

National Fund for Acquisitions

Guidance for Applicants



Please address application enquiries to Hazel Williamson or Fiona Thornton using the email address nfa@nms.ac.uk which will ensure that all communications reach both Hazel and Fiona. We strongly advise that you telephone for an initial discussion prior to submitting your application in order to receive advice tailored to your particular organisation and proposed acquisition.

Dr Hazel Williamson
National Fund for Acquisitions Manager
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF

Tel 0131 247 4106
Email nfa@nms.ac.uk

Fiona Thornton
National and International Partnerships Officer
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF

Tel 0131 247 4024
Email nfa@nms.ac.uk

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

[National Fund for Acquisitions](#)

Completed applications should be emailed to 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 Scottish Government and administered by National Museums Scotland. The amount of money available each year is £150,000 (figure current at financial year 2021/22). The Fund helps museums, galleries, libraries and archives in Scotland to purchase objects for their collections. National Museums Scotland is committed to progress through partnership. Through our administration of NFA funding we aim 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.

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:

[Accreditation Scheme | Arts Council](#)

[Museums Galleries Scotland Accreditation](#)

2.3 We encourage archives to participate in the Archive Service Accreditation Scheme launched in 2013. Managed by the National Archives in partnership with the National Records of Scotland, this UK-wide standard for archive services defines good practice and agreed standards to encourage and support development.

[Archive Service Accreditation - The National Archives](#)

Question 3 Accreditation number

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

3 What is eligible for support?

3.1 Grants may be made to assist the purchase of an object or group of objects that conforms 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 relating to technology or industry. In respect of this type of material 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 the Friends of the National Libraries (see Appendix 1: Other Sources of Funding).

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 exemption scheme. Further information can be obtained from Arts Council England: [Tax incentives | Arts Council](#)

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 in order 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 (usually objects relating to technology or industry), 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 in order to ensure a fair distribution of funds, the maximum amount available to each organisation in a single financial year will normally be 15% of total annual grant (£22,500 in financial year 2020/21).

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.

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/public programmes, study or research, or loan to other organisations.

The expert advisers' reports form the basis of decisions on funding. 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, as such, is inevitably insufficient to meet demand. Competition for funding is therefore high and 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 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 condition report is available it should be attached to 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 in order to reach a decision. We will let you know as soon as possible after receiving your application if we need any more information. The National Fund for Acquisitions does not work to a committee cycle which means that there are no deadlines for applications 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 as we may be able to access your email remotely. 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 queries 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 and 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 by all means quote from the catalogue where appropriate, but do not cut and paste information from the catalogue lot description into your application in lieu 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 making 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 taken into account 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 area of interest. See Accreditation guidance on Arts Council England's website:

[Collections Development Policy Accreditation template](#)

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 in order 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 Queen's and Lord Treasurer's Remembrancer. 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 treasuretrovescotland.co.uk or contact:

Emily Freeman
Treasure Trove Manager
0131 247 4025
e.freeman@nms.ac.uk

Ella Paul
Treasure Trove Officer
0131 247 4082
e.paul@nms.ac.uk

Sophie Flynn
Treasure Trove Officer
s.flynn@nms.ac.uk

Treasure Trove Unit
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF
info@treasuretrovescotland.co.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 (MCGA). 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: [Wreck and salvage law guidance](#)

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:

Receiver of Wreck
Maritime and Coastguard Agency
Spring Place
105 Commercial Road
Southampton
SO15 1EG
02380 329474
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 MA's website:

[Ethics | Museums Association](#)

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 online Cultural Property Advice platform:

[Cultural Property Advice | Collections Trust](#)

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 and paid for and the completed grant claim form submitted to the NFA Manager. Evidence (usually a receipt from the vendor or a print-out from the applicant's electronic finance records) that payment has been made in full by the applicant to the vendor is required before partial reimbursement from the NFA 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 back of 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 or 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 users 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:

[National Fund for Acquisitions Acknowledging Support](#)

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:

[Loans out \(lending objects\) – Collections Trust](#)

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

[Loans from our collection](#)

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, NFA Manager. If you prefer you can write to:

Dr Sam Alberti
Director of Collections
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF

s.alberti@nms.ac.uk

If you are not satisfied with the response you receive please write to:

Dr Chris Breward
Director
National Museums Scotland
Chambers Street
Edinburgh
EH1 1JF

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 www.heritagefund.org.uk or contact:

NLHF Scotland
93 George Street
Edinburgh
EH2 3ES

0131 376 0033
scotlandcontact@heritagefund.org.uk

National Heritage Memorial Fund

For information about NHMF's grant programme visit www.nhmf.org.uk

Art Fund

For information about Art Fund's funding programmes visit www.artfund.org

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: [The Beecroft Bequest | Museums Association](#)

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:

[Friends of the National Libraries | Home](#)

Museums and Galleries Scotland

For guidelines, application forms and information about Museums Galleries Scotland's grant programmes visit [Museums Galleries Scotland | Funding Overview](#)

Museums Association and Esmée Fairbairn Collections Fund

Funding stream for collections engagement. For more information visit:

[Esmée Fairbairn Collections Fund - Museums Association](#)

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:

[Gordon Fraser Charitable Trust Paper Conservation Fund](#) or email 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 their 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: [National Manuscripts Conservation Trust](#) or email 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:

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.

NATIONAL MUSEUMS SCOTLAND

Email addresses are in the format j.smith@nms.ac.uk

Scottish History and Archaeology

David Forsyth Principal Curator Modern & Contemporary History	Scottish collections from 1750 to present
Anna Groundwater Principal Curator Renaissance & Early Modern History	Medieval-Early Modern Collections, 1100-1750
Lyndsay McGill Curator Renaissance & Early Modern History	Medieval-Early Modern Collections, 1100-1750, including Scottish silver post-1750
Dorothy Kidd Senior Curator Modern History	Social and domestic history from c1750 to present
Sarah Laurenson Senior Curator Modern & Military History	Contemporary collecting
Calum Robertson Curator Modern History & Military Collections	Military collections

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 Principal Curator	Prehistoric and Roman archaeology
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Prehistoric and Roman
Archaeology

Hugo Anderson-Whymark

Senior Curator Palaeolithic, Mesolithic and Neolithic archaeology
Prehistory

Matthew Knight

Senior Curator Chalcolithic and Bronze Age archaeology
Prehistory

Dr Martin Goldberg

Principal Curator Medieval archaeology and history
Medieval Archaeology
& History

Alice Blackwell

Senior Curator Medieval archaeology and history
Medieval Archaeology

Art and Design

Dr Godfrey Evans

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

Georgina Ripley

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

Claire Blakey

Curator 19th century 19th century decorative arts
Decorative Arts

Sarah Rothwell

Curator Decorative arts post-1850
Modern and
Contemporary Design

Stephen Jackson

Senior Curator British and European furniture and woodwork;
Furniture and Woodwork musical instruments (excluding bagpipes)

Helen Wylde

Senior Curator Fashion and Textiles up to 1850
Historic Fashion and
Textiles

Science and Technology

Alison Taubman Telegraphy, telephony and printing
Principal Curator
Technology & Communications

Rebekah Higgitt History of science collections
Principal Curator
Science

Meredith Greiling Aviation; road, rail and maritime transport
Senior Curator
Transport

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

Sophie Goggins Biomedical science collections
Curator
Biomedical Sciences

World Cultures

Friederike Voigt Collections from the Middle East, Iran, Turkey,
Principal Curator Central Asia and the Indian cultural area
Middle East and
South Asia

Dr Margaret Maitland Ancient Mediterranean collections
Principal Curator
Ancient Mediterranean

Sarah Worden Collections from sub-Saharan and north-east
Senior Curator Africa Africa
Collections

Ali Clark Collections from Oceania and the Americas
Senior Curator Oceania And Americas

Qin Cao Chinese collections
Curator
Chinese Collections

Dr Louise Boyd Japanese collections
Curator
Japanese Collections

Tori Adams Ethnographic and archaeological collections from
Assistant Curator Africa, North and South America and the South
Oceania, Americas, Pacific
Africa

Dr Dan Potter Ancient Mediterranean collections
Assistant Curator
Ancient Mediterranean

Natural Sciences

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

Peter Davidson Mineral, bio-mineral and gem collections;
Senior Curator meteorites
Mineralogy

Dr Andrew Ross Fossil collections
Principal Curator
Palaeobiology

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

Vladimir Blagoderov Invertebrate biology
Principal Curator
Invertebrate Biology

Sankurie Pye Mollusca, brachiopods
Curator
Invertebrate Biology

NATIONAL GALLERIES OF SCOTLAND

Telephone main switchboard on 0131 624 6200

Email addresses are in the format j.smith@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

Dr 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

Keith Hartley
Chief Curator

Patrick Elliott } Artworks dating from c1920 to the present
Senior Curator

Alice Strang
Senior Curator

Lucy Askew
Senior Curator

Stephanie Straine
Senior Curator

Kerry Watson
Librarian

Scottish National Portrait Gallery

Christopher Baker
Director

Imogen Gibbon } Portraiture in any medium
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 j.smith@nls.uk
For a more detailed list of subject specialisms go to www.nls.uk

Manuscripts

Alison Metcalfe, Interim Manuscript and Archive Collections Manager

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

Printed books and Music

Helen Vincent, Head of Rare Books, Maps and Music

Graham Hogg, Rare Books Curator

Christopher Fleet, Map Curator

Almut Boehme, Music curator

Email rarebooks@nls.uk or maps@nls.uk or 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: [Artist's Resale Right - Detailed guidance - GOV.UK](#)

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 encouraged 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 or not 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

The majority of salerooms now offer live online bidding (through a third party such as Invaluable, The Saleroom, Bid Square, etc). This service is usually available through the auctioneer's website but does involve an additional registration procedure and an additional buyer's premium charge of between 3-5%.

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 plus 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 in order to verify the condition of the items and the details in the catalogue description.