

A man with a beard, wearing a black sweater with a white and orange geometric pattern, stands in the foreground looking upwards. Behind him is a large projection of a surgical team in an operating room, with a person in the foreground wearing a white lab coat and a surgical mask. The scene is lit with a warm, orange glow.

Looking ahead

Museum Directors Research

May 2022

Summary Report



Visitor to Fulham Palace family events © Nelly Ali 2017

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FOREWORD

In May 2020, when we published our first museums sector Covid-19 survey, we could not have imagined the impact the pandemic would have on all aspects of our personal and professional lives. It is only now, two years and three surveys later, that we are even beginning to understand the long-term effects and imagining a cultural landscape beyond the pandemic. In this context, Art Fund's third Covid-19 survey suggests a direction of travel for the sector and gives grounds for optimism, but also strikes an important note of caution.

It is undoubtedly the case that emergency funding underpinned the survival of the sector. Thanks to governments, local authorities, trusts and foundations and private

donors large and small, museums across the UK have been able to weather the last two years and reopen their doors.

Furthermore, the resourcefulness, creativity and ambition that characterises the sector is ever-present, and many museum directors have been able to use this time of crisis as a period to reflect, reimagine and drive necessary and important changes that will help museums and galleries remain relevant and engage audiences into the future.

Now, in a position to think beyond mere survival, this year's research shows an upwards trend, with income and visitors both steadily returning.

But this isn't the full story. The pandemic caused an existential crisis for the sector, and the emergency funding that saved many museums camouflaged an underlying financial fragility, with yearly cuts to staff and services meaning that many museums were already struggling to maintain buildings, retain expert staff and provide services for their communities.

And looking ahead, the cost of living crisis will be a huge challenge to museums' operations, their staff and their audiences. With emergency funding no longer available, the true impact of past cuts and future losses will be felt sharply and deeply.

At the heart of this storm are museum staff and volunteers. The mental health of those who have gone through the pandemic is a priority for museum directors, and as the impact of redundancies begins to be felt, there is a risk to the range of services museums can offer their communities, and to the ability and expertise to care for collections that underpin these services. There is perhaps more ambition than ever across the sector, but it can only be achieved by a well-supported workforce.

Art Fund has been proud to support museums as they found creative ways to use their collections and engage their audiences. By the end of 2022, thanks to the continuing generosity of our 130,000 members and the insights provided by the sector through these annual surveys, we will have given over £6million of Covid-19 response funding. Beyond funding, we will continue doing all we can to support museums as they rebuild over the next few years. Not only will this research help us to develop and direct our own funding and advocacy, but we hope that it will also support other funders, agencies and government bodies to continue to champion our brilliant and vital museums sector.

I am grateful to cultural consultants Wafer Hadley for their work undertaking this research. I am also immensely grateful to the museum directors who took time to participate in this research, and to their teams for making all this work possible. It is an absolute privilege to work with you all.

Sarah Philp
Director of Programme and Policy,
Art Fund



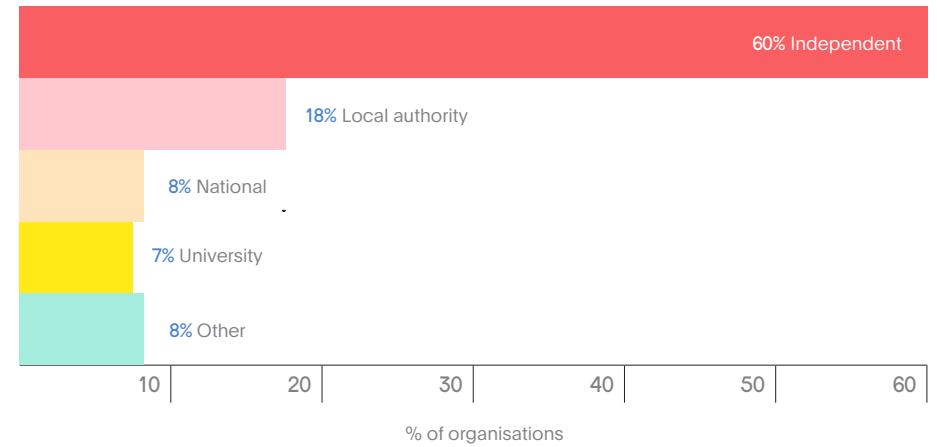
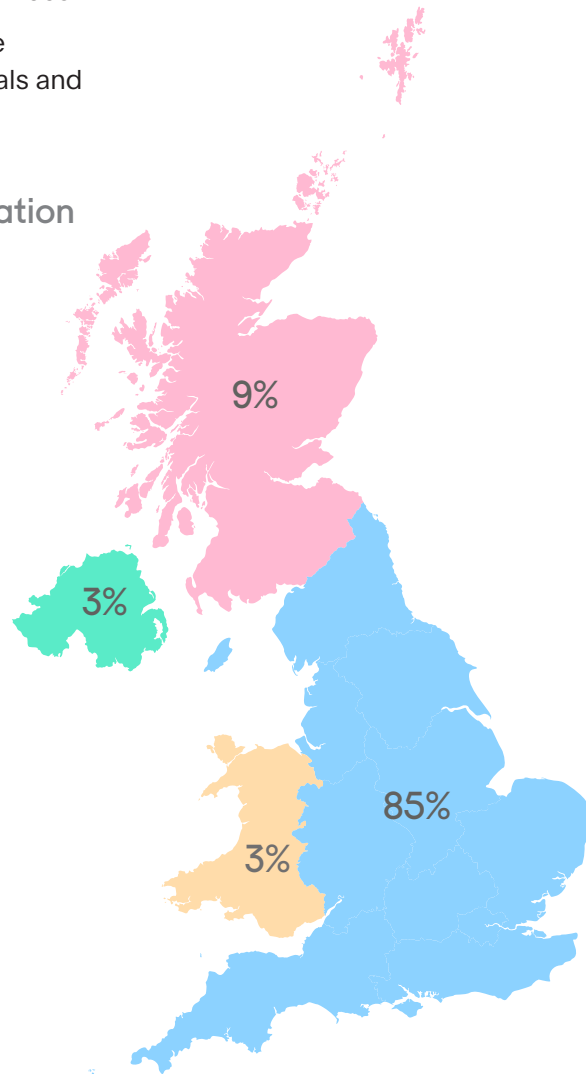
Visitors exploring Charles Dickens' dining room, Charles Dickens Museum
Photograph by Jayne Lloyd © Charles Dickens Museum

METHODOLOGIES & RESPONSES

This mixed methodology research was carried out during February and March 2022. It included:

- An online survey (212 responses)
- Two focus groups with Independent and Local Authority services
- Six in-depth telephone interviews with Nationals and University Museums

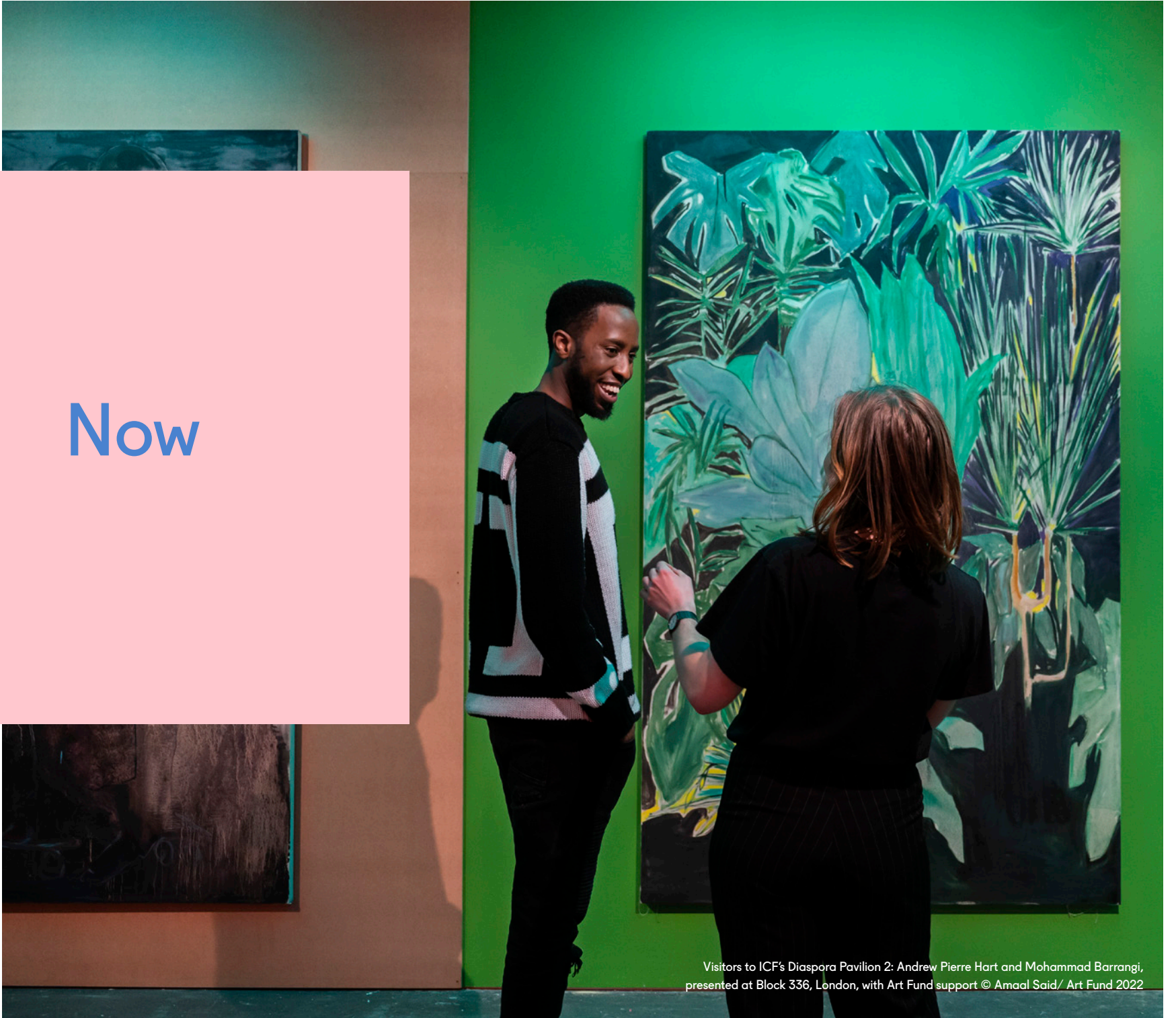
% of responses by nation



Organisations including:	Number
Museum	73
Art gallery	41
Heritage site	26
Historic house	23
Multi-site service	16
Library/archive	12
Non-venue-based	8
Place of worship	2
Other	1



Now



FINANCIAL OVERVIEW

Since our 2021 sector survey, the alarm created by the pandemic has subsided. As that crisis eases, some organisations feel that the rapid reshaping of their businesses has been beneficial with a better financial model and organisational structures in place.

Income and visitor numbers have started to rebuild towards pre-pandemic levels. On average income is at 68% of 2019/20 totals, and visitor numbers at 61%, but this still leaves significant gaps in income. Income levels have been slower to recover at Local Authority sites (often because of enduring restrictions) and National museums (due to lost international visitors) than at Independent and University-run venues.

Over a third of organisations will have a new deficit in 2022/23. While some have seen their reserves increase during the period, on balance, financial reserves have been depleted.

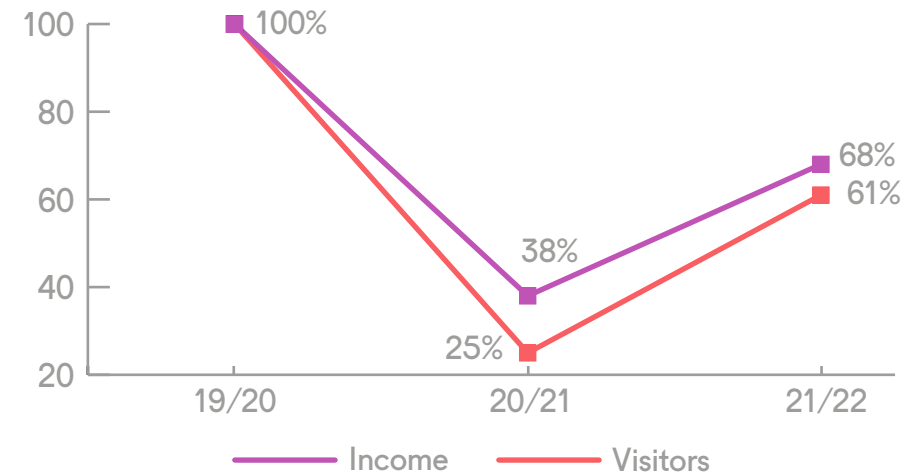
There are some serious concerns about long-term survival, particularly among smaller and volunteer-run Independent museums. Concern levels also appear to be higher among organisations in Wales and Northern Ireland, although the numbers are small here.

We know that emergency support from government sources has been critical during the pandemic. It is also evident that local authorities, philanthropic sources and public fundraising campaigns have played a crucial part in keeping museums afloat. Many local authorities have supported their own museum services as well as the Independents in their area, but cuts are now seen as inevitable.

Fundraising is felt to be more difficult generally, due to lack of staff capacity and increased competition for funds. However, the major cause for concern now is rising costs, with energy, salaries and materials all increasing rapidly.

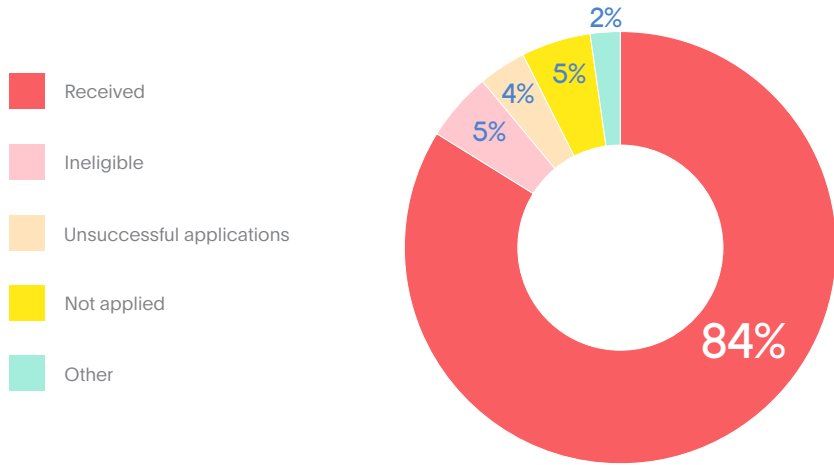
Long-term survival concerns	2022	2021
Extremely concerned	4%	9%
Concerned	34%	47%
Neutral	21%	21%
Not very concerned	29%	20%
Not at all concerned	11%	4%

Income & visitor rebound



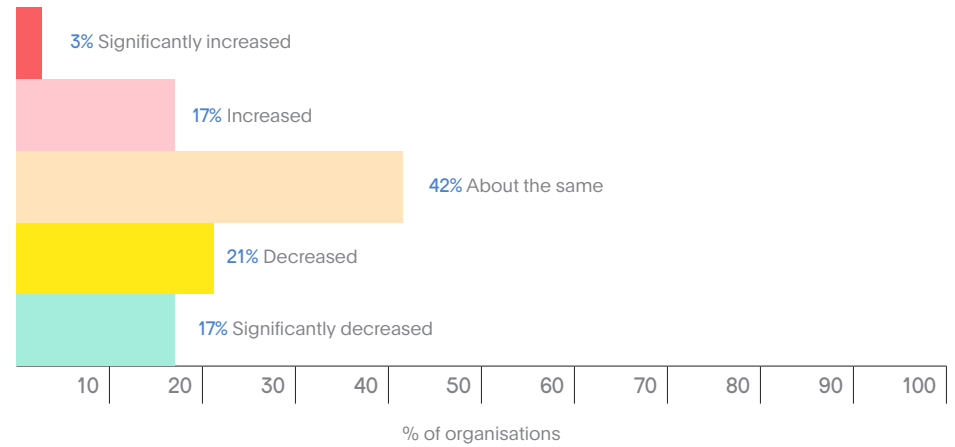
EMERGENCY SUPPORT OR RECOVERY FUNDING

Funds



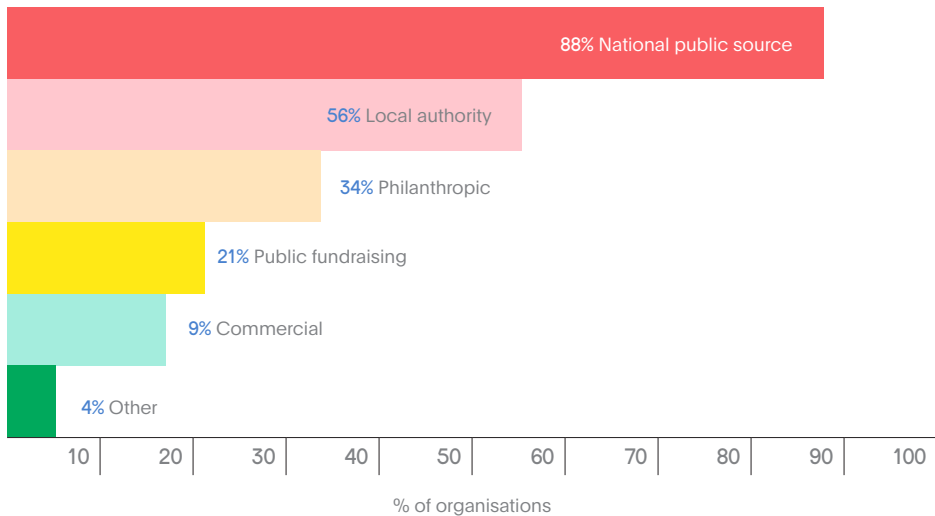
FINANCES

Reserves since pandemic

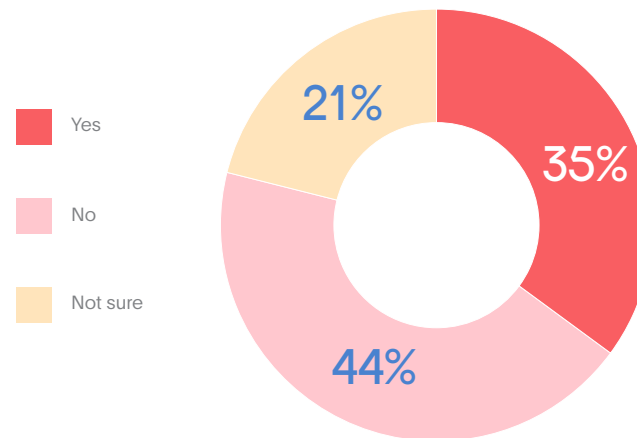


Now

Funding sources



Will you be operating with a new deficit in 22/23?



On average, income was down (21/22) **32%** compared to pre-pandemic

Now

"While the pandemic has been awful, it has forced our organisation to investigate new sources of funding, to be creative with fundraising, to strengthen the public programme with digital content and to explore new public-facing income streams including pop-up shops... We have received public funding that we had not previously had access to, and this has opened our eyes to new opportunities to balance self-generated income with public and philanthropic fundraising."
(Independent, Scotland)

"We've been on a bit of an organisational transformation anyway before Covid. Covid was a good catalyst to actually help accelerate us on that journey, because we were forced to do things differently."
(National, NI)

"We couldn't have survived without government support, but this has been a game changer as it allowed us to build reserves."
(Independent, England)

"We'll be looking at big increases in fuel and utilities over the next year or so, which is something that perhaps we wouldn't have banked on 18 months ago."
(Independent, England)

"Our business model has proven flexible, thus far, but in the absence of international tourism, the forecasts for 2023/24 and 2024/25 are not encouraging."
(National, England)

"The biggest threat to our organisation was not the impact of the pandemic but the underlying trend of reductions in funding from our local authority."
(Independent, England)

"The pandemic has hit our income generation capacity very hard. Our local authority has not let us resume events, and restricted visitor numbers has hit our donations and shop income hard. Our cafe closed and all the staff have left, we are now advertising it as an external tender having previously run it in-house."
(Local Authority, Wales)

"Reduced footfall has dramatically reduced shop income. Funders are more likely to support health and well-being than the arts."
(Independent, England)

"Commercial income has recovered faster than expected, but we're uncertain about sustaining this, and increasingly concerned about rising costs."
(University, England)



Visitor to the London Making Now exhibition at Museum of London, supported by a New Collecting Award. © My Linh Le / Art Fund 2022

STAFFING OVERVIEW

In 2021 we saw how levels of exhaustion and overstretch among staff were starting to affect the sector. That trend can now be seen in the numbers of organisations reporting staff facing increased mental health challenges. This is particularly the case in Local Authority, National and University museums, where additional political and organisational pressures can exacerbate feelings of lack of control, but also where formal mental health support structures are likely to be in place, so recognition of the problem may be greater.

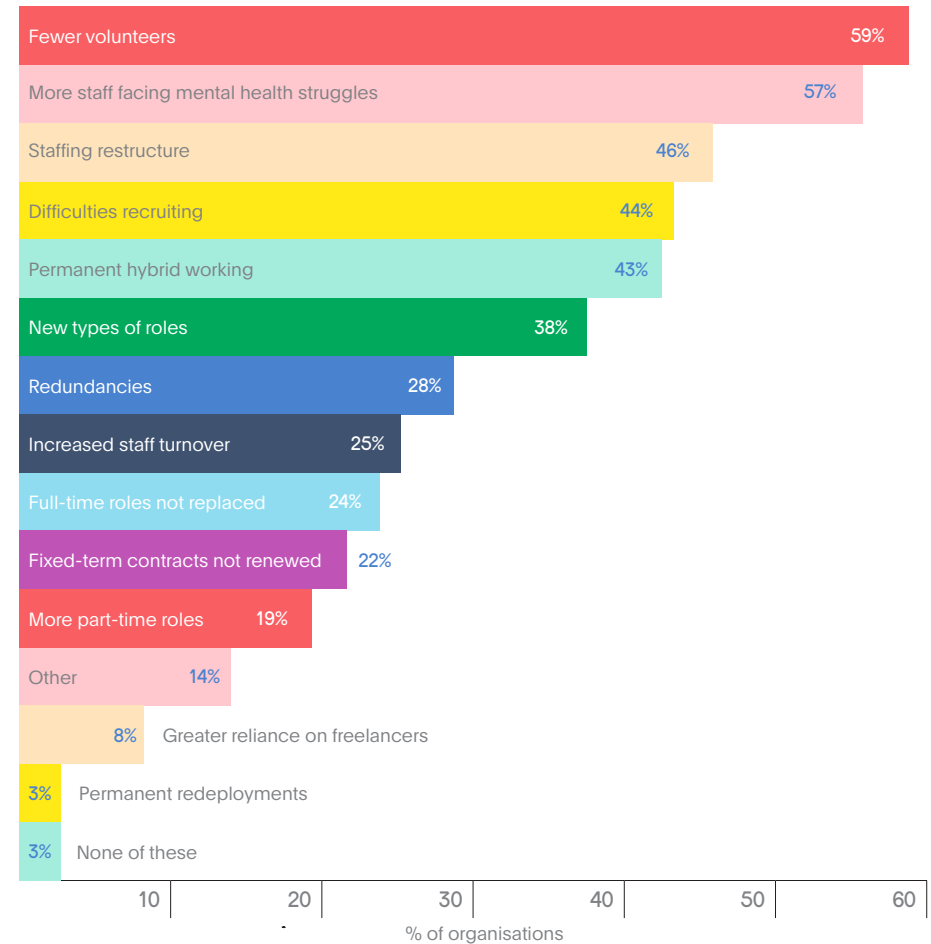
With fewer volunteers to draw on, redundancies, full time roles and contracts being cut, nearly half of organisations report decreased capacity in their workforce. Bigger staff teams are the most likely to have experienced redundancies, while smaller teams are suffering the most from the lack of volunteer support. There is some evidence of loss of expertise in curatorial and learning teams.

Almost half of organisations have undertaken a staffing restructure, often moving to less rigid and flatter structures. While these processes have often been painful, for some organisations they have provided the catalyst for making some positive changes and developing new kinds of roles. Recruitment, however, is not always easy.

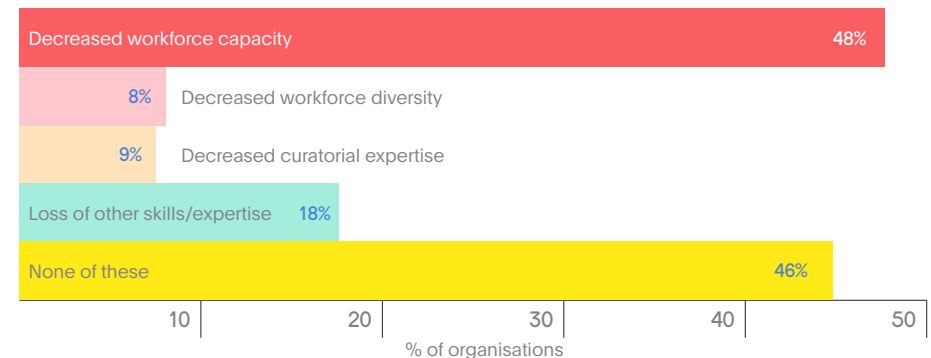
For most, the shift to hybrid practices, combining home and office working, has been beneficial for work-life balance, but with a renewed sense of the value of face-to-face working for teams.

The cost of living crisis looms large in discussions about staffing, with concerns particularly focused on the lowest paid staff and those living in rural areas needing to commute to work.

Staffing challenges



Pandemic impacts



"The workforce culture has improved (evidenced by our staff survey), but the impact of Covid is far-reaching on people personally and in a work capacity, reducing productivity and confidence. Currently this is exacerbated by considerable absence due to Covid affecting capacity at every level in the organisation. We have had to provide a great deal of flexibility and time off to support staff whose wellbeing has been challenged by Covid and by nearly two years of crisis operation and high workloads."
(Independent, England)

"There's a lot going on in people's lives, and I think that the pace of what we are doing hasn't gone down, it just goes up, because we want to make sure people are coming back."
(University, England)

"We have three members of staff (one full time, two part-time permanent) and the rest are volunteers. Many of our previous volunteers did not come back following reopening and recruiting is difficult."
(Independent, Wales)

"Those who have taken both the biggest hit and also who have still got the biggest commute costs... are those who tend to be lower paid people. We've got to structurally try to channel more to our lowest paid employees."
(National, England)

"The slow-down and cutting back in 2020/21 has led to new opportunities in 2021/22 which has meant that we can further diversify our workforce especially at senior levels and create new roles."
(National, England)

"Our new roles – post redundancies – have led to a significantly younger and more diverse workforce."
(Independent, England)

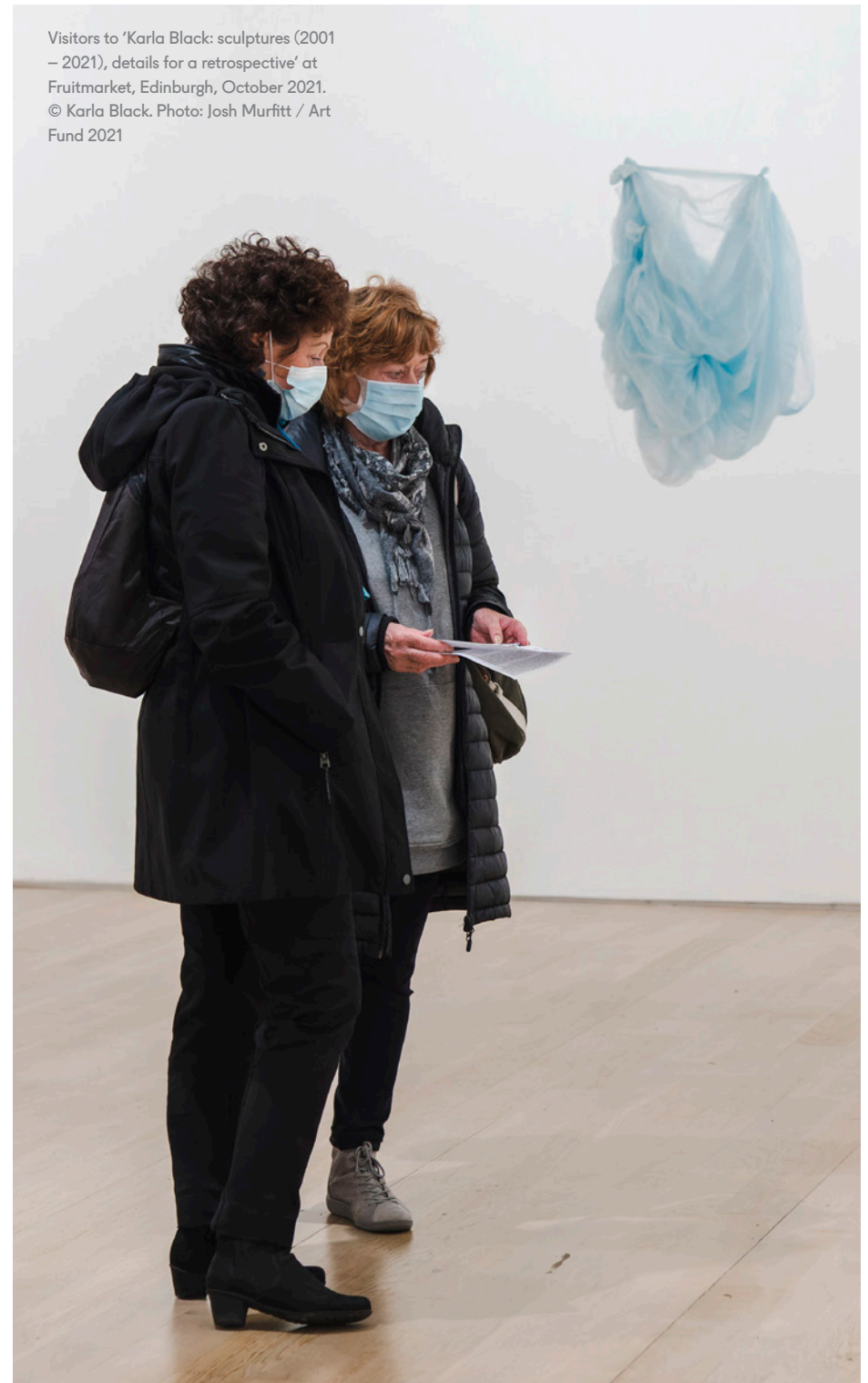
"Finding staff has become the single most important stumbling block to evolving the business."
(Independent, England)

"The positive impact of the pandemic on our workforce is that everyone now has a laptop so can work from home when required."
(Local Authority, Wales)

"I think aside from energy costs, you're also concerned about the cost of fuel as well. If petrol is going to be £1.80 a litre and more for the next 18 months or so, then that's going to have an impact on visitors if your museum relies on people coming by car to it, but it's also going to have an impact on staff. And if staff live outside the area and drive to work, that's going to have an impact on their cost of living too."
(Independent, England)

"Colleagues are generally exhausted with higher than normal levels of stress and absence."
(National, Scotland)

Visitors to 'Karla Black: sculptures (2001 – 2021), details for a retrospective' at Fruitmarket, Edinburgh, October 2021.
© Karla Black. Photo: Josh Murfitt / Art Fund 2021



VISITOR OVERVIEW

There have been varied levels of visitor rebound across the sector. National museums, that have seen significant losses in international tourists and weekday city visitors, are averaging only half the numbers they had pre-pandemic. Meanwhile, Independents (many with outdoor spaces) are back up to two thirds of their pre-pandemic totals on average.

Visitor behaviour has changed, but it is not yet clear whether these changes will be permanent. Many museums report increased dwell times and spend among visitors who are happy to be returning, although there are reports of more demanding visitors and tensions between visitors where pandemic anxieties still exist.

Levels of digital engagement have waned from the pandemic peak, but there is still interest in this area, particularly to enhance the live experience and to engage specialist international audiences.

Cashless visits and pre-booking (though often last minute) are seen as positive changes which are likely to be here to stay.

Anecdotally, there are younger and more local audiences visiting museums. However, some fear that their core older audiences might have lost the visiting habit altogether. The group travel market (which tends to attract older audiences) appears to be particularly depressed.

On average, visitor numbers are down **39%** compared to pre-pandemic (21/22)

Positive trends	Negative trends
New local audiences	Lack of international visitors
Increased dwell time and focus on quality of experience	Demands and tensions between visitors
Increased spend and cashless visits	Likely cost of living impact
Pre-booking helps planning	Lower numbers impacts bottom line
Continued access of outdoor provision	Some continued reluctance to return to indoor experiences
Digital engagement on site and internationally	Lost older audiences

"Visitors who do come, spend more. They are just coming in reduced numbers."
(Local Authority, Scotland)

"Those that are coming spend longer in the museum, spend more money and enjoy the experience more."
(University, England)

"Visitor feedback on the pre-booking is phenomenal. They love it...it's a busy museum, you don't want to set out across town with a young family and not get in, or have to queue for ages... the experience is good. It also means we're gradually building this database of people."
(National, England)

"I think it's inconceivable that we will not treat online at a much more serious level than pre-pandemic. I think we've seen and we've learnt the power of that. Also the challenges and limitations, but also, the ability to reach out and to work with people, engage people, in a way that otherwise would be impossible."
(University, Scotland)

"[There's a] greater expectation of, and engagement with, digital content that supports and enhances the exhibition programme."
(Independent, England)

"I'm worried about weekday, older visitors to museums, especially those from outside London who I think are much more cautious and have become used to doing less. I don't know when they'll return in the numbers we saw before the pandemic...the only visitors I see bucking this trend are parents with small children who still want to get out and do things."
(Independent, England)

"While there is an appetite for cultural events, London's tourism is still mainly local, and the national museums will suffer for as long as international tourists stay away. This may mean two or three more lean years."
(National, England)

"As a paid site, people are looking for more of an experience...People are looking more online for information, and following review websites and social media to find new places to visit – the number of sites we compete with has increased as a result. Our members have visited less due to lower confidence levels, but conversely we have attracted more new, first time visitors. How long this will continue is hard to answer."
(Independent, England)

Visitor to the British Art Show 9, 2021-22, installed at Wolverhampton Art Gallery. A Hayward Gallery Touring exhibition organised in collaboration with galleries across the cities of Aberdeen, Wolverhampton, Manchester and Plymouth supported by Art Fund. © Janie Airey / Art Fund 2022

The year ahead



The year ahead

The year ahead

COLLECTIONS, ACQUISITIONS AND EXHIBITIONS

The vast majority of organisations responding to this survey are collections-based and just over a third have an annual acquisitions budget. It appears that these budgets have been mainly protected through the pandemic, although about 1 in 5 have been subject to cuts. Acquisition activity and commissioning work have generally remained active through the pandemic, particularly among those with dedicated budgets, with similar levels planned for 2022/23. National museums are three times more likely to have an acquisitions budget than Independents and Independents are less likely than other types of museum to acquire or commission new work for their collections.

Reviews and reinterpretation are planned across many collections in the coming year, often in partnership with communities and focused on improving the collection's relevance. The continued digitisation of collections remains a priority for many in order to improve access, but this is being hindered by both the lack of dedicated staff time and volunteer support.

Storage conditions for collections is a major cause for concern in a significant number of museums, with both space and environmental conditions proving difficult.

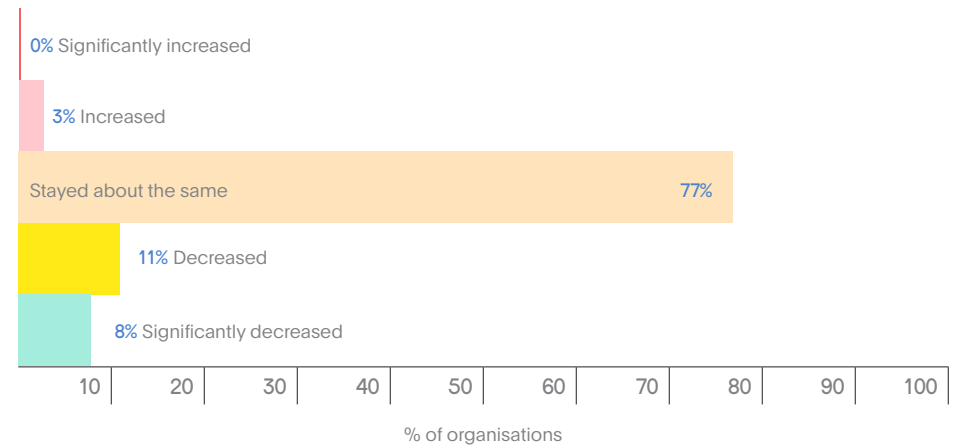
1 in 10 museums is actively engaged in the restitution and repatriation of collections. It is the University museums with their academic resources, international peer networks and greater freedoms that appear to be leading the way in this area.

Exhibition programming is at the heart of the visitor offer at most of the organisations surveyed. While almost all intend to develop their own temporary exhibitions in the year ahead, the number of exhibitions may be reduced to reflect budget constraints and also environmental concerns. Local Authority museums are the least likely to tour their exhibitions (perhaps because of the local specificity or lack of support). University museums are the most likely to be working in partnership with other museums to develop temporary exhibitions.

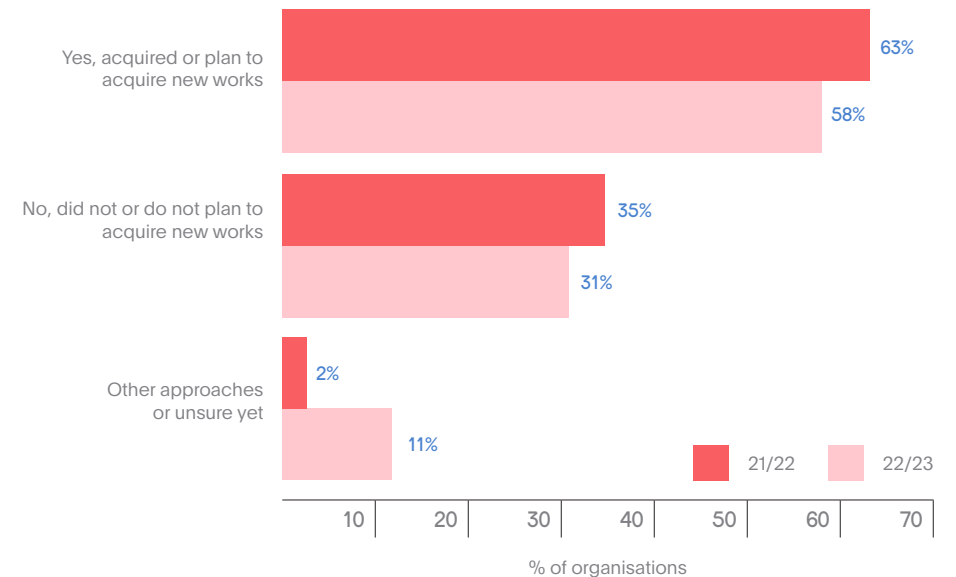
ACQUISITIONS/COMMISSIONS

89% have a collection **35%** of these have an acquisition budget

Acquisition budget since the pandemic

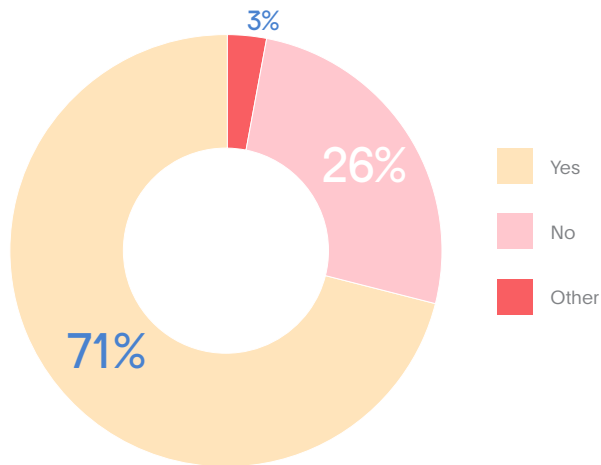


Previous and planned acquisitions/commissions



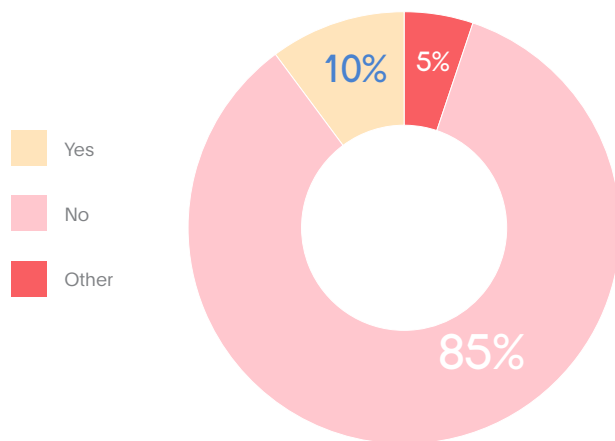
COLLECTIONS REVIEWS

Carrying out collections reinterpretation or review in 22/23



'Other' responses suggest that this is an ongoing process in some museums.

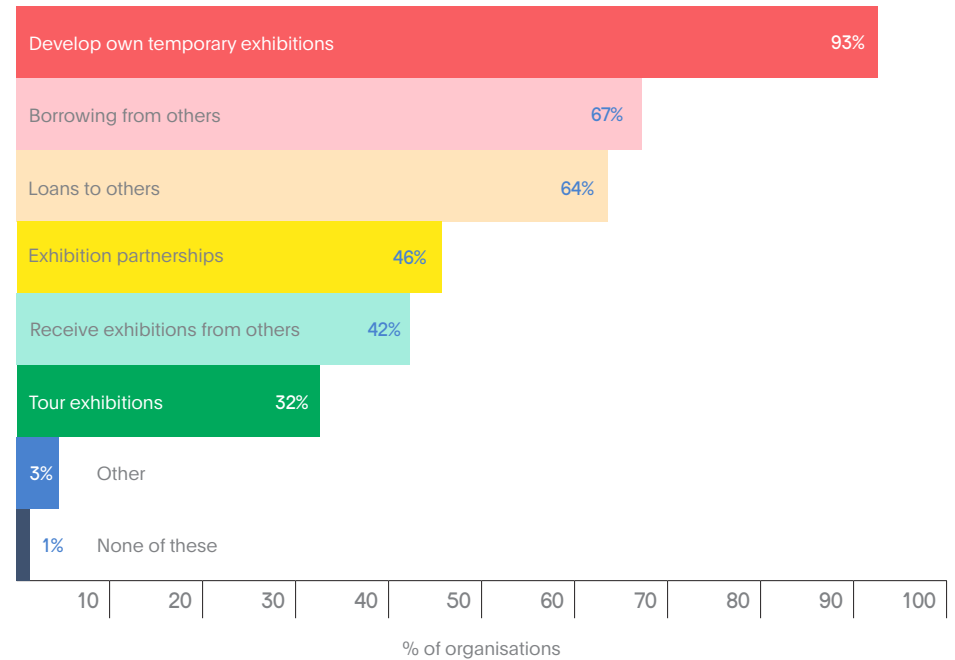
Currently involved in restitution or repatriation of collections



'Other' responses reflect the fact that a number of organisations are in the early stages of research in this area.

EXHIBITIONS

Plans for 22/23



"We are looking to research/review our collections in relation to LGBTQ and Black heritage. We are also looking to develop an acquisition fund so we can more pro-actively collect art and artefacts that are relevant to today's issues that can be commissioned."
(Local Authority, Wales)

"We're making the most of our existing collection with a series of 'Campaigns', using them to explore more topics and engage as wide an audience as possible."
(Independent, England)

"We aim to make more of our collection accessible online with successful funding to create a digital, online catalogue."
(Independent, England)

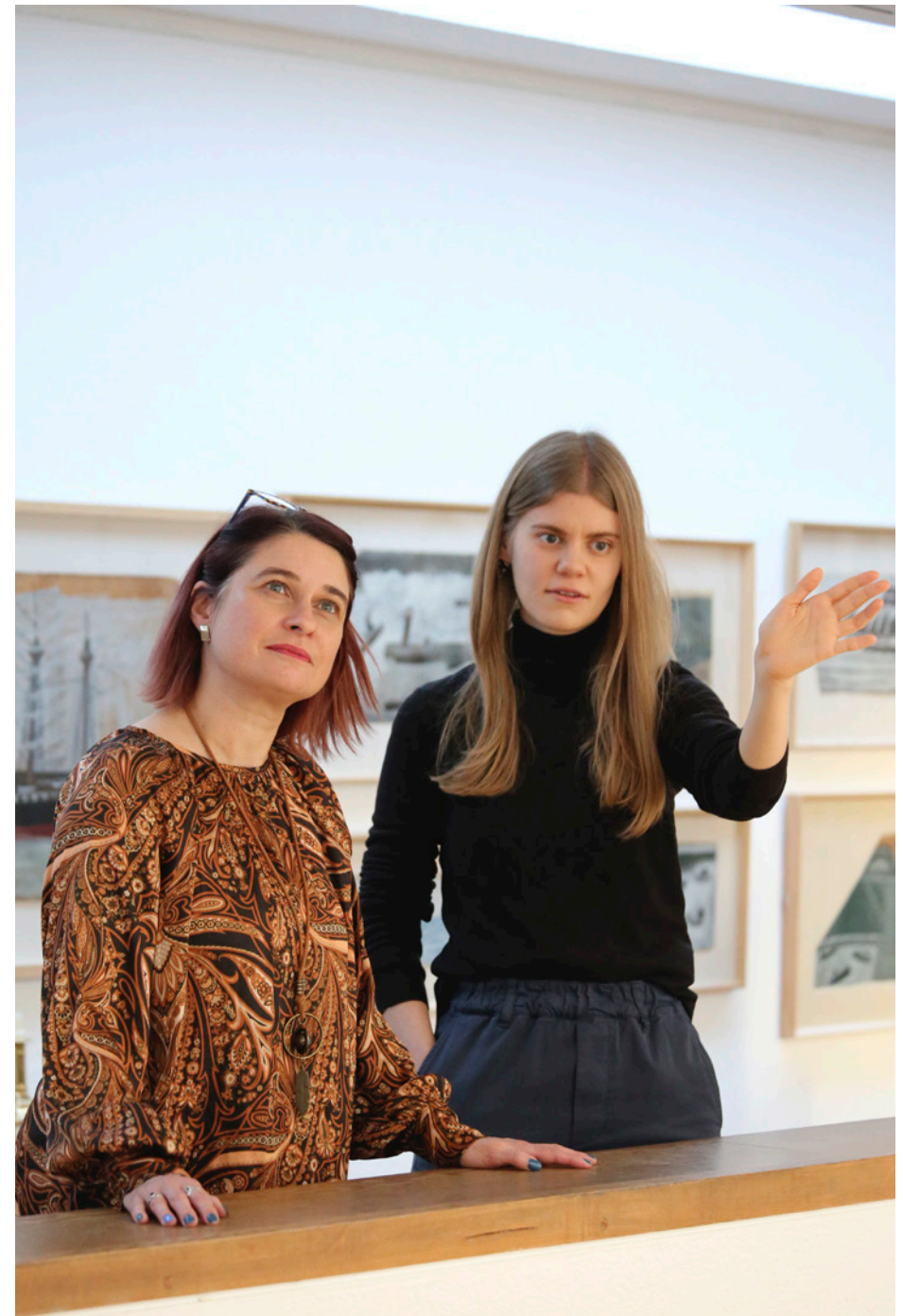
"No-one's interested in the behind the scenes stuff that's happening. Our collections care is almost non-existent because we just don't have the capacity to do it at the moment. Our curator spends one morning a week if she's lucky in the stores, but that's often trying to plan for the exhibition that she's got to put on next rather than making sure that the collections are being cared for correctly, doing any preventative conservation."
(Local Authority, England)

"A capital development project to improve environmental conditions, storage and provide more space to engage with collections has been pushed further into the 2020s due to funding challenges."
(Independent, NI)

"We have a huge amount of elements of work happening that are around redress and repatriation and working with different communities across the globe, and all of that is going really well... We do notice that people are really keen to engage with the quite difficult conversations around the coloniality and contested histories."
(University, England)

"We have a massive intellectual resource with all the academics that we are able to work with, that are in our own institution. We have that remit...to experiment and I think there is a strong focus within many universities around social justice in general."
(University, Scotland)

"As a result of the pandemic and impact on finances, staff capacity and audience habits, we have reduced the number of exhibition seasons from three to two – with longer running exhibitions, and drawing more on the permanent collections."
(Independent, England)



Visitors at Kettle's Yard, Cambridge © My Linh Le / Art Fund

THE YEAR AHEAD IN OVERVIEW

As in 2021/22, increasing earned income is the major priority for the year ahead. In the last year, the challenges posed by lack of staff capacity and urgent building maintenance issues have become significantly more widespread. These, museums tell us, are also the areas most difficult to find funding for.

Perhaps in response to the requirement to maximise income, top of the audience development priorities for the year ahead is re-engaging schools and core audiences, along with developing relationships with communities. Re-engaging schools is particularly important for Local Authority museums, with over half making it a top priority now.

For the Nationals and Independents, attracting domestic tourists will be key to increasing visitor numbers, particularly while the international visitor gap persists. While digital audiences are still of interest, it is mainly Universities that are continuing to pursue this as a priority.

The ambition to engage typically underserved audiences is still there, but with limited resources, this ambition is forced down the priority list.

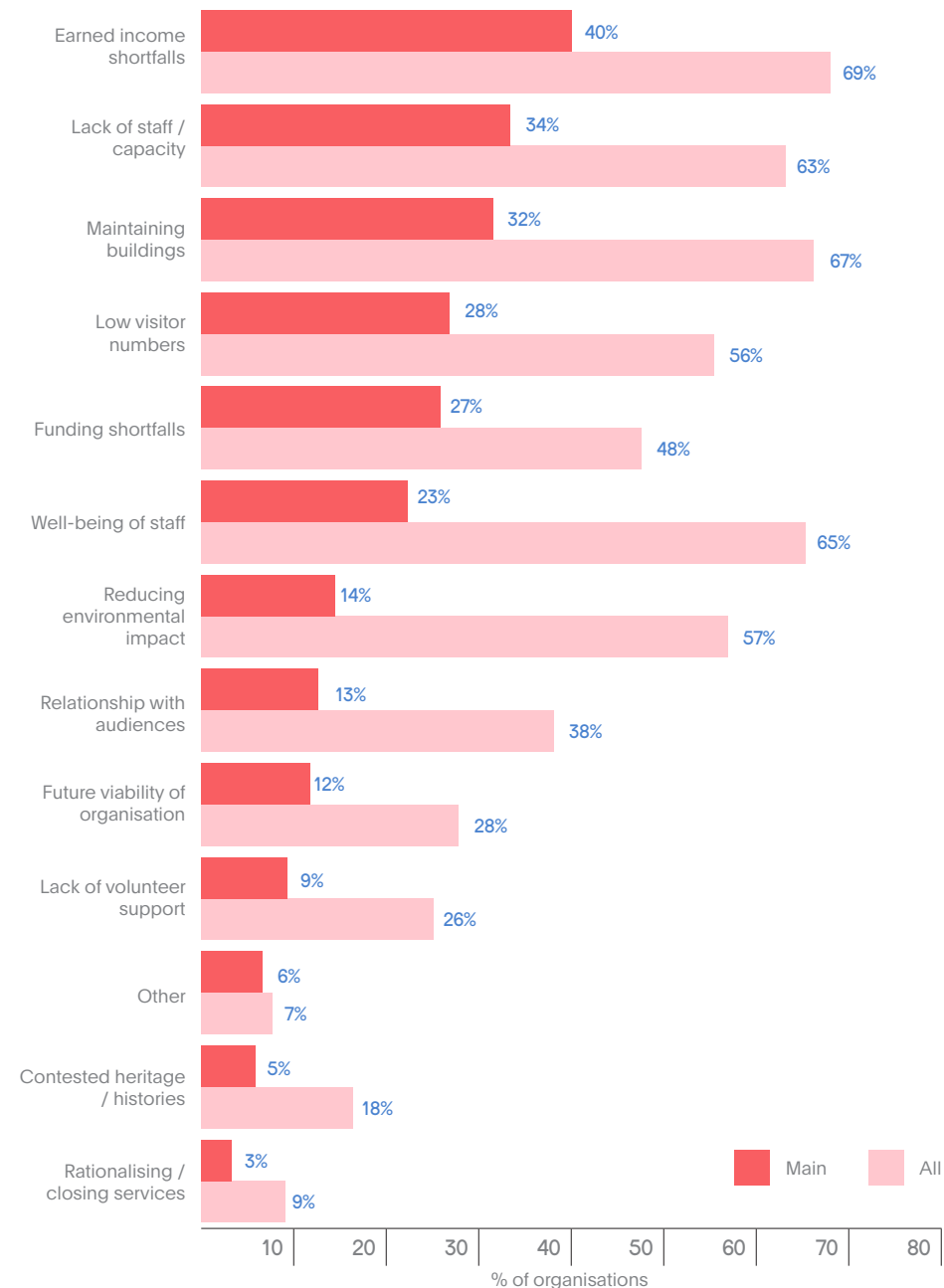
The year ahead



Visitors to Mit Jai Inn: Dreamworld, Ikon Gallery, Birmingham. © Amaal Said / Art Fund 2021

CHALLENGES FOR THE COMING YEAR

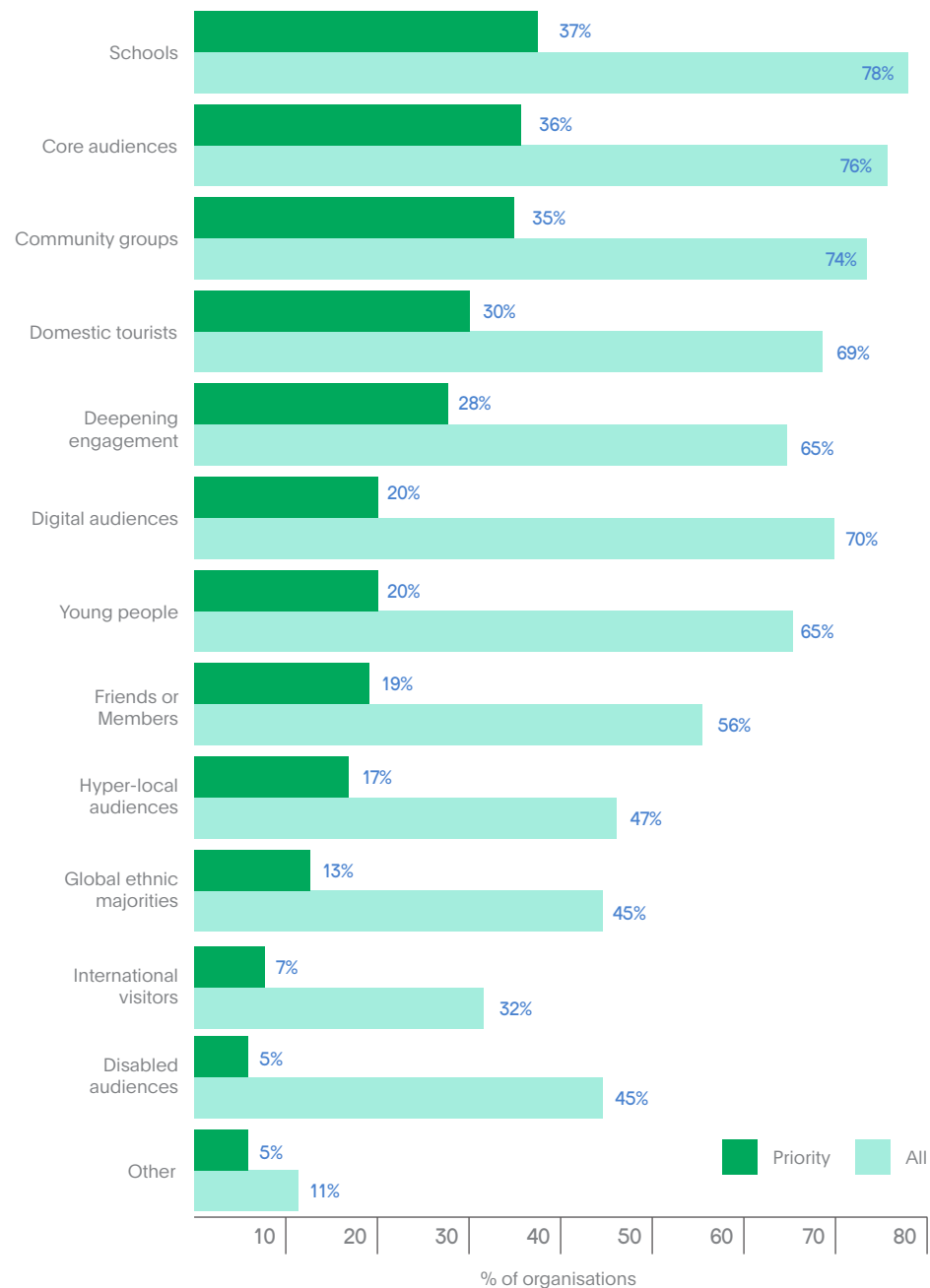
Challenges 22/23



The year ahead

AUDIENCE DEVELOPMENT

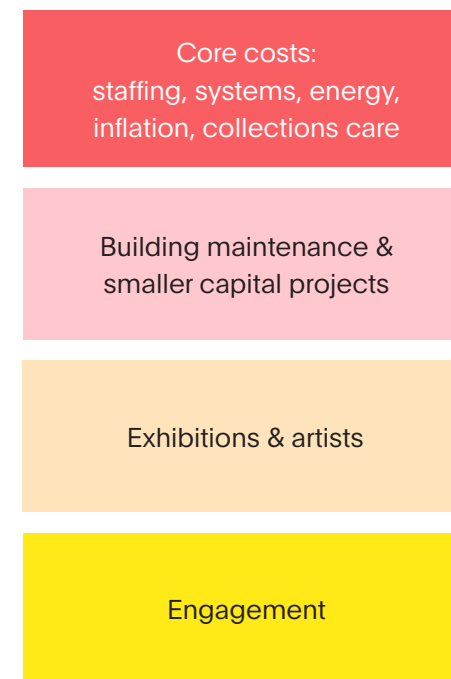
Focus for 22/23



The year ahead

HARD TO FIND SUPPORT FOR

Museum directors reported that many of their core activities were the most difficult to source funding for. Meeting everyday running costs and addressing overdue maintenance issues can be problematic. Support for an ongoing programme of exhibitions, events and engagement is challenged by the need to be seen to be constantly delivering new and different activities.



The year ahead

"What is taxing for us in particular at the moment is maintenance and conservation of the built fabric. For instance, this year we are in the midst of re-wiring the entire historical house, which is something which is required for insurance and we also have a conservatory that needs restoring."
(Independent, Scotland)

"We have ambitions to grow, but are stuck in a position where we do not have the capacity to take on things that would help us achieve future sustainability."
(Independent, Wales)

"Revenue expenditure is the most difficult area to fundraise for."
(Local Authority, Scotland)

"Not enough funders seek applications for core costs. We can't exist on project costs alone."
(Independent, England)

"As always the least glamorous yet essential aspects of museum work [are hardest to fund] i.e. cataloguing/digitisation (as opposed to digital engagement/technologies) and building maintenance (as opposed to capital projects)."
(University, England)

The role of Art Fund



Florence Peake, *Crude Care*, installed at the British Art Show 9, 2021-22, Wolverhampton Art Gallery. A Hayward Gallery Touring exhibition organised in collaboration with galleries across the cities of Aberdeen, Wolverhampton, Manchester and Plymouth supported by Art Fund. Photo © Janie Airey / Art Fund 2022

OVERVIEW

The demand for funding and support is enormous, but museums are clear that they want Art Fund to play to its strengths, particularly in funding acquisitions, artists' commissions, collections and exhibitions development – areas that are harder to find support for elsewhere. Allowing for a contribution to core costs is a very welcome aspect of project funding.

Museum directors value Art Fund's independence, which they say allows the organisation to be brave and to push forward conversations within the sector about new and best practice. This includes Art Fund's strategic focus on the diversification of workforce, audiences and collections, and new uses of digital technologies. While individual museums are necessarily turning towards their core activities at present, respondents were clear that Art Fund's development work is vital to the long-term health of the sector.

Art Fund's advocacy role is valued across the board and museums are keen that gains made during the pandemic in advocating for the social value of museums are not now lost. This is particularly true for Nationals and Local Authority services.

The survey identified support for environmental sustainability as one of the most relevant of Art Fund's strategic areas. While museums expect the major infrastructural changes needed to get to Net Zero to be supported elsewhere, directors want Art Fund to support the sharing of good practice and help to fund programmes that can engage audiences with environmental issues, whether that is through natural history collections, artists' commissions, exhibitions or learning activities.

The sector is increasingly likely to need Art Fund's support in making and maintaining partnerships between museums. While partnership development with communities is mostly seen as core work, the demands of inter-museum partnerships tend to exceed the available capacity.

THE MOST USEFUL FUNDING AND SUPPORT ART FUND CAN PROVIDE NOW

Acquisitions & commissions

Core costs (especially staff)

Collections

Engagement

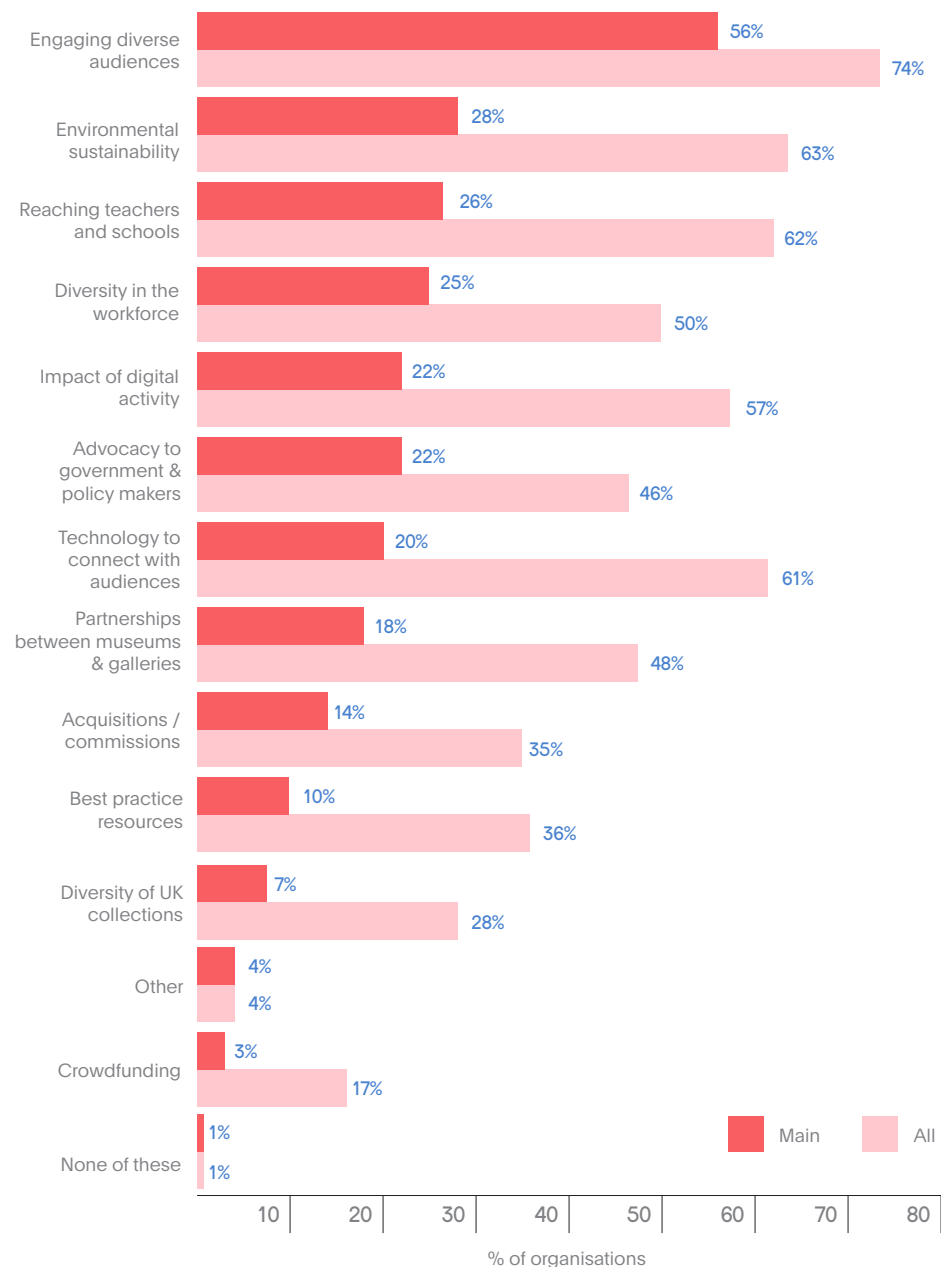
Exhibitions, tours & loans



Visitors to 'Karla Black: sculptures (2001 – 2021), details for a retrospective' at Fruitmarket, Edinburgh, October 2021 © Karla Black. Photo: Josh Murfitt/ Art Fund 2021

ART FUND'S LONG TERM STRATEGIC AREAS – RELEVANCE TO MUSEUMS

Art Fund support



The role of Art Fund

In their own words

"Art Fund has been the shining light in what they've been willing to fund... actually bringing very new perspectives and bringing new life into our sector, and I think that is exciting to see...because if Art Fund backs this work, I think it reassures other funders that actually this is work that is worth doing. I think that it's really important for Art Fund to continue to be courageous, and to continue to show leadership in that way."
(University, England)

"I still think we've got a massive journey to go on and issues around decolonisation...are really important and we have got to get on and do it and it will be a difficult journey and conversation, but we can't not have it. I think funders can play a role of holding us to account in a supportive and hopefully critical friend kind of way."
(Local Authority, England)

"How can Art Fund help us to be more cutting edge?"
(Local Authority, England)

"Is it cheeky to say we would like unrestricted funding that recognises the value of what we do and trusts in our ability to spend it wisely where we know it can have impact for audiences, artists and our community? Failing that, funding for exhibitions – to support unexciting yet necessary things like crating and transport."
(Independent, Scotland)

"Cataloguing/curatorial grants, collections care grants, audience development grants, facilitating loans from local/independent museums to national museums (rather than the other way around) - also from a Northern Ireland perspective, there are increasing challenges to loans items to UK mainland compared to pre-Brexit."
(Independent, NI)

"The support we have received from Art Fund for acquisitions is invaluable and much appreciated. It enables us to go beyond the year to year struggles of running a sustainable business, and to think ambitiously about adding truly outstanding items to our collections."
(National, Scotland)

"If we can do our own audiences ourselves then it's diversifying audiences...that we need support for. The thing that I think needs support is the recognition that that is not a project game. That is a long term piece of systemic change."
(Independent, England)

"Advocacy (in partnership with other sector membership and support agencies) to make the case for why the local authority service funding model requires a complete review."
(Local Authority, Scotland)



Visitors at the Courtauld Gallery, London. © Janie Airey / Art Fund 2022

Conclusions

IN SUMMARY

- While the pandemic crisis has eased and there is evidence of a rebound, the operating environment remains challenging for the sector. Significant gaps in income are the biggest concern for museums this year and the sector is braced for the cost of living crisis.
- In the face of challenges, the sector remains ambitious, but the capacity to deliver is impaired by increasing workforce challenges. With staff teams stretched to the limit, for many, focusing on core activities is the only option.
- Visitors are returning to museums at differing rates, often with renewed enthusiasm and willingness to spend, but also with enhanced expectations and anxieties.
- The loss of older visitors, the backbone of many museums' audiences, may be making audience profiles appear younger, while leaving overall numbers and income levels depressed.
- Building maintenance concerns have become much more widespread in the last year. As a consequence, more collections may be at risk from inadequate storage and inappropriate environmental conditions. Lack of staff time to work on collections is only exacerbating the problem.
- Set against these challenges are emerging stories of the impact of fast-tracked changes that were made in response to the pandemic, with new financial models, staffing structures and ways of working leaving a positive legacy for some.
- Acquisition and commissioning ambitions remain relatively buoyant and support for this work is seen as a key strength of Art Fund.
- Funding demand overall is enormous. A mix of funding types and sources is critical to attempting to meet this demand.
- The strategic priorities defined by Art Fund match the sector's long-term priorities. While there may be a general feeling of retrenchment, museum directors want Art Fund to help keep their ambitions alive and push forward the innovations that will ensure museums are fit for purpose and ready to face the next challenges.

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