THE DIGITAL MUSEUM: SURVEY QUESTIONS

EGMUS

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CONTENT

Museums have different functions in society. Their main responsibility is to manage, preserve and exhibit cultural and historical objects and tell visitors the stories behind them. Their cultural and historical heritage, in whatever form, embodies the shared history and identity of their society. Secondly, museums have an educational role. Not only as an inspiring and learning environment for visitors, but also as organisers of educational programmes for specific groups, like children, disabled persons or immigrants. Thirdly, the collections of museums are subject to research. Research can vary from a description of the objects on display to thorough scientific research. Fourthly, museums are places of enjoyment. A visit to a museum can be enjoyable and entertaining. Museums can also be centres for discussion, meetings and music, often under the umbrella of sponsors, friends and companies. Fifthly, museums can be looked at from an economic perspective. Museums attract paying visitors and they often receive substantial subsidies from society, but they also provide jobs and income for people and volunteers. And finally, the presence of museums also increases the attractiveness of cities and regions as a living environment. To monitor, understand and manage all these different functions in a changing environment, it is important to collect data on the activities of museums on a regular basis. This is usually still done by surveys.

A major development in the environment of museums and in society in general in the past 30 years or so is the ever growing influence of (information) technology. (Information) technology effects the functions of museums in different ways. Firstly, information technology has helped to make (administrative) processes in organizations such as museums more efficient and smoother. Information technologies also made it possible to *digitalize the collections of museums as digital images and related metadata*. This helps museums to better manage and preserve the objects of their collection. It makes it, for example, easier for museums to see what kind of objects they have in their collection (e.g. accountability) and to better preserve, modify and supplement information (metadata) about these objects. Digital collections are also in line with the task of education, especially for younger people who are more digitally orientated. Besides this, the presence of digital collections provides researchers with possibilities to better investigate the cultural and historical heritage. For example, by coupling digital information of collections (metadata) of different museums, and set up databases or virtual museums on the internet. This is especially the case when the digitized collections are available online.

Secondly, the presence of museums on the *internet, social media and apps* increases their visibility and the availability of their cultural and historical heritage to a wider public. To view or 'visit' the collection of a museum the public is now no longer dependent on time and place. In this way, information technology also creates new channels for providing the public with more information on museums and better services, as well as the possibility to interact with (potential) visitors. For example through blogs, forums and social media in general. The presence of a museum online today has become a standard prerequisite for being and staying visible for the public and others.

A third area where information technology has a growing influence on the functioning of museums is the *use of digital tools within museums*. For example to better interact with or entertain visitors or provide them (instantly) with information while they are walking through the museum. This ranges from the use of videos, movies, (interactive) computers, apps and QR-codes to virtual reality, WIFI and Bluetooth. This not only increases the direct participation of the visitors, but the information obtained this way also helps museums to adapt better to the needs of the visitors.

In fact a fourth area were digitalization will have an effect on museums is *employment*. This not only concerns the growing support by digital resources of employees and volunteers, but also the replacement of jobs by artificial intelligence and robotics. Authors disagree how big the effects will be. The picture is that this is pri-

marily about jobs at the bottom of the labour market, mostly those with repeating tasks. Although some believe that this will also effect jobs at the higher end of the labour market. Examples are tour guides, people in information-providing jobs and cleaners. In any way, digitalization will have an effect on the way work is and will be organized in the future. However, this area of digitalization is not covered in this document.

The purpose of this document is to supply the reader with a set of questions and answer-categories for research and policymaking in the area of digital museums and the growing influence of information technology in their environment. This document serves as a tool box, from which researchers and policymakers can draw questions depending on the goal of the survey and the scope of the information needed. At best, it can be a first step in the direction of the collection of harmonized data on the subject of digital museums. The goal of this exercise is not to advocate for the adoption of all questions per se, certainly not in one questionnaire. The document is also meant to increase the awareness of key topics of digital museums. As technology is a fast changing phenomenon, the document should remain a living document.

The questions about digital museums are structured around three main topics: (1) digital collections, (2) visibility and marketing through the use information technology and (3) the growing implementation of new digital tools in museums themselves.

The first area (1) covers digital collections. This is done in two blocks. The first block focuses on digital collections in general and their management, including subjects such as strategy, staff, budget, goals to digitise the collection and copy rights (BLOCK A). A second block deals with related subjects such as the access and use of digital collections (BLOCK B).

The second area (2) refers to the visibility, marketing and promotion of museum through the internet, social media and apps. It covers, for example, the interaction with (potential) visitors as well as the development and use of specific apps for mobile devices (BLOCK C).

The third area (3) deals with the growing use and exploration of new digital tools to support visitors interactively when they visit a museum or to support the museum staff by better aligning the presentation of collections to the needs of visitors (BLOCK D).

Not included here are questions about the (social) effects of the ever expanding digital environment on the behaviour of visitors and museums themselves. Also not included are questions about the presence of computers in museums (e.g. 'if at least one computer is available in the museum'). It is assumed that nowadays a museum will almost always have one or more computers and access to the internet.

Usually these questions will be part of a traditional survey, sometimes as a module in existing surveys or sometimes as separate and dedicated surveys. These surveys can be directed towards the museums themselves as well as towards the visitors of museums. However, also new and upcoming data collection methods can be used: so called big data. Big data can be seen as foot prints that where left behind by people when, for example, they visit a website, pay by credit card or use their mobile phone. Examples of big data are web scraped data of the websites of museums, data from social media messages (e.g. visits and sentiment), cash register data (e.g. spending), data from mobile phones, digital museum cards and WIFI and Bluetooth networks. All these data can be used in conjunction with each other.

Finally, it should be clear that suggested questions go together with questions about the background of museums. Especially the size of (and related resources) and the digital culture of the management and employees in a museum play a role here. For example, the size of the museum will have an effect on the available resources to digitize the heritage collection, to spend time on maintaining social media and apps and to deploy new tech-

nologies in a museum. This can cause a division in the museum world, that is: on the one side museums which are in the forefront of the digitalization process and on the other side museums with few digital possibilities.

In the appendices questions from the questionnaires of EGMUS and Enumerate, as well as from some countries are included on the digital museum.

This is an initiative of the European Group on Museum Statistics (EGMUS). The document has been produced with the help and comments of many people and countries, which are members of EGMUS. It also relates to other organisations, like ENUMERATE.

TOPICS AND SURVEY QUESTIONS

The basis for this document are the following sources:

- EGMUS-questionnaire (see appendix);
- The questionnaire of the Dutch Association of Museums (not included here);
- ENUMERATE-questionnaire (v3; http://www.enumerate.eu/en/surveys/)

Each question is structured as follows:

- Above every question there is an indicator: what is the question about?
- What is the source of the question?
- And a field with comments: what should be considered in sharpening the question?

Automated checks are not included in the questionnaire.

The numbering of the questions within a section and block is not relative but absolute: #A.1, #A.2, #A.3 etc. ...up to #A.21. This is done to keep references unambiguous when new questions are inserted.

When using these questions in surveys, it is often important to use a specific timeframe (described as 'in xxxx').

SECTION 1, BLOCK A: DIGITISATION OF COLLECTIONS, INCL. MANAGEMENT

PRESENCE OF A DIGITAL HERITAGE COLLECTION

Indicator	Involvement in digitizing of the permanent collection
Source(s)	Cf. Enumerate Core Survey 3 q11
Comments	A permanent collection also include objects, that are in long term loan (for example more than 5 years), and exclude objects that are in short term loan from third parties.
	Digital collections can include digitized analogue objects, as well as born digital objects (that is: objects that originate in a digital form).

#A.1. Is your museum actively involved in the digitisation of your (permanent) collection in xxxx?

0 Yes, **go to #A.3**
0 No

PRESENCE OF A DIGITAL HERITAGE COLLECTION

Indicator	Reasons not to be involved in the digitizing of the cultural heritage collection
Source(s)	No
Comments	

#A.2. What are the reasons that your museum is not actively involved in the digitisation of your collection in xxxx? (multiple answers possible)

0 Insufficient resources (money)
0 Insufficient (time of) staff
0 Insufficient know how
0 Lack of proper technology
0 No interest / no urgency
0 The permanent collection is digitized
0 Other reasons (, that is…………………….)

Go to the end of block A, except if the option "The permanent collection is digitized' is ticked

SIZE OF DIGITAL HERITAGE COLLECTION

Indicator	Size of the digital heritage collection
Source(s)	Egmus Q33; cf. ENUMERATE CS3 q16
Comments	A percentage of the permanent collection is asked and not the number of objects, because the number of objects can differ greatly between different types of museums. This includes digital born objects.
	Digitised means the availability of a digital image and some form of descriptive metadata (could also be a link). These two elements, digital image and metadata, can also be asked separately.

#A.3. Which percentage of your permanent collection has been digitised at the end of xxxx? (you can make an estimate)

> 000 %, **if 100% go to #A.6**

SIZE OF DIGITAL HERITAGE COLLECTION

Indicator	Necessity or need to reproduce analogue heritage collections in digital format
Source(s)	Egmus Q32; cf ENUMERATE CS3 q17
Comments	

#A.4. Which percentage of your permanent collection do you want to digitise?

> 000 %, **if #A.3 < #A.4 then #A.5, else #A.6**

SIZE OF DIGITAL HERITAGE COLLECTION

Indicator	Reasons why the digitalization of the heritage collection is not completed
Source(s)	No
Comments	

#A.5 What is the reason why your museum did not complete the digitization of your permanent collection? (multiple answers possible)

> 0 The digitization process is on-going
> 0 Insufficient resources (money)
> 0 Insufficient (time of) staff
> 0 Insufficient know how
> 0 Lack of proper technology
> 0 No urgency
> 0 Other reasons (, that is:………………………………)

PRESENCE OF METADATA

Indicator	Degree of descriptive metadata cataloguing in a digital collection database
Source(s)	Cf. ENUMERATE CS 3 q15
Comments	Metadata is the descriptive information of a (digital) object (intellectual content). As said a digital object is a digital image + metadata. These two elements could be asked separately.

#A.6 Which percentage of your permanent collection has been catalogued in a collection database through descriptive metadata?

> 000 %, **if < 100, then A.7, else #A.8**

PRESENCE OF METADATA	
Indicator	Reasons why the entire permanent collection is not catalogued (metadata)
Source(s)	No
Comments	

#A.7 Is there any reason why your museum did not catalogue (a part) of the entire permanent collection in a collection database? (multiple answers possible)

0 The process is on-going
0 Insufficient resources (money)
0 Insufficient (time of) staff
0 Insufficient know how
0 Lack of proper technology
0 No urgency
0 No need
0 Other reasons

PRESENCE OF A STRATEGY RELATED TO THE DIGITAL COLLECTION	
Indicator	Existence of (embedded) policies related to digital collections
Source(s)	Cf. ENUMERATE CS3 q12
Comments	

#A.8. Does your museum have a written strategy for your digital collection?

0 Yes
0 No

OBJECTIVES TO DIGITISE THE HERITAGE COLLECTION	
Indicator	Objectives to digitise the heritage collections
Source(s)	No
Comments	This question could be elaborated with the relative importance of each element (Likert or Coombs scales)

#A.9 What are the main goals behind the digitalization of your permanent collection? (multiple answers possible)

       0 Ease of collection management
       0 Accountability
       0 Reducing the physical use of the originals (e.g. preservation)
       0 Enriching information access
       0 Better possibilities for research
       0 Creative reuse (e.g. creative industries)
       0 Educational use
       0 Leisure and enjoyment (e.g. virtual museum)
       0 Commercial sales through licencing
       0 Increase brand recognition and marketing
       0 No specific reason
       0 Other, specify:…………………………………………

INTELLECTUAL COPYRIGHT PROTECTION OF DIGITISED HERITAGE COLLECTION

Indicator	Copyright protection of the digitised heritage collections
Source(s)	No
Comments	A more specific question might be added: *Estimate the percentage of your digitally reproduced and born digital heritage collections that cannot be made available online [for general use], due to copyright restrictions*: [input box]

#A.10 Estimate which part of your digital collection is protected by copyright at the end of xxxx? (If there is no copyright, fill in 0)

       000 %

PRESENCE OF A BUDGET FOR THE DIGITISATION OF THE HERITAGE COLLECTION

Indicator	Presence of a budget for the digitisation of the heritage collection
Source(s)	No
Comments	

#A.11. Do you have an annual budget to digitise your collection and manage your digital collection in xxxx?

	Yes	No
Digitise the collection	0	0
Manage digital collection	0	0

If yes (in one account), go to #A12, else A13

PRESENCE OF A BUDGET FOR THE DIGITISATION OF THE HERITAGE COLLECTION

Indicator	Annual expenditures on digital collections
Source(s)	ENUMERATE CS3 q26
Comments	This can be a difficult question for the respondent to answer. As an alternative, one could consider to ask for less detail (only structural and incidental budgets or one total amount) or a percentage of the total cost of a museum
	Opposite to the budget, there are the actual costs. Questions about the actual costs can be added as well.
	In the explanation notes it must be clear what is included in the budget or the costs. For example personnel costs should be included here.

#A.12. What is your annual budget to digitise your collection and manage your digital collection in xxxx? (you can make an estimate)

	To digitise the collection	To manage the digital collection
Incidental (project) budget	€ 00000	€ 00000
Structural budget	€ 00000	€ 00000

if total sum = 0, go to #A.14

PRESENCE OF A BUDGET FOR THE DIGITISATION OF THE COLLECTION

Indicator	Sources of funding the digitisation of heritage collections
Source(s)	ENUMERATE CS3 q31
Comments	If needed, more detail could be asked.

#A.13. How is your total budget for the digitalization and management funded in xxxx? Please tick the appropriate box and estimate the share of the total budget in #A.12?

Source	Percentage of total budget
0 Internal budget	000 %
0 National public subsidies	000 %
0 Regional or local public subsidies	000 %
0 Private funds and legacies	000 %
0 EU-subsidies	000 %
0 Public/private partnership	000 %
0 Crowd funding	000 %
0 Sales of digital items	000 %
Other, that is………………	000 %

SOURCES OF INCOME THROUGH THE USE OF DIGITAL COLLECTIONS

Indicator	The amount of income generated by licensing of the digital collection (claims to intellectual property rights)
Source(s)	
Comments	Also a question could be added about income that is generated by outsourcing of staff to help others to digitize their collection.

#A.14 How much money did your museum generate by licensing the digital collection in xxxx?

    € 00000

STAFF ENGAGED IN CREATING AND PRESERVING DIGITAL COLLECTIONS

Indicator	Man hours supporting digital collections
Source(s)	ENUMERATE CS3 q28-30
Comments	A distinction should be made between in-house and hired staff, paid and unpaid (volunteers) staff, between persons involved and man hours (fte's) and between the digitalization of the collection and the management of the digital collection. An alternative option is to ask for the number of fte's in one specific week of the year.

#A.15. To digitize your collection and manage your digital collection how much man hours did you use in xxxx? (you can make an estimate)

	To digitise the collection	To manage/preserve the digital collection
In house paid staff	000	000
External hired staff	000	000
Volunteers	000	000

MANAGEMENT OF DIGITAL COLLECTIONS

Indicator	Organisational way to manage the digital collection
Source(s)	No
Comments	

#A.16. Is the management (that is maintenance, dissemination and internet access) of the digital collection carried out:

    0 by one (central) group (or person) within the museum
    0 by different groups for maintenance, dissemination etc. within the museum
    0 no specific person or group is responsible for the management of the digital collection.

OTHER AND COMPOSED INDICATORS BLOCK A

Below are some indicators that can be presented based on the collected data:

- Size of annual budget / budget for the digitization of the collection (and management of the digital collection)
- Number of total staff (in fte; internal and hired) / number of internal staff (in fte) engaged in the digitization of the collection (and the management of the digital collection)
- Number of total staff (in fte; internal and hired) / number of external staff (in fte) engaged in the digitization of the collection (and the management of the digital collection)
- Ratio internal staff (in fte or costs) / external staff (in fte or costs) engaged in the digitization of the collection (or the management of the digital collection)
- Ratio staff (in fte) / volunteers (in fte) engaged in the engaged in the digitization of the collection (or the management of the digital collection)
- Income generated (from sales) / income generated through licensing of the digital collection
- Progression to digitize as the ratio desired / actual digitalization of the collection
- The percentage of the digital collection that falls under licenses

Other subjects could be:

- Quality of the digital reproductions and metadata
- Adherence to international standards in digital preservation practice
- Tools, technology, databases and methods used to digitise the heritage collection (see also Block B)
- The cooperation with other museums and institutions
- Readiness for the digital future

SECTION 1, BLOCK B: ACCESS AND USE OF THE DIGITAL COLLECTION

ACCESS TO THE DIGITAL HERITAGE COLLECTION

Indicator	Channels to access the digital heritage collection
Source(s)	Cf. ENUMERATE CS3 q23
Comments	Difference can be made between: a. the channels through which digital heritage collections are made accessible [Supply side] b. the relative weight of these channels [=popularity amongst institutions: how much of the digital collection is made available] c. the use of these channels [=popularity amongst the users = Use or Participation]

#B.1. In which way and for who is your digital collection accessible? (multiple answers possible)

0 Offline, staff

0 Offline, third parties, researchers

0 Offline, third parties, public

0 Online, staff

0 Online, third parties, researchers

0 Online, third parties, public

if 'Online, third parties' (last two options) go to #B.2, else go to end of block B

ACCESS TO THE DIGITAL HERITAGE COLLECTION

Indicator	Online channels to access the digital heritage collection
Source(s)	Egmus Q34; cf. ENUMERATE CS3 q18 - q19 and CS4 NEW question
Comments	Also the relative weight of the different channels could be asked. This question accounts for researchers as well as for the public. See for Wikimedia also block C

#B.2. For the online part, please indicate through which channels the digital collection is made accessible? (multiple answers possible)

0 Own website (including options within login)

0 Aggregator site (like Europeana)

0 Social media, like Flickr, Instagram, Youtube and Facebook

0 Own API

0 API of third party

0 Wikimedia and Wikipedia

0 Apps

0 Other channel(s), indicate…………………………..

Indicator	Share of online openness of the digital heritage collection
Source(s)	Egmus Q34; cf. ENUMERATE CS3 q18 - q19 and CS4 NEW question
Comments	Also here separate questions could be asked about the digital images and the metadata

#B.3. Which percentage of your digital collection is accessible on the Internet at the end of xxxx?

    0 Free access (incl. open data):   000 %
    0 At a cost (incl. under licence):   000 %

ACCESS TO THE DIGITAL HERITAGE COLLECTION

Indicator	Tools for the dissemination of the digital heritage collection
Source(s)	No
Comments	Information that is published as 'Linked Open Data' (LOD) encourages the reuse of data, as one makes as many references as possible to other sources of knowledge and visa versa others can easily refer to your information. The goal is to couple information from different sources, by which it is reusable for as many parties as possible (e.g. virtual museum). The LOD-data have a standard structure.

#B.4. For the access of the digital collection on the internet do you make use of: (more than one answer is possible)

    0 Text
    0 Photo's
    0 Film/video
    0 Open data
    0 Linked open data
    0 Metadata including location data (geo-location)
    0 Data exchange with other museums or third parties
    0 Aggregate websites or collection databases of third parties

ONLINE USE OF DIGITAL HERITAGE COLLECTION

Indicator	Online visits to the digital heritage collection
Source(s)	Egmus Q35; cf. ENUMERATE CS3 q21-22
Comments	This includes the digital metadata as well the digital images

#B.5. Does your museum measure online access to your digital collection?
    0 Yes
    0 No, **go to #B.7**

Indicator	Online visits to the digital heritage collection
Source(s)	Egmus Q35; cf. ENUMERATE CS3 q21-22
Comments	This concerns the visits to the digital collection on the website and not the visits to the web-site as a whole. For Wikipedia see also block C.

#B.6 Indicate how this is measured and provide the number of visits/followers/views to your digital collection in xxxx?

Channel	visits/followers/views
0 Web statistics	0000 unique visitors
0 Social media	0000 followers
0 Wikipedia	0000 page views
0 User surveys	0000 respondents
0 Other: …………	0000

PRESENCE ON WIKIMEDIA COMMONS TO DISSEMINATE DIGITAL COLLECTIONS

Indicator	Presence on Wikimedia Commons
Source(s)	No
Comments	

#B.7. Does your museum use Wikimedia Commons to disseminate (a part of) your digital collection?

0 Yes
0 No, **go to end of block B**

PRESENCE ON WIKIMEDIA COMMONS TO DISSEMINATE DIGITAL COLLECTIONS

Indicator	Number of files uploaded to Wikimedia Commons
Source(s)	No
Comments	This information needed can be collected from Wikimedia Commons

#B.8. How many files did your museum uploaded to Wikimedia Commons in xxxx:

Images: 000000
Videos: 000000
Sound: 000000

Indicator	Use of collections in Wikipedia (2)
Source(s)	No
Comments	The information needed can be collected from Wikimedia, (BaGLAMa tool)

#B.9. Total number of views to Wikimedia pages that make use of the digital objects in xxxx (in total):

000000 views

Other subjects and questions could be related to::

- Who makes use of the digital heritage collection? This can especially also been asked for the offline part and the part which is under license. For the online part it is more difficult to ask.
- What kind of use is made by third parties of the digital heritage collection (also difficult question to ask)?
- Ratio number of visits to the digital heritage collection / total number of visits to the entire website
- The relative weight of the different channels of access
- The use of film/video (virtual museum) and photo's
- The use of an online database

SECTION 2, BLOCK C: DIGITAL VISIBILITY AND MARKETING ON THE INTERNET

Indicator	Presence on the internet
Source(s)	Egmus Q29 and MV QF1, Enumerate CS3 q4
Comments	Questions could also be added about the presence of a computer. Here it is assumed as a given. The same accounts for the technological access to internet.
	A possibility is to ask for the museums URL. This provides possibilities to web scrape information in a later stage

#C.1. Is your museum represented on the internet?

	Yes	No
Own website	0	0
Part of third party website	0	0

if answers no/no, then go to #C.2, else #C.3

PRESENCE ON THE INTERNET

Indicator	Reasons not to be present on the internet
Source(s)	No
Comments	

#C.2. What are the reasons that your museum is not represented on the internet?

0 Insufficient (time of) staff (e.g. maintenance)
0 Insufficient money
0 Lack of proper technology
0 Insufficient know how
0 No urgency / no need / no interest
0 Other reasons

Go to #C.6

Indicator	Functions of the website
Source(s)	Egmus Q31; MV QF3
Comments	The list of possible options can be quite long and elaborate. Some categories could be taken together.
	A similar but different question about the aims of the website could be added. For example:
	- Information for and engaged interaction with (potential) visitors - Better services and ease for the visitor - Ease for visitor - Improve the visibility of the museum - Marketing and brand awareness - Increase of the number of visitors - Education - Promotion of research - To attract more sponsors and friends - Recruitment of staff and volunteers
	Also the relative importance of the options could be asked

#C.3. What are the main functions of your website (multiple answers possible):

0 General information (e.g. opening times, entrance fees, address or route description)

0 Specific information (e.g. shop and restaurant, guided tours or people with special needs)

0 Online services (e.g. buying tickets, online shop or online library)

0 Information on special events and exhibitions

0 Information and registration of lectures and educational programmes

0 Direct communication with (potential) visitors (e.g. newsletter, emails or reviews)

0 Interactive communication with (potential) visitors (e.g. forums, blogs or chat rooms)

0 Gateway to social media or apps

0 Information on sponsors, funds and friends

0 Presentation of the digital heritage collection (e.g. images, videos, collection database or API)

0 Information on scientific research (e.g. publications or research projects)

0 Virtual exhibitions and virtual tours

0 Recruitment of staff and volunteers

0 Other, that is: ………….

Indicator	Online popularity of website
Source(s)	MV QF2, Enumerate CS4
Comments	This relates in the first place to the number of unique visitors. Number of total visitors can also be asked

#C.4. Do you keep track of the number of (unique) visitors of your website?

> 0 Yes
> 0 No, **go to #C.6**.

Indicator	Online popularity of website
Source(s)	MV QF2
Comments	If there is information on visits to the separate functions of the website this could also be presented. However this kind of information is probably not easy to collect for the respondent

#C.5. How many (unique) visitors visited your website in xxxx?

> o Visits: 0000
> o Unique visitors: 0000

Indicator	Presence of social media
Source(s)	MV QF4
Comments	

#C.6. Does your museum make use of social media?

> 0 Yes, **go to #C.8**
> 0 No

Indicator	Reasons to not use social media
Source(s)	No
Comments	

#C.7. What are the main reasons for your museum not to use social media? (multiple answers possible)

> 0 Insufficient (time of) staff
> 0 Insufficient money
> 0 Lack of proper technology
> 0 Insufficient know how
> 0 No urgency / no need / no interest
> 0 Other reasons, that is……………………………………
> **Go to #C.10**

Indicator	Purposes to use social media
Source(s)	No
Comments	Also the relative importance of the different items could be asked, in a scale of 1 to 5
	See also #C.3

#C.8. What are the main purposes to use social media? (multiple answers possible)

0 Information for and engaged interaction with (potential) users (incl. reviews, what are the visitors thinking or customer satisfaction)
0 Better services and ease for the visitor
0 Marketing, brand awareness and generating more visitors to the website
0 Increase number of visitors
0 Improve the visibility of the museum
0 Promotion of research (e.g. publications and projects)
0 Presentation of digital heritage collection (e.g. images, videos, sound and text)
0 Recruiting of staff and volunteers
0 Other, that is:…………………………………

USE OF SOCIAL MEDIA

Indicator	Types of social media used
Source(s)	MV QF5, Enumerate CS3 q23
Comments	It is also useful to see social media as a channel through which a museum can make (parts of) the digital collections available. See for instance Museum Analytics: http://www.intk.com/en/ideas/museum-analytics

#C.9. What type of social media did your museum use and how many followers did your museum have in xxxx?

	Yes	Number of followers
Facebook	0	0000
Twitter	0	0000
LinkedIn	0	0000
Instagram	0	0000
Flikr	0	0000
Youtube	0	0000
Other, that is --------------		0000

Indicator	Channels for online community
Source(s)	No
Comments	Internet community: a group of members that interact with each other about the museum. Members can post, comment on discussions, give advice or collaborate. An internet community could be in the form of chat-rooms, forums, e-mail lists and discussion boards, or through video games, blogs and virtual worlds.

#C.10. Does your museum make use of internet communities?

	Yes	No
A dedicated online community	0	0
Newsletter	0	0
E-mail	0	0
Blogs	0	0
Chatroom	0	0
Video-games	0	0
Virtual worlds	0	0

PRESENCE THROUGH APP'S

Indicator	Mobile presence through app's
Source(s)	No
Comments	

#C.11. Does your museum offer a specific app or apps related to the museum (for mobile devices)?

0 Yes, **go to #C.13**
0 No

PRESENCE THROUGH APP'S

Indicator	Reasons not to use app's
Source(s)	No
Comments	

#C.12. What are reasons that prevent your museum from using apps?

0 Insufficient (time of) staff
0 Insufficient money
0 Lack of proper technology
0 Insufficient know how
0 No urgency / no need / no interest
0 Other reasons
Go to #C.15

Indicator	Purposes of apps
Source(s)	No
Comments	See also #C.3.
	Also the relative importance of the different items could be asked, in a scale of 1 to 5

#C.13. What are the main purposes of your museum app or apps?

> 0 Information for and engaged interaction with (potential) users (incl. reviews, what are the visitors thinking or customer satisfaction)
> 0 Better services and ease for the visitor
> 0 Marketing, brand awareness and generating more visitors to the website
> 0 Increase number of visitors
> 0 Improve the visibility of the museum
> 0 Promotion of research (e.g. publications and projects)
> 0 Presentation of digital heritage collection (e.g. images, videos, sound and text)
> 0 Support visitors within the museum (e.g. information on objects, tours, virtual reality and games)
> 0 Other, that is:…………………………………

USE OF MOBILE APPS

Indicator	Use of mobile apps
Source(s)	No
Comments	

#C.14. How many times was/were your app or apps downloaded in xxxx? 00000

PRESENCE OF ARTICLES OR INFORMATION ABOUT THE MUSEUM ON WIKIPEDIA

Indicator	Presence of articles about individual museums on Wikipedia
Source(s)	Enumerate CS3 q23
Comments	Actually the Wikimedia Foundation (https://wikimediafoundation.org/wiki/Home) is actively promoting the collaboration of cultural heritage institutions with Wikimedia in order to improve access to digital collections.

#C.15. Does your museum have a specific Wikipedia page?

> 0 Yes
> 0 No, **go to #C.17**

USE OF WIKIPEDIA PAGE

Indicator	Visits to Wikipedia page
Source(s)	No
Comments	Other information platforms like Wikimedia and GLAM could also be included in the questions here.

#C.16. The number of visits to your Wikipedia page in xxxx year: 00000 visits

PRESENCE OF A STRATEGY RELATED TO THE USE OF WEBSITES, SOCIAL MEDIA AND APP'S

Indicator	Presence of an explicit (written) strategy for the use of a website, social media and app's
Source(s)	No
Comments	

#C.17. Does your museum have an explicit (written) strategy for the development and maintenance of:

	Yes	No
Website(s)	0	0
Social media	0	0
App(s):	0	0

PRESENCE OF A BUDGET FOR A WEBSITE, SOCIAL MEDIA AND APPS

Indicator	Budget for websites, social media and apps
Source(s)	No
Comments	This question is probably too detailed for most respondents. An alternative is to limit the question to the total budget. Also the question can be split into separate questions.

#C.18. Does your museum have a specific budget in year xxxx for the development and maintenance of:

	No	Development	Maintenance	Total budget
The website(s)	0	€ 000000	€ 000000	€ 000000
Social media	0	€ 000000	€ 000000	€ 000000
App(s)	0	€ 000000	€ 000000	€ 000000
Total	0	€ 000000	€ 000000	€ 000000

STAFF ENGAGED IN DEVELOPING AND PRESERVING A WEBSITE, SOCIAL MEDIA AND APPS

Indicator	Staff dedicated to the development and maintenance of a website, social media and apps (online visibility)
Source(s)	No
Comments	Also here the number of categories can be limited. Also here the question can be split into smaller and separate questions.
	Employment can be asked in people employed and man hours (fulltime equivalents). The last indicator is more specific and comparable. People employed can work different number of hours per week.

#C.19. What are the total number of man hours (fte's) used for the development and maintenance of a website, social media and apps in xxxx? (you can make an estimation)

	In house paid staff	External hired staff	Volunteers	Total
The website	000	000	000	000
Social media	000	000	000	000
Apps	000	000	000	000
Total	000	000	000	000

OTHER AND COMPOSED INDICATORS BLOCK C

Below are some indicators that can be presented based on the collected data:

- Ratio's of the use of the different channels: website, types of social media, apps, Wikipedia and Wikimedia,
- Quality of website by combining the number of functions and purposes
- Ratio total budget / total budget for website, social media and apps (development and management)
- Ratio total costs / total costs for website, social media and apps (development and management)
- Ratio total budget for website, social media and apps / total costs for website, social media and apps
- Ratio total staff / total staff for website, social media and apps (distinguished by internal, external staff and volunteers)

SECTION 3, BLOCK D: THE USE OF DIGITAL TOOLS IN THE MUSEUM

Indicator	Digitisation within a museum
Source(s)	No
Comments	Information technology is progressing ever faster, which means that this list is constantly changing,
	Here only questions are asked about the digital resources and tools used for the support and enjoyment of visitors in a museum. Also questions could be asked about the resources and tools used to support the management and employees of museums. That also, for example, includes Wifi- or Bluetooth- information how visitors walk through a museum.

#D.1. Does your museum use any of the following digital tools to support the visitors inside the museum?

		Yes	No
o	Wifi	0	0
o	Electronic guide (headphones)	0	0
o	Electronic information columns	0	0
o	Interactive functions (e.g. computers)	0	0
o	QR-codes (e.g. information about objects)	0	0
o	An app to support a 'guided tour'	0	0
o	Virtual reality	0	0
o	3-D technology	0	0
o	Tracking system to follow the route of visitors in the museum	0	0
o	Other, specify: ……………………………………………………		
o	We don't have any digital functions in our museum	0	0

If the last box is no, go to #D.2, else #D.3

Indicator	Reasons not to use digital tools in the museum
Source(s)	No
Comments	

#D.2. If none of the above, what reasons prevent your museum to use new digital tools?

0 Insufficient (time of) staff
0 Insufficient money
0 Lack of proper technology
0 Insufficient know how
0 No urgency / no need / no interest
0 Other reasons, that is: ……………………………..

Go to end of Block D

PRESENCE OF A STRATEGY AND BUDGET FOR DIGITAL TOOLS WITHIN THE MUSEUM

Indicator	Strategy and budget for the development and maintenance of digital tools within the museum
Source(s)	No
Comments	

#D.3. Does your museum have: Yes   No

An explicit (written) strategy for the development and implementation of digital tools   0   0

A budget for the development and implementation of digital tools   0   0

If budget is Yes, go to #D.4, else go to end of block D.5

SIZE OF BUDGET FOR DIGITAL TOOLS WITHIN A MUSEUM

Indicator	Size of budget for new digital tools within a museum
Source(s)	No
Comments	

#D.4. What was the total budget in xxxx for the development and maintenance of new tools in your museum?

€ 00000

STAFF ENGAGED IN DEVELOPING AND MAINTENANCE OF DIGITAL TOOLS WITHIN A MUSEUM

Indicator	Staff dedicated to the development and maintenance of digital tools within a museum
Source(s)	No
Comments	Employment can be asked in people employed and man hours (fulltime equivalents). The last indicator is more specific and comparable. People employed can work different number of hours per week.

#D.5 What are the total number of man hours (fte's) used for the development and maintenance of digital tools within the museum in year xxxx?

In house paid staff	000
External hired staff	000
Volunteers	000
Don't know	0

OTHER AND COMPOSED INDICATORS BLOCK D

Other indicators are related to ratios to the total budget, costs and total staff (see for example Block A)

SECTION 2/7: Digitisation Activity

10. Does your institution have *collections* that need to be preserved for future generations?

[ ] Yes

[ ] No

Answer this question with 'No' if your institution does not hold heritage collections or if you <u>only</u> have collections (for example of books, films, music) that can be lend by or sold to users.

###If the answer is No, automatically proceed to o-o-o at the end of the survey.###

13. Does your organisation collect *born digital heritage*?

[ ] Yes

[ ] No

[ ] Do not know

Answer this question with ´yes´ if your institution collects any kind of *born digital heritage* materials (i.e. software, digital documents, digital art, harvested web content, etc.) with the explicit intention of preserving these born digital materials for future generations.

14. Please select the collection types that are part of the heritage collections of your institution

SECTION 4/7. Digital Preservation

24. Does your organisation have a *written Digital Preservation Strategy*, that is endorsed by the management of your organisation?

[ ] Yes

[ ] No

[ ] Do not know

The answer of this question will be 'yes' when your institution has a formal document that describes the strategy for the *digital preservation* and permanent access to your digital heritage collections.

25. Are (parts of) your digital collections stored in digital archives that have been set up according to *international standards* for *digital preservation*?

 [ ] Yes, we have our own digital archive that meets the international criteria for long term preservation

[ ] Yes, our digital collections are archived in a publicly managed professional digital archive

[ ] Yes, our digital collections are archived in a privately managed professional digital archive

[ ] No, we do not have a solution yet for the long term preservation of our digital collections based on international standards

[ ] Do not know

Answer this question with 'yes' if your institution is actively involved in safeguarding the digital heritage collections for future generations, based on international standards or best practices.

SECTION 5/7. Digitisation Expenditure

27. *Please estimate what percentage of the total annual expenditures* ON CREATING/ACQUIRING, MAINTAINING, ENHANCING AND PRESERVING YOUR *DIGITAL COLLECTIONS* *can be assigned to *incidental costs* and what percentage can be assigned to *structural costs*:*

	Incidental costs:	Structural costs:	
Percentage [should add up to 100%]	… %	… %	100 %

QUESTIONS TO BE INSERTED

IN NATIONAL SURVEYS ON MUSEUMS

1. INFORMATION AND COMMUNICATION TECHNOLOGY

Q29. *IS YOUR MUSEUM EQUIPPED WITH AT LEAST ONE COMPUTER?* YES ☐ NO ☐

If YES, is it used for

– several answer possible –

1. *ADMINISTRATIVE PURPOSES*	Yes ☐ No ☐
2. *VISITORS INFORMATION PURPOSES*	Yes ☐ No ☐
3. *A DATABASE FOR ELECTRONIC INVENTORY*	Yes ☐ No ☐
4. *AN INTERNET ACCESS*	Yes ☐ No ☐

Q30. *IS YOUR MUSEUM REPRESENTED ON THE INTERNET?*   Yes ☐   No ☐

If YES, by

– only one answer possible –

1. *OWN WEBSITE*   Yes ☐   No ☐

2. *AS A PART OF ANOTHER WEBSITE*   Yes ☐   No ☐

IS THE WEBSITE OF YOUR MUSEUM?

1. *CONNECTED TO ONE MUSEUM PORTAL*   Yes ☐   No ☐

2. *CONNECTED TO MORE THAN ONE MUSEUM PORTAL*   Yes ☐   No ☐

Q31. *WHAT IS THE AIM OF THE WEBSITE?*

1.	*INFORMATION*		No ☐	Yes ☐

- Several answer possible -

	No	Yes
Address	No ☐	Yes ☐
Opening hours	No ☐	Yes ☐
Entrance fees	No ☐	Yes ☐
Collection	No ☐	Yes ☐
Information for people with special needs	No ☐	Yes ☐
Guided tours information	No ☐	Yes ☐
Route description	No ☐	Yes ☐
Parking	No ☐	Yes ☐
Restoration or cafeteria facilities	No ☐	Yes ☐

2.   *ONLINE SERVICES*   No ☐   Yes ☐

– several answers possible –

	No	Yes
Online ticketing	No ☐	Yes ☐
Online shop	No ☐	Yes ☐
Online library	No ☐	Yes ☐

3.   *EDUCATION*   No ☐   Yes ☐

4.	*SCIENTIFIC RESEARCH*		No ☐		Yes ☐

– several answers possible –

Online collection database	No	☐ Yes	☐
Online database with publications	No	☐ Yes	☐
Provenance or other research projects	No	☐ Yes	☐

5.	*COMMUNICATION FROM MUSEUM TO VISITORS*	No ☐	Yes ☐

– several answers possible –

Newsletter	No	☐ Yes	☐
Visitor registration	No	☐ Yes	☐

6.	*COMMUNICATION FROM VISITOR TO MUSEUM*	No ☐	Yes ☐

– several answers possible –

E-mail	No	☐ Yes	☐
Forum	No	☐ Yes	☐
Chatrooms	No	☐ Yes	☐

Q32. *WHICH PERCENTAGE OF YOUR PERMANENT COLLECTION IS DIGITIZED?*   ⊔ ⊔ ⊔ *% of the collections*

Q33. *ESTIMATE THE PERCENTAGE OF YOUR HERITAGE COLLECTIONS THAT STILL NEED TO BE DIGITALLY REPRODUCED?*   ⊔ ⊔ ⊔ *% of the collections*

Q34. *WHICH PERCENTAGE OF YOUR PERMANENT COLLECTION IS DIGITIZED AND ACCESSIBLE BY INTERNET?*   ⊔ ⊔ ⊔ *% of the collections*

Q35. *DOES YOUR ORGANIZATION MEASURE ON-LINE ACCESS TO YOUR COLLECTION?*   No ☐   Yes ☐

If YES, is it …

– several answer possible –

1. Web statistics	Yes	☐	No	☐
2. Database statistics (if not included in Web statistics)	Yes	☐	No	☐
3. User studies	Yes	☐	No	☐
4. Other, specify:…………………………………………………	Yes	☐	No	☐

POLAND

From the Central Statistical Office

Questionnaire obligatory

Untill 2016:

1) From all the museums objects: all digitised objects.
   a) From above: digitised objects differentiated according to types of collections (Art, Archaeology, Ethnography, History, Militaria, Numismatics, Technology, Nature, Geology, Photography, Cartography, Archive materials, Other).

Since 2017:

1) Museum objects (in items):
   a) All digitised objects.
   b) Objects digitised in the reporting year.
   c) Objects presented for public access via an electronic catalogue.

Expenditure on the digitisation in the reporting year (in thousands zlotys)

From the National Institute for Museums and Public Collections

Questionnaire voluntarily (20% of all the museums in Poland)

1. Does the museum present created documentation for public access via internet?

☐ yes   ☐ no, but it is planned since: ……...   ☐ no

(if yes)

Ways of providing access and quantity of data facilitated through those	Website adress	Number of facilitated records with images	Number of facilitated records without images
via museum's website with provided searchable electronic catalogue			
via external aggregator i.e. EUROPEANA, others			

2. Does the museum use a collection management software?

☐ yes   ☐ no

(if yes)

2.1. Specify the name of the programme used: ……

3. Does the museum use an online catalogue software for digitised objects?

☐ yes   ☐ no

(if yes)

2.1. Specify the name of the programme used: ……

4. Does the museum keep the digital documentation in more the one copy?

☐ yes   ☐ no

5. Utilisation of the electronic database.

	Total	Created during the reporting year
Number of **objects** in the electronic database (**number of records**)		
Number of **records** without visual documentation		
Number of **records** with visual documentation		
Number of **files** (scans/photographs)		
Total size of the digitised objects **(in TB)**		

6. Does the museum have a digitisation studio?

     ☐ yes   ☐ no

(if yes)

6.1. Does the studio meets the minimum standards for digitisation studios[1]?

     ☐ yes   ☐ no

7. Does the museum have its own server room used for data storage and/or archiving?

     ☐ yes   ☐ no   ☐ server room is under construction

(if yes)

---

[1] Minimum standards were specified in the instruction for filling the questionnaires, which was provided to the museums.

7.1. Full capacity (in GB or TB) of the devices used for data archiving in the server room: ……….

7.2. Does the server room meets the minimum standards[2]?

     ☐ yes   ☐ no

8. Expenditure on the digitisation in the reporting year (from the whole museum's budget).

SWEDEN

Swedish	English
Museet har en hemsida (ja/nej)	The museum has a website (yes/no)
Antal besök på hemsidan under året	Number of visits to the website during the year
Antal unika besök på hemsidan under året	Number of unique visits to the website during the year
Har museet en webbplats som är anpassad för mobil och surfplatta?	Does the museum have a website adapted for smart phones and tablets?
Bedrev museet ett aktivt arbete med en eller flera bloggar?	Did the museum work actively with one or more blogs?
Bedrev museet ett aktivt arbete på Wikipedia?	Did the museum work actively on Wikipedia?
Antal följare på sociala media (FB, twitter, instagram, Flickr, youtube)	Number of followers on social media (FB, twitter, instagram, Flickr, youtube)
Andel av de totala samlingarna som var digitaliserade	Percentage of total collections that are digitized
Andel av de totala samlingarna som ni avser digitalisera	Percentage of total collections that you intend to digitize
Andel av museets totala samlingar som fanns digitalt tillgängliga för allmänheten via webben	Percentage of museum collections that were digitally available to the public via the web
Andel av museets totala samlingar som ni avser göra digitalt tillgängliga för allmänheten via webben	Percentage of the museum's total collections that you intend to make digitally available to the public via the web
Har ni en beslutad plan för långsiktigt bevarande av digitaliserat material?	Do you have a plan for long term preservation of digitized material?
Har ni en beslutad strategi för arbetet med att digitaliserat samlingarna?	Do you have a strategy for digitizing the collections?
Andel (%) av museets digitaliserade samlingar som är tillgänglig via andra plattformar än museets egen (till exempel Europeana)	Percentage (%) of the museum's digitized collections available through platforms other than the museum's own (eg Europeana)
Andel (%) av museets digitaliserade samlingar som har länkar till andra beskrivande källor (till exempel auktoritetslistor, Wikipedia, Wikimedia Commons)	Percentage (%) of the museum's digitized collections that have links to other descriptive sources (such as authority lists, Wikipedia, Wikimedia Commons)

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[2] Minimum standards were specified in the instruction for filling the questionnaires, which was provided to the museums.

Andel (%) av museets digitaliserade samlingar som är märkta med: - Fri användning - Begränsad vidareanvändning - Får inte vidareanvändas	Percentage (%) of the museum's digitized collections marked with: - Free use - Restricted use - Can not be reused
Antal sidvisningar av digitaliserat material som fanns tillgäng-ligt för allmänheten på museets webbplatser	Number of pageviews of the digitized material that was available to the public on museum websites

CZECH REPUBLIC

1) Number of objects in the museum´s collection processed as a register in electronic form (by the end of the year)

    - including : number of collection objects digitized in form of video recording

2) Number of collection objects published in form of online catalogue on museum website

SPAIN

From the point of view of the official Statistics of Museums and Museum Collections, we have two items included in the questionnaire: computerized inventory and availability of publications in electronic support.

The text and the latest available data for both items, referring to the year 2014 are the following:

Item 1. – Regarding to computerized inventory

Inventoried funds in the stable collection

Total number of inventoried funds in the stable collection: 17,254,345. Of them,

> a) Computerized (when the inventory of funds of the stable collection is made in computerized format): 32.5%

> b) Computerized and accessible by Internet: 5.1%

Item 2. – Regarding to publications in electronic support

Publications published in electronic format

> a) Percentage of publications published in electronic format: 17.7% (referring to 854 museums that answered this section)

> b) Percentage of publications published in electronic format available on the Web: 26.0% (referring to 854 museums that answered this section)

 2.- In addition to official statistic, it is convenient to mention two projects of the Ministry concerning the digitization of museums:

1. - Hispana, is the portal of access to digital culture and the national content aggregator to Europeana, including the directory of digitization projects being carried out in Spain: (http://roai.mcu.es/es/inicio/inicio.cmd)

2. - CER.ES, is a collective online catalog, which allows general and advanced searches in all museums belonging to the Digital Network of Collections of Museums in Spain. These museums have in common the use of the Integrated Documentation and Museum Management System Domus, developed by the Ministry (http://ceres.mcu.es/pages/SimpleSearch?index=true)

ESTONIA

There are several questions on digitalization in Estonian questionnaire.

- Existence of digital ticket selling system?

- Number of digitalized museals

- Number of museals, described in Museums Public Portal http://muis.ee/en_GB/

- Number of virtual expositions (different expositions)

- Number of virtual expositions (events)

GERMANY

1. Were parts of your photographic collection digitized?

□ yes   □ no

If yes, please indicate how many percent of the collection were digitized?

_____%

□ Currently digitization is

□ an ongoing process

□ is done in the frame of a project

□ Digitization is planed

□ as an ongoing process

□ in the frame of a project

2. Digital copies of photographs can…

□ be accessed by museum staff only

□ be accessed by everybody (digital copies are publicly available)

☐ in an exhibition

☐ in an archive/ depot

☐ online

☐ on a CD/ DVD

☐ other source

3. Who is responsible for the maintenance and update of the websites?

Creation	Update	
☐	☐	internal staff
☐	☐	external company
☐	☐	university/ high school project
☐	☐	freelancer
☐	☐	friends' association/ club
☐	☐	funding body/ museum manager
☐	☐	other_____
	☐	no updates

Do you use a CMS for updating your website?

☐ yes   ☐ no

4) How do you finance your website?

Creation	Update	
☐	☐	self-financing
☐	☐	sponsor/ donation
☐	☐	special funds
☐	☐	freelancer
☐	☐	funding body/ museum manager
☐	☐	creation free of charge
☐	☐	other_____

5) How many of your photographs are available online?

number:_____

6) How was digitization financed in 2011?

□ self-financing

□ external funds/ third-party funds

□ private funds/ sponsor

□ free economy cooperation project/ public domain cooperation project

□ other _____

7) Which digitization projects have you planned for the coming two years?

_____

_____

□ no projects planned

8) Do you use a CMS?

□ yes   □ no

Are you able to update your website yourself?

□ yes   □ no

THE NETHERLANDS

F1   How often is your website of your museum visited in xxxx? (you can make an estimate)

	Total number of visits	*Total number of unique visits*
(Unique) visits to the website	⬛⬛⬛⬛⬛⬛⬛	⬛⬛⬛⬛⬛⬛⬛

Explanation notes: The number of unique visits can be taken from your analytical software (like Google Analytics). Be aware, that analytical software can use different methods to count unique visits (for example, unique IP addresses or unique "cookie profiles"), which may cause minor differences in numbers.

F2   What are the functions of the website of your museum? (multiple answers possible)

- ❑ General information (opening hours, entrance fees, route, exhibitions etc.)
- ❑ To buy a ticket online
- ❑ To buy goods from the webshop
- ❑ Interactivity (e.g. reviews, forums, games, chat rooms)
- ❑ Digital collection (e.g. view, download, film/video, virtual museum)
- ❑ Information in English
- ❑ Other, that is……………….

F3   Does your museum have and use social media?

- ❑ Yes
- ❑ No   => go to end of block F

F4   Which social media does your museum use?

Facebook
- ❑ Yes
- ❑ No

Twitter
- ❑ Yes
- ❑ No

Instagram
- ❑ Yes
- ❑ No

Youtube
- ❑ Yes
- ❑ No

Other, that is:……………………………

F5   Does your museum have one or more apps available for mobile devices, such as mobile phones or tablets?
- ❑ Yes
- ❑ No

G2   Which part of the permanent collection is digitized and the end of 2016?

▮▮▮ % of the permanent collection

Explanation notes: a permanent collection includes objects which are in long term loan and exclude objects that are in short term loan.

G3   Which part of the permanent collection do you want to digitize?

▊ ▊ ▊ % of the permanent collection

G4   Which part of the digital collection is accessible to the public and researchers through the internet?

▊ ▊ ▊ % of the permanent collection