</tr>
<tr>
<td>Burns objects from collection on loan?</td>
</tr>
<tr>
<td>Burns objects from other collections on loan to this museum?</td>
</tr>
<tr>
<td>Burns exhibition turnover</td>
</tr>
<tr>
<td>Research: staff and public use of Burns collection</td>
</tr>
<tr>
<td>Research: how are enquiries dealt with?</td>
</tr>
<tr>
<td>Research: joint research with other organisations?</td>
</tr>
<tr>
<td>Access to professional interpretation expertise</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>g. Staff training</th>
</tr>
</thead>
<tbody>
<tr>
<td>documentation</td>
</tr>
<tr>
<td>conservation</td>
</tr>
<tr>
<td>interpretation</td>
</tr>
<tr>
<td>education</td>
</tr>
<tr>
<td>other</td>
</tr>
<tr>
<td>Joint training with other organisations</td>
</tr>
</tbody>
</table>
## Capacity

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Designated staff for the Burns collection</td>
<td></td>
</tr>
<tr>
<td>b. Present involvement of volunteers with Burns Collections</td>
<td></td>
</tr>
<tr>
<td>c. Staff sharing arrangements with other organisations</td>
<td></td>
</tr>
<tr>
<td>c. Access to expertise on life and works of Burns</td>
<td></td>
</tr>
<tr>
<td>d. Type of funding for collections management (% of total budget)</td>
<td></td>
</tr>
<tr>
<td>- Local Government</td>
<td></td>
</tr>
<tr>
<td>- Central Government</td>
<td></td>
</tr>
<tr>
<td>- Other [please state:]</td>
<td></td>
</tr>
<tr>
<td>e. Priority area of Burns collection for which extra resources are needed</td>
<td></td>
</tr>
<tr>
<td>f. Knowledge of funding sources</td>
<td></td>
</tr>
</tbody>
</table>

## Public Access

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Access policy</td>
<td></td>
</tr>
<tr>
<td>b. Access audit undertaken?</td>
<td></td>
</tr>
<tr>
<td>(Physical and sensory access to buildings and collection, knowledge of Disability Discrimination Act 2004)</td>
<td></td>
</tr>
<tr>
<td>c. Main audiences (including details of any market research done)</td>
<td></td>
</tr>
<tr>
<td>d. Opening dates and times</td>
<td></td>
</tr>
<tr>
<td></td>
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<td>---</td>
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<tr>
<td><strong>e. Knowledge of opening hours of other Burns attractions (any coordination for special events, eg. Doors Open Day)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>f. Signposting</strong></td>
<td></td>
</tr>
<tr>
<td><strong>g. Inclusion on trail of attractions (eg. tourist board, Burns Heritage Trail)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>h. Outreach activities using Burns collections</strong></td>
<td></td>
</tr>
<tr>
<td><strong>i. Links with local groups (eg. Burns Clubs)</strong></td>
<td></td>
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<tr>
<td><strong>j. Level of access to collections for general public and researchers</strong></td>
<td></td>
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<tr>
<td><strong>k. Publications</strong></td>
<td></td>
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<tr>
<td>Catalogues</td>
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<tr>
<td>Books</td>
<td></td>
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<tr>
<td>Guide to collections</td>
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<tr>
<td>Cooperation in joint publications</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td><strong>l. Website</strong></td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td>www.</td>
</tr>
<tr>
<td>Collections content</td>
<td></td>
</tr>
<tr>
<td>Overall selling point / angle on Burns</td>
<td></td>
</tr>
<tr>
<td>Links to other sites</td>
<td></td>
</tr>
<tr>
<td>Use of other Burns websites</td>
<td></td>
</tr>
<tr>
<td>Information technology available at them moment</td>
<td></td>
</tr>
<tr>
<td>Staff use</td>
<td></td>
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<tr>
<td>Public portal</td>
<td></td>
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</tbody>
</table>
### m. Interpretation

<table>
<thead>
<tr>
<th>Methods of interpretation</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Written material</td>
<td></td>
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<tr>
<td>Interacts</td>
<td></td>
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<tr>
<td>Guided tours</td>
<td></td>
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<tr>
<td>Audio Guide</td>
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<tr>
<td>Working Models</td>
<td></td>
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<tr>
<td>Video</td>
<td></td>
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<tr>
<td>IT / Multimedia</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

[Please state: ]

### Education

#### a. How is the Burns collection used as an educational resource at the moment?

#### b. Which are the main obstacles to more effective educational use of collections?

1. 
2. 
3. 
4. 
5. 

#### c. Dedicated resources (please supply examples)

- Teachers’ pack
- Education leaflets
- Images available of Burns Collections through SCran
- Educational resources available on website
- Loan boxes to schools

#### d. Extent to which resources link to Scottish curriculum?

#### e. Details of regional educational variations on Scottish Curriculum

#### f. Is there an education policy?

#### g. Evaluation on educational provision

#### h. Facilities for school visits

- Education room
- Use for Burns visits

#### i. How is the education service advertised?

#### j. Are there any local public transport schemes which would help bring school groups to the museum?
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td><strong>k. What roles do education staff (if any) play at the museum</strong></td>
<td></td>
</tr>
<tr>
<td><strong>l. Specific provision</strong></td>
<td>Pre-5</td>
</tr>
<tr>
<td></td>
<td>Primary School</td>
</tr>
<tr>
<td></td>
<td>Secondary School</td>
</tr>
<tr>
<td></td>
<td>Special Needs Schools</td>
</tr>
<tr>
<td></td>
<td>Lifelong Learning</td>
</tr>
<tr>
<td><strong>m. How does the museum presently liaise with teachers</strong></td>
<td></td>
</tr>
<tr>
<td><strong>n. Use of existing Burns websites, SCRAM, etc. for education</strong></td>
<td></td>
</tr>
<tr>
<td><strong>o. Collection strengths with regard to education</strong></td>
<td></td>
</tr>
<tr>
<td><strong>p. Access to professional advice on education</strong></td>
<td></td>
</tr>
<tr>
<td><strong>q. List of performers or facilitators (with contact details) used for workshops in the past</strong></td>
<td>1. 2. 3. 4. 5.</td>
</tr>
<tr>
<td><strong>r. Opportunities for joint educational provision with other organisations?</strong></td>
<td></td>
</tr>
</tbody>
</table>
### Marketing and Events

<table>
<thead>
<tr>
<th>a. Marketing Policy / Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Budget for Marketing</td>
</tr>
<tr>
<td>c. Shared marketing</td>
</tr>
<tr>
<td>d. Role of collection in marketing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>e. Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Involvement of museum in past events</td>
</tr>
<tr>
<td>Future events</td>
</tr>
<tr>
<td>Role of collection in events</td>
</tr>
<tr>
<td>Joint events with other organisations</td>
</tr>
<tr>
<td>Involvement in the Burns And A' That Festival</td>
</tr>
<tr>
<td>List of performing companies or individuals used in the past</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f. Projects which might benefit from joint working</th>
</tr>
</thead>
</table>
Appendix 4: References

British Standards Institute, BS5454: British Standard Recommendations for Storage and Exhibition of Archival Documents (London: BSI, 1989)


Museums and Galleries Commission, Levels of Collection Care, (London: MGC, 1998)


