

# EMPOWERING COLLECTIONS



MUSEUMS  
ASSOCIATION

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COLLECTIONS

# INTRODUCTION

***It is a real privilege to share the recommendations of the Collections 2030 research with you.***

Collections are what make museums unique. They are a powerful record of our present and a window to the past through which we can make links to today and tomorrow. We know that engagement with them inspires and lifts us, and can have profound positive impact on our health and wellbeing.

But this does not happen on its own. It needs our talented and dedicated people to use their knowledge and creativity to make our collections sing, to uncover their stories and to ensure they are relevant and empowering. And we cannot do it alone; we can only harness our collections to best effect by working with our communities and those who bring different perspectives and specialist skills. These Collections 2030 recommendations celebrate our collections and underline that caring for and using them to their best effect is the responsibility of all of us who work in museums and galleries, whatever our role.

My thanks go to the steering group and to all who contributed in workshops, online and in one-to-one discussions to inform these recommendations.

**Maggie Appleton**  
President, Museums Association



# THE NEXT DECADE IN COLLECTIONS

Collections matter to people. The millions of objects held in museums across the UK can be sources of knowledge, pride, inspiration, controversy and opportunity for audiences, communities and researchers. But there is still huge untapped potential in these collections. Museums can do more to uncover the stories that they hold, broaden participation, and ensure their long-term relevance. To do so museums need to think strategically about how to manage and use their collections over the course of the next decade, and what policy and culture change is required to make this a reality.

The Museums Association (MA) launched the Collections 2030 project at the beginning of 2018 to respond to these issues and to set out a strategy for museum collections over the next decade.

In the past year we have consulted with over 1,000 people from the museum sector, academia, funders and community groups to canvas opinion on the priority issues for

collections. This input from a wide range of sources has also allowed us to make a number of clear recommendations to museums, governments, funders, and sector bodies that will put access to collections at the heart of museum work in the coming decade, and ensure that collections play a vital part in society in the future.



# THE CHALLENGES FACING COLLECTIONS

Our consultation shows that museums view their collections with substantial pride, but also highlights concerns about the size and unfulfilled potential of collections. People who work in and with museums want to increase the profile of collections and their impact on society. They see the opportunity to use collections in ways that are more empowering and relevant to diverse audiences, and they recognise the need to manage collections in a more dynamic way to provide the best possible short-term and long-term access. While museums have made great progress in recent years and since the publication of the MA's Collections for the Future report in 2005, there is still much to do. The main challenges can be summarised as:

## ***Culture***

A culture has developed in museums which means that work with collections and work with audiences often occur in silos. There is also a tendency among staff to treat all collection items as having the same value and to put a premium on documentation and preservation. This can limit the ability of museums to experiment with new approaches to making collections accessible, empowering and relevant. Many museums focus their collections work on delivering 'the basics': dealing with backlogs in documentation that consume substantial resources, often without being seen or understood by the public. There is a perception that this work has to be done to meet inflexible sector standards, including the Accreditation scheme and the MA Code of Ethics, despite the fact that many of these standards have been reviewed in recent years to become more flexible and audience-focused.

Museums and sector bodies need to work together to build a culture which brings greater democracy to public collections.

## ***Relevance***

The next decade will require all museums to consider how they can use their collections to appeal to a growing and more diverse audience. This will require imaginative and participatory approaches to existing collections and the acquisition of new items. It will also require museums to tackle sensitively the growing post-colonial critique of museum collections.

## THE CHALLENGES FACING COLLECTIONS

### ***Size***

Most museums hold substantial collections of material on display, in storage or on loan to other organisations. Many report concerns about how to manage these collections over the course of the next decade. Overflowing storage and limited staffing and resources mean that many museum collections are in a state of stasis or even decay. Museums feel unable to undertake rigorous collections reviews, collect new material, transfer unwanted and duplicate items out of the collections, and provide adequate care for the items that they hold. New storage solutions and more effective collections reviews and rationalisation are required.

### ***Digital accessibility***

In the digital age, there is a growing sense that 'if something is not online, it doesn't exist'. Museums have explored many new ways to bring collections to new audiences online in recent years. However, to date there has been a piecemeal approach to this work. In the next decade there needs to be a strategic approach to digital work in the sector. Museums must work together to make their collections accessible online and to collect born digital material. They also need to learn how to effectively curate collections for an online audience.

### ***Resources and skills***

Museums have suffered from funding cuts over the past decade which have resulted in a loss of collections resources and skilled museum staff. If museums are to tackle the challenges set out above, they will require the resources and skills to work effectively with collections and communities.

# STRATEGIC AIMS FOR COLLECTIONS

Over the next decade, museums need their collections to be:

## **Empowering –**

using collections to bring communities together, promote health and wellbeing, explore issues of place and identity, and equip people with the facts and understanding that are relevant to contemporary issues.

## **Relevant –**

working with users and stakeholders to better understand how collections can be relevant to diverse audiences.

## **Dynamic –**

ensuring collections are well-managed, understood, rationalised and accessible to audiences in person and online.

To make this a reality, museums, funders and sector bodies need to work collectively to:

- change the collections culture in museums to become more open and democratic both internally and externally
- invest in skills and infrastructure to manage collections and engage the public
- improve collaboration between museums and the public to enable better sharing of collections.



# OUR RECOMMENDATIONS



# Empowering collections


Collections have huge potential to empower people. In an era of social and political division, the hollowing out of our towns and cities, the climate crisis and environmental degradation, and demographic change, many museums increasingly see their role as supporting health and wellbeing, placemaking, learning and skills development, and active citizenship. Museums use their collections and the stories they can tell to bring people together, promote understanding and equip people with the facts and understanding that are relevant to the issues they are passionate about.

In the next decade museums will use their collections to empower people to be active participants in our society, giving them the insight and tools they need to design solutions to contemporary problems, challenge injustice

and create stronger communities. In practice, this means democratising museum collections – promoting co-curation, co-production and participation. Taking this approach, museums will also have to confront some of the criticisms levelled at their historic collections practice and engage with decolonising critiques of museum collections.







*“Seeing yourself represented in culture is necessary to value and want to participate in it. Strategic collecting from underrepresented groups and additional narratives on existing collections are needed.”*

Collections 2030 respondent,  
Wales

## WE RECOMMEND:

### 1

#### **A culture change in museums and collections practice**

Museums and the people that work in and with them need to expand on the idea of basic collections work, prioritising projects that are 'use-led', with clearly identifiable outcomes and high levels of participation with museum users and communities. In order to deliver this:

- museums should work towards more integrated and fluid internal structures that enable all staff to work with collections and communities and to share their expertise in both areas
- museums should consult regularly with audiences on how collections are researched, presented and used, and should align their collections work with the overall mission and vision set out by the museum; a diversified workforce will also contribute to this culture change
- sector bodies should promote a flexible approach to collections care and documentation following recent reviews of the Accreditation Standard, Spectrum and the Code of Ethics

- funders should develop new funding streams which encourage a use-led approach to collections practice; this funding should encourage public participation alongside professional knowledge and expertise, and ensure that collections play a part in health and wellbeing, placemaking and active citizenship projects.

### 2

#### **A proactive approach to the democratisation and decolonisation of museums**

Collections are increasingly contested by different groups in society. Many museums have sought to play a positive role in these discussions, but there is a lack of information about how to approach issues related to decolonisation and restitution. Sector support organisations, the MA Ethics Committee and museums should work together to establish new guidance for the sector and ensure that museums take a proactive approach in the reinterpretation and decolonising of collections.

*"Although museums have addressed some of these issues over the last 20 years, it is only now becoming an explicit part of museum agendas. One practical area we can address is changing the content, tone and terminology of the colonial histories that some collections reflect. We will need to undertake provenance research, conduct collaborative research with source communities, and we will need to consider how we can support a more diverse range of voices in our curatorial decisions."*

Collections 2030 respondent,  
Scotland

## CASE STUDY

# ***Making African connections – decolonial futures for colonial collections***

This project, led by the University of Sussex and funded by the Arts and Humanities Research Council, addresses the colonial histories of three historic collections of African material in museums in the south-east: Royal Pavilion & Museums, Brighton; Powell-Cotton Museum, Birchington-on-Sea, and Royal Engineers Museum, Gillingham. These collections developed in radically divergent contexts - through ethnographic interest, missionary intervention and violent imperial conquest - and the project partners are considering the implications of these different colonial histories for the post-colonial present.

In each case museum staff and researchers are working closely with counterparts from universities and museums in the places from where the collections originated. Outputs include a series of co-produced displays, an online resource offering access to 600 historic artefacts, new Wikipedia content and the return (on loan in the first place) of 19th-



century material to Botswana, for display at the Khama III Memorial Museum.

The project has underlined the importance of working closely with Africa-based partners and African diaspora interest groups, and the significance of historic collections held in regional museums. The collection of approximately 3,000 objects from the Namibia-Angola border area at the Powell-Cotton Museum is probably the largest in

Europe and is supplemented by photographs, films and detailed notes. The Sudanese material (200 objects and documents) at the Royal Engineers Museum and the Botswana collection (300 objects) at Brighton Museum relate to historically-significant events that the objects are shedding new light on.

<http://makingafricanconnections.org>

### 3

## ***A focus on reinterpretation of out-of-date displays***

Many museums and museum users complain that displays and labels are out of date, often featuring ideas and language that are outmoded or have been superseded by new thinking and research. Museums should focus on updating public displays, and should use co-produced and project work as a basis for updating them.

*"To truly realise the potential of co-curation, museums need to accept that empowering others necessarily means giving up some of the power they currently have to develop collections and frame the use of collections."*

Collections 2030 respondent,  
South East England



## CASE STUDY

# “Who Decides?” at Amgueddfa Cymru – National Museum Wales

Who Decides? was a major contemporary art exhibition curated collaboratively with the Wallich, a Welsh homelessness charity. Through this partnership the museum aspired to use a participatory approach in curating the museum’s permanent collection to challenge perceptions of homelessness and to diversify volunteers and audiences at museums and galleries.

The curation and organisation of an entire wing of the museum was delegated to a group of 10 service users from the Wallich. They worked on every aspect of the exhibition including selecting artwork, writing interpretation, installation and delivering activities.

During the exhibition’s 10-month run there were over 96,000 visits. Part of the exhibition delegated authority to visitors, with 8,000 visitors voting for works to be released from an in-gallery store, integrating new pieces into the exhibition monthly.

Visitors commented on how refreshing the interpretation was due to the opinions, stories



and connections. They embraced the opportunity to get involved in conversation, attending Wallich curator-led tours and filling more than 9,000 conversation prompt feedback cards.

The Wallich curators also felt transformed from self-confessed ‘gallery-phobes’ to passionate advocates. They contributed over 1,000 hours of time. Their commitment exceeded expectations, especially given the ongoing challenges some face.

They completed an accredited Welsh art course. One of the participants who had never visited a gallery before is due to start an art foundation course. The group volunteer regularly at the museum and are now mentoring new volunteers. They have learnt transferable skills which have supported them to find new opportunities; two participants have now gained paid employment.

# Relevant collections

Museums have made great strides in growing audience numbers in recent years and now bring more people than ever into contact with public collections. However there is still much to do in making collections relevant to the widest possible audience.

Museums need to listen to audiences, users and stakeholders to understand how collections can be relevant and what stories they can tell. Objects and collections can be meaningful to a person, group, or community in ways that can be overlooked by curators working alone. We need new and critical public reinterpretations of collections and to think imaginatively about how to broaden the range of people to whom collections can be meaningful.



*“People feel empowered when they can relate to something or can influence something. We need to try to find out what people want to see and how they might want to get involved.”*

Collections 2030 respondent,  
Scotland



## WE RECOMMEND:

### 4

#### **Research to understand public expectations of collections**

It is clear from our research that there is a substantial gap between museums' collections activity and the public understanding of collections. Museums need to understand better what their communities – visitors and non-visitors – want from collections if they are to diversify their audiences and remain relevant in the long term. Sector bodies should fund UK-wide deliberative public opinion research to enable museums to expand their knowledge of their communities and respond to these expectations.

### 5

#### **Strategic collecting in partnership with communities**

Collecting is under pressure from budget cuts and many museums are only able to collect reactively. Museums should collect strategically and in partnership with museum users and communities, recognising that many areas of collecting can be carried out at relatively low cost and with substantial social impact. Museums should also collaborate more closely with each other when collecting, and have better knowledge about what other institutions hold (see also recommendation 10).

*"Collections work should never be done 'for the sake of it'; the 'use' of our collections is increasingly the focus of our work... and therefore the 'usefulness' of our collections (and our collections work) should be at the forefront of our planning. So, documentation that does not enable use or access cannot be a priority."*

Collections 2030 respondent,  
London



## WE RECOMMEND:

### 6

#### **A strategic approach to online collections**

Museums need to bring their collections alive for growing audiences online. This means going beyond the standard model of putting collections information on a website. Museums need to create and curate online collections content in a way that speaks the language of the internet and recognises the different cultures and subcultures that exist online. Many museums will need ongoing support from sector organisations in implementing digital strategies for their collections work. This will also require substantial infrastructure (see also recommendation 10).

*“Make collections as open as possible, especially where communities might be local, national and international. Make their content easy to share and re-use by taking down paywalls and providing open licensing. Within many museums, a digital touchpoint can have as much, or more value, than a physical visit.”*

Collections 2030 respondent,  
London

### 7

#### **Use collections projects to create social impact, embed knowledge and build legacy**

Collections projects are an opportunity to involve communities in co-curation, create long-lasting knowledge and institutional change. However, many collections projects – especially those with external funding – are carried out over two to three years, which is often too short to develop strong community ties and results in the loss of knowledge and expertise after the end of the project. We encourage funders to consider longer-term projects of up to five years.

## CASE STUDY

# Bringing collections to online audiences at the Museum of English Rural Life

In recent years, social media has become one of the Museum of English Rural Life's (Merl) most powerful tools for reaching and engaging with a large international audience. The museum has worked actively to cultivate an online audience for its apparently niche collection of objects representing English rural life – and has found huge success as a result. Online audiences have been delighted by a huge variety of content, including the museum's Absolute Unit meme, based on a photograph of a prize sheep, and the story of a doodling schoolboy from its 18th-century archive.

Merl's social media users reflect its success, growing from 9,700 Twitter followers in April 2018 to more than 100,000 less than a year later. Over this period the museum had 108 million impressions and 6 million engagements with its content. Merl has even launched a range of merchandise associated with its social media. And this growing online presence has raised the profile of the museum locally as well.

Merl puts its success in this area down to its decision to treat social media seriously as an engagement tool – and not merely a communications tool. The museum recognised that there is huge demand among online audiences for compelling stories and discussion of shared histories and cultures, and that museums are perfectly placed to satisfy that need. It also recognised that the internet comes with its own culture and ways of communicating. People want to hear about stories and get involved, and that means museums need to adapt their content accordingly. Most people are not on social media to read a gallery label, they are there to be entertained.

Merl also attributes its success to a few simple things: developing a unique and humorous voice, choosing and creating well-crafted stories from the collections, and interacting with followers. It also requires a blend of digital marketing skills coupled with a deep knowledge of collections and their context, and the involvement of the whole museum in supporting this work.



# Dynamic collections

To develop empowering and relevant collections we need to understand what we hold. Many museums - particularly those with large collections built up over decades or centuries - are unable to fully account for their material and its provenance. Collections information is often inadequate and not ready for the digital age. Stores are often full and valuable resources are wasted on items that don't fit with current collections policies or are duplicated in collections elsewhere.

Museums need to confront these issues and ensure that they have the infrastructure that allows them to make the most of their collections. The next decade will provide many opportunities to make collections dynamic. A combination of technological innovation, increasing curatorial confidence, partnerships and more collaboration with communities can ensure that collections management is both efficient and impactful, and gives people a real stake in the future of collections.



## WE RECOMMEND:

### 8

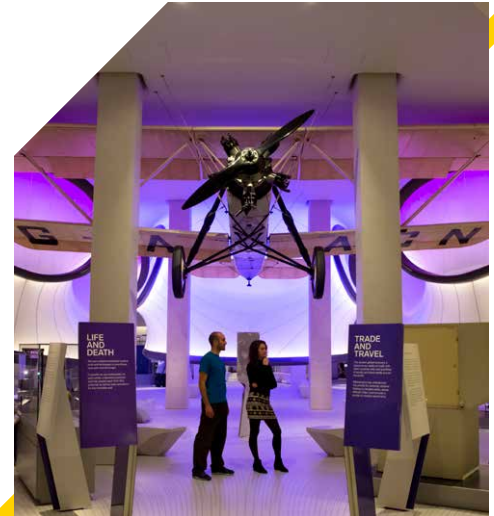
#### **Support partnerships and knowledge sharing**

Museums need to be able to gather, record and present information and narratives about their collections in order to understand their relevance. Museums have experienced a significant loss of subject specialist expertise as a result of funding cuts over the past decade. Part of the solution to this must be the increasing use of and investment in networks of subject specialists within museums, as well as increasing the participation of non-museum groups – such as universities, volunteers, societies, private collectors and community groups – in collections work. Sector bodies and national museums should work together to create a strategic approach to investing in subject specialisms across the UK so that all museums are able to call on specialist collections knowledge, even where this is not held in-house.

### 9

#### **Improve training and funding for the rationalisation of museum collections**

Museums are encouraged to have a comprehensive collections development policy that provides for the disposal of collections as well as their acquisition. Our research has found that the review and rationalisation of collections remains a difficult issue for many in the sector because of a lack of confidence, capacity and resources. Improved training is required for museum staff on what constitutes ethical rationalisation practice. This should include a wider recognition within museums of the differing cultural, historical and scientific value of different objects. Funders should also support innovative rationalisation projects that include public input.



*“The sector as a whole should reduce the shame factor of disposal. It should be that organisations feel supported when they are doing this rather than the fear that they will do it wrong and be criticised.”*

Collections 2030 respondent,  
North West England

## CASE STUDY

# **Subject Specialist Networks (SSN) working together to reinterpret European and Islamic art**

In January 2019 two SSNs, Islamic Art & Material Culture (led by Birmingham Museums) and European Paintings pre-1900 (led by the National Gallery) held a collaborative study day on the topic East meets West: Objects in Renaissance Painting. Through paintings in the Lorenzo Lotto Portraits exhibition and the National Gallery's wider Renaissance collection, delegates learned about interactions between cultures of Europe and the Islamic world.

The day was supported by funding from Arts Council England and the Pilgrim Trust. It brought together 55 delegates from museums across the UK. Together they developed fresh approaches to the interpretation of collections, made new connections and explored partnership working. The day culminated in a conversation in front of Marco Marziale's *The Circumcision* (1500), considering elements such as pseudo-Arabic script and artefacts from the Middle East. It attracted the attention of



several members of public, who spontaneously joined the group.

Conversations between curators helped encourage peer-to-peer learning and inspired delegates to develop ideas for engagement with new audiences. One delegate said: "I plan to look again at our European art collection to see if there are ways in which our paintings could be interpreted/displayed to draw out connections with the Islamic world and help to engage more diverse audiences."

## CASE STUDY

# ***The right stuff – community rationalisation at Bridport Museum***

Thanks to the support of a £100,000 grant from the MA's Esmée Fairbairn Collections Fund, Bridport Museum is embarking on an innovative three-year project carrying out a collections review as part of an eight-year sustainability programme, which seeks to build a new fit-for-purpose collections centre. Key to this is making sure it has the right objects, for the right reasons, in the right places.

To achieve this, the museum is working closely with community partners to explore what a museum collection means to them. The aim is to be bold – asking each other what to keep, why and where.

The museum – which had no professional curator or proper collecting policy until 1989 – is still struggling to deal effectively with a collection of 50,000 objects, archives and photographs, of which just 5% is on display.

Alongside significant collections of rope and net, Jurassic Coast fossils and archaeology,



Bridport Museum has objects covering fine art, social history, textiles, numismatics, archives, photographs and taxidermy. In a situation that many other museums will recognise, these objects, often generic and non-local, threaten to physically and intellectually overwhelm the more significant collections.

The stored collection continues to be a challenge to manage and, in some cases, justify. The museum is asking itself and its community partners: what shall we do with the rest?

Why do we have certain objects? Should we have them? Who cares?

The museum team is working with community organisations to explore together what the museum should keep, and where to focus future collecting. To be sustainable, they estimate that they will need to rationalise the total collection by up to 30%. This will free up space and resources to better manage the remaining collection, improving storage and accessibility.

WE RECOMMEND:

**10**

***Improve transparency and accessibility of museum collections online***

Sector bodies should support the creation and maintenance of an online tool that enables museums to share information about their collections and enables widespread public engagement with collections via third party applications. The existing Culture Grid tool (and other similar facilities) could be substantially modernised for this purpose. Museums should also consider collecting and displaying born digital material, and leaders in this field should collaborate with sector bodies to produce guidance and support.

**11**

***Explore shared storage solutions***

Many collections are held in unsuitable stores. Efficient storage solutions in which multiple museums share the same up-to-date storage facility can help to solve this problem, while also ensuring that collections are well documented and digitised.



## CASE STUDY

# Rehousing the collection of the Science Museum Group

As part of the Science Museum Group's most ambitious project for a generation, the collections team is transforming access to one of the most significant scientific collections in the world, enabling local and global audiences to discover more of this national collection than ever before.

The team at the Blythe House object store in west London are working to study, record, digitise, pack and transport more than 300,000 objects from the Science Museum Group collection to their new home at the National Collections Centre in Wiltshire.

The development of this integrated workflow of specialist teams (hazards, inventory, conservation, photography and packing) together with the implementation of an off-the-shelf inventory app (Asset Panda) has achieved significant efficiencies, enabling 300,000 objects to be processed within two years.

The app connects directly into the museum's Collection Management System, Mimsy, and has replaced existing systems which were not



mobile-enabled, fast or flexible enough to support the workflow.

Investment in technology has also had a significant impact on the photography workflow through the development of an automated image ingest pipeline. Before an object is photographed, its barcode is scanned, enabling automatic embedding of object information into the image metadata. This saves up to 10 minutes of post-processing work per image and ensures the image is inextricably linked to the object.

Efficiencies have also been achieved in more practical aspects of photography. As much of the photographers' time is spent handling the object, mobile photography workstations were created to enable the photographer to work as close to the objects as possible. These



stations were configured for different sizes of objects, minimising adjustments to lighting and cameras. They also pack away into trolleys, ensuring they can easily be moved through the store.

By blending technology with an efficient workflow, the team estimates that at least 91,000 hours of work will be saved during the project. These new processes are already benefiting other projects across the Science Museum Group.

A simplified version of the workflow, together with the photography barcode scanning technology, has been used with great success to help decant approximately 10,000 objects from a store at the Science and Industry Museum in Manchester.



*"It is a serious and costly failure of national policy that [among] the UK's 1,700 Accredited museums, each has to make collecting (and disposal) decisions without any easy way of knowing what similar items there might be elsewhere. Where coordinated collecting does exist, it is ad hoc and usually dependent on the personal networks and knowledge of individuals."*

Collections 2030 respondent,  
South East England



# SUMMARY OF RECOMMENDATIONS

## *Museums*

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### **Work to:**

- promote a use-led approach to collections
- create integrated internal structures that ensure all staff have the opportunity to share expertise on collections and communities
- diversify the collections workforce
- proactively consider how to decolonise collections
- reinterpret out-of-date displays
- collect strategically in partnership with communities
- engage online audiences with collections
- participate in subject specialist networks and non-museum networks
- improve transparency and accessibility of museum collections online
- explore born digital collecting opportunities
- explore shared storage solutions.

## *Funders*

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### **Invest strategically in museums to:**

- promote a use-led approach to collections
- diversify the collections workforce
- enable longer-term collections projects to promote impact and avoid loss of knowledge
- reinterpret out-of-date displays
- enable strategic contemporary collecting
- support subject specialist networks and non-museum networks
- fund innovative rationalisation projects with public input
- improve the transparency and accessibility of museum collections information online
- enable shared storage solutions.

## *Sector bodies*

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### **Work with the museum sector to:**

- promote a culture change in collections practice, including via promoting flexible sector standards
- promote the diversification of the collections workforce
- draft and promote guidance on decolonisation for museums professionals
- pursue further research to understand public expectations of public collections
- provide guidance on curating collections for online audiences
- provide improved training on rationalisation of museum collections
- establish sector-wide guidance on born digital collecting
- coordinate subject specialist networks.

# OUR METHODOLOGY

The Collections 2030 project comprised two research phases.

The first research phase ran from February to September 2018. It consisted of more than 50 interviews with leading museum professionals and academics, exploring ideas for the future of collections. This work informed the publication of the MA's Collections 2030 discussion paper in September 2018, which invited wider consultation from the museum sector.

The second research phase ran from September 2018 to February 2019. It involved processing the responses to the discussion paper, as well as considering other recent literature on collections management and use. The consultation received 76 formal responses, the majority of which were joint institutional responses from museums across the UK. The remainder of responses came from individuals, academics, funders and sector support organisations.

The recommendations made in this document are based on our analysis of the consultation

responses and other recent developments in the field. This work has been overseen by a steering group made up of six senior museum professionals from across the UK, whose role throughout the projects has been to define areas of research, propose contacts, provide advice and comment on draft research outputs. The project has also benefitted from a reference group made up of sector bodies and funders who have provided advice and comments on the work.

## ***Steering group***

Simon Cane, director, UCL Culture

Gillian Findlay, head of museums and collection, Culture Perth and Kinross

Sharon Heal, director, Museums Association

Sally MacDonald, director, Science and Industry Museum

Steve Miller, head of Norfolk Museums, Norfolk Museums Service

Owain Rhys, community engagement and participation manager, Amgueddfa Cymru - National Museum Wales

## ***Organisations on the Collections 2030 reference group***

Art Fund

Arts Council England

Association of Independent Museums  
Collections Trust

Esmée Fairbairn Foundation

Federation of Museums and Art Galleries  
of Wales

Museums Development Network

Museums Galleries Scotland

National Lottery Heritage Fund

National Museum Directors' Council

Northern Ireland Museums Council

Paul Hamlyn Foundation

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