

# National Fund for Acquisitions

## Guidance for Applicants



Please address application enquiries to [nfa@nms.ac.uk](mailto:nfa@nms.ac.uk). We strongly advise that you telephone for an initial discussion prior to submitting your application so that you can receive advice tailored to your specific organisation and proposed acquisition.

Dr Hazel Williamson  
National Programmes Manager (National Fund for Acquisitions)  
0131 247 4106

Ellie McCartney  
National & International Partnerships Administrator  
0131 247 4024

National Museums Scotland  
Chambers Street  
Edinburgh  
EH1 1JF

[nfa@nms.ac.uk](mailto:nfa@nms.ac.uk)

The **NFA application form** can be found on our webpage:

<https://www.nms.ac.uk/about-us/services-and-expertise/national-fund-for-acquisitions/>

Completed applications should be emailed to [nfa@nms.ac.uk](mailto:nfa@nms.ac.uk)

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## **Section 1 Before you apply for funding**

### **1 What is the National Fund for Acquisitions?**

The National Fund for Acquisitions (NFA) is provided annually by the Scottish Government and administered by National Museums Scotland. The amount of money available each year is £150,000 (figure current at financial year 2023/24). The Fund helps museums, galleries, specialist libraries and archives in Scotland to purchase objects for their collections. Through our administration of NFA funding National Museums Scotland aims to help organisations throughout Scotland to develop and strengthen their collections for the benefit of all.

### **2 Who is eligible for support?**

2.1 Museums, galleries, specialist libraries and archives in Scotland are eligible to apply provided they are open to the public and not run for profit. Friends' organisations and nationally funded museums, galleries and libraries are not eligible for NFA support.

#### **Accreditation**

2.2 Museums and galleries must be accredited or provisionally accredited under the Arts Council England (ACE) Accreditation Scheme, managed in partnership with Museums Galleries Scotland (MGS). The Accreditation Scheme sets nationally agreed standards for UK museums:

<https://www.artscouncil.org.uk>

<https://www.museumsgalleriesscotland.org.uk/museum-accreditation/>

2.3 We encourage archive collections to participate in the Archive Service Accreditation Scheme. Managed by The National Archives in partnership with organisations across the UK, including National Records of Scotland, the scheme defines good practice and agreed standards for archive services.

<http://www.nationalarchives.gov.uk/archives-sector/archive-service-accreditation/>

#### **Question 3: Accreditation number**

Give your accreditation number and indicate whether your organisation holds full or provisional accreditation.

## Fair Work First conditionality

2.4 Fair Work First is the Scottish Government's flagship policy for driving fair work across the labour market in Scotland. From 1 July 2023, two criteria in the Fair Work First policy became mandatory for organisations in receipt of public sector grants:

- Payment of at least the real Living Wage to all employees, including those aged 16-17 and apprentices
- Provision of appropriate channels for effective workers' voice.

For more information on these criteria and how they can be evidenced, follow the link to the government's Fair Work First Guidance and the summary at Annex B:

<https://www.gov.scot/publications/fair-work-first-guidance-2/>

Organisations are required to demonstrate compliance with the two mandatory criteria when applying to the National Fund for Acquisitions. In addition to the NFA application form, applicants are asked to complete a short supplementary form containing questions which relate specifically to Fair Work First conditionality and to provide evidence in line with the Fair Work First Guidance.

The Fair Work First Guidance states that funders may apply limited exceptions to provide funding to organisations that cannot afford to pay the real Living Wage in order that the measure remains proportionate. If you think your organisation may fall into this category, please let us know.

## NFA Fair Work First questions

The following guidance relates to the questions on the NFA Fair Work First form.

### Question 4: Evidence required for payment of real Living Wage

If your organisation has received less than £100,000 in public sector grants in the current financial year, you can self-declare payment of rLW by selecting the statement:

Our organisation has received less than £100,000 in public sector grants during the current financial year. We confirm that our organisation pays at least the real Living Wage to all directly employed staff, including those aged 16-17 and apprentices.

If your organisation has received more than £100,000 in public sector grants in the current financial year, please provide evidence in the form of real Living Wage Accreditation or Accountant certificate or anonymised payroll. (Note: rLW Accreditation covers employees aged 18 and over. If you have

employees aged 16-17 or apprentices, you will also need to attach either an Accountant certificate stating that these employees are paid the rLW or provide anonymised payroll).

Grant value	Evidence		
	Directly employed staff	Apprentices	Employees aged 16 and 17
Below £100k (cumulative)	Living Wage Accreditation <u>or</u> Self-declaration	Self-declaration	Self-declaration
£100k or more (cumulative)	Living Wage Accreditation <u>or</u> Anonymised payroll <u>or</u> Accountant certificate	Anonymised payroll <u>or</u> Accountant certificate	Anonymised payroll <u>or</u> Accountant certificate

Question 6: Evidence required for effective workers' voice

- If your organisation has 21 or more employees, you must provide evidence of at least one example of effective workers' voice channel at individual level and at least one example at collective level from the list below.
- If your organisation has fewer than 21 employees, you must provide evidence of at least one example of effective workers' voice channel at individual level from the list below.

Voice Channel	Level	Evidence
Line Management Relationship (i.e. effective two-way dialogue through 1:1 relationship).	Individual	Written confirmation from Trade Union/worker representative(s) that there is opportunity for regular 1:1 open and two-way dialogue between line managers and their direct reports; that this dialogue exists separately to standard performance review processes; and that worker-manager working relationships are effective.  This could also be supported by evidence of regular engagement survey that supports this and/or in organisation's KPIs.
Staff / Engagement surveys	Individual	Written confirmation from both management and Trade Union/worker representative(s) that an appropriate survey is regularly undertaken <b>and can demonstrate</b> that feedback is provided to workforce and actions created and implemented to address

		this.
Suggestions Schemes	Individual	Written confirmation from both management and Trade Union/worker representatives that a scheme exists <b>and examples provided</b> of improvements made as a result.
Intranet / Online platforms	Individual	Written confirmation from both management and Trade Union/worker representatives that an internal platform exists that allows worker contribution to strategic discussion <b>and examples provided</b> where input is acknowledged and acted upon.
Staff Forums / Networks	Collective	Written confirmation from both management and Trade Union worker/representatives that network(s) and/or a forum exists, meets regularly, supports open dialogue and is action focused. Examples of actions progressed should be provided.
Trade Union Recognition / Collective Bargaining	Collective	Copy of Recognition Agreement is provided.
Access is provided to Trade Unions / pro-union membership attitude is demonstrated	Collective	1) Trade Union(s) confirm that access is granted to recruit and organise members.  and/or:  2) Workers are aware that the employer is happy for them to join a Trade Union of their choice (eg, through induction materials, clause in contract).
Joint Consultative Committee(s) (JCC)	Collective	Written confirmation from both management and Trade Union/worker representative(s) that JCC(s) exist, and examples of issues covered.
European Works Councils (EWCs)	Collective	Papers from EWC demonstrating membership and active participation.

### Question 7: Evidence required for joint statement highlighting commitment to advancing the Fair Work First criteria

Organisations which are accessing public sector funding are asked by the Scottish Government to include a short statement on their own website highlighting their commitment to advancing the Fair Work First criteria, including the real Living Wage and effective voice conditions. The statement should be agreed jointly by the employer and an appropriate workforce representative. This representative should be from the relevant Trade Union(s) where one or more is recognised. Alternatively, where there is no Trade Union recognition, it should be another appropriate workers' representative. Please provide a link to the statement on your organisation's website.

Fair Work First additional resources:

Real Living Wage

<https://scottishlivingwage.org>

Museums Galleries Scotland:

<https://www.museumsgalleriesscotland.org.uk/blog-article/focus-on-fair-work/>

<https://www.museumsgalleriesscotland.org.uk/advice-topics/workforce-and-recruitment/>

Fair Work Employer Support Tool developed by Scottish Enterprise in conjunction with the Scottish Government, Fair Work Convention and other partners: <https://fairworktool.scot/>

*The Illustrated Fair Work Employer Guide* for the creative and cultural sectors in Scotland, published by Culture Radar and supported by Creative Scotland: [https://www.creativescotland.com/\\_data/assets/pdf\\_file/0010/95473/The-Illustrated-Fair-Work-Guide-First-Edition.pdf#page=12](https://www.creativescotland.com/_data/assets/pdf_file/0010/95473/The-Illustrated-Fair-Work-Guide-First-Edition.pdf#page=12)

### **3 What is eligible for support?**

3.1 Grants may be made to assist the purchase of objects that conform to the applicant's collecting policy (see paragraph 4 for exceptions).

3.2 Transport costs may constitute the bulk, or indeed all, of the funding needed to acquire objects, particularly those relating to technology or industry. The NFA may therefore award grants towards such costs as dismantling, emergency restoration, transport and reassembly where these are closely connected to the acquisition process.

3.3 Applications for commissioned works of fine or applied art will be considered on a case-by-case basis, depending on the details of the proposal and available funding.

#### **4 What is not eligible for support?**

- Objects that are the subject of a binding agreement to purchase or that have already been acquired and paid for or where part payment has been made.
- Objects, or coherent groups of objects, where total eligible costs are less than £200, although an element of flexibility exists where applicants can demonstrate need.
- Reproductions.
- Conservation costs.
- Museum, gallery or library equipment.
- Framing or display materials.
- Valuation charges.
- Delivery costs (for exceptions see paragraph 3).
- Insurance costs.
- VAT unless the applicant is unable to reclaim VAT.

For a list of funding organisations which may be able to assist with some of the above, see Appendix 1: Other Sources of Funding.

#### **5 How much funding is available?**

5.1 The maximum level of grant for any single application will normally be 50% of total eligible costs. Applicants may also apply to other funding bodies, for example the National Lottery Heritage Fund, National Heritage Memorial Fund, Art Fund, Beecroft Bequest or Friends of the National Libraries (see Appendix 1: Other Sources of Funding). Applicants who are unable to raise match funding can currently apply to the NFA Special Funding Scheme for grants of up to 100% of purchase price:

<https://www.nms.ac.uk/about-us/our-services/national-fund-for-acquisitions/nfa-special-funding-scheme-202122/>

5.2 Applicants should always attempt to negotiate a museum discount (usually at least 10%). Any discount given must be stated on the application form. Please note, this does not apply when bidding at auction.

5.3 Applicants should also consider whether the possibility exists to reduce the cost through any tax incentives for acquisition. Further information can be obtained from Arts Council England:

<https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-collections-and-cultural-property>

5.4 Applicants may be asked, at their own expense, to provide an independent valuation. This should be undertaken by a specialist familiar with market values in the relevant area of collecting, usually an auction house specialist or an independent dealer. Please note that for the valuation to be regarded as fully independent, the person providing the valuation should not be aware of the vendor's asking price.

5.5 In the case of grants where all or part of the total acquisition cost relates to dismantling, emergency restoration, transport or reassembly (see paragraph 3.2), applicants must provide documented estimates of costs.

5.6 Applicants may apply to the NFA as many times as they like. However, we aim to fund as many organisations as possible and, to ensure a fair distribution of funds, the maximum amount available to each organisation in a single financial year may be capped at 15% of total annual grant (£22,500 in financial year 2023/24).

#### **Question 5: Price**

Prices must be stated in £ sterling. If buying at auction, applicants must state the maximum hammer price (ie, maximum bid), buyer's premium, VAT and agent's commission (if applicable) as separate figures. Please do not include VAT in your request to NFA where this can be reclaimed by your organisation.

#### **Question 6: Museum discount**

Applicants should attempt, where possible, to negotiate a museum discount. Let us know whether you have explored this and, if successful, state the original asking price.

#### **Questions 7 and 8: Amount requested from NFA**

Let us know whether you have explored other sources of funding and give details of any other grants that are being applied for in respect of the acquisition (eg, National Lottery Heritage Fund, Art Fund, etc).

## **Section 2 Applying for funding**

### **6 How are applications assessed?**

6.1 Each application is assessed by a relevant expert adviser from the staff of National Museums Scotland, the National Galleries of Scotland or the National Library of Scotland. Advisers will base their recommendations on evidence given in the application under the following headings:

- Significance of the proposed acquisition.
- Relevance of the acquisition to the applicant's collecting policy.
- How the acquisition will enhance or develop the applicant's existing collection.
- Evidence arising from due diligence on the part of the applicant, eg provenance.
- Condition of the acquisition.
- Whether the price quoted for the acquisition is a fair one.
- Evidence of public benefit demonstrated by proposals for display, learning and engagement, study or research, or loan to other organisations.

Other factors taken into consideration are:

- The level of funding currently available.
- How much funding may already have been awarded to the applicant in the current financial year.

6.2 When applying to the NFA it is important to bear in mind that funding is limited and may be insufficient to meet demand, resulting in strong competition for available funds. Applicants must make a detailed case for the proposed acquisition, arguing its significance in the context of their permanent collections as robustly and persuasively as possible.

6.3 NFA staff are available to give advice on making application (see contact details on page 2). Applicants are advised to get in touch as early in the application process as possible, particularly when bidding at auction.

**Question 4: Brief description of object(s)**

Please give a very brief description of the potential acquisition for reference purposes. A full and detailed description should be given at question 19.

**Question 20: Reasons for purchase and proposals for public programmes**

This is the most important question on the application form as the funding decision will be based primarily on the information you give here. It is important that you make a robust case for acquisition, giving full, detailed answers for each section of the question. Do not assume knowledge on the part of the expert adviser but take the time to explain fully and carefully why this acquisition is important in the context of your collecting policy and your existing collection and how you intend to use it for the benefit of your audiences. Be careful to ensure that budget is, or will be, available to cover the cost of any planned activity associated with the acquisition, eg conservation, display, public programmes.

## **7 Do objects have to be viewed prior to acquisition?**

7.1 Objects for which grant aid is sought must be inspected by a representative of the applicant organisation before a decision on grant can be made. If you are unable to make the journey to view the object yourself, or the object is not currently in the UK, it will be necessary for you to identify a suitably qualified individual to undertake viewing on your behalf. Staff at a local museum may be willing to help, particularly if you can persuade the vendor to take the object to the museum for their convenience. It is the responsibility of the applicant to arrange viewing and establish the condition of the potential acquisition. If a detailed condition report is available, it should be included in your application. Please note that you may be asked to provide a condition report.

## **8 How long will a decision on application take?**

8.1 National Museums Scotland aims to give a decision on applications within 15 working days providing the application contains all the information we require to reach a decision. We will let you know as soon as possible after receiving your application if we need more information. The National Fund for Acquisitions does not work to a committee cycle which means that there are no application deadlines and decisions are made on a case-by-case basis.

8.2 Let us know if you need a decision within a particular timescale. Alert NFA staff by telephone and/or email before submitting your application so that the relevant expert adviser can be notified, and every effort made to meet your deadline. If a member of staff is not available to take your call, please leave a message and send an email. Please remember that at least 5 clear working days' notice is required when bidding at auction.

### **Question 17: Member of staff to be contacted in the event of any query regarding this application**

Please give name, telephone number(s), email and office address. If the member of staff is likely to be away while the application is under consideration, please give the name of a colleague who has been fully briefed to answer any questions concerning the application. This will avoid any unnecessary delay in processing your application.

### **Question 11: Image(s) attached**

Good quality images of the potential acquisition must be sent with your application. Successful applicants will be required to provide images of the acquisition for use in NFA publicity and reports. See paragraph 14 which details conditions attached to the receipt of NFA grant.

## 9 How does the NFA deal with applications for acquisitions at auction?

9.1 Applications for objects to be purchased at auction must be submitted at least 5 clear working days prior to the date of the auction to allow National Museums Scotland and its expert advisers to assess applications. Please note, however, that this is an absolute minimum; we cannot guarantee that a decision can be reached within this timescale. Applicants should contact NFA staff by telephone and/or email at the earliest opportunity when considering bidding at auction. Do not wait until other details have been confirmed. Remember that while an application can be withdrawn at any stage in the process, if submitted too late it may not be possible for NFA staff to obtain the necessary expert advice and decision on grant in the time available.

9.2 The potential acquisition **must** be inspected by the applicant or their representative before the sale (see paragraph 7).

9.3 It is important that applicants undertake their own research to verify the details contained in the auction catalogue. Please include a link to the auction catalogue for reference, and quote from the catalogue where appropriate, but do not cut and paste information from the catalogue lot description into your application instead of making your own independent assessment of the material. Treat the information contained in the lot description with caution and remember that the phrase 'buyer beware' is particularly pertinent when considering an acquisition at auction. If in doubt, contact NFA staff who can put you in touch with the relevant expert adviser to discuss the acquisition prior to submission. A list of expert advisers is given at Appendix 3.

9.4 The NFA grant offer will be expressed as a percentage up to an agreed maximum bid. Buyer's premium and agent's commission (if applicable) will be included in the sum allocated by the NFA and these must be specified separately on the application form. VAT will be included in grant offers only in cases where applicants cannot reclaim VAT.

9.5 It is the applicant's responsibility to check whether any other collecting organisations are interested in acquiring the object(s) at auction. To conform with the Accreditation Standard, your organisation's collecting policy should include a list of museums which collect within the same or related areas or subject fields. See Accreditation Scheme Collections Development Policy template on Arts Council England's website (paragraph 7):

<https://www.artscouncil.org.uk>

NFA will not support bids where publicly funded organisations are bidding against each other. Failure to adequately investigate potential bids from other collecting organisations, leading to unnecessary price inflation at auction, may result in the withdrawal of NFA grant.

9.6 Applicants must pay careful attention to the terms and conditions of sale published on the auction house's website as lots may be subject to

unexpected premiums, for example import VAT or Artist's Resale Right. These are usually indicated by a symbol in the lot description and corresponding key.

9.7 Bear in mind that the auction house may require you to settle their invoice prior to the object(s) being removed from their premises and that you may have to uplift the item(s) within a short timescale. NFA grants can be claimed only after the purchase price has been paid in full so you must ensure funds to cover the full purchase price are available within your own budget prior to the sale.

9.8 Applicants in organisations which can reclaim VAT should consider bidding outside the Auctioneers' Margin Scheme to be able to recover any VAT payable on the lot. See Appendix 4: Glossary of Auction Terms for more information.

9.9 Applicants should consider using an agent to bid on their organisation's behalf, particularly when bidding for high value items. Agent's fees may be included in grant applications.

9.10 Applicants who are new to bidding at auction may find it helpful to consult the glossary of auction terms at Appendix 4.

## **10 How does the NFA deal with applications for Treasure Trove?**

10.1 The NFA welcomes applications from museums bidding for material claimed by the Crown through the Treasure Trove process. Funds permitting, grants of up to 50% of the reward sum will be made for objects allocated to museums by the King's and Lord Treasurer's Remembrancer (KLTR). Applications must be made before the reward to the finder is paid and should include the Treasure Trove report and a copy of the letter of award from the Crown Office. For more information on Treasure Trove go to <http://treasuretrovescotland.co.uk/> or contact:

Treasure Trove Unit  
National Museums Scotland  
Chambers Street  
Edinburgh  
EH1 1JF  
[treasuretrove@nms.ac.uk](mailto:treasuretrove@nms.ac.uk)

## **11 How does the NFA deal with applications for wreck material?**

11.1 Under the provisions of the Merchant Shipping Act 1995, all items of wreck material (regardless of size or significance) recovered from within UK territorial waters (up to the 12 nautical mile limit) or recovered outside the UK and brought within UK territorial waters, must be reported to the Receiver of Wreck at the Maritime and Coastguard Agency (MCA). This should be done

within 28 days using a [Report of wreck and salvage form](#). Please note that the Receiver's remit only extends to tidal waters in the UK and does not cover lakes or rivers beyond tidal reach. For more information visit the UK Government's website: <https://www.gov.uk/guidance/wreck-and-salvage-law>

11.2 Museums applying to the NFA for funds to purchase wreck material must first ensure that it has been reported by the salvor/vendor. You can do this by contacting the Receiver of Wreck: 020 3817 2575 or [row@mcga.gov.uk](mailto:row@mcga.gov.uk)

## **12 Ethics relating to acquisition**

12.1 When making application to the NFA, applicants should be guided by the Museums Association's Code of Ethics for Museums. Information on collecting and disposal, including combating illicit trade, can be found on the Museums Association website:

<https://www.museumsassociation.org/ethics>

12.2 It is the applicant's responsibility to exercise due diligence in establishing both the provenance (history of ownership) of the object(s) to be purchased and that the vendor has legal title. Potential acquisitions should, as far as possible, have a full provenance, especially for the years 1933-45, and must not be the subject of a claim by anyone else. More information can be found on the Collections Trust's Cultural Property Advice platform:

<https://collectionstrust.org.uk/cultural-property-advice/>

## **Section 3 After funding is awarded**

### **13 How is NFA grant paid?**

13.1 Grant will be offered in writing and will be subject to standard conditions (see paragraph 14). Grant offer letters are accompanied by a grant claim form. Within three months of the date of the grant offer letter, the object must be acquired, paid for and the completed grant claim form submitted to the NFA Manager. Evidence (usually a receipt from the vendor or a data extract from the applicant's finance system) that payment has been made in full by the applicant to the vendor is required before reimbursement of the NFA grant can be made. Payment will be made by bank transfer. In every case payment will be made to the purchaser and not to the vendor.

13.2 Completion of the grant claim form will signify the applicant's acceptance of the conditions attached to the grant, which are printed on the form (see paragraph 14). The grant claim form constitutes a formal contract and must be signed by a member of staff authorised to undertake such agreements. Failure subsequently to comply with the conditions of the grant may mean that the purchaser will be liable to repay the grant.

13.3 Reimbursement of VAT cannot be made where this can be recovered by the applicant, or by any body connected with the applicant. In those cases where organisations or their connected bodies cannot reclaim VAT, this may be included in the grant.

## **14 What conditions are attached to the receipt of NFA grant?**

### **14.1 Terms and Conditions of Grant Offer**

- 1 Adequate arrangements will be made for the conservation, security and insurance of the object(s).
- 2 The object(s) will be accessible for public viewing.
- 3 The permanent location of the object(s) will be as stated on the application form. Temporary exhibition venues will meet museum standards of physical and environmental security.
- 4 Should the organisation cease to fulfil the National Fund for Acquisitions eligibility criteria, the NFA will be entitled to reclaim any grant made.
- 5 The object(s) will not be sold, transferred or otherwise disposed of without prior written approval from National Museums Scotland. In the event of disposal being permitted, the National Fund for Acquisitions is entitled to repayment of the grant or, if greater, a sum equal to the percentage of the grant from any monies received.
- 6 The National Fund for Acquisitions Manager will be notified in the event of damage to, loss or destruction of the object(s). In the event of irreparable damage, total loss (including theft) or destruction, the National Fund for Acquisitions will be entitled to repayment of the grant or, if greater, a sum equal to the percentage of the grant from any insurance settlement or compensation.
- 7 Acknowledgement of assistance from the National Fund for Acquisitions will be made in all publicity concerning the acquisition and clearly shown in all forms of documentation and display, including online, using the National Fund for Acquisitions logo which is available on the National Museums Scotland website.
- 8 Where requested, within 30 days of payment of the grant the beneficiary will supply to National Museums Scotland professional quality high resolution image(s) of the acquisition(s) together with a picture credit line and (subject to copyright status) permission to use the image free of charge for the purposes of promoting the National Fund for Acquisitions.

14.2 In order to promote the work of the NFA to audiences, potential applicants and other stakeholders, NFA support must be acknowledged on all display material, publications and publicity associated with the acquisition, using the NFA logo. See our guidance on acknowledging the support of the Fund:

<https://www.nms.ac.uk/media/1156762/nfaacknowledgingsupport.pdf>

The NFA logo can be found in the Resources section of the NFA webpage:

<https://www.nms.ac.uk/about-us/our-services/national-fund-for-acquisitions/>

Please contact NFA staff for advice on proposed use of logo. For media releases, NFA staff will put you in touch with National Museums Scotland's Communications team who can provide advice, notes to editors and quotes.

14.3 Successful applicants are required to provide a high resolution image of the acquisition accompanied by their standard copyright line/picture credit and permission to publish in printed or online publications such as annual reports, NFA webpages (including NFA blog and flickr album) and other publications intended to promote the work of the Fund. High resolution images are not normally required for objects acquired through the Treasure Trove process (though we reserve the right to request such images if required, for example for inclusion in the NFA Annual Report). Applicants who can demonstrate that the requirement to commission high resolution images would cause financial hardship for their organisation will be exempt from this requirement.

## **15 Can objects purchased with support from the NFA be loaned?**

National Museums Scotland encourages organisations to lend acquisitions that have been supported by the NFA. Information on lending objects from your collection can be found on the Collections Trust website:

<https://collectionstrust.org.uk/spectrum/procedures/loans-out-spectrum-5-0/>

You may also find National Museums Scotland's information on loans from the national collection useful in this context:

<https://www.nms.ac.uk/about-us/services-and-expertise/loans/>

## **16 What should I do if I'm not happy with the service I received from the National Fund for Acquisitions?**

The decisions given on applications to the National Fund for Acquisitions are final. However, if you are unhappy with any aspect of the service you have received from National Museums Scotland in handling your application, and you wish to make a complaint, please contact Dr Hazel Williamson, National

Programmes Manager (National Fund for Acquisitions) in the first instance.  
You can also write to:

Dr Sam Alberti  
Director of Collections  
National Museums Scotland

[s.alberti@nms.ac.uk](mailto:s.alberti@nms.ac.uk)

or

Dr Chris Breward  
Director  
National Museums Scotland

[c.breward@nms.ac.uk](mailto:c.breward@nms.ac.uk)

## **Appendix 1: Other sources of funding**

There is a range of other funding bodies that can support acquisition, including National Lottery Heritage Fund, National Heritage Memorial Fund, Art Fund, Beecroft Bequest and Friends of the National Libraries. NFA can partner these and other organisations in funding packages. National Lottery Heritage Fund, Museums Galleries Scotland and the Museums Association offer funding opportunities for project work/conservation while the Gordon Fraser Charitable Trust offers funding towards paper conservation.

### **National Lottery Heritage Fund**

For information about NLHF's grant programmes visit <https://www.hlf.org.uk/>  
or contact:

0131 376 0033  
[scotlandcontact@heritagefund.org.uk](mailto:scotlandcontact@heritagefund.org.uk)

### **National Heritage Memorial Fund**

For information about NHMF's grant programme visit:  
<https://www.nhmf.org.uk/>

### **Art Fund**

For information about Art Fund's funding programmes visit:  
<https://www.artfund.org/supporting-museums>

### **Beecroft Bequest**

The income deriving from the investment of this bequest is distributed as grant-in-aid to art galleries and museums in the British Isles for the purchase of fine or decorative art not later than 18th century in date. Applicants must be institutional members of the Museums Association. For more information visit:  
<https://www.museumsassociation.org/funding/beecroft-bequest>

### **Friends of the National Libraries**

The Friends of the National Libraries help libraries in the UK to acquire books, manuscripts and archives. For more information visit:

<https://www.fnl.org.uk/>

### **Museums Galleries Scotland**

For guidelines, application forms and information about Museums Galleries Scotland's grant programmes visit:

<https://www.museumsgalleriesscotland.org.uk/fundings/>

### **Museums Association and Esmée Fairbairn Collections Fund**

Funding stream for collections engagement. For more information visit:

<https://www.museumsassociation.org/funding/esmee-fairbairn-collections-fund/>

### **The Gordon Fraser Charitable Trust**

The Gordon Fraser Charitable Trust's Paper Conservation Fund aims to help accredited museums in Scotland to undertake projects to conserve their collections of works on paper. The Fund can help with treatment, surveys, training courses and skills development workshops. For more information visit:

<https://www.gfct.org.uk/pcf.aspx> or email [enquiries@gfct.org.uk](mailto:enquiries@gfct.org.uk)

### **The National Manuscripts Conservation Trust**

The National Manuscripts Conservation Trust helps to preserve important manuscript and archive collections by awarding grants for conservation. NMCT welcomes applications from non-national archives and record offices as well as specialist libraries, universities and museums. For more information and application form visit:

<https://www.nmct.co.uk/> or email [info@nmct.co.uk](mailto:info@nmct.co.uk)

## **Appendix 2: Choosing a conservator**

Should the object(s) for which you are applying for grant require conservation, a list of professionally qualified, accredited conservator-restorers in the UK can be accessed via the Institute of Conservation's (ICON) Conservation Register. Their website also provides a range of guidance materials when choosing and working with a conservator-restorer which can be accessed at:

<https://www.conservationregister.com/>

### **Appendix 3: Expert advisers to the National Fund for Acquisitions**

Below is a list of the expert advisers who may be consulted on NFA applications. They can be contacted prior to application if you require advice on the proposed acquisition. Please remember that contact with expert advisers does not result in notification of your application to NFA staff. Applications and all enquiries relating to the application process must be directed to NFA staff in the first instance.

#### **NATIONAL MUSEUMS SCOTLAND**

Email addresses are in the format a.person@nms.ac.uk

More information on individual responsibilities and research interests can be found here:

<https://www.nms.ac.uk/collections-research/collections-departments/>

#### **Scottish History and Archaeology**

**Dr Anna Groundwater** Medieval-Early Modern Collections, 1100-1750  
Acting Keeper  
Scottish History &  
Archaeology

**Post vacant** Medieval-Early Modern Collections, 1100-1750,  
Curator Renaissance including Scottish silver post-1750  
& Early Modern History

**Dr Sarah Laurenson** Scottish collections from 1750 to present  
Principal Curator Modern  
& Contemporary History

**Dr Calum Robertson** Military collections  
Curator Modern and  
Military History

**Ailsa Hutton** Modern and rural life collections  
Curator Modern and  
Rural History

**Mhairi Maxwell** Scottish Collections from 1750 to present  
Curator, Modern &  
Contemporary History

**Georgia Vullings** Scottish collections from 1750 to present  
Assistant Curator  
Modern & Contemporary  
History

**Julie Holder** Scottish Collections from 1750 to present  
Assistant Curator  
Modern & Contemporary  
History

With few exceptions, **archaeological** acquisitions are made through the Treasure Trove process. Because artefacts have already been allocated to applicant museums by the Treasure Trove panel there is no requirement for additional expert advice. However, if applicants wish to seek advice on objects outwith the Treasure Trove process, they should contact:

**Dr Fraser Hunter** Prehistoric and Roman archaeology  
Principal Curator  
Prehistoric and Roman  
Archaeology

**Dr Hugo Anderson-Whymark**  
Senior Curator Palaeolithic, Mesolithic and Neolithic archaeology  
Prehistory

**Dr Matthew Knight**  
Senior Curator Chalcolithic and Bronze Age archaeology  
Prehistory

**Dr Martin Goldberg** Medieval archaeology and history  
Principal Curator  
Medieval Archaeology  
& History

**Dr Alice Blackwell** Medieval archaeology and history  
Senior Curator  
Medieval Archaeology

### **Global Arts, Cultures and Design**

**Dr Godfrey Evans** European sculpture, precious and base metalwork,  
Principal Curator ceramics, glass and arms and armour from c1500-  
European Decorative Arts 1850

**Georgina Ripley** Post-1850 design collections including decorative  
Principal Curator arts and fashion  
Modern and  
Contemporary Design

**Sarah Rothwell** Modern and contemporary design  
Senior Curator  
Modern and  
Contemporary Design

<b>Lisa Mason</b> Assistant Curator Modern and Contemporary Design	Modern and contemporary design
<b>Claire Blakey</b> Curator Modern Decorative Arts	Decorative arts c1850-1950
<b>Stephen Jackson</b> Senior Curator Furniture and Woodwork	British and European furniture and woodwork; musical instruments (excluding bagpipes)
<b>Helen Wyld</b> Senior Curator Historic Fashion and Textiles	Fashion and Textiles up to 1850
<b>Friederike Voigt</b> Principal Curator West, South and Southeast Asian	West, South and Southeast Asian collections
<b>Post vacant</b> Senior Curator East and Central Asia	
<b>Dr Margaret Maitland</b> Principal Curator Ancient Mediterranean	Ancient Mediterranean collections
<b>Zachary Kingdon</b> Senior Curator African Collections	Collections from sub-Saharan and North-east Africa
<b>Dr Ali Clark</b> Senior Curator Oceania	Collections from Oceania
<b>Dr Louise Boyd</b> Curator Japan	Japanese collections
<b><u>Science and Technology</u></b>	
<b>Dr Rebekah Higgitt</b> Principal Curator Science	History of science collections
<b>Dr Meredith Greiling</b> Principal Curator Technology	Aviation; road, rail and maritime transport

**Dr Tacye Phillipson** Modern science including computing and space  
Senior Curator  
Modern Science

**Sophie Giggins** Biomedical science collections  
Senior Curator  
Biomedical Sciences

**Ellie Swinbank** Technology collections  
Curator Technology

**Georgina Grant** Technology collections  
Curator Technology

### **Natural Sciences**

**Dr Rachel Walcott** Mineral, meteorite and rock collections  
Principal Curator  
Earth Systems

**Peter Davidson** Mineral, meteorite and gem collections  
Senior Curator  
Mineralogy

**Dr Andrew Ross** Fossil collections  
Principal Curator  
Palaeobiology

**Dr Andrew Kitchener** Birds, mammals, reptiles, amphibians and fish  
Principal Curator  
Vertebrate Biology

**Dr Vladimir Blagoderov** Invertebrate biology  
Principal Curator  
Invertebrates

**Sankurie Pye** Mollusca, brachiopods  
Curator  
Invertebrate Biology

**Fiona Ware** Marine invertebrates  
Curator  
Invertebrate Biology

## **NATIONAL GALLERIES OF SCOTLAND**

Telephone main switchboard on 0131 624 6200

Email addresses are in the format [aperson@nationalgalleries.org](mailto:aperson@nationalgalleries.org)

### **National Gallery of Scotland**

**Helen Smailes** British painting and sculpture up to c1920  
Senior Curator British Art

**Charlotte Topsfield** British Drawings and Prints  
Senior Curator British  
Drawings and Prints

**Aidan Weston-Lewis** Italian or Spanish painting and works on paper up  
Chief Curator to c1920

**Dr Tico Seifert** Paintings, prints and drawings by Dutch, Flemish  
Senior Curator Northern and German artists up to c1920  
European Art

**Prof Frances Fowle** Paintings, prints and drawings by French artists up  
Senior Curator of French to c1920  
Art

### **Scottish National Gallery of Modern Art**

**Simon Groom**  
Director

**Patrick Elliott**  
Senior Curator

**Lucy Askew** } Artworks dating from c1920 to the present  
Senior Curator

**Stephanie Straine**  
Senior Curator

**Tor Scott**  
Assistant Curator

**Kerry Watson**  
Librarian

## **Scottish National Portrait Gallery**

**Imogen Gibbon**  
Deputy Director

**Julie Lawson**  
Chief Curator

**Kate Anderson**  
Senior Curator Portraiture pre-1700

**Dr Lucinda Lax**  
Senior Curator Eighteenth Century Collections

**Anne Lyden**  
International Curator of Photography

## **NATIONAL LIBRARY OF SCOTLAND**

Telephone main switchboard on 0131 623 3700  
Email addresses are in the format [a.person@nls.uk](mailto:a.person@nls.uk)

### **Archives and Manuscript Collections**

**Dr Chris Cassells**, Head of Archives and Manuscript Collections

Email [manuscripts@nls.uk](mailto:manuscripts@nls.uk) or telephone 0131 623 3876 which will ensure that your enquiry is attended to promptly by the most appropriate curator available.

### **Rare Books, Maps and Music Collections**

**Helen Vincent**, Head of Rare Books, Maps and Music

**Dr Graham Hogg**, Rare Books Curator

**Christopher Fleet**, Map Curator

**Almut Boehme**, Music curator

Email [rarebooks@nls.uk](mailto:rarebooks@nls.uk) or [maps@nls.uk](mailto:maps@nls.uk) or [music@nls.uk](mailto:music@nls.uk) or telephone 0131 623 3899 to ensure that your enquiry is attended to promptly by the most appropriate curator available.

## **Appendix 4: Glossary of auction terms**

### **Absentee bids**

Auction houses have several methods by which buyers who cannot attend a sale in person may place bids *in absentia*: commission or written bids, telephone bids or online bids. We strongly advise potential buyers to bid in person or use an agent to bid on their behalf. If this is not possible, we would advise buyers to register to bid by telephone. A member of auction house staff will telephone you during the auction and will relay bids to the auctioneer on your behalf. As an insurance, in case the auction house is unable to contact you by telephone, you may place a 'covering bid' which the auction house can resort to in this eventuality.

### **Artist's Resale Right (ARR or Droit de Suite)**

Look out for this when bidding for modern or contemporary artworks. Under the European Union's Artist's Resale Right Directive, living artists and the estates of artists who died within 70 years prior to the date of the sale are entitled to receive a resale royalty each time their artwork is sold by an art market professional in the European Union, subject to certain conditions. Auction houses will collect the resale royalty due to the artists or their estates from buyers of lots with a hammer price (excluding buyer's premium and VAT) in excess of €1000. The resale royalty is calculated as a percentage of the hammer price. See relevant auction catalogue for details. More information on Artist's Resale Right can be found on the UK Government's website: <https://www.gov.uk/guidance/artists-resale-right>

### **As Is**

Auction houses offer all property for sale at auction 'as is', meaning that the property is sold with all existing faults and imperfections. Potential buyers are strongly advised to inspect each item carefully before bidding.

### **Auctioneers' Margin Scheme**

Under the Auctioneers' Margin Scheme, VAT on the buyer's premium is not shown separately on the invoice and is not recoverable. Consult the auction catalogue or the auction house to determine whether the lot you wish to bid for is being sold under the Margin Scheme. If your organisation can reclaim VAT, you may wish to consider bidding outside the Margin Scheme. In this case you will pay VAT on both the hammer price and the buyer's premium but will be able to recover the VAT. You must tell the auction house when registering to bid that you wish to bid outside the Margin Scheme.

### **Bid Increment**

The amount by which the auctioneer increases the bidding.

### **Bought-In**

If there are no bids on a lot, or if bidding does not reach the reserve price, the lot is 'bought in', meaning it is left unsold and remains the property of the owner.

### **Buyer's Premium**

A percentage of the lot hammer price, payable by all buyers in addition to the

hammer price. Consult the auction house's terms and conditions for details. VAT may be payable on the hammer price (see also Auctioneers' Margin Scheme).

### **Condition Report**

A written description of the condition of an object which can be obtained from the auction house. Please note that, although a useful starting point, this cannot be regarded as an independent assessment for the purposes of an application to the National Fund for Acquisitions. Applicants must undertake their own independent assessment of condition.

### **Conditions of Business**

This describes the terms under which the auction house and the consignor agree to sell a lot to the purchaser. It is important to read the conditions carefully before bidding.

### **Estimate or guide price**

Each lot is given a low and high estimate, or guide price, representing the opinion of auction house specialists on the range in which the lot might sell. Estimates are based on examination of the item and recent auction records of comparable pieces. The estimate can provide prospective buyers with a preliminary guide to value and is generally the basis for establishing the reserve price. Beware, however, of low estimates which may 'hook' prospective buyers but do not provide a reliable indicator of the likely level of bidding at the sale.

### **Hammer Price**

The winning bid for a lot at auction. It is the price at which the auctioneer's hammer falls but does not include the buyer's premium or other additions such as VAT, import tax or Artist's Resale Right.

### **Lot Symbols**

A small symbol found in a lot description in an auction catalogue, such as a triangle, square, circle or letters. Potential buyers should pay attention to these symbols as they may indicate additional premiums such as Artist's Resale Right or import tax. They may also indicate Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) restrictions.

### **Online Bidding**

Most salerooms offer online bidding. This may be a direct live video and audio stream of the auctioneer or a timed online auction with a bidding window for a particular time period and lots ending in timed intervals.

### **Reserve or Reserve Price**

The reserve price, which is confidential, is the minimum price agreed between the consignor and the auction house. Reserves must be set at or below the low estimate. If bidding ends before the reserve is reached the item will not be sold.

**Results**

Following each auction, the auction house publishes the results online in the currency of the auction location. The figures given in auction results usually include the hammer price and the buyer's premium.

**Telephone Bidding**

Buyers may bid by telephone, connected to an auction house representative who is present at the auction to relay bids to the auctioneer on their behalf (see Absentee Bids).

**Valuation**

A detailed description and current value of property prepared by the auction house. Levels of valuation vary depending on the requirement of the valuation, eg auction value, insurance, Inheritance Tax/ Probate, tax planning.

**Viewing**

Prior to an auction the auction house will advertise an opportunity for prospective buyers to view the lots to be sold. Viewings are free and open to the public and provide an opportunity for buyers to make their own appraisal of the objects or commission others to do so for them. Prospective bidders are strongly advised to take advantage of this opportunity to verify the condition of the items and the details in the catalogue description.