Art Fund in 2017/18

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Chairman’s introduction

How can Art Fund invest more effectively today in the needs of tomorrow?

To answer that question as we look forward to 2020 and beyond, we have tried in 2017-18 to listen ever more closely to those we serve in UK museums and galleries and to understand their evolving priorities.

We have articulated four strands to our grant-giving programme to clarify our areas of focus.

Our principal function remains to help museums and galleries build collections. In 2017 our programme helped 94 organisations (85% of them outside London) to acquire over 200 objects, works of art or collections. We also encouraged strategic collecting initiatives, such as our Moving Image Fund, and helped museums undertake a number of new art commissions.

For collections to communicate, they need to reach audiences – and engage new ones. The second chapter of this review outlines our efforts to facilitate the sharing of art as widely as possible.

Third, we are increasing the funding we offer to help shape futures, so that curators and museum professionals can develop their skills and pursue forward-thinking initiatives in challenging times.

Finally, behind everything we do is the drive to make connections: between museums, between museums and audiences, and between Art Fund and all those who share our vision to support the UK’s cultural organisations and their communities.

We can only do this with your help. As an independent charity, we receive no government funding and are entirely supported by the generosity of our 139,000 members and other donors. Together, in 2017, we helped more museums and inspired more people to see more art than ever before in our 115-year history.

By 2020 we aim, amongst much else, to have increased our grant giving to £10m per year, in addition to providing a further £2m of help in kind. We are making bold steps along the path towards these goals, and look forward to travelling there with you.

Lord Smith of Finsbury
Building collections

Collections create conversations

In a changing global context, new acquisitions allow museums to interpret the world, spark debate and provide fresh entry points for audiences.

By helping museums to acquire works of art and present them in imaginative ways, we are investing in a vital and ever-evolving resource for future generations.

From fine art to film, treasure to textiles, our programme offers grants ranging from hundreds of pounds to hundreds of thousands – and facilitates the gifting of works of art by collectors.
Acquisition highlights

In 2017 we gave grants of £5.5m to 94 organisations to help bring more than 200 objects and works of art into their collections through our various funding schemes: grants for acquisitions and commissions, our gifts and bequests service, the Moving Image Fund and New Collecting Awards. We also committed support for many more acquisitions that will come to fruition later in 2018 and beyond. Here are some of the highlights.

The Galloway Hoard, c850-950
National Museum of Scotland, Edinburgh

The richest collection of Viking age gold, silver and jewelled treasure ever found in Britain or Ireland, the Galloway Hoard was discovered in Dumfries and Galloway by a metal detectorist in 2014 and acquired by National Museums Scotland in 2017 after a fundraising appeal raised £1.98m. The campaign received more than 1,500 donations from the public, while significant contributions came from Art Fund, the National Heritage Memorial Fund and the Scottish Government.

Comprising more than 100 objects from the Anglo-Saxon world, the Holy Roman and Byzantine empires and beyond, the hoard is unique in bringing together a remarkable variety of items in one discovery, hinting at previously unknown connections between peoples across Europe and further afield. It has the potential to change how we understand Scotland’s place within Britain in the 10th century and in the wider Viking age world.

The Galloway Hoard is one of several hoards that we have helped museums to acquire over the last year, including the Sculthorpe Hoard (c50 BC) for Norwich Castle Museum & Art Gallery, the Watlington Hoard (9th century) for the Ashmolean Museum, Oxford, and the Lenborough Hoard of Anglo-Saxon silver coins (c990-1035) for Buckinghamshire County Museum.

Art Fund grant: £400,000
(total cost £1,982,200)
The Felix Dennis OZ archive, 1968-74
V&A, London

A pioneering magazine launched in Sydney, Australia, in 1963 and restarted in London in 1967, OZ encapsulated the countercultural spirit of the time. Defined by the psychedelic style of artist Martin Sharp, OZ became known for its daring features, particularly its critical coverage of the Vietnam War.

The archive of London co-editor Felix Dennis sheds light on one of the most politically and socially revolutionary periods in history and contains items relating to the OZ Obscenity Trial of 1971 – the last major attempt by UK authorities to use a criminal case to censor the arts in the UK. Also acquired are 42 collages and a cover by Sharp created for issue 16, ‘The Magic Theatre’, once described as ‘arguably the greatest achievement of the entire British underground press’.

Art Fund grant: £20,000
(total cost £75,000)

Junko Mori, Silver Poetry; Spring Fever Ring, 2014
Temple Newsam House, Leeds

A comparatively large-scale work by Japan-born silversmith Junko Mori, Silver Poetry; Spring Fever Ring captures the artist’s creative and technical range. Comprising 31 hand-forged components – a nod to the Japanese tradition of the Tanka, in which a poem is made up of 31 syllables – it is inspired by plants and sea creatures found on the coast of North Wales, where Mori lives.

This is a notably ambitious work – given that many pieces by Mori in British museums are either made from forged mild steel or, if in silver, are on a smaller scale – and an important contemporary addition to the historic collections at Temple Newsam.

Art Fund grant: £27,500
with a contribution from the Wolfson Foundation
(total cost £70,000)
Middle Eastern photography, 1980–present
British Museum, London

Addressing issues such as censorship, civil rights and the preservation of cultural heritage, this group of works by nine photographers active in the Middle East helps to consolidate the British Museum’s role as a centre for works on paper documenting history, change and continuity within the region.

The risks of working in war zones and other dangerous environments were highlighted when French-Moroccan photojournalist Leila Alaoui was killed in 2016 while on a project to document women’s rights in Burkina Faso. Her work is represented by the series No Pasara (2008), depicting young Moroccans attempting to pass through the Mediterranean, and Natreen (2013), portraits of displaced Syrians in Lebanon.

Art Fund grant: £50,000
(total cost £57,419)
Jez Dolan, *Wolfenden, 2015*, and *Polari – an Etymology, 2012*

Marvin Gaye Chetwynd, *Sexy Collages* and *Untitled, 2015*

**Walker Art Gallery, Liverpool**

In a year of events marking the 50th anniversary of the partial decriminalisation of homosexuality, these works were significant inclusions in *Coming Out: Sexuality, Gender and Identity*, a touring exhibition conceived by National Museums Liverpool and Birmingham Museums Trust.

In *Wolfenden*, Manchester-based artist Jez Dolan partly translates two pages from the 1957 Wolfenden Report into Polari, a form of secret slang used primarily among gay men which was at its height when the report was produced, while in the screenprint *Polari – an Etymology According to a Diagrammatic by Alfred H Barr (1936)*, he attempts to force the language’s development into a framework, highlighting limitations in the documentation of LGBTQ history.

In *Sexy Collages*, performance artist Marvin Gaye Chetwynd – whose work explores issues of class, gender and race – creates links between seemingly disparate images to reveal the often overlooked LGBTQ histories contained in historical collections.

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*Sōgen, Yuishinken, Kadensho, 1544*

**Cambridge University Library**

One of the earliest surviving examples of a Japanese guide to flower arranging, this manuscript illustrated in ink by a master arranger, Sōgen, shows how flowers, branches and leaves should be arranged depending on the occasion and size of vase.

Documents like this were intended to pass down knowledge and skills within an artistic lineage, from masters to disciples – here from Saibō Yuishinken to Šukejirō (or Šukekurō) and then to Sōgen. It is a rare record of Japanese art and culture in the last years before Portuguese traders and missionaries arrived, and now joins Cambridge University Library’s prominent collection of early Japanese books.

**Art Fund grant: £7,000**

(total cost £21,000)

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Isaac Oliver, *Edward Herbert, First Baron of Cherbury, c1613-14*
Powis Castle and Garden, Welshpool

An iconic image of the English Renaissance, this celebrated miniature painting offers a fascinating vision of courtly life. Painted by Isaac Oliver, who studied under Nicholas Hilliard, goldsmith and miniaturist to both Elizabeth I and James I, it depicts Lord Herbert, a famous poet, socialite, philosopher and statesman who lived at Montgomery Castle and was the first cousin of William Herbert, 1st Lord Powis.

Support from Art Fund helped the National Trust to keep this miniature, which had long been in private hands, at its historic home of Powis Castle, secured in perpetuity for Wales.

Art Fund grant: £300,000
(total cost £2,075,074)

Michael O’Connell, wall hanging for Mael Fabrics, 1950
Museum of English Rural Life, Reading

A fine example of the work of Lancashire-born textile designer Michael O’Connell, this vibrant wall hanging complements the Museum of English Rural Life’s existing collection of works he made for the 1951 Festival of Britain. O’Connell used a unique combination of dyeing techniques that he developed himself.

Art Fund grant: £400
(total cost £975)
Yinka Shonibare MBE, *Trumpet Boy*, 2010
Foundling Museum, London

The first major sculpture to enter the Foundling Museum’s collection in 163 years, *Trumpet Boy* represents an important landmark in the museum’s contemporary art programme and speaks to the history of the Foundling Hospital, the first children’s charity in Britain.

Dressed in Victorian clothes made from ‘African’ textiles (Shonibare in fact uses fabrics manufactured in Holland for the African and Indonesian markets, drawing attention to issues of colonialism and cultural identity), and with a head made from a celestial globe whose stars have been renamed after black musicians, the sculpture functions as a metaphor for the universal and unifying nature of music – and the potential of education to transform lives.

Art Fund grant: £60,000, with a contribution from the Wolfson Foundation
(total cost £90,000)

Support for commissions

We believe that collecting through commissioning can deliver particular benefits for museums, and in 2017 we gave our support to the creation and acquisition of a number of new works.

Commissioned by Art Night, Melanie Manchot’s *Dance (All Night, London)* (2017) brought together 10 dance schools from the East End of London for a street parade on the night of the festival, culminating in a silent disco with dance teachers offering lessons to the public. A film work featuring the performance was acquired for the Arts Council Collection with Art Fund support.

‘Art Night gave me the opportunity to realise one of the most ambitious ideas I have ever worked on’

Melanie Manchot, artist, *Dance (All Night, London)*, 2017
Highlights among Art Fund-supported commissions in 2018 include The Coffin Jump (2018) by Katrina Palmer, which pays tribute to the unrecognised heroism of the horse-mounted, all-female First Aid Nursing Yeomanry (FANY), founded in 1907 and emblematic of women’s transformed roles during the First World War. A co-commission by Yorkshire Sculpture Park and 14-18 NOW, the UK’s arts programme for the First World War centenary, The Coffin Jump is one of the major works in 14-18 NOW’s final season, which focuses on the 100th anniversary of women gaining the right to vote following the passing of the Representation of the People Act 1918.

Featuring a trench and hand-painted horse jump, Palmer’s work is activated by a rider who appears on the horizon, gallops towards the jump, clears it and continues into the distance. While this action acts as a symbol of independence and liberation, it also resonates with the death of the suffragette Emily Davison, who stepped in front of George V’s horse at the Epsom Derby on 4 June 1913.

A further commission for 14-18 NOW made possible with Art Fund support is Christine Borland’s I Say Nothing (2018). Co-commissioned with Glasgow Museums, the work draws on Borland’s year of research at their Resource Centre to reveal hidden histories behind war-related objects in the collection.

Elsewhere, Ragnar Kjartansson’s The Sky in a Room (2018) sees a series of organists perform the Italian love song ‘Il cielo in una stanza’ in an emptied-out gallery, reflective of the lyrics’ concern with love’s power to make walls and ceilings ‘disappear’. A co-commission by contemporary art biennial Artes Mundi and Amgueddfa Cymru – National Museum Wales, The Sky in a Room was presented at National Museum Cardiff in February 2018.

Later in the year, Mark Wallinger’s installation Writ in Water (2018) – commissioned as part of the National Trust’s contemporary art programme, Trust New Art – will mark the sealing of Magna Carta 800 years ago at Runnymede and offer a space in which to reflect on the text and its message that each generation must fight for its rights.

And for Whitechapel station, Chantal Joffe’s A Sunday Afternoon in Whitechapel (2018) – a series of hand-painted cut-outs inspired by photographs of people in the area – is one of a series of works commissioned by Crossrail Art Foundation for its public art programme, integrating art in and around the new London Elizabeth line stations.
Gifts and bequests

As well as offering grants towards acquisitions, we regularly help owners and collectors give art to museums and galleries through gifts and bequests.

In 2017 we facilitated the presentation of works of art and other objects to institutions across the UK from Aberdeen to Woking, Glasgow to Southampton – from a panel by William Morris to the Stained Glass Museum, Ely, to a collection of 177 works on paper to the Cartoon Museum, London.

Among these notable acts of private philanthropy are the bequest by Ella Grahame of 136 objects of glassware to the White House Cone Museum of Glass in Dudley, and the gift by Jean Greer of Abraham Janssens van Nuyssen’s *An Allegory of Joy and Melancholy* (c1623) to the Ashmolean Museum, Oxford.

Meanwhile, the Hepworth Wakefield received a landmark donation in the form of the Tim Sayer Gift – 40 works from a collection of more than 400 paintings, drawings, prints and photographs, with the rest of the collection to be later bequeathed along with the house and library of Sayer and his wife Annemarie Norton. This remarkable collection, acquired over a 50-year period, includes work by noted modern British and contemporary artists, among them Anthony Caro, Prunella Clough, David Hockney, Henry Moore and Bridget Riley.
Moving Image Fund

Established in 2015 and expanded in 2017, our Moving Image Fund helps museums to acquire artists’ film and video, previously beyond many institutions’ reach.

In 2017, the Hunterian, Glasgow, and Bristol Museum & Art Gallery became our newest Moving Image Fund partner museums, with a budget of £200,000 each towards developing their collections in this field. They join existing partners Towner Art Gallery, Eastbourne, and the Whitworth, Manchester.

We also embarked on a new relationship with Film and Video Umbrella which will provide the four partner museums with over £40,000 each to commission and collect new moving-image work.


The Moving Image Fund is generously supported by Thomas Dane Gallery, Gerry Fox and the Edwin Fox Foundation, the Rothschild Foundation, the Sfumato Foundation and the galleries who support our Contemporary Fund, including Hauser & Wirth, Maureen Paley, Nicholas Logsdail and Lisson Gallery, Sadie Coles, Victoria Miro and White Cube.

‘Our first acquisitions through the Moving Image Fund became the starting points for exhibitions which explored ideas around territory and migration, and through these programmes we have seen an increasingly diverse range of audiences engaging with the gallery’

Brian Cass, head of exhibitions, Towner Art Gallery
Building collections

In 2017, 94 organisations acquired work with Art Fund support

Aberdeen Aberdeen Art Gallery
Armagh Milford House Museum
Aylesbury Buckinghamshire County Museum
Bath Victoria Art Gallery
Birmingham Barber Institute of Fine Arts
Bishop Auckland Auckland Project
Blackpool Grundy Art Gallery
Bolton Bolton Museum & Art Gallery
Brechin Montrose Museum
Brighton Brighton Museum & Art Gallery / Royal Pavilion
Bristol Bristol Museum & Art Gallery
Bruton Bruton Museum
Bushey Bushey Museum & Art Gallery
Cambridge Cambridge University Library
Fitzwilliam Museum
Museum of Archaeology and Anthropology
Cardiff Cardiff Castle
National Museum Cardiff
Chepstow Chepstow Museum
Chester Grosvenor Museum
Chichester Pallant House Gallery
Chipping Campden Chippenham Museum and Heritage Centre
Chipping Campden Court Barn Museum
Coventry Herbert Art Gallery & Museum
Ditchling Ditchling Museum of Art + Craft
Eastbourne Towner Art Gallery
Edinburgh National Museum of Scotland
Royal Scots Dragoon Guards Museum
Scottish National Gallery
Surgeons’ Hall Museums
University of Edinburgh
Ely Ely Museum
Stained Glass Museum
Exeter Royal Albert Memorial Museum & Art Gallery
Glasgow Hunterian
Lillie Art Gallery
Grimsby Grimsby Fishing Heritage Centre
Guildford Watts Gallery – Artists’ Village
Harrogate Mercer Art Gallery
Royal Pump Room Museum
Hull Ferens Art Gallery
Inverness Inverness Museum and Art Gallery
Ironbridge Coalport China Museum
Irvine Scottish Maritime Museum
Kendal Abbot Hall Art Gallery
Kettering Sir Alfred East Art Gallery
King’s Lynn Lynn Museum
Leeds Leeds Art Gallery
Temple Newsam House
Leicester New Walk Museum and Art Gallery
Liverpool Walker Art Gallery
London Arts Council Collection
British Library
British Museum
Brunel Museum
Cartoon Museum
Foundling Museum
Freud Museum
Garden Museum
Geffrye Museum of the Home
National Army Museum
National Gallery
National Portrait Gallery
Tate Modern
V&A
Manchester Whitworth
Middlesbrough Middlesbrough Institute of Modern Art
Newry Newry and Mourne Museum
Norwich Norwich Castle Museum & Art Gallery
Nottingham
Nottingham Castle Museum & Art Gallery

Old Windsor
Runnymede

Oxford
Ashmolean Museum

Penzance
Penlee House Gallery & Museum

Perth
Perth Museum & Art Gallery

Plymouth
Plymouth City Museum & Art Gallery

Plymouth
National Museum of the Royal Navy

Plymouth City Museum

Reading
Museum of English Rural Life

Rotherham
Clifton Park and Museum

Saffron Walden
Fry Art Gallery

Salisbury
Young Gallery

Selborne
Gilbert White’s House and the Oates Museum

Sheffield
Graves Gallery

Shrewsbury
Shrewsbury Museum & Art Gallery

Southampton
Southampton City Art Gallery

Southport
Atkinson

Stourbridge
White House Cone Museum of Glass

Tain
Tain & District Museum

Wakefield
Hepworth Wakefield

Welshpool
Powis Castle and Garden

Wentworth
Wentworth Woodhouse

Woking
Lightbox

Yeovil
Museum of Somerset

York
Fairfax House
In 2017, works by 138 artists and makers entered collections with Art Fund support

Leila Alaoui
Jaber Al Azmeh
Thomas Allom
Héla Ammar
Charles Robert Ashbee
Ivan Astapov
Conrad Atkinson
Henry Baines
Wilhelmina
Barns-Graham
Francisco Barranco
Richard Beamish
Bernardo Bellotto
Pauline Boudry
Frank Wright Bourdillon
Philip Braham
William Brooker
Isambard Kingdom
Brunel
Marc Isambard Brunel
William Burges
Gerard Byrne
Juan Martin Cabezalero
Barbara Cartlidge
Halima Cassell
Valerio Castello
Nidhal Chamekh
Marvin Gaye Chetwynd
Margaret Clarke
Coalport Porcelain Factory
John Collier
David Cox
Michael Craig-Martin
Steffen Dam
Captain Thomas Davies
Luis Tristán de Escamilla
Jez Dolan
Alfred East
Jacob Epstein
Gabriel Felling
Ian Hamilton Finlay
Laura Ford
William Powell Frith
Leonard John Fuller
Naum Gabo
Anya Gallaccio
Patrick George
Jean-Léon Gérôme
Grinling Gibbons
Eric Gill
Alexei Godov
Hengameh Golestan
George Henry Harlow
Harrison and Sons Limited
Anthony Hawksley
Ewen Henderson
Herman Herkomer
Dom Sylvester Houédard
Jasper Johns
Ben Johnson
Emy Kat
James Kay
Thomas Keating
Grete Prytz Kittelsen
Joseph Anton Koch
Joseph Kosuth
Valentin Kurdov
Edwin Landseer
Thomas Lawrence
John Ingle Lee
Hilary Lloyd
Renate Lorenz
Naomi Mackintosh
Melanie Manchot
Claudia Momomi
Junko Mori
William Morris
Zanele Muholi
Minhalini Mukherjee
William James Müller
John Nash
Mark Neville
Ben Nicholson
Michael O’Connell
Isaac Oliver
Lydia Ourahmane
Joan Palmer
Hermann Max Pechstein
Jamal Penjweny
Joseph Pinchback
Richard Poate
Thomas Potter
Elizabeth Price
Sara Radstone
Allan Ramsay
Eric Ravilious
Mikhail Reich
Nicholas Rena
Brian Rice
James Richards
Jonathan Richardson
the elder
Lucie Rie
Simon Roberts
E Robins
George Romney
Sophie Ryder
Ivan Saltykov for Grachev
Kurt Schwitters
Ivan Shadr
Martin Sharp
Mikhail Shegov
Yinka Shonibare MBE
Michael Simpson
Charles Sims
Matt Smith
Sögen
Basil Spence
Graham Sutherland
Guy Taplin
Newsha Tavakolian
Pyotr Tayozhny
Thomas Tomkison
Julian Trevelyan
Roy Turner
Robert Tuson
Luc Tuymans
Juan van der Hamen y León
Abraham Janssens van Nuyssen
Keith Vaughan
Bill Viola
Nicholas Volley
Barbara Walker
Mark Wallinger
George Frederic Watts
Stephen Willats
Peter George Wilson
Richard Wilson
Tapio Wirkkala
Christopher Wood
Cristina Zani
Reaching audiences

Art is more powerful shared

Museums always want to increase the reach and impact of their collections, whether by sharing works of art through tours and special displays, securing pivotal loans or bringing overlooked works out of the shadows.

Through our funding of touring exhibitions and other collaborative projects we help make art more accessible to as many visitors as possible, wherever they are.

We continue to support the Artist Rooms network and also new initiatives such as the Weston Loan Programme, which helps museums across the UK to borrow works from national collections, animating their own holdings in new ways.
In 2017 we helped fund several touring exhibition projects, among them the presentation at Humber Street Gallery of three sculptures by Sarah Lucas – first shown at the 2015 Venice Biennale – as part of Hull UK City of Culture 2017.

Meanwhile, Van Dyck’s final self-portrait, acquired for the National Portrait Gallery in 2014 after a major public appeal, completed its three-year tour, appearing at the Scottish National Portrait Gallery in an exhibition exploring the male gaze, and at the National Portrait Gallery in the context of new work by Julian Opie.

And we continued our backing of contemporary art project fig-2 by supporting fig-futures, a series of 16 shows taking place across four venues over 16 weeks in 2018-19, with works by each exhibiting artist to be subsequently gifted into the participating galleries’ collections.

Finally, the ARTIST ROOMS programme – the collection of international contemporary art shared across the UK through a collaboration between Art Fund, Arts Council England, Tate and National Galleries of Scotland – continued with exhibitions of work by Louise Bourgeois in Perth, Joseph Beuys in Leeds, Diane Arbus in Bideford, and many others.
The Venice Biennale is one of the best-known events in the art world calendar – but few people in the UK get to experience it at first-hand. So, in addition to lending support to the British Pavilion at the 2017 Biennale, we are helping to bring work by the artists who represented Scotland and Wales to audiences here at home.


We are also proud to have supported DIASPORA PAVILION at Wolverhampton Art Gallery, a restaging of works by seven artists who participated in the 2017 Diaspora Pavilion in Venice – a project to explore the diasporic experience and challenge the prevalence of ‘national’ pavilions.

Finally, we helped fund the production of a publication, *folly*, to accompany Phyllida Barlow’s major solo presentation at the British Pavilion, and supported the parallel exhibition devoted to Barlow at Turner Contemporary, Margate.

‘It was always our hope that the Diaspora Pavilion would have a presence in the UK given the political and cultural urgency of the narratives presented by the artists’ works. Feedback to the exhibition in Venice only highlighted further for us the importance of making this work accessible to UK audiences’

Jessica Taylor and David A Bailey, curators, Diaspora Pavilion
Weston Loan Programme with Art Fund

Designed to encourage the sharing of works of art more widely across the UK, the Weston Loan Programme provides funding and training for museums to borrow works from national collections. Launched in 2017, it will be delivered in three rounds of funding across 2017-19.

Made possible with the support of the Garfield Weston Foundation, these grants cover not only up to 100% of the costs associated with securing, transporting and displaying a loan, but also activity related to maximising its impact, such as marketing and public engagement projects.

The high demand for the first round of funding in 2017 reflects the widespread ambition of UK museums to borrow objects that can illuminate their collections in new ways, and to develop closer relationships with each other.

Recipients of first-round funding include Peterborough Museum and Art Gallery, borrowing the Becket Casket from the V&A to mark the 900th anniversary of Peterborough Cathedral (which houses other relics of Thomas Becket), and Cannon Hall Museum, Barnsley, borrowing works by Jan Steen and Rembrandt from the National Gallery to enhance an exhibition of Dutch masters.

RA250 UK

To support the Royal Academy’s wish that its 250th anniversary in 2018 should be regarded as a truly national occasion, we embarked on our first partnership together, RA250 UK, a nationwide programme of talks, exhibitions and events.

A major grant is supporting three key strands of activity: helping museums and galleries across the UK to stage exhibitions and events; presenting a series of talks with Royal Academicians including Gilbert & George, Eva Rothschild and Alison Wilding; and supporting the exhibition Tacita Dean: LANDSCAPE at the Royal Academy.

We also gave a grant to the Royal Academy and the National Portrait Gallery towards their joint acquisition of Portraits, a film portrait of David Hockney by Tacita Dean.
Conservation and collections projects

Funding conservation

Expert care is crucial to the future safety and relevance of collections, and increasingly we are supporting special conservation projects.

In 2017 we made a grant towards the conservation of *Toussaint L’Ouverture* (1987) by Lubaina Himid, which was acquired for Middlesbrough Institute of Modern Art with Art Fund support. Conservation of this mixed-media piece involved surface cleaning and, due to its inherently unstable medium, the crafting of a suitable t-frame to protect it when in storage.

Our grant towards the acquisition of Valerio Castello’s *Tobias Healing the Blind Tobit* (1650) by the Ferens Art Gallery, Hull, included funds for an extensive conservation programme to enable this work to be exhibited for the first time in many years: it had been on loan to the gallery since 1973 but kept from display due to poor condition.

And we have supported the conservation of an important interior by Charles Rennie Mackintosh, which will form a central exhibit at the V&A Museum of Design Dundee, opening 2018. The Oak Room, designed by Mackintosh in 1907 for the Ingram Street tea rooms in Glasgow, has been reassembled from a total of 600 pieces preserved by Glasgow City Council when the tea rooms were redeveloped as a hotel in the 1970s. Only a small part of the room has ever been on display in Glasgow.

‘Lubaina Himid’s work *Toussaint L’Ouverture* speaks to audiences in Middlesbrough in a way that no other work in the collection does, given its revisiting of black history. Thanks to the conservation treatment, we can continue to use the work to activate debates around the politics of identity in the town and beyond’

Miguel Amado, senior curator, Middlesbrough Institute of Modern Art
**Animating archives**

Following the Institute of Contemporary Arts’ 70th anniversary in 2016, an Art Fund grant enabled the ICA to purchase materials relating to its early history, including exhibition catalogues and press cuttings.

A similar grant helped Edinburgh’s Stills Centre for Photography to undertake the Stills at 40 archive project, celebrating the organisation’s 40th anniversary with a public display of material from the gallery’s archive and a year-long programme of exhibitions, commissions, off-site displays and creative learning projects.

We also supported Unboxed: Artists & the Archive, a symposium at the Hayward Gallery, London, in the run-up to its 50th anniversary. Bringing together artists, writers and curators to look critically at the gallery’s history, the nature of its archive and its place in the broader context of archival practices, this lively two-day programme included discussion, film, performance and new artist commissions.
Curators drive our museums

As museums look to reach new audiences, museum staff are bringing their collections to life in ever more imaginative and resourceful ways. Their expertise, ideas and potential deserve recognition and support.

To ensure their work has the biggest possible public impact, we are increasing the funding we offer museum professionals – building on our existing New Collecting Awards and Jonathan Ruffer curatorial grants to help develop skills, expand horizons and strengthen intellectual leadership.

We are committed to helping curators take advantage of new opportunities, and to championing the vital role they play in our museums, galleries and public life.
New Collecting Awards

In 2017 six curators received New Collecting Awards totalling £300,000, enabling them to pursue new areas of collecting for their museums or deepen existing holdings in imaginative ways.

Made possible by a number of generous individuals and trusts including the Esmée Fairbairn Foundation, the Wolfson Foundation, the Ruddock Foundation for the Arts, the Headley Trust and the Vivmar Foundation, the New Collecting Awards typically award between £40,000 and £80,000 to each recipient, helping to nurture the next generation of curatorial leaders across the UK.

Recipients of New Collecting Awards:

Megan Barford, curator of cartography, Royal Museums Greenwich
£50,000 to build a collection of contemporary cartographic material concerned with forced migration

Bronwen Colquhoun, senior curator of photography, National Museum Wales
£65,000 to collect work by American and European photographers working in the South Wales valleys between the 1950s and 80s

Mark Doyle, art gallery curator & collections manager, Touchstones Rochdale
£65,000 to strengthen the gallery’s existing holdings of work by women artists

Martin Goldberg, senior curator, later prehistoric, early historic and Viking collections, National Museums Scotland
£40,000 towards a research-driven collecting programme to deepen National Museums Scotland’s understanding of its medieval Pictish holdings

Anna Rhodes, assistant collections officer, Buxton Museum & Art Gallery
£40,000 to acquire 18th-century landscapes of Derbyshire on paper and ceramics

Louise Stewart, cross-collections curator, National Portrait Gallery
£40,000 to develop a collection of popular, global and ephemeral portraits with a particular focus on pre-1600 material
Mark Doyle, art gallery curator & collections manager, Touchstones Rochdale

Awarded £65,000 through the New Collecting Awards, Mark Doyle is collecting work by women artists who exhibited at the gallery in the 1980s and 90s, as well as work by artists participating in their current programme.

The project will ensure that a critical period in the gallery’s history is properly represented, and help exploit future opportunities to collect through the exhibition programme.

‘When the gallery was under the stewardship of figures such as Lubaina Himid, Maud Sulter, Jill Morgan, Sarah Jane Edge and others, they were putting Rochdale on the map in terms of issue-based practice and marginalised artists. There was a strong feminist bent throughout that period, looking at black artists as well. It was quite radical, quite political; they weren’t frightened about putting themselves out there and fighting for equal representation. But unfortunately, during that period there was very little collecting.

‘Part of the focus of the New Collecting Award is seeing whether we can go back and acquire work by the artists, but it’s also having the means to go and meet with them. Being able to talk with Sutapa Biswas on a recent studio visit about her involvement with the gallery during that period was brilliant. All these stories are beginning to come out.

‘The second part of the Award is to try to acquire work by the female artists who are part of our current two-year contemporary programme. So far, I’ve acquired a piece from Clare Kenny and a piece by Jessica Rankin.

‘We’re really keen to make some positive impact on and difference to everybody’s lives within the local community, but especially women. We want to present positive female role models, and to make sure that links in with the community engagement work, in terms of bringing groups of women into the galleries and into the exhibition programme to discuss how it resonates with their lives.

‘We’re keen to make sure that the acquisitions don’t just sit in the store; that there’s a sense of ownership, that they’re being used to do good things.’
Louise Stewart, cross-collections curator, National Portrait Gallery

Awarded £40,000 through the New Collecting Awards, Louise Stewart is collecting portraits owned, exchanged and displayed by ordinary people from the 15th century to the present day.

Spanning a variety of media from needlework to wax, currency to carvings, the project allows Stewart to increase the representation of women and BAME sitters and non-Western portraits in the gallery’s permanent displays, and to explore themes including the politics of portraiture and changing ideas about identity.

‘What I’m thinking about are the types of portraits that people would have seen as part of their everyday lives – things like pilgrim badges, which were portraits in the sense that they could depict kings and saints, but which people also wore as a way of telling a story about their own lives. I’m also looking at things like printed ceramics and Staffordshire figurines: why did people choose to have these objects in their houses, and what significance did they have?’

‘One of the real benefits of working with my New Collecting Awards mentor, Antonia Boström, keeper of sculpture, metalwork, ceramics & glass at the V&A, is that she has been able to direct me to dealers who specialise in this kind of material. Having someone experienced to talk to about things like condition, conservation, provenance and price in addition to the portrait specialists at the gallery is one of the most valuable aspects of these Awards. We have a monthly meeting, she gives me advice and we even went to Chicago together to visit a collector.’

‘She’s also been able to put me in touch with other specialists at the V&A. We are consulting with them and with other institutions who are used to working with these objects as to what our approach should be, because our conservators are not specialists in, for example, plastics. So it will build a body of knowledge within the National Portrait Gallery that we can draw on in the future.

‘I very much hope that these acquisitions will set a precedent and, even after this project draws to a close, we’ll continue to be able to collect these types of objects.’

‘This project will build a body of knowledge within the gallery that we can draw on in the future’

Louise Stewart
Jonathan Ruffer curatorial grants

In 2017 we awarded 74 Jonathan Ruffer curatorial grants, allowing curators to undertake collections and exhibition research projects in the UK and abroad.

Grants are available in brackets of below and above £1,500, and we have £75,000 to give annually. They often lead to the development of ambitious projects with considerable public impact, such as new acquisitions, displays and exhibitions.

Recipients of grants of £1,500 and above:

Katy Barrett, curator of art, and Sacha Coward, community participation producer, Royal Museums Greenwich
£3,000 towards a research trip to the Pacific to inform the development of a new gallery at the National Maritime Museum

Sarah Brown, principal keeper, Leeds Art Gallery
£2,345 towards research into the work of Mono-ha (school of things) artists, to inform a major exhibition on the occasion of the Tokyo Olympics in 2020

Emily Druiff, artistic director and CEO, Peckham Platform
£2,000 to facilitate meeting six organisations across the UK to inform the development of a new artist-led, community-based social arts space in Peckham, London

Rachel Heminway Hurst, curator of world art, and Nicola Stylianou, post-doctoral researcher and ‘Fashioning Africa’ collecting panel member, Brighton Museum & Art Gallery
£2,950 towards a research trip to Ghana, to develop curatorial expertise in the role of fashion and dress in Ghana and to source acquisitions for the ‘Fashioning Africa’ collection

Malika Kraamer, curator of world cultures, New Walk Museum and Art Gallery
£1,500 towards a research trip to Ghana, to attend the Arts Council of the African Studies Association’s 17th Triennial Symposium and to collect two works by artists from Kumasi and Agortime-Kpetoe for Leicester Arts and Museum Service

Emily Malcolm, curator, transport and technology, Riverside Museum
£1,622 to enable attendance at the International Congress of Maritime Museums in Chile to present new research into Glasgow Museums’ collection of ship models

Sarah Martin, head of exhibitions, Turner Contemporary
£4,000 towards a research trip to Atlanta and Alabama to inform an exhibition of work by African American artists living in and around Birmingham, Alabama in the 20th century

Eleanor Nairne, curator, and Jessica Freeman-Attwood, research assistant, Barbican Art Gallery
£3,250 towards a research trip to New York and Washington DC

Lois Oliver, guest exhibition curator, Ashmolean Museum
£3,000 towards research trips to Washington DC and Boston to inform an exhibition exploring the role of music in the life and art of Edouard Manet

Chelsea Pettitt, head of partnerships, Wysing Arts Centre
£4,500 to support curators from nine partner organisations to undertake trips to the Netherlands, informing a project reimagining the East of England through cultural activity
Sarah Rothwell, assistant curator of modern and contemporary design, National Museums Scotland, and Bryony Windsor, head of exhibitions, National Centre for Craft and Design
£2,000 towards research for an exhibition examining the diverse work of established and emerging glass artists in Britain today

Elizabeth Jane Stewart, curator of archaeology and the historic environment and project manager, and Poppy Learman, project curator, Museum of Liverpool
£2,500 towards a research trip to New York to inform a project exploring the history of Pembroke Place in Liverpool, including touring New York ‘back houses’, the closest international parallel

Amina Wright, senior curator, Holburne Museum
£1,607 towards research for an exhibition and accompanying book on Thomas Lawrence’s early life and work
Eleanor Nairne, curator, Barbican Art Gallery

A Jonathan Ruffer curatorial grant in 2016 enabled Eleanor Nairne to undertake a research trip to New York, Massachusetts and Pittsburgh to inform the major 2017 exhibition Basquiat: Boom for Real.

Nairne was able to meet with figures close to Jean-Michel Basquiat including artists Brian Gormley and Maripol, attend and give a talk at a symposium, and examine materials relating to Basquiat at the Andy Warhol Museum archive – resulting in a room of the exhibition dedicated to the two artists’ relationship.

‘I was really interested in any kind of archive that might not have been scoured in relation to Basquiat, and I was conscious that the Andy Warhol archive might be one such resource.

‘I always had this idea that the relationship between Basquiat and Warhol was quite a known thing, but despite the fact that it’s omnipresent in the popular imagination, the actual detail and nature of this rather remarkable and unusual friendship is often opaque. I asked the archive to pull absolutely anything with a connection to Basquiat, to be able to get a sense of the way in which we describe that relationship – but also to be thinking, in simple curatorial terms, which of these objects might be appropriate for display.

‘The room became such a highlight for visitors, but it was also about how we inspire the next generation of scholarship. I was really keen that a lot of the material that we exhibited, which had never been reproduced before, is also in the catalogue, so that it becomes more widely disseminated.'
Amina Wright, senior curator, Holburne Museum

Inspired by the positive public response to Thomas Lawrence’s oil sketch for the portrait of Arthur Atherley, which was acquired by the Holburne Museum in 2016 with Art Fund support, Amina Wright is curating an exhibition looking at Lawrence’s early life in Bath and London — from a child with prodigious talent to one of the Royal Academy’s most celebrated artists in the late 1780s and early 1790s.

A Jonathan Ruffer curatorial grant has enabled Wright to undertake research towards the exhibition and an accompanying publication, including travelling to California in spring 2018 to visit the Los Angeles County Museum of Art, which holds the finished portrait of Arthur Atherley.

‘What struck me most is how the face in our oil sketch is exactly the same as the finished portrait. The finished portrait is bigger, it’s been extended to three-quarter length, he’s wearing a different coloured coat — but the face is essentially the same, and yet somehow different. It’s as though he’s much more grown up, and I can’t work out what the artist has done to achieve that effect. Lawrence was a magician with oil paint.

‘In LA I was able to take a once-in-a-lifetime opportunity to see work that I might never see again, so I visited a lot of museums and in particular the Huntington Art Gallery. It’s got The Blue Boy, painted by Gainsborough in Bath, which has a connection with Arthur Atherley because the last time our sketch was sold, in the 1850s, it was thought to be a sketch for The Blue Boy. Of course, The Blue Boy is entirely different; it just shows you how little people knew in the days before photography.

‘In our learning programme related to the acquisition of Arthur Atherley, we worked with groups who could identify with him: with sixth-formers who were about to leave school or college, and in care homes with people doing reminiscence work about what it was like for them when they left.

‘The response to Arthur Atherley has given us a strong desire to tell the young Lawrence’s story, and I hope the exhibition will do that in an inspiring way.’
Training and fellowships

As curators increasingly diversify their skills, we want to do as much as possible to support the sharing of expertise across institutions and among peers.

In 2017 the National Gallery Curatorial Traineeship Programme, with Art Fund support and assistance of the Vivmar Foundation, continued with the appointment of Kate O’Donoghue and Eleanor Hutchison, who completed six months of specialist, on-the-job training in London before taking up postings at the Walker Art Gallery, Liverpool, and Compton Verney, Warwickshire.

At the Walker, O’Donoghue is working on the future re-display and reinterpretation of the Baroque collection, while at Compton Verney, Hutchison is researching, rehanging and developing an exhibition around the Northern European collection.

We also continued our support of the V&A Photography Curators’ Training Programme, a two-year pilot scheme placing trainee curators in Nottingham Castle Museum and Sheffield Graves Gallery after gaining experience in the V&A’s photography department.

Elsewhere, we:

— gave a grant to the Photographic Collections Network to help improve training and collaboration among those working with photographic collections and archives
— offered 65 fully funded places for curators and museum professionals on a series of career development courses at the Whitechapel Gallery
— sponsored an Art Fund Curator Fellowship as part of the Clore Leadership Programme, enabling a curator to develop leadership skills alongside a range of figures from the cultural sector
— supported Curatorial Leadership in Collections, a new project developed by the Scottish Contemporary Art Network and Outset Scotland bringing together curators and directors from eight collecting institutions to engage in research visits, forums and workshops
— worked with the Arts Council Collection to devise and deliver a series of events as part of their Curators’ Days programme, including a day at the 2017 Venice Biennale
— hosted an intensive two-day programme at BALTIC exploring the role of digital technology in contemporary art, in collaboration with Bloomberg New Contemporaries
— joined forces with Frieze to run a Curators’ Programme at Frieze Masters, inviting 20 curators from the UK, US and Europe to share their knowledge as part of the fair

— supported a workshop at Art Night 2017 led by the festival’s curator, Fatoş Üstek, convening a range of arts and museum professionals to explore issues facing art in the public realm

— supported National Museums Sheffield’s project exploring how philanthropy beyond London can be better encouraged, including helping to fund an exhibition of work drawn from the collection of Jack Kirkland, and a seminar and report by Louisa Buck

— awarded a grant to contemporary arts organisation Bold Tendencies to support their Art Traineeships, a voluntary learning and mentorship programme offering young people insight into running a cultural institution

— co-programmed a symposium focused on creative and collaborative approaches to exhibition-making, with Hayward Gallery Touring and the Touring Exhibitions Group

‘My first months as a curatorial trainee have been filled with rich opportunities to develop my skills and undertake new challenges’

Kate O’Donoghue, National Gallery curatorial trainee
Making connections

Museums are stronger together

In navigating the challenges of today’s arts landscape, museums engage more inventively with their audiences and collaborate more closely with each other. We want to help in this wherever we can.

We continue to build our membership and promote museum-visiting through the National Art Pass. But we also bring people closer to museums through our crowdfunding platform, Art Happens, and through Art Tickets, which gives a range of organisations a much-needed online ticketing capability.

Meanwhile, our annual prize, Art Fund Museum of the Year, is an opportunity for everyone to celebrate innovation and achievement in the UK’s most ambitious cultural institutions.
In buying an annual National Art Pass, Art Fund members directly support museums and galleries by providing funds that make our work possible.

In 2017 our membership grew to 139,000 members who, with a National Art Pass, enjoy free or reduced-price entry to over 320 museums, galleries and historic houses across the UK, plus 50% off admission to major exhibitions and discounts in hundreds of museum shops and cafes.

Among more than 20 venues new to this network for 2017-18 are Edinburgh’s Fruitmarket Gallery, the Gordon Russell Design Museum in Worcestershire, Yorkshire’s Castle Howard and the National Justice Museum in Nottingham.

They join a wider, ever-growing community of more than 730 venues that we seek to promote, support and celebrate in all they do – whether by connecting them with new audiences, or providing materials and opportunities to help them make the most of being part of our national network.

“We never get bored of this magical place and thanks to my #NationalArtPass I have managed to enjoy lots of adventures here this summer”

visitor to Jupiter Artland, Edinburgh, on Instagram

In extending and supporting our National Art Pass community in 2017, we:

— welcomed over 21,000 new members with a National Art Pass and 22 new venues offering new or improved National Art Pass benefits
— inspired a 250% increase in the use of the #NationalArtPass hashtag on Instagram, with users sharing photos of their experiences using their pass
— highlighted hundreds of must-see shows at artfund.org and in our quarterly Exhibitions Guide, with over 500,000 copies distributed via our partner museums
— developed free marketing materials to help museums welcome visitors with a National Art Pass
— helped museum professionals support the work of their colleagues across the UK through offering a special Curators’ Art Pass
Student Art Pass

17,000 students joined Art Fund between October and December 2017, when for the first time we made the Student Art Pass available to all full-time UK students.

Over 12,000 of these purchased a £5 Student Art Pass, while 5,000 students were able to sign up for a free pass thanks to generous private funding. Students now make up 12% of our membership.

We are excited to welcome these new members – studying 90 subjects at 157 UK universities – into our community. As well as receiving many of the same benefits as the National Art Pass, students also gain access to a programme of creative competitions, events and opportunities designed to open up career pathways.

Our student programme has been made possible through the generous support of The 29th May 1961 Charitable Trust, Eric and Jean Cass with Cass Art, the Djanogly Foundation, the Hochhauser Foundation, Oliver Stanley Charitable Trust, Roger de Haan Charitable Trust and Stavros Niarchos Foundation.

‘The best thing about the Student Art Pass is how many doors it opens, literally and figuratively. Seeing art, getting inspired, and creating something of my own because of it’

Student Art Pass member
National Art Pass for Companies

This scheme allows employers to give the National Art Pass to their employees – as either a reward or a benefit. In 2017 we saw a 50% increase in the number of companies offering the National Art Pass to staff, ranging in size and sector from fashion brands to energy providers, creative agencies to insurance firms.

Offering the pass reaps benefits for both the individual employee and the organisation, with members reporting that it has a positive impact on wellbeing through increased museum-visiting, and inspires personal development and creative thinking. Meanwhile, companies improve their employer brand though a positive association with Art Fund's charitable purpose by offering an attractive cultural benefit.

By December 2017, 22 different companies offered the pass to their employees including the Financial Times, Feilden Clegg Bradley Studios, MullenLowe Group, OVO Energy and Penguin Random House.
Art Happens

There’s no limit to the ambitious ideas that museums would like to realise if they could — and we know their audiences want to help them succeed. So our crowdfunding platform, Art Happens, gives museums and audiences the power to bring exciting creative projects to life, together.

Through Art Happens, in 2017 more than 1,700 online donors raised over £148,000 to support 10 organisations in a huge variety of projects, from uniting street artists with fan-makers for a unique exhibition at London’s Fan Museum, to recreating a lost recipe for the world’s finest porcelain at Nantgarw China Works; from reviving Leeds Art Gallery’s Victorian staircase with a mural by Lothar Götz, to helping the Museum of London re-dress its Vauxhall Pleasure Gardens galleries and conserve fashion history.

With a 94% success rate, Art Happens is crowdfunding with a difference. We support museums through each step of the process, from hosting workshops offering fundraising advice and the chance to share experience with peers, to producing campaign videos and connecting museums with new donors.

Thanks to funding from the Heritage Lottery Fund, in 2017 we began developing our online infrastructure to give further support to museums in their campaigns, and in 2018 we are expanding the Art Happens platform significantly to help more projects come to life.

In 2017:

— 1,708 donors made art happen in Folkestone, Guildford, Hastings, Leeds, London, Nantgarw, Nottingham and York
— the average donation to an Art Happens project was £74.72
— Watts Gallery – Artists’ Village raised over £43,000 to ‘bring home’ to Surrey GF Watts’ colossal sculpture Physical Energy in the most successful Art Happens campaign to date, meeting 175% of their original goal
— in recognition of this achievement and the way in which Watts Gallery’s marketing and fundraising teams worked together, they were nominated for a Museums + Heritage fundraising award
— approximately 55% of donors to the Fan Museum’s Street Fans project were new supporters of the museum
For many museums, the ability to sell tickets online is crucial to increasing income, improving accessibility, and giving wider choice and flexibility to audiences. Our ticket management system, Art Tickets, offers museums this capability without the costs of setting up their own platform.

Thanks to private funding, including a grant from Fidelity UK Foundation, in 2017 we were able to develop Art Tickets from a test site towards a fully fledged service.

By testing Art Tickets intensively with a small group of museums, we are working to make sure that the system responds to institutions’ specific needs – designed by them, for them.

Art Tickets offers museums new marketing opportunities and the ability to plan ahead, helping to increase advance ticket sales and improve the options and information available to audiences before visiting.

‘Art Tickets has been revolutionary for a small organisation like ours. It enables us to connect with a much wider audience online; it has also reduced our behind-the-scenes administration by about 80%. Invaluable’

Jenny Hand, director, Munnings Art Museum
Already the biggest museum prize in the world, in 2017 Museum of the Year grew further in ambition and scope. In addition to the £100,000 prize for the winner, for the first time each of the other four finalists received £10,000 in recognition of their achievements.

Not only does the prize allow us all to celebrate the innovative and the ingenious in UK museums, but it strengthens the finalists’ relationships with their audiences both locally and nationally: all reported increased visitor numbers during and following the 2017 prize campaign, helped along by the National Art Pass network.

From a shortlist that acknowledged the outstanding work of the Lapworth Museum of Geology, the National Heritage Centre for Horseracing & Sporting Art, Sir John Soane’s Museum and Tate Modern, the Hepworth Wakefield was named Art Fund Museum of the Year 2017.

‘Being shortlisted energised all our supporters to get behind us. The comments we received were incredible. It felt like we all came together in celebration, sharing this moment with our audiences’

Art Fund Museum of the Year 2017 finalist

In 2017:

— the Hepworth Wakefield reported a 22% increase in visitor figures after being named Art Fund Museum of the Year 2017
— finalists took part in a ‘social swap’, visiting each other’s museums and sharing their experiences on social media — and seeing a significant increase in followers and engagement as a result
— the BBC extended its support for the prize, and press coverage reached an international audience of over 315 million
— the ceremony at the British Museum on 4 July 2017 was attended by an audience of 470 museum curators, directors, artists and cultural figures, with the winner announced by one of the judges, BBC Radio DJ and broadcaster Jo Whiley
— we worked with VocalEyes and Stagetext to deliver training and resources for finalists, helping them to support visitors with sensory and cognitive impairments. We will build on this in 2018 by integrating support for audiences with dementia and autism
Museum of the Year may be our most public platform for championing the innovative progress of UK museums, but we work constantly on many other fronts to lobby for their interests.

Supported entirely by those who buy a National Art Pass and the additional generosity of trusts, foundations and other individuals, we receive no government funding and are proud of our independent voice and capacity to stand up and fight for museums’ needs.

In 2017 we continued advocating for reform to the UK’s export licensing process for works of art, and explored ways to make the UK’s Cultural Gifts Scheme even more effective. We campaigned both publicly and behind the scenes against local authority funding cuts to museums, and called for greater central government funding. We responded to key sector consultations including the Mendoza Review of Museums in England, and monitored and responded to inquiries regarding the impact of Brexit on the museum sector.

We began publishing Art Insights – research into key areas of concern within the sector – and we commissioned a major new report by David Cannadine on museum collecting in the UK, published to mark 40 years of collaboration between Art Fund and the Wolfson Foundation. Why Collect? A report on museum collecting today called for increased investment in museums and their collections, with public spending on museums having decreased by 13% in real terms over the last decade.
Art Partners

In 2017 our community of 186 Art Partners gave over £345,000 to support our work with museums, from the acquisition of works of art to the New Collecting Awards. The group also donated generously towards Art Happens — our crowdfunding platform that helps museums raise funds in new ways online.

Art Partners were able to see how their annual commitment makes a difference through a programme of exclusive events, taking in visits to museums, galleries and art collections across the UK and meeting experts, curators and artists in their studios — including two of our Artist Partners, Michael Landy and Bob and Roberta Smith.

Acting as ambassadors for us and offering invaluable perspectives on our work, our 12 Artist Partners are:

- Zarina Bhimji
- Richard Deacon
- Jeremy Deller
- Isaac Julien
- Anish Kapoor
- Michael Landy
- Cornelia Parker
- Martin Parr
- Bob and Roberta Smith
- Mitra Tabrizian
- Clare Twomey
- Jonathan Yeo

‘As both a Trustee and an Artist Partner, I know first-hand what a difference private philanthropy makes to Art Fund’s work with public art collections across the country’

Isaac Julien, artist
Print and online

From listing our monthly must-see exhibitions at artfund.org to sharing members’ #NationalArtPass experiences on Instagram, we are always working to amplify museums’ voices and inspire people to see more art.

Our membership magazine Art Quarterly brings in-depth interviews, previews and art news to our 139,000 members, while our Art Guide app provides users with exhibition highlights and easy guidance to find art near them.

Our fortnightly Art in Your Inbox e-newsletter and dedicated student e-bulletin deliver tips on what to see, exclusive offers and opportunities to 194,000 subscribers, and we reach more than 170,000 followers across our social media channels.

In 2017 we have been working on the functionality and design of the website to connect museums and members more effectively with each other, and we produced a bespoke audio guide app to accompany Frieze Sculpture, narrated by curator Clare Lilley.

In 2017:
— artfund.org received 2 million visits
— #MuseumoftheYear trended across the UK on the night of the award ceremony
— more than 8,000 people entered our annual Art Fund Work of the Year poll, voting online for their favourite acquisition of 2017. The winner, Edwin Landseer’s Monarch of the Glen (c1851), acquired for National Galleries of Scotland in March 2017, was shared on BBC News’ Instagram to an audience of 4.7 million followers
— views of our video content across all channels reached 2.6 million
— the new student hub at artfund.org received more than 78,000 views after the launch of the new Student Art Pass in October 2017
Maximising impact

Doing more and going further

As we aim towards giving £10m per year in grants by 2020, we continue to work efficiently to ensure that the highest possible proportion of our income goes directly to our charitable work.

As an independent charity, we receive no statutory government funding and are entirely supported by those who buy a National Art Pass and by the additional generosity of trusts, foundations and other individuals.

We can maximise the impact their contribution has on art and culture in the UK by using our investment portfolio to cover our own support costs, and drawing on reserves from time to time to reinforce our infrastructure.
Art Fund exists to support museums and galleries in the UK in their efforts to collect, curate, care for and display works of art and in so doing reach diverse audiences. Perceiving a variety of complex needs amongst our beneficiaries, Art Fund Trustees have agreed a long-term strategy that aims steadily to increase the scale, sophistication and reach of our grant-giving programme, clearly define and develop the non-grant giving and services we provide and, recognising the mission-critical role of our community of members, continue to stimulate museum-visiting via the National Art Pass. Our strategy also recognises the ever more complex environment in which all charities and businesses operate and therefore makes provision for ongoing investment in our infrastructure. We are enormously grateful to Mr Donald Parker, whose legacy gift of £2.9m in 2014 provided the additional funding necessary to support this major programme of organisational development.

Art Fund’s financial performance and sustainability are overseen by the Finance & General Purposes Committee, a sub-group of the Board of Trustees. I would like to thank my fellow committee members and especially our non-Trustee special advisers, Brendan Finucane and Ruth Jarratt, for their support and counsel during the year.

Impact

In 2017 the total value of Art Fund’s charitable expenditure was £14.1m (2016: £16.6m). Within this value we applied £7.3m to our grant-giving programme (2016: £6.2m), £2.5m to our support services to the sector (2016: £2.2m excluding special appeals) and £4.3m to promoting museum-visiting through the National Art Pass and servicing our membership of 139,000 (2016: £4.0m). In 2017 we did not run a special acquisition appeal, whereas in the prior year this accounted for £4.4m of our charitable spend including £1.0m contributed directly from Art Fund’s reserves to the appeal to acquire the Armada Portrait of Elizabeth I for Royal Museums Greenwich.
Summary of aims and objectives

Art Fund exists to help museums and galleries all across the UK to buy, show and share great art so that it can be experienced and enjoyed by everyone. Set up over a hundred years ago, Art Fund is the leading national fundraising charity for art and is independently funded and supported by 139,000 members.

Our four strategic objectives to 2020 are as follows:

— Art:
Building our national funding programme to help public art collections to grow and be seen, shared and enjoyed.

— Sector:
Reach a widening range of museums and visual arts organisations, helping them to be more creative, innovative and ambitious.

— Community:
Broadening our community of members and museum visitors to generate more support and income for UK public collections.

— Resources:
Increasing our income, building our support systems and making efficient use of our resources to maximise our charitable impact.

Maximising impact
Structure, governance & management

Appointment of Trustees

Art Fund is governed by its Board of Trustees, which meets six times a year. It currently has 17 members. Vacant Trustee positions are advertised to the membership in Art Quarterly and are appointed by the Board, on the recommendation of the Nominations Committee. The subsequent appointment is then notified to the membership at the Annual General Meeting (AGM) following their appointment. The five Trustees who have been longest in office since their last election must 'retire' each year at the AGM, and are eligible for re-election. Trustees can serve for a maximum of two consecutive terms of five years.

Trustee induction and training

All new Trustees attend an induction in which they are briefed on their legal obligations under charity law, the Charity Commission guidance on public benefit, the content of Art Fund's Royal Charter, the Board structure and decision-making processes, Art Fund's strategy and recent financial performance.

During the induction each new Trustee will meet the Director of Art Fund, Senior Management Team members and other key Art Fund personnel. New Trustees are issued with a portfolio of documents outlining their responsibilities as a charity Trustee including a Board policies and procedures manual.

Organisation

The Board, while retaining overall responsibility, delegates certain functions to two sub-committees and executive staff as described here.

The Finance and General Purposes Committee, which meets up to four times a year under the chairmanship of the Treasurer, considers all matters relating to finance, investments, risk management and the administration of the charity including the property. It currently has four Trustee members and two non-Trustee advisory members.

The Nominations Committee, which meets at least annually under the chairmanship of the Chairman, considers candidates for membership of the Board and terms of appointment.

The day-to-day direction of Art Fund's affairs is the responsibility of the Director who reports to the Board through the Chairman. The Director is supported by a Senior Management Team consisting of the Director of Finance & Resources, Director of Development, Director of Programmes, Director of Marketing and Director of Communications.

Related parties and co-operation with other organisations

None of Art Fund's Trustees receive remuneration or other benefit from their work with the charity. Details of Trustees’ expenses and related party transactions are disclosed in the notes to the accounts.

The trading activities of Art Fund are carried out by its service company, Art Fund Services Limited, a company incorporated in England and Wales (registered number 01487654). The company is wholly owned by Art Fund and it donates all its profits in the year to Art Fund by way of Gift Aid.

Pay policy for senior staff

The pay of the Senior Management Team is reviewed annually and, along with that of the entire staff body, is considered against key inflation measures and cost-of-living benchmarks. Remuneration is benchmarked against similar roles within the not-for-profit and cultural sector.

Risk management

The major risks to Art Fund's business, finance and reputation, as identified by the Board, have been reviewed and systems have been established to mitigate those risks. A full risk register has been compiled and is held at 2 Granary Square, London, N1C 4BH.

Risk is unavoidable and the resources available for managing risk are finite. The aim of risk management within Art Fund is therefore to achieve an optimum response to risk, prioritised in accordance with
an evaluation of the risks. The approach adopted takes into account the Charity Commission guidance on management of risk with reference to best practice risk management standards. Art Fund assesses risk through consideration of the likelihood of an event occurring, and the impact that would arise if the event were to occur. Risk management within Art Fund includes:

- identifying and assessing risks (the “inherent risks”);
- assigning each of those risks to an individual risk owner;
- setting an agreed risk appetite (the "risk targets");
- evaluating the effectiveness of relevant mitigating controls;
- assessing the risks remaining given the controls in place (the “residual risks”); and
- agreeing, implementing and monitoring controls to reduce the variance between residual and target risks

**Fundraising**

Section 162a of the Charities Act 2011 requires charities to make a statement regarding fundraising activities. The legislation defines fundraising as “soliciting or otherwise procuring money or other property for charitable purposes,” and such amounts receivable are presented in our accounts as “voluntary activities” income and includes legacies.

In relation to the above we confirm that all solicitations are managed internally, without the involvement of commercial participators or professional fundraisers, or third parties. The day-to-day management of all income generation is delegated to the executive team, who are accountable to the Trustees. The charity is not bound by any undertaking to be bound by any regulatory scheme, however the charity is a member of the Fundraising Regulator and complies with the relevant codes of practice.

Art Fund has established a formal complaints policy to facilitate the monitoring and reporting of relevant issues. This policy is available online. Also available online is our fundraising promise which confirms that Art Fund is registered with the Fundraising Regulator and affirms our organisational commitment to conducting open, honest and respectful fundraising practices.

**Reserves policy and going concern**

The Board of Trustees is of the opinion that Art Fund has adequate resources to operate as a going concern for the foreseeable future and the accounts have been prepared on that basis.

**General funds**

The Trustees review Art Fund’s reserves policy on an annual basis to consider the gap between the spending and receiving of income and to ensure that sufficient liquid resources are available to meet liabilities as they fall due, in the event of a sudden shortfall in income. Moreover, the responsive and often uncertain nature of Art Fund’s programme, especially around special appeals, means it is essential that adequate resources are always available to meet the cost of providing grants for exceptional works of art that may be under threat of export.

The Trustees of Art Fund have set a target for general funds of between 3-6 months of total unrestricted operating expenditure. At the end of 2017 free reserves stand at £6.3m (2016: £6.2m) and are therefore at the upper end of the target range.

**The Parker fund**

In 2016 the Trustees designated the value of £2.8m to the Parker fund following the receipt of a legacy from Mr Donald Parker, who had been a member of Art Fund since 1977. The Parker fund represents the aggregate amount that we have set aside to fund internal income and efficiency projects and is available to be used if cash resources in any particular year prove insufficient to meet the cost of major initiatives.

There is no specific target for this fund, as it is anticipated that the full value of the fund will be expended in the five year period to 2021. At the end of 2017 the value of this fund was £1.6m.

**Perpetuity fund**

This designated fund serves as the core component of Art Fund’s capital distribution policy. The annual value drawn from this fund guarantees the existence of Art Fund in perpetuity by meeting the cost of core operating and administrative expenses thereby ensuring that the maximum proportion of donated income is applied to charitable purposes.

Maximising impact
The minimum target for this fund is the grossed-up value of Art Fund’s core operating and administrative costs based on a distribution rate of 3.5% of the trailing 12 quarter value of the investment portfolio. At the end of 2017 the target value for this fund was £34.1m.

**Fixed asset fund**
This designated fund represents the carrying value of Art Fund’s fixed asset base.

**Challenge fund**
This fund was generously gifted by Sir David Verey to be used for leveraging match funding in support of Art Fund’s charitable programme. The current value of the fund is £207k and it is anticipated that the reserve will be expended in full over five years.

**Wedgwood future fund**
The Wedgwood future fund was established by the Trustees in 2016 to provide support for the ongoing care of the Wedgwood collection following the transfer of its ownership to the Victoria and Albert Museum. There is no target value for the fund. The current value of the fund is £561k and it is anticipated that the reserve will be expended in full over a period of approximately 20 years, or as required by the beneficiary.

**Investment policy**
The Trustees adopt a total return policy regarding Art Fund’s investment portfolio and so Art Fund withdraws 3.5% of the trailing 12 quarter value of the portfolio each year in order to meet core operating and administrative costs. The intention is to produce a consistent and sustainable amount to pay for core costs while maintaining the purchasing power of the portfolio over the long term and ensuring that the maximum possible proportion of donated funds are applied to charitable activities. Although financial markets have performed well in the last few years, in the light of recent volatility we remain cautious and have maintained the distribution rate at 3.5%.

**Public benefit**
The Trustees have taken the Charity Commission’s guidance on public benefit into consideration when reviewing the aims and objectives of Art Fund. In setting out the strategy and developing its programme of activity, Art Fund has focused on delivering broad public benefit, in particular through works of art being acquired by public collections in the UK and being available for the public to enjoy; by works of art being shown and shared by public collections, backed up by the curatorial expertise to understand and communicate them to the public; by celebrating creativity and excellence in museums which benefit the public through the annual Art Fund prize for Museum of the Year; and by making enjoyment, understanding and appreciation of works of art available to the public through the National Art Pass, Art Fund website, Art Quarterly and other editorial channels.

**Charity Governance Code**
The terms of the Charity Governance Code are currently under consideration with a view to ensuring that Art Fund meets and exceeds the expectations of the Charity Commission.

**Plans for future period**
In 2018 Art Fund will continue to run a series of infrastructure projects that will enable it to operate on a more robust and agile basis. We continue to seek innovative new ways to leverage income for the benefit of the museums and galleries sector at large and will continue to develop the sophistication and impact of the charitable programme to deliver impact where it is needed most.

This report was approved by the Board of Trustees at its meeting on 30 April 2018 and the Chair of Trustees was authorised to sign the report and the annual financial statements on its behalf.

Lord Smith of Finsbury
Chairman
30 April 2018
Reference and administrative details
Year ended 31 December 2017

Art Fund was established in 1903 as the National Art Collections Fund and was granted a Royal Charter in 1928. It is registered as a charity in England and Wales under number 209174 and in Scotland under SC038331. In May 2006 the 'Art Fund' was adopted as its public and trading name but its full name has been retained for legal purposes.

Registered office
2 Granary Square
King's Cross
London N1C 4BH

Members of the Board
Lord Smith of Finsbury, Chairman (N)
Jeremy Palmer, Treasurer (F,N)
Caroline Butler (F)
Richard Calvocoressi CBE
Professor Richard Deacon CBE RA
Dame Liz Forgan (F)
Philippa Glanville FSA OBE
Professor Chris Gosden FBA (N)
Professor Antony Griffiths FBA
Isaac Julien CBE
Alastair Laing FSA
James Lingwood MBE
Sally Osman (N) Resigned July 2017
Professor Marcia Pointon
Axel Rüger
Monisha Shah Joined October 2017
Professor Lisa Tickner FBA (N)
Michael G Wilson OBE (F)

F: Also a Member of the Finance and General Purposes Committee
N: Also a Member of the Nominations Committee

Advisory Members of the Finance and General Purposes Committee
Brendan Finucane QC
Ruth Jarratt

Director and Senior Management Team
Dr Stephen Deuchar CBE Director
Rachel Mapplebeck Director of Communications
Nicholas Maynard Director of Finance & Resources
Sarah Philp Director of Programmes (maternity leave)
Rachael Browning Acting Head of Programmes
Amy Ross Director of Development
Carolyn Young Director of Marketing

Professional advisers
Auditors
BDO LLP
55 Baker Street
London W1U 7EU

Investment advisers
Cambridge Associates LLP
80 Victoria Street
London SW1E 5JL

Bankers
Coutts & Co
440 Strand
London WC2R 0QS

Solicitors
Farrer & Co LLP
66 Lincoln's Inn Fields
London WC2A 3LH

Maximising impact
Statement of Trustees’ responsibilities

The Trustees are responsible for preparing the annual report and the financial statements in accordance with applicable law and regulations.

Charity law requires the Trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under charity law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and parent charity and of the incoming resources and application of resources, including the income and expenditure, of the group and parent charity for that period.

In preparing these financial statements, the Trustees are required to:

— select suitable accounting policies and then apply them consistently;
— observe the methods and principles of the Charities SORP;
— make judgments and accounting estimates that are reasonable and prudent;
— state whether applicable UK Accounting Standards have been followed, including FRS 102, subject to any material departures disclosed and explained in the financial statements;
— state whether a Statement of Recommended Practice (SORP) applies and has been followed, subject to any material departures which are explained in the financial statements;
— prepare the financial statements on the going concern basis unless it is inappropriate to presume that the parent charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity’s transactions and disclose with reasonable accuracy at any time the financial position of the group and parent charity and enable them to ensure that the financial statements comply with the Charities and Trustee Investment (Scotland) Act 2005, regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), the Charities Act 2011 and the regulations made thereunder. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Financial statements are published on the parent charity’s website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements, which may vary from legislation in other jurisdictions. The maintenance and integrity of the parent charity’s website is the responsibility of the Trustees. The Trustees’ responsibility also extends to the ongoing integrity of the financial statements contained therein.
Independent auditors’ report to Trustees of the National Art Collections Fund

Opinion

We have audited the financial statements of the National Art Collections Fund (“the Parent Charity”) and its subsidiary (“the Group”) for the year ended 31 December 2017 which comprise the consolidated and parent charity statement of financial activities, the consolidated and parent charity balance sheet, the consolidated cash flow statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

— give a true and fair view of the state of the Group’s and of the Parent Charity’s affairs as at 31 December 2017 and of the Group’s incoming resources and application of resources for the year then ended;
— have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
— have been prepared in accordance with the requirements of the Charities Act 2011 and Charities and Trustee Investment (Scotland) Act 2005 and regulation 6 & 8 of the Charities Accounts (Scotland) Regulations 2006, as amended in 2010

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor’s responsibilities for the audit of the financial statements section of our report. We are independent of the Group and the Parent Charity in accordance with the ethical requirements relevant to our audit of the financial statements in the UK, including the FRC’s Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions related to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

— the Trustees’ use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
— the Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Group or the Parent Charity’s ability to continue to adopt the going concern basis of accounting for a period of at least 12 months from the date when the financial statements are authorised for issue

Other information

The other information comprises the information included in the Report of the Trustees, other than the financial statements and our auditors’ report thereon. The other information comprises: Report of the Trustees. The Trustees are responsible for the other information.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.
Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 and the Charities and Trustee Investment (Scotland) Act 2005 requires us to report to you if, in our opinion:

— the information contained in the financial statements is inconsistent in any material respect with the Trustees’ Annual Report; or
— proper accounting records have not been kept by the Parent Charity; or
— the Parent Charity financial statements are not in agreement with the accounting records and returns; or
— we have not received all the information and explanations we require for our audit

Responsibilities of Trustees

As explained more fully in the Statement of Trustees’ Responsibilities, the Trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group’s and the Parent Charity’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent Charity or to cease operations, or have no realistic alternative but to do so.

Auditors’ responsibilities for the audit of the financial statements

We have been appointed as auditors under section 144 of the Charities Act 2011 and section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

This report is made solely to the Charity’s Trustees, as a body, in accordance with the Charities Act 2011 and the Charities and Trustee Investment (Scotland) Act 2005. Our audit work has been undertaken so that we might state to the Charity’s Trustees those matters we are required to state to them in an auditors’ report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charity and the Charity’s Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors’ report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council’s (“FRC’s”) website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors’ report.

BDO LLP
Statutory Auditor
London
United Kingdom

Date: 2 May 2018

BDO LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).
Treasurer’s report

Performance

- Total expenditure (exc. special appeals)
- Support costs

Efficiency

- Total expenditure (exc. special appeals)
- Support costs

Impact

- Reaching audiences
- Making connections – NAP
- Making connections – museums
- Shaping futures
- Building collections

This chart illustrates the changing scale and composition of our charitable expenditure over the past 5 years, as we seek to respond to the needs of our beneficiaries by diversifying our support.

This chart shows how our total income has fluctuated over the past 5 years. The data reveals volatility in special appeals and legacy income, but shows a steady year-on-year increase in our underlying income, arising from membership subscriptions and fundraising.

This chart illustrates support costs as a proportion of total expenditure, excluding special appeals.

Maximising impact
## Consolidated statement of financial activities (including consolidated income and expenditure account)
For the year ended 31 December 2017

<table>
<thead>
<tr>
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<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
</tbody>
</table>

### Income from:

#### Voluntary activities:
- Donations: 1,047, 1,044 - 2,091, 1,109, 1,492 - 2,601
- Legacies: 2,869 - - 2,869, 993 12 - 1,005
- Special appeals: - - - - 3,312 - 3,312

#### Charitable activities:
- Member’s subscriptions: 7,457 14 - 7,451, 6,860 18 - 6,878

#### Other trading activities:
- Fundraising events: 808 - - 808, 892 - - 892
- Other income: 326 - - 326, 351 - - 351

### Income from investments
- 129 12 - 6 147, 138 9 - 6 153

### Total income
- 12,616 1,070 - 6 13,692, 10,543 18 - 6 15,192

### Expenditure on:

#### Raising funds:
- Cost of generating voluntary income: 923 - - 923, 862 - - 862
- Cost of trading subsidiary: 64 - - 64, 65 - - 65
- Cost of fundraising events: 454 - - 454, 505 - - 505
- Investment adviser’s costs: 46 - - 46, 28 - - 28

### Total cost of raising funds
- 1,487 - - 1,487, 1,460 - - 1,460

### Total charitable expenditure
- 12,541, 1,565 - 6 14,112, 12,384 4,199 - 6 16,589

### Total expenditure
- 14,028, 1,565 - 6 15,599, 13,844 4,199 - 6 18,049

### Operating (deficit) / surplus
- (1,412), (495) - (1,907), (3,501) 644 - (2,857)

### Net gains on investments
- 3,947 228 - 209, 4,384 4,467 478 246 5,191

### Net income
- 2,535, (267) - 209, 2,477 966 1,122 246 2,334

### Transfers between funds
- 139, (139) - - (20) 20 -

### Net movement in funds
- 2,674, (406) - 209, 2,477 946 1,142 246 2,334

### Reconciliation of funds

#### Total funds brought forward
- 45,945 4,001 - 2,044, 51,990 44,999 2,859 1,798 49,656

#### Total funds carried forward
- 48,619, 3,595 - 2,253, 54,467, 45,945, 4,001 - 2,044, 51,990

---

## Charity statement of financial activities (including income and expenditure account)
For the year ended 31 December 2017

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
</tbody>
</table>

### Income from:

#### Voluntary activities:
- Donations: 1,047, 1,044 - 2,091, 1,109, 1,492 - 2,601
- Legacies: 2,869 - - 2,869, 993 12 - 1,005
- Special appeals: - - - - 3,312 - 3,312

#### Charitable activities:
- Member’s subscriptions: 7,389 14 - 7,403, 6,860 18 - 6,878

#### Other trading activities:
- Fundraising events: 799 - - 799, 879 - - 879
- Other income: 148 - - 148, 156 - - 156

### Income from investments
- 300 12 - 6 318, 281 9 - 6 296

### Total income
- 12,552 1,070 - 6 13,628, 10,278 4,843 - 6 15,127

### Expenditure on:

#### Raising funds:
- Cost of generating voluntary income: 923 - - 923, 862 - - 862
- Cost of fundraising events: 454 - - 454, 505 - - 505
- Investment adviser’s costs: 46 - - 46, 28 - - 28

### Total cost of raising funds
- 1,423 - - 1,423, 1,395 - - 1,395

### Total charitable expenditure
- 12,541, 1,565 - 6 14,112, 12,384 4,199 - 6 16,589

### Total expenditure
- 13,964, 1,565 - 6 15,535, 13,779 4,199 - 6 17,984

### Operating (deficit) / surplus
- (1,412), (495) - (1,907), (3,501) 644 - (2,857)

### Net gains on investments
- 3,947 228 - 209, 4,384 4,467 478 246 5,191

### Net income
- 2,535, (267) - 209, 2,477 966 1,122 246 2,334

### Transfers between funds
- 139, (139) - - (20) 20 -

### Net movement in funds
- 2,674, (406) - 209, 2,477 946 1,142 246 2,334

### Reconciliation of funds

#### Total funds brought forward
- 45,942 4,001 - 2,044, 51,987 44,996 2,859 1,798 49,653

#### Total funds carried forward
- 48,616, 3,595 - 2,253, 54,467, 45,942, 4,001 - 2,044, 51,987

---

The statement of financial activities includes all gains and losses recognised in the year and all income and expenditure are derived from continuing activities.

The notes on pages 111 to 130 form part of these financial statements.
### Consolidated and charity balance sheet

**As at 31 December 2017**

<table>
<thead>
<tr>
<th></th>
<th>Group 2017 £'000</th>
<th>Group 2016 £'000</th>
<th>Charity 2017 £'000</th>
<th>Charity 2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>5,877</td>
<td>5,989</td>
<td>5,877</td>
<td>5,989</td>
</tr>
<tr>
<td>Investments</td>
<td>47,101</td>
<td>44,582</td>
<td>47,101</td>
<td>44,582</td>
</tr>
<tr>
<td></td>
<td>52,978</td>
<td>50,571</td>
<td>52,978</td>
<td>50,571</td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>6</td>
<td>2</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>1,241</td>
<td>1,463</td>
<td>1,587</td>
<td>1,693</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>6,589</td>
<td>5,946</td>
<td>6,224</td>
<td>5,709</td>
</tr>
<tr>
<td></td>
<td>7,831</td>
<td>7,411</td>
<td>7,811</td>
<td>7,402</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors falling due within one year</td>
<td>(4,011)</td>
<td>(2,743)</td>
<td>(3,994)</td>
<td>(2,737)</td>
</tr>
<tr>
<td>Provision for grants authorised but not paid</td>
<td>(2,095)</td>
<td>(2,994)</td>
<td>(2,095)</td>
<td>(2,994)</td>
</tr>
<tr>
<td></td>
<td>(6,106)</td>
<td>(5,737)</td>
<td>(6,089)</td>
<td>(5,731)</td>
</tr>
<tr>
<td>Net current assets</td>
<td>1,725</td>
<td>1,674</td>
<td>1,722</td>
<td>1,671</td>
</tr>
<tr>
<td><strong>Total assets less current liabilities</strong></td>
<td>54,703</td>
<td>52,245</td>
<td>54,700</td>
<td>52,242</td>
</tr>
<tr>
<td>Creditors: due after more than one year</td>
<td>(236)</td>
<td>(255)</td>
<td>(236)</td>
<td>(255)</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>54,467</td>
<td>51,990</td>
<td>54,464</td>
<td>51,987</td>
</tr>
</tbody>
</table>

| Funds of the charity: |                   |                   |                    |                   |
| Permanent endowment funds | 2,253         | 2,044             | 2,253              | 2,044             |
| Other restricted funds | 3,595           | 4,001             | 3,595              | 4,001             |
| Designated funds      | 42,352          | 39,785            | 42,352             | 39,785            |
| General funds         | 6,287           | 6,160             | 6,264              | 6,157             |
| **Total charity funds** | 54,467      | 51,990            | 54,464             | 51,987            |

The Trustees have prepared group accounts in accordance with section 138 of the Charities Act 2011. The notes on pages 111 to 130 form part of these financial statements. Approved and authorised for issue by the Board on 30 April 2018 and signed on its behalf by:

**Treasurer**
Jeremy Palmer

**Chairman**
Lord Smith of Finsbury

---

### Consolidated statement of cash flows

**For the year ended 31 December 2017**

<table>
<thead>
<tr>
<th></th>
<th>Group 2017 £'000</th>
<th>Group 2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td>2,477</td>
<td>2,334</td>
</tr>
<tr>
<td><strong>Adjustments for non-cash items:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation of tangible fixed assets</td>
<td>115</td>
<td>127</td>
</tr>
<tr>
<td>Investment income</td>
<td>(147)</td>
<td>(153)</td>
</tr>
<tr>
<td>(Gain)/on investments</td>
<td>(4,384)</td>
<td>(5,191)</td>
</tr>
<tr>
<td><strong>Movements in working capital:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease in debtors</td>
<td>222</td>
<td>742</td>
</tr>
<tr>
<td>(Increase)/decrease in stocks</td>
<td>1</td>
<td>(2)</td>
</tr>
<tr>
<td>Increase in creditors: Current liabilities</td>
<td>1,268</td>
<td>341</td>
</tr>
<tr>
<td>Increase/(decrease) in creditors: Long term</td>
<td>(19)</td>
<td>21</td>
</tr>
<tr>
<td>Increase/(decrease) in provisions</td>
<td>(899)</td>
<td>754</td>
</tr>
<tr>
<td><strong>Net cash generated from operating activities</strong></td>
<td>(1,366)</td>
<td>(1,027)</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>147</td>
<td>153</td>
</tr>
<tr>
<td>Purchases of tangible fixed assets</td>
<td>(3)</td>
<td>(175)</td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>(4,500)</td>
<td>(2,002)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>6,365</td>
<td>3,468</td>
</tr>
<tr>
<td><strong>Net cash from investing activities</strong></td>
<td>2,009</td>
<td>1,444</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>643</td>
<td>417</td>
</tr>
<tr>
<td>Analysis of changes in cash:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents at the beginning of the year</td>
<td>5,946</td>
<td>5,529</td>
</tr>
<tr>
<td><strong>Total cash and cash equivalents at the end of the year</strong></td>
<td>6,589</td>
<td>5,946</td>
</tr>
<tr>
<td>Cash and cash equivalents comprise:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>6,589</td>
<td>5,946</td>
</tr>
</tbody>
</table>

Maximising impact
Notes to the accounts

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a. Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The organisation is a public benefit entity for the purpose of FRS 102 and a registered charity, and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to the charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), and Charities Act 2011. The financial statements have been prepared under the historical cost convention as modified by the valuation of fixed-asset investments and in accordance with Art Fund’s Royal Charter.

The consolidated financial statements include the accounts of the National Art Collections Fund and its subsidiary undertaking, Art Fund Services Limited, which is wholly owned and registered in England and Wales. Transactions and balances between the charity and its subsidiary have been eliminated from the consolidated financial statements.

b. Income

Income is usually accounted for on a receivable basis. Voluntary income, comprising donations and legacies, are recognised as incoming resources when Art Fund becomes entitled to the income. For donations this is when there is certainty of receipt and value. For all legacies income has been recognised dependent on type which is deemed to be when the receipt and value are probable:

— Pecuniary legacy – the earlier of cash receipt or probate date
— Residuary legacy – the earlier of cash receipt or estate accounts date

Annual ordinary membership income is recognised at the point at which benefit is transferred, being the date that the membership begins. Life membership income is recognised on a straight line basis over a 10 year period.

Contractual or trading income is recognised as income to the extent that Art Fund has provided the goods or services. Where income is received in advance and Art Fund does not have entitlement to these resources until the goods or services have been provided, the income is deferred.

c. Expenditure

Expenditure is recognised in the financial statements on an accruals basis. Expenditure is classified in the statement of financial activities (SoFA) under the principal categories of costs of raising funds, and cost of charitable activities rather than the type of expense.

Grants payable are recognised when a grant has been approved and this has been communicated to the recipient.

Expenditure comprises direct expenditure including direct staff costs attributable to the activity. Where costs cannot be directly attributed, they are allocated to the activities to which they relate as shown in note 5. Costs of raising funds are those incurred in seeking voluntary contributions for Art Fund, the cost of fundraising events, cost of operating the trading subsidiary and investment management fees.

Grant support costs comprise the costs of processing grant applications, including support to actual and potential applicants. Other charitable activities comprise costs incurred in attracting new members and providing services to existing members, including publications and communications. Governance costs are those costs incurred in connection with the general governance of Art Fund including compliance, constitutional and statutory requirements.

d. Fixed Asset Investments

Investments are stated at market value, which is measured at bid price, in accordance with the revised Statement of Recommended Practice. As a result the SoFA includes those unrealised gains and losses arising from the revaluation on the investment portfolio throughout the year. The SoFA does not distinguish between the valuation adjustments relating to sales and those relating to continued holdings as they are together treated as changes in the value of the investment portfolio.

Maximising impact
e. Tangible Fixed Assets
Assets with an economic life greater than one year and with a value exceeding £500 or more are capitalised.

Depreciation is provided on all tangible assets at rates calculated to write-off the value of each asset over its expected useful life with no residual value assumed:

- Freehold property: 1%
- Computer equipment: 33%
- Fixtures and fittings: 20%

A full year of depreciation is charged in the year of acquisition and no depreciation is charged in the year of disposal. Impairment reviews are carried out at the end of each reporting period in accordance with FRS 102 to ensure that the carrying value of assets does not exceed their recoverable amounts.

f. Stocks
Stocks represent goods for sale, stated at the lower of cost or net realisable value.

g. Liquid resources
Liquid resources, as referred to in the cash flow statement, are current asset investments that are disposable without curtailing or disrupting Art Fund’s business and are either readily convertible to known amounts of cash at or close to their carrying value or traded in an open market.

h. Pensions
Art Fund operates a defined contribution pension scheme. The assets of the scheme are held separately from those of Art Fund in an independently administered scheme. The pension cost charge represents the amounts payable by Art Fund amounting to £183,000 (2016: £180,000).

i. Provisions
Art Fund provides for legal or constructive obligations which are of uncertain timing or amount on the balance sheet date on the basis of best estimate of the expenditure required to settle the obligation. Provisions are recognised where there is a present obligation as a result of a past event, it is probable that the transfer of economic benefits will be required to settle the obligation, and a reliable estimate of the amount can be made.

j. Leases
Art Fund has no finance leases. Costs relating to operating leases are charged on a straight line basis over the life of the lease period to which it relates.

k. Taxation
Art Fund is eligible under Part 11 Corporation Tax Act 2010 and section 271 Taxation of Chargeable Gains Act 1992 to exemption from taxes on income, donations and capital gains arising from the pursuit of its charitable objectives. Art Fund Services Limited donates its profits to Art Fund and therefore is not liable to pay capital gains or corporation tax.

l. Funds structure
Art Fund has the following categories of funds:

- Restricted permanent endowment funds which the donors have stated are to be held as capital.
- Restricted funds whose investment or usage is subject to specific restriction imposed by sponsors and donors.
- Designated funds which have been set aside at the discretion of the Trustees for specific purposes.
- General funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of Art Fund.

The major funds comprising each category, the summary results for the year and a description of the movements between the funds are described in note 13.

m. Critical accounting estimates and areas of judgement
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the Trustees to have most significant effect on amounts recognised in the financial statements.
i. The Charity has taken the view of the Trustees that valuing the property at fair value would incur undue cost and effort and has therefore continued to use historical cost as the deemed cost for its freehold property.

ii. The Charity has also not adopted the FRS 102 SORP requirement for a property to be apportioned between its investment use and operational use. This has not been adopted as it is impractical to do so and in addition, the element of the property covered by the sub-lease is occupied by a charitable organisation whose objects are similar to Art Fund's own. Therefore the property has been measured in line with SORP 2005 on its primary use, and is recognised as a tangible fixed asset.

iii. The method for allocating central expenditure to income streams is a judgement. The Group allocates these costs based on head count.

iv. For all legacies income has been recognised dependent on type as disclosed in note 1b.

2. Net surplus of the trading company

Art Fund has a wholly owned trading subsidiary which is incorporated in the UK. Art Fund Services Limited has a share capital of £100 and sells merchandise, advertising and affinity promotions on behalf of Art Fund. The company donates its taxable profits to Art Fund and also pays interest on any loans from Art Fund. A summary of the results of the trading company is shown below. Audited accounts have been filed with the Registrar of Companies.

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit and Loss Account</td>
<td></td>
</tr>
<tr>
<td>Turnover</td>
<td>235</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>(44)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>191</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>(19)</td>
</tr>
<tr>
<td>Interest payable</td>
<td>(1)</td>
</tr>
<tr>
<td>Net profit</td>
<td>171</td>
</tr>
<tr>
<td>Gift aid</td>
<td>(171)</td>
</tr>
<tr>
<td>Retained in subsidiary</td>
<td>-</td>
</tr>
</tbody>
</table>

The assets and liabilities of the trading company as at 31 December 2017 were as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017 £’000</th>
<th>2016 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance Sheet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total assets</td>
<td>392</td>
<td>254</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>(389)</td>
<td>(251)</td>
</tr>
<tr>
<td>Net assets</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

The total income of the parent charity was £13,628,000 (2016: £15,127,000) and the total surplus was £2,477,000 (2016: £2,334,000). The surpluses are the same as in the consolidated accounts because the profit of the trading company is counted as investment income to the charity.

3. Reconciliation of grants given for the purchase of works of art

<table>
<thead>
<tr>
<th>2017 £’000</th>
<th>2017 £’000</th>
<th>2016 £’000</th>
<th>2016 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants outstanding at 1 January</td>
<td>2,994</td>
<td>2,241</td>
<td></td>
</tr>
<tr>
<td>Grants offered during the year</td>
<td>5,324</td>
<td>6,007</td>
<td></td>
</tr>
<tr>
<td>Grants subsequently not taken up</td>
<td>(640)</td>
<td>(1,519)</td>
<td></td>
</tr>
<tr>
<td>Grants from a previous year no longer required</td>
<td>(20)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>4,664</td>
<td>4,488</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Armada Portrait of Elizabeth I</td>
<td>-</td>
<td>2,464</td>
<td></td>
</tr>
<tr>
<td>St Luke Drawing the Virgin and Child</td>
<td>-</td>
<td>1836</td>
<td></td>
</tr>
<tr>
<td>Grants committed</td>
<td>7,658</td>
<td>11,209</td>
<td></td>
</tr>
<tr>
<td>Grants paid during the year (see note 4)</td>
<td>(5,563)</td>
<td>(8,035)</td>
<td></td>
</tr>
<tr>
<td>Adjustments for other grants paid in prior year</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>2,095</td>
<td>2,994</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 4. Total grants for acquisitions paid in 2017

<table>
<thead>
<tr>
<th>Region</th>
<th>Museum/Collection</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northern Ireland</td>
<td>Armagh, Milford House Collection</td>
<td>2,000</td>
</tr>
<tr>
<td>Central Southern</td>
<td>Aylesbury, Buckinghamshire County Museum</td>
<td>250,000</td>
</tr>
<tr>
<td>South West</td>
<td>Bath, Victoria Art Gallery</td>
<td>11,500</td>
</tr>
<tr>
<td>West Midlands</td>
<td>Birmingham, Barber Institute of Fine Arts</td>
<td>60,000</td>
</tr>
<tr>
<td>North East</td>
<td>Bishop Auckland, Auckland Project, Spanish Gallery</td>
<td>422,000</td>
</tr>
<tr>
<td>North West</td>
<td>Bolton Museum &amp; Art Gallery</td>
<td>6,708</td>
</tr>
<tr>
<td>Scotland</td>
<td>Brechin, ANGUSalive Museums</td>
<td>2,125</td>
</tr>
<tr>
<td>South East</td>
<td>Brighton, Royal Pavilion and Museums</td>
<td>31,760</td>
</tr>
<tr>
<td>South West</td>
<td>Bristol Museum &amp; Art Gallery</td>
<td>2,700</td>
</tr>
<tr>
<td>South West</td>
<td>Bruton Museum</td>
<td>1,415</td>
</tr>
<tr>
<td>Central Southern</td>
<td>Bushy Museum &amp; Art Gallery</td>
<td>2,457</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Cambridge University Library</td>
<td>7,000</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Cambridge, Fitzwilliam Museum</td>
<td>150,000</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Cambridge, Museum of Archaeology and Anthropology</td>
<td>9,500</td>
</tr>
<tr>
<td>Wales</td>
<td>Cardiff Castle</td>
<td>2,000</td>
</tr>
<tr>
<td>Wales</td>
<td>Cardiff, National Museum Cardiff</td>
<td>72,000</td>
</tr>
<tr>
<td>Wales</td>
<td>Chepstow Museum</td>
<td>2,100</td>
</tr>
<tr>
<td>North West</td>
<td>Chester, Grosvenor Museum</td>
<td>2,875</td>
</tr>
<tr>
<td>South East</td>
<td>Chichester, Pallant House Gallery</td>
<td>106,166</td>
</tr>
<tr>
<td>West Midlands</td>
<td>Chippenham Museum and Heritage Centre</td>
<td>3,000</td>
</tr>
<tr>
<td>West Midlands</td>
<td>Chipping Campden, Court Barn Museum</td>
<td>3,000</td>
</tr>
<tr>
<td>West Midlands</td>
<td>Coventry, Herbert Art Gallery</td>
<td>3,800</td>
</tr>
<tr>
<td>South East</td>
<td>Dittingham Museum</td>
<td>2,865</td>
</tr>
<tr>
<td>South East</td>
<td>Eastbourne, Towern Art Gallery</td>
<td>102,435</td>
</tr>
<tr>
<td>Scotland</td>
<td>Edinburgh, National Galleries of Scotland</td>
<td>350,000</td>
</tr>
<tr>
<td>Scotland</td>
<td>Edinburgh, National Museums Scotland</td>
<td>472,007</td>
</tr>
<tr>
<td>Scotland</td>
<td>Edinburgh, Royal Scots Dragoons Guards Museum</td>
<td>2,700</td>
</tr>
<tr>
<td>Scotland</td>
<td>Edinburgh, Surgeons’ Hall Museums jointly with the</td>
<td>18,040</td>
</tr>
<tr>
<td></td>
<td>University of Edinburgh</td>
<td></td>
</tr>
<tr>
<td>Scotland</td>
<td>Edinburgh, University of Edinburgh</td>
<td>20,000</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Ely Museum</td>
<td>17,000</td>
</tr>
<tr>
<td>South West</td>
<td>Exeter, Royal Albert Memorial Museum</td>
<td>12,000</td>
</tr>
<tr>
<td>Scotland</td>
<td>Glasgow, Hunterian</td>
<td>5,000</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Grimsby, North East Lincolnshire Museum Service</td>
<td>350</td>
</tr>
<tr>
<td>South East</td>
<td>Guildford, Watts Gallery</td>
<td>39,000</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Harrogate, Mercer Art Gallery</td>
<td>5,425</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Harrogate, Royal Pump Room Museum</td>
<td>10,680</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Hull, Ferens Art Gallery</td>
<td>30,000</td>
</tr>
<tr>
<td>Scotland</td>
<td>Inverness Museum and Art Gallery</td>
<td>875</td>
</tr>
<tr>
<td>West Midlands</td>
<td>Ironbridge, Coalport China Museum</td>
<td>5,950</td>
</tr>
<tr>
<td>Scotland</td>
<td>Irvine, Scottish Maritime Museum</td>
<td>8,000</td>
</tr>
<tr>
<td>East Midlands</td>
<td>Kettering, Alfred East Art Gallery</td>
<td>2,969</td>
</tr>
<tr>
<td>East Anglia</td>
<td>King’s Lynn, Lynn Museum</td>
<td>2,000</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Leeds Art Gallery</td>
<td>27,840</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Leeds, Temple Newsam House</td>
<td>47,500</td>
</tr>
<tr>
<td>East Midlands</td>
<td>Leicester, New Walk Museum and Art Gallery</td>
<td>8,724</td>
</tr>
<tr>
<td>North West</td>
<td>Liverpool, Walker Art Gallery</td>
<td>14,000</td>
</tr>
<tr>
<td>London</td>
<td>London, Arts Council Collection</td>
<td>25,000</td>
</tr>
<tr>
<td>London</td>
<td>London, British Library</td>
<td>85,000</td>
</tr>
<tr>
<td>London</td>
<td>London, British Museum</td>
<td>243,150</td>
</tr>
<tr>
<td>London</td>
<td>London, Brunel Museum</td>
<td>26,000</td>
</tr>
<tr>
<td>London</td>
<td>London, Founding Museum</td>
<td>104,889</td>
</tr>
<tr>
<td>London</td>
<td>London, Freud Museum</td>
<td>7,200</td>
</tr>
<tr>
<td>London</td>
<td>London, Garden Museum</td>
<td>2,000</td>
</tr>
<tr>
<td>London</td>
<td>London, National Army Museum</td>
<td>53,500</td>
</tr>
<tr>
<td>London</td>
<td>London, National Gallery</td>
<td>550,000</td>
</tr>
<tr>
<td>London</td>
<td>London, National Portrait Gallery</td>
<td>350,000</td>
</tr>
<tr>
<td>London</td>
<td>London, St Paul’s Cathedral and Tate</td>
<td>340,966</td>
</tr>
<tr>
<td>London</td>
<td>London, Tate</td>
<td>400,000</td>
</tr>
<tr>
<td>London</td>
<td>London, Victoria and Albert Museum</td>
<td>20,000</td>
</tr>
<tr>
<td>North West</td>
<td>Manchester, Whitworth Art Gallery</td>
<td>35,000</td>
</tr>
<tr>
<td>North West</td>
<td>Middlesbrough, mima (Middlesbrough Institute of Modern</td>
<td>34,452</td>
</tr>
<tr>
<td></td>
<td>Art)</td>
<td></td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>Newry and Mourne Museum</td>
<td>5,000</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Norwich Castle Museum &amp; Art Gallery</td>
<td>7,125</td>
</tr>
<tr>
<td>East Midlands</td>
<td>Nottingham Castle Museum &amp; Art Gallery</td>
<td>8,100</td>
</tr>
<tr>
<td>Central Southern</td>
<td>Oxford, Ashmolean Museum</td>
<td>150,000</td>
</tr>
<tr>
<td>South West</td>
<td>Penzance, Penlee House Gallery &amp; Museum</td>
<td>4,000</td>
</tr>
<tr>
<td>Scotland</td>
<td>Perth Museum &amp; Art Gallery</td>
<td>1,925</td>
</tr>
<tr>
<td>South West</td>
<td>Plymouth City Museum &amp; Art Gallery</td>
<td>2,872</td>
</tr>
<tr>
<td>South East</td>
<td>Portsmouth City Museum</td>
<td>2,100</td>
</tr>
<tr>
<td>South East</td>
<td>Portsmouth, National Museum of the Royal Navy</td>
<td>10,000</td>
</tr>
<tr>
<td>Wales</td>
<td>Powis Castle and Garden (National Trust)</td>
<td>300,000</td>
</tr>
<tr>
<td>Central Southern</td>
<td>Reading, Museum of English Rural Life</td>
<td>400</td>
</tr>
<tr>
<td>Central Southern</td>
<td>Runnymede and Ankerwycke (National Trust)</td>
<td>100,000</td>
</tr>
<tr>
<td>East Anglia</td>
<td>Saffron Walden, Fry Art Gallery</td>
<td>6,000</td>
</tr>
<tr>
<td>South East</td>
<td>Selborne, Gilbert White’s House and the Oates Museum</td>
<td>1,000</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Sheffield, Museums Sheffield</td>
<td>1,020</td>
</tr>
<tr>
<td>South East</td>
<td>Southampton City Art Gallery</td>
<td>9,000</td>
</tr>
<tr>
<td>North West</td>
<td>Southport, Atkinson Art Gallery</td>
<td>4,875</td>
</tr>
<tr>
<td>Scotland</td>
<td>Tain &amp; District Museum</td>
<td>148</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Wentworth Woodhouse</td>
<td>200,000</td>
</tr>
<tr>
<td>South West</td>
<td>Yeovil, South West Heritage Trust</td>
<td>9,500</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>York, Fairfax House</td>
<td>100,000</td>
</tr>
</tbody>
</table>

| Total           |                                                       | 5,562,916 |

*Maximising impact*
5. Analysis of total expenditure

<table>
<thead>
<tr>
<th></th>
<th>2017 Total</th>
<th>2016 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Staff costs</strong></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Salaries</td>
<td>1,861</td>
<td>1,859</td>
</tr>
<tr>
<td>Social security costs</td>
<td>220</td>
<td>195</td>
</tr>
<tr>
<td>Other pension costs</td>
<td>183</td>
<td>180</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,505</td>
<td>2,234</td>
</tr>
<tr>
<td><strong>Expenditure on raising funds:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of generating voluntary income</td>
<td>629</td>
<td>71</td>
</tr>
<tr>
<td>Cost of trading subsidiary</td>
<td>15</td>
<td>49</td>
</tr>
<tr>
<td>Cost of fundraising events</td>
<td>-</td>
<td>454</td>
</tr>
<tr>
<td>Investment advisers’ costs</td>
<td>-</td>
<td>46</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>644</td>
<td>620</td>
</tr>
<tr>
<td><strong>Expenditure on charitable activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants for acquisitions</td>
<td>360</td>
<td>80</td>
</tr>
<tr>
<td>Special appeals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Building collections</td>
<td>360</td>
<td>5,179</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,670</td>
<td>9,770</td>
</tr>
<tr>
<td><strong>Total charitable expenditure</strong></td>
<td>1,861</td>
<td>1,859</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td>2,505</td>
<td>2,234</td>
</tr>
</tbody>
</table>

* Support costs do not include salaries of £433,000, which are included in the Staff costs column (2016: £430,000).

Salaries and pensions

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total salary and pensions costs are:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries</td>
<td>2,102</td>
<td>1,859</td>
</tr>
<tr>
<td>Social security costs</td>
<td>220</td>
<td>195</td>
</tr>
<tr>
<td>Other pension costs</td>
<td>183</td>
<td>180</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,505</td>
<td>2,234</td>
</tr>
</tbody>
</table>

Employees with emoluments totalling £60,000 or more, excluding pension contributions and Employer’s National Insurance contributions:

| £60,001 - £70,000 | -   | 1  |
| £70,001 - £80,000 | 1   | 1  |
| £80,001 - £90,000 | 1   | -  |
| £130,001 - £140,000 | 1 | 1  |

The charity operates a defined contribution pension scheme. Contributions in respect of these staff were £38,821 (2016: £55,704).

Members of the Board did not receive any fees in the current or preceding year. Three (2016: one) Members of the Board received a total of £2,412 (2016: £2,727) reimbursement for expenses incurred in the year.

The key management personnel of the parent charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the Charity were £564,900 (2016: £557,382).
6. Tangible assets

<table>
<thead>
<tr>
<th>Group and charity</th>
<th>Freehold property £'000</th>
<th>Computer equipment £'000</th>
<th>Fixtures &amp; fittings £'000</th>
<th>Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 January 2017</td>
<td>6,038</td>
<td>117</td>
<td>173</td>
<td>6,328</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>6,038</td>
<td>118</td>
<td>175</td>
<td>6,331</td>
</tr>
<tr>
<td><strong>Accumulated depreciation:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 January 2017</td>
<td>(179)</td>
<td>(61)</td>
<td>(99)</td>
<td>(339)</td>
</tr>
<tr>
<td>Charge for the year</td>
<td>(60)</td>
<td>(21)</td>
<td>(34)</td>
<td>(115)</td>
</tr>
<tr>
<td>Depreciation on disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>(239)</td>
<td>(82)</td>
<td>(133)</td>
<td>(454)</td>
</tr>
<tr>
<td><strong>Net book value:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>5,799</td>
<td>36</td>
<td>42</td>
<td>5,877</td>
</tr>
<tr>
<td>At 31 December 2016</td>
<td>5,859</td>
<td>56</td>
<td>74</td>
<td>5,989</td>
</tr>
</tbody>
</table>

7. Fixed asset investments

<table>
<thead>
<tr>
<th>Group and charity</th>
<th>2017 £'000</th>
<th>2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments at market value comprised:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UK equities</td>
<td>9,785</td>
<td>8,777</td>
</tr>
<tr>
<td>Overseas equities</td>
<td>16,849</td>
<td>16,046</td>
</tr>
<tr>
<td>Private equity</td>
<td>3,848</td>
<td>4,048</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>4,624</td>
<td>1,339</td>
</tr>
<tr>
<td>Inflation hedge</td>
<td>2,146</td>
<td>2,094</td>
</tr>
<tr>
<td>Overseas bonds</td>
<td>1,818</td>
<td>1,773</td>
</tr>
<tr>
<td>Cash</td>
<td>8,031</td>
<td>10,505</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>47,101</td>
<td>44,582</td>
</tr>
</tbody>
</table>

8. Stock

<table>
<thead>
<tr>
<th>Group and charity</th>
<th>2017 £'000</th>
<th>2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stock for resale</strong></td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

9. Debtors

<table>
<thead>
<tr>
<th>Group and charity</th>
<th>2017 £'000</th>
<th>2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>90</td>
<td>77</td>
</tr>
<tr>
<td>Amounts due from subsidiary undertaking</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>815</td>
<td>906</td>
</tr>
<tr>
<td>Other debtors</td>
<td>106</td>
<td>124</td>
</tr>
<tr>
<td>Accrued legacy income</td>
<td>33</td>
<td>189</td>
</tr>
<tr>
<td>VAT</td>
<td>197</td>
<td>167</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,241</td>
<td>1,463</td>
</tr>
</tbody>
</table>

10. Contingent assets – legacy income

As at 31 December 2017 the Charity has been notified of £4,496,506 (2016: £1,409,177) residuary legacies and £6,000 (£2016: £2,500) pecuniary legacies, however these did not meet Art Fund’s recognition criteria and have therefore not been accrued.
11. Creditors

<table>
<thead>
<tr>
<th></th>
<th>Group 2017 £'000</th>
<th>Group 2016 £'000</th>
<th>Charity 2017 £'000</th>
<th>Charity 2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falling due within one year:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade creditors</td>
<td>759</td>
<td>726</td>
<td>754</td>
<td>726</td>
</tr>
<tr>
<td>Tax and social security</td>
<td>59</td>
<td>59</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>3,087</td>
<td>1,856</td>
<td>3,085</td>
<td>1,850</td>
</tr>
<tr>
<td>Deferred income</td>
<td>96</td>
<td>102</td>
<td>96</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>4,011</td>
<td>2,743</td>
<td>3,994</td>
<td>2,737</td>
</tr>
</tbody>
</table>

12. Long-term creditors

<table>
<thead>
<tr>
<th></th>
<th>Group 2017 £'000</th>
<th>Group 2016 £'000</th>
<th>Charity 2017 £'000</th>
<th>Charity 2016 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income as at 1 January</td>
<td>255</td>
<td>234</td>
<td>255</td>
<td>234</td>
</tr>
<tr>
<td>Released during the year</td>
<td>(69)</td>
<td>(76)</td>
<td>(69)</td>
<td>(76)</td>
</tr>
<tr>
<td>Deferred during the year</td>
<td>50</td>
<td>97</td>
<td>50</td>
<td>97</td>
</tr>
<tr>
<td>Deferred income as at 31 December</td>
<td>236</td>
<td>255</td>
<td>236</td>
<td>255</td>
</tr>
</tbody>
</table>

The deferred income falling due after one year is the money received for life membership subscriptions, which is released to the Statement of Financial Activities over a period of ten years.

13. Net movement in funds – Group

These funds are split between permanent endowment funds where the capital must be retained and other restricted funds where both capital and income can be spent in accordance with the donor's wishes. Investment income on endowment funds is expendable in accordance with the donor’s wishes. Any income unspent at the end of the year is carried forward to the next year as a restricted fund.

<table>
<thead>
<tr>
<th></th>
<th>Balance at 31 December</th>
<th>Income</th>
<th>Expenditure</th>
<th>Net gains on investments</th>
<th>Transfers between funds</th>
<th>Balance at 31 December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted funds:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General fund</td>
<td>8,156</td>
<td>6,160</td>
<td>12,616</td>
<td>(13,217)</td>
<td>568</td>
<td>139</td>
</tr>
<tr>
<td>The Parker fund</td>
<td>2,890</td>
<td>2,056</td>
<td>-</td>
<td>(859)</td>
<td>150</td>
<td>-</td>
</tr>
<tr>
<td>Perpetuity fund</td>
<td>27,210</td>
<td>30,933</td>
<td>-</td>
<td>3,158</td>
<td>-</td>
<td>34,091</td>
</tr>
<tr>
<td>Fixed asset fund</td>
<td>5,941</td>
<td>5,989</td>
<td>-</td>
<td>(112)</td>
<td>-</td>
<td>5,877</td>
</tr>
<tr>
<td>Challenge fund</td>
<td>208</td>
<td>203</td>
<td>-</td>
<td>(15)</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Wedgwood future fund</td>
<td>604</td>
<td>604</td>
<td>-</td>
<td>(95)</td>
<td>52</td>
<td>-</td>
</tr>
<tr>
<td>Total unrestricted funds</td>
<td>44,999</td>
<td>45,945</td>
<td>12,616</td>
<td>(14,028)</td>
<td>3,947</td>
<td>139</td>
</tr>
</tbody>
</table>

Restricted funds:

<table>
<thead>
<tr>
<th></th>
<th>Balance at 31 December</th>
<th>Income</th>
<th>Expenditure</th>
<th>Net gains on investments</th>
<th>Transfers between funds</th>
<th>Balance at 31 December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armada Portrait</td>
<td>-</td>
<td>13</td>
<td>-</td>
<td>-</td>
<td>(13)</td>
<td>-</td>
</tr>
<tr>
<td>Art Happens</td>
<td>75</td>
<td>-148</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Art Happens - Heritage Lottery Fund</td>
<td>-</td>
<td>47</td>
<td>(4)</td>
<td>-</td>
<td>-</td>
<td>43</td>
</tr>
<tr>
<td>Art Happens - Unlock campaign</td>
<td>-</td>
<td>69</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>69</td>
</tr>
<tr>
<td>Art Tickets</td>
<td>-</td>
<td>122</td>
<td>25</td>
<td>(88)</td>
<td>-</td>
<td>59</td>
</tr>
<tr>
<td>Bill Vola commission</td>
<td>333</td>
<td>232</td>
<td>13</td>
<td>(217)</td>
<td>-</td>
<td>(28)</td>
</tr>
<tr>
<td>David and Liza Brown bequest</td>
<td>85</td>
<td>87</td>
<td>-</td>
<td>(38)</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>David Armstrong bequest</td>
<td>19</td>
<td>22</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>23</td>
</tr>
<tr>
<td>De Livera legacy</td>
<td>-</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>12</td>
</tr>
<tr>
<td>Digital R&amp;D Fund for the Arts</td>
<td>-</td>
<td>18</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Friends of National Museums Liverpool</td>
<td>4</td>
<td>1</td>
<td>-</td>
<td>(1)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Weston Loan Programme</td>
<td>-</td>
<td>853</td>
<td>3</td>
<td>(200)</td>
<td>-</td>
<td>656</td>
</tr>
<tr>
<td>Jonathan Ruffer curatorial scheme</td>
<td>94</td>
<td>89</td>
<td>75</td>
<td>(79)</td>
<td>-</td>
<td>105</td>
</tr>
<tr>
<td>London Historic House Museums Trust</td>
<td>1,063</td>
<td>1,235</td>
<td>4</td>
<td>-</td>
<td>129</td>
<td>1,368</td>
</tr>
<tr>
<td>Modern British group</td>
<td>-</td>
<td>15</td>
<td>(16)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Moving Image Fund</td>
<td>201</td>
<td>(98)</td>
<td>180</td>
<td>(113)</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>National Gallery trainees</td>
<td>-</td>
<td>67</td>
<td>(133)</td>
<td>-</td>
<td>(68)</td>
<td>-</td>
</tr>
<tr>
<td>National Museum Wales</td>
<td>-</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>National Museums Scotland</td>
<td>-</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>New Collecting Awards</td>
<td>27</td>
<td>301</td>
<td>273</td>
<td>(300)</td>
<td>-</td>
<td>(150)</td>
</tr>
<tr>
<td>Photography curators scheme</td>
<td>56</td>
<td>64</td>
<td>-</td>
<td>(35)</td>
<td>-</td>
<td>29</td>
</tr>
<tr>
<td>Regional grants appeal</td>
<td>-</td>
<td>78</td>
<td>28</td>
<td>(106)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>R I Gunn bequest</td>
<td>616</td>
<td>702</td>
<td>1</td>
<td>-</td>
<td>73</td>
<td>775</td>
</tr>
<tr>
<td>Student Art Pass programme</td>
<td>-</td>
<td>106</td>
<td>-</td>
<td>-</td>
<td>106</td>
<td>-</td>
</tr>
<tr>
<td>W M Bond request</td>
<td>248</td>
<td>283</td>
<td>1</td>
<td>(77)</td>
<td>22</td>
<td>229</td>
</tr>
<tr>
<td>Wolfson research</td>
<td>-</td>
<td>-</td>
<td>10</td>
<td>(10)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total restricted funds</td>
<td>2,859</td>
<td>4,001</td>
<td>1,070</td>
<td>(1,585)</td>
<td>228</td>
<td>(138)</td>
</tr>
</tbody>
</table>

Permanent endowment funds:

<table>
<thead>
<tr>
<th></th>
<th>Balance at 31 December</th>
<th>Income</th>
<th>Expenditure</th>
<th>Net gains on investments</th>
<th>Transfers between funds</th>
<th>Balance at 31 December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell Dodgson bequest</td>
<td>3</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Cochrane trust</td>
<td>134</td>
<td>152</td>
<td>1</td>
<td>(1)</td>
<td>15</td>
<td>167</td>
</tr>
<tr>
<td>Fulham fund</td>
<td>522</td>
<td>593</td>
<td>2</td>
<td>(2)</td>
<td>60</td>
<td>- 653</td>
</tr>
<tr>
<td>Ramsey Dyce bequest</td>
<td>121</td>
<td>138</td>
<td>-</td>
<td>-</td>
<td>14</td>
<td>- 152</td>
</tr>
<tr>
<td>Regnold Jones bequest</td>
<td>271</td>
<td>308</td>
<td>1</td>
<td>(1)</td>
<td>32</td>
<td>- 540</td>
</tr>
<tr>
<td>Modern Art fund</td>
<td>704</td>
<td>800</td>
<td>2</td>
<td>(2)</td>
<td>82</td>
<td>- 882</td>
</tr>
<tr>
<td>Wakefield fund</td>
<td>43</td>
<td>50</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>- 55</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>1,798</td>
<td>2,044</td>
<td>6</td>
<td>(6)</td>
<td>209</td>
<td>- 2,253</td>
</tr>
<tr>
<td>Total funds</td>
<td>49,658</td>
<td>51,990</td>
<td>13,892</td>
<td>(15,599)</td>
<td>4,384</td>
<td>- 54,467</td>
</tr>
</tbody>
</table>
Net movement in funds - Charity

<table>
<thead>
<tr>
<th>Net movement in funds</th>
<th>Balance at 31 December 2015</th>
<th>Balance at 1 January 2017</th>
<th>Income</th>
<th>Expenditure</th>
<th>Net gains on investments</th>
<th>Transfers between funds</th>
<th>Balance at 31 December 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total unrestricted funds</td>
<td>44,996</td>
<td>45,942</td>
<td>12,552</td>
<td>(13,964)</td>
<td>3,947</td>
<td>139</td>
<td>48,618</td>
</tr>
<tr>
<td>Total restricted funds</td>
<td>2,859</td>
<td>4,001</td>
<td>1,070</td>
<td>(1,565)</td>
<td>228</td>
<td>(139)</td>
<td>3,595</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>1,798</td>
<td>2,044</td>
<td>6</td>
<td>(6)</td>
<td>209</td>
<td>-</td>
<td>2,253</td>
</tr>
<tr>
<td>Total funds</td>
<td>49,653</td>
<td>51,987</td>
<td>13,628</td>
<td>(15,535)</td>
<td>4,384</td>
<td>-</td>
<td>54,464</td>
</tr>
</tbody>
</table>

Armada Portrait
The appeal was held to support the acquisition by Royal Museums Greenwich of the Armada Portrait of Elizabeth I. £13k has been transferred to the General Fund in line with the terms of the donation as the appeal is now fully funded.

Art Happens
This fund relates to Art Fund’s crowdfunding initiative which enables museums to make fundraising appeals to the public in support of specific works of art or projects.

Art Happens – Heritage Lottery Fund
The funds granted to Art Fund by the Heritage Lottery Fund are to be used towards the future development of the Art Happens crowdfunding platform.

Art Happens – Unlock campaign
This fund is to cover the direct costs of setting up and running each crowdfunding campaign on Art Happens. This includes producing a short film, creating rewards for donors and providing hands-on training throughout.

Art Tickets
This fund relates to the development and launch our online ticketing platform, Art Tickets.

Bill Viola commission
The funds supported the acquisition of a video installation by Bill Viola at St Paul’s Cathedral. £28k has been transferred to the General Fund in respect of a previous incorrect allocation of unrealised gains.

David and Liza Brown bequest
The bequest is for the benefit of the Department of Prints and Drawings at the British Museum and the Southampton City Art Gallery.

David Armstrong bequest
The funds are for the benefit of Stirling and Falkirk Museums.

De Livera legacy
The legacy was left to Art Fund to contribute towards the acquisition of decorative arts in Cornwall or Devon.

Digital R&D Fund for the Arts
This was a 12-month project to investigate opportunities for online aggregated ticketing in the arts sector. The fund was provided by the Digital R&D Fund for the Arts – Nesta, Arts & Humanities Research Council and public funding by the National Lottery through Arts Council England.

Friends of National Museums Liverpool
The funds were received from the transfer of the assets of the Friends of National Museums Liverpool and are to be applied towards assisting acquisitions of art by National Museums Liverpool in accordance with Art Fund’s standard grant-giving procedures.

Weston Loans Programme
This is a three-year programme commencing in 2017 to support loans to regional galleries across the UK from national galleries and museums.

Jonathan Ruffer curatorial grants scheme
This fund supports collections-based research for curators working across fine and applied art collections.

London Historic House Museums Trust
The funds were received from the transfer of the assets of the London Historic House Museums Trust in October 2009 and are to be applied towards the purchase of works of art for Kenwood House, Hampstead; Marble Hill House, Twickenham; The Ranger’s House, Blackheath; and Chiswick House, Chiswick.

Modern British group
This is a group of donors who have supported acquisitions of work by modern British artists.

Moving Image Fund
This is a fund to support new acquisitions of artists’ moving-image work.

National Gallery trainees
The curatorial traineeship programme was jointly established by the National Gallery and Art Fund to address the need for object- and collections-based expertise, and to support two trainee curators over a six-month period.

National Museum Wales
These funds are to be used to support the acquisition of work for National Museum Wales.

National Museums Scotland
This fund was set up by David and Anne Hyatt King to make money available to National Museums Scotland to purchase a painting by Taki Katei.

New Collecting Awards
This programme enables promising and ambitious curators to pursue new avenues of collecting for their museums, and at the same time build critical professional skills.

Photography curators scheme
This scheme supports curators working in photography.

Regional grants appeal
The appeal was launched to support the acquisition of works of art for galleries and museums based outside of London.
R I Gunn bequest
The bequest is to be applied towards the purchase of one or more paintings or drawings of the French Impressionist school for presentation to one or more of the museums or collections of pictures belonging to the nation in London or the University of Oxford.

Student Art Pass programme
The funds are to be used towards the future development of the Student Art Pass scheme.

W M Bond bequest
The bequest is to be held in trust for Laing Art Gallery, Newcastle upon Tyne, and is to be devoted to the purchase of antique china, pottery and furniture to be displayed in that gallery.

Wolston research
This fund supported the publication of Why Collect?, a report on museum collecting in the UK commissioned by Art Fund and the Wolfson Foundation.

Campbell Dodgson bequest
The income is to be used for the benefit of the Department of Prints and Drawings at the British Museum.

Cochrane trust
The income may be used for the purchase of works of art not being the work of any person living at the date of purchase.

Fulham fund
The income generated is neither restricted nor designated and is therefore taken to unrestricted funds.

Ramsey Dyce bequest
The income must be used to acquire objects of art to be added to the permanent collection of the Aberdeen Art Gallery.

Reginald Jones bequest
The income is to be used to purchase pictures and other works of art that are at least 100 years old.

Modern Art fund
The income is to be used towards the purchase of 20th-century art.

Wakefield fund
The income is to be used for the purchase of contemporary craft.

14. Unrestricted funds
At the balance sheet date, Art Fund’s reserves comprised the following:

<table>
<thead>
<tr>
<th>Fund balances at 31 December 2017</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>General funds</td>
<td>£‘000</td>
<td>£’000</td>
</tr>
<tr>
<td>Designated funds</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Restricted funds</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Endowment funds</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Total funds</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Total funds as 31 December 2017</td>
<td>6,266</td>
<td>6,160</td>
</tr>
</tbody>
</table>

15. Analysis of net assets between funds – Group

<table>
<thead>
<tr>
<th>General funds</th>
<th>Designated funds</th>
<th>Restricted funds</th>
<th>Endowment funds</th>
<th>Total funds</th>
<th>Total funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>2016</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
</tbody>
</table>

Fund balances at 31 December are represented by:

- Tangible fixed assets
- Investments
- Current assets
- Total liabilities

Included above are unrealised gains on investment assets at 31 December 2017 of £3,362,000.
17. Related party transactions

During the year six Trustees (2016: five) made donations to Art Fund totalling £5,645 (2016: £4,795).

A donation was made on 6 December 2017 of £24,985 by the Dana and Albert Broccoli Charitable Foundation, of which Michael Wilson is a trustee.

At the March 2017 Board meeting Chris Smith declared a conflict in relation to Cambridge University Library's request for £7,000 towards a scroll, Yuishinken, Kadensho, as he had recently become a member of the Syndics of the applicant, Cambridge University Library. He left the room for this item and Liz Forgan chaired the discussion.

At the March 2017 Board meeting Lisa Tickner declared a conflict in relation to an application for £46,586 towards two paintings Portrait of James Wolfe and Portrait of George Warde, as her husband was a trustee of the applicant, the National Trust. She left the room when these were discussed.

At the July 2017 Board meeting Richard Deacon declared a potential conflict in relation to the RA250 Tacita Dean exhibition and acquisition, as a Royal Academician. He left the room when this was discussed.

At the July 2017 Board meeting James Lingwood also declared a conflict in relation to the RA250 Tacita Dean exhibition and acquisition as his wife was Director of Frith Street Gallery which represented the artist referred to in these applications. He left the room for both discussions.

At the October 2017 Board meeting Isaac Julien declared a conflict in relation to the Crossrail commission application for £479,990 as he was represented as an artist by Victoria Miro, who also represented Chantal Joffe, the artist behind the application commission. He left the room when this was discussed.

At the December 2017 Board meeting Lisa Tickner declared a conflict with regard to the National Trust’s application for £100,000 towards a painting, A Game of Bowls. She left the room when this was discussed.
Thank you

The work we do to support museums and galleries across the UK would not be possible without all those who make a vital contribution to Art Fund in many different ways – from donating a one-off amount to buying a Lifetime National Art Pass.

As an independent charity we are entirely reliant on the support of our 139,000 members, our Art Partners, private donors, trusts, foundations and corporate supporters – as well as our fellow grant-givers, with whom we often work collaboratively to help museums achieve their ambitions and do even more for their audiences.

Through a national programme of events and talks, our 59 volunteer fundraising committees raise significant sums to support our charitable programme and champion Art Fund in their local communities. In 2017 they raised £354,000 through a variety of special events across the country and we salute their hard work and commitment.

We are grateful to the 3,196 members who make regular donations on top of their membership, raising £404,000 in 2017; and to those who have remembered Art Fund with a gift in their will. Last year, their legacy gifts totalled £2.9m.
2017 volunteer committee members

Total raised £354,000

Central South
£38,648 raised
Regional Chair: Mary Villiers
Berkshire
Fergus Madden
Jeff Branch
Andy Gibbs
Madeline Holl
Harriet Jones
Diana Humble
Kay Murphy
Tim O’Donovan
Buckinghamshire
Mary-Jane Gibson
Chris Allen
Lionel Avery
Sylvia Avery (until October 2017)
Maria Groundes-Peace
Christine Harris
Janice Tunnicliffe
Sarah Turner
Hertfordshire
Garry Griffiths
Fenella Davidson
Anna Griffiths
Angus Johnson
Northamptonshire
Katie Lindenbaum
Katherine Cadbury
Alex Corrin
Gunilla Loe
Michael Loe
Louise Sheppard
Oxfordshire
Barbara Snell
Susan Crawford
Sarah Eaton (from March 2017)
Janice Jones
Jenny Grubb (from October 2017)
Fiona Mann (until February 2017)
Doreen Parker (until September 2017)
Richard Pullen
Kevin Senior
Olga Senior
Carolyn Wilson

East Anglia
£23,800 raised
Regional Chair: John Brasier
Cambridgeshire
Jenny Josselyn
Richard Andrewes
Tricia Bennett (from November 2017)
Jean Calhoun
Janet Eastwood
Marr Grieve
Nigel Harris
Kate Steen
Essex
Jane Yates
Cathe Barber
Rachel Edwards
John Gray
Henry Greenfield
Marian Griggs
Gareth Gunning (until July 2017)
Nicholas Hinde
Helen Kent
Sir Alastair Stewart
Norfolk
Sandy Heslop (until September 2017)

East Midlands
£13,541 raised
Derbyshire
Geoff Pook
Richard Eastwood
Gill Curtis
Anne Pook
Joan Travis
Leicestershire
and Rutland
Mark Newton
Manuela Cridland
Kiki Everard
Mary Henniker-Major
Stephanie Hutton

London
£83,127 raised
Regional Chair: Maria Bell-Salter
Michelle Barnes
Susie Blundell
Su Collins
Catherine Corbet
Milward
Peter Cowen
Arthur Drysdale
Caroline Graham
Rica Hene
Sim Hughes (from September 2017)
Rosalie MacFarlane (from September 2017)
Maximising impact

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria Engleheart
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

North
£18,148 raised
Regional Chair: Lesley Taylor
Cumbria
Philip Cropper
Susan Denyer (from October 2017)
Charles Lambbrick
Keith Macmillan (until September 2017)
John McDowell
Jane Pollock (until September 2017)
Aileen Rosie (until January 2017)
Margaret Sutcliffe (until November 2017)
Cherrie Trelogan (from August 2017)
Ruth Wright (from August 2017)

London Events Helpers
Carole Cohen
Mary Ellen Collins (from June 2017)
Kitty Corbet Milward
Jane Harrison (from June 2017)
Elizabeth Lubienska
Averni Paterson

Northamptonshire
Katie Lindenbaum
Katherine Cadbury
Alex Corrin
Gunilla Loe
Michael Loe
Louise Sheppard
Sandy Heslop (until September 2017)
Charlotte Crawley
Jenny Chamberlin
Penny Clarke
Emma Hazell
Andrew Moore
Derek Newman
Roderick O’Donnell
Francesca Vanke
Richard Wilson
Mary Yule

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

Suffolk
Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
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Emma Roodhouse

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Caroline Cowper
Diane Cook
Christine Cutler
Victoria English
Patricia Grier
Diana Huntingford
Julia Longe
Jane Paton-Smith
Emma Roodhouse

London
£83,127 raised
Regional Chair: Maria Bell-Salter
Michelle Barnes
Susie Blundell
Su Collins
Catherine Corbet
Milward
Peter Cowen
Arthur Drysdale
Caroline Graham
Rica Hene
Sim Hughes (from September 2017)
Rosalie MacFarlane (from September 2017)

North
£18,148 raised
Regional Chair: Lesley Taylor
Cumbria
Philip Cropper
Susan Denyer (from October 2017)
Charles Lambbrick
Keith Macmillan (until September 2017)
John McDowell
Jane Pollock (until September 2017)
Aileen Rosie (until January 2017)
Margaret Sutcliffe (until November 2017)
Cherrie Trelogan (from August 2017)
Ruth Wright (from August 2017)
Durham and Cleveland
Lesley Taylor
Jane Atkinson
Jennifer Barnes
(from February 2017)
Elizabeth Conran
Steven Fawkes
John Findlay
Colin Hardy
Sandra Pollard
Anne Ridgway
Tony Seward
Helen Toplis

Northumberland and Tyne & Wear
Pam Portsmouth
Veronica Brodie
Bill Gibbon
Madeleine Hooper
Barbara Moffat
Dianne Morgan
David Pearson
Steve Ray

North West
£26,325 raised
Regional Chair: Hanny Woods
(u til June 2017), Peter Woods

Cheshire
Hilary Banner
Cynthia Aiello-Short
Fraser Ashman
Peter Boughton
Julie Carroll
(from June 2017)

Greater Manchester
Eileen Eastwood
Barbara Goodman
Rosemary Letherman
Jane Lewis
(from September 2017)
Stella Lowe
Mary Mallick
Katherine Witham
(from September 2017)

Merseyside
Peter Woods
Gail Aubrey
(from May 2017)
Derek Bunting
Barbara Farmer
Olwen McLaughlin
Pam Meredith-Jones
Susie Noble

Sandra Penketh
Sally Warnock

South East
£47,255 raised
Regional Chair: Rosalie Trefgarne
(from December 2017), Diana Geering

Hampshire
Henrietta Cooke
Sarah Broke
Auriol Byrne
Victoria Hardman
Andrea Harris
Elizabeth Henley
Alex Macpherson
Simon Privett
Penny Rudd
Katherine Sellon
Alison Vaissiere
Patrick Walker
Sarah Webster

Kent
Jane Johnson
Karen Buisserat
(from September 2017)

Surrey
Diana Geering
Sue Casbon
Penny Davidson
(from November 2017)
Fiona Hare
Andrew Palmer
Sandra Pearce
Sue Prentice
(from June 2017)
Barbara Robertson
Peter Scott

Sussex
Gerard Bagley
Stephen Chandler
Susan Chandler
Annie Fitcroft
Jill Holloway
Marilyn McIntnes
Maggie Robinson
Miles Robinson
Dina Thorpe

South West
£38,182 raised
Regional Chair: Judie Yung

Bath and Bristol
Helen Ball
Michael Andrews
(from September 2017)
Abi Cush
Liz Donaldson
Denis Gamberoni
Jill Hunter
Tony Marwick
(from June 2017)

Sidney Morton
(u til September 2017)
Joy Oura
Elizabeth Williamson

Cornwall
Maggie Cooper
Raye Bachmann
Teresa Davies
(from May 2017)
David Falconer
(from August 2017)
Andrew Mott
(from November 2017)
Jane Mutch
(from February 2017)
Gil Patrick
(from December 2017)
Alison Vaughan
(from February 2017)
Eryl Williams
(from November 2017)

Devon
Gri Harrison
Jo Hawkins
John Hitchins
Irene Herman
(from January 2017)
Fiona Incoll
Katherine Lacey
(from October 2017)
Jeremy Logie
(from July 2017)
Lesley Noakes
Richard Pocock
Beryl Whidden
Judie Yung

Somerset
Mary Fryer
Michael Armstrong
Sarah Armstrong
Pilla Dingle
Lynda Grange
Michael Layard
Nicky Llewellyn
Paddy O’Hagen
Stephen O’Malley
Tom Rees
Tim Robinson
Elisabeth Rutherford
John Townsend
Hilary Younger
Michael Younger

Wiltshire
Susie Blundell
Lesley Andrews
(from May 2017)
Tim Battle
(from March 2017)
Gerry Blundell
Sue Eastham
Elizabeth Forbes
Jane Hide
Yorkshire
£18,749 raised

Regional Chair: Jane Crease
York and East Yorkshire
Moira Fulton
Darrell Buttery
Brian Counsell
Lindsay Counsell
Jane Crease
Helen Geddes
Richard Green
Richard Johns
Anne McLean
Dorothy Nott
John Staples
Lynda Timms
North Yorkshire
Gillian Fieldhouse
Gail Bent
J A Cropper
Patrick Dingwall
Julia Lawson-Tancred
Humphrey Mather
Finella Orr
Jill Robinson
Miranda Sampson
Dee Venner
South Yorkshire
Anne Thompson
Kathryn Barnes
(from March 2017)
Lesley Cogher
Trevor Knox
Sylvia Thompstone
Carol Waddington
National Chairman
West Yorkshire
Nicholas Merchant
Susan Hindley
Ann Holdsworth
Charles Holdsworth
(from September 2017)
Olivia Stross
Margaret Wallis
(from April 2017)
Tim Walls

Scotland
£34,549 raised

Regional Chair: Michael Smyth
Angus
Vivien Smyth
Olive Duncan
Iain Ellers
Elizabeth McLaren
(from December 2017)
Antonia Orr
Michael Smyth
Clara Young
Borders
Jan Watson
Harriet Busby
Francis Hamilton
(from December 2017)
Jane Neagle
Erica Reeves
Walter Riddell-Carre
Georgina Seymour
Victoria Tweedie
Helen Usher
Central Scotland
Shaun Nesbitt
Susan Zuill
(from May 2017)
Johnnie Cuthbert
(from December 2017)
Kirsty Cuthbert
Kate Luke
Anthony Welling
Dumfries and Galloway
Beverley Vaux
Brenda Burkitt
(from March 2017)
Linda Craft
Elizabeth Gilbey
(from June 2017)
Elizabeth Anne Hughes
Munro
Sarah McCann
Flora McDowall
(from June 2017)
Jane Mackie
Carin Sykes
Edinburgh
James Holloway
Hilary Burwell
(from September 2017)
Susan Godfrey
Gillian Henshaw
(from September 2017)
Patricia Lancaster
Catherine Lilley
(from March 2017)
Rachel Lloyd
(from March 2017)
John Mackie
David McLellan
Maximising impact
Judith A. Livingston
John Nicholson
Sue Pianta Scott
Mary Wilson
(continued until January 2017)

Lothians
Harriet Dalrymple
Melissa Bradley
Mary Callander
(Winter until December 2017)
Wendy Cochrane
Janey Dalrymple
(Continued until January 2017)
Fidelity Dean
(Continued until April 2017)
Sarah Donaldson
Sally Forsyth
(Continued from November 2017)
Susannah Jackson
Gwen Scott
Emily Stevens
(Continued from April 2017)
Jane Stodart
Sabina Struthers
Tibi Weir
Perth and Kinross
Anne Steuart
Fothringham
Angela Bell
Ewen Honeyman
Charles Wemyss
Fiona Wemyss
Sophie Younger
Strathclyde
Robert Ferguson
Katrina Clow
W Allan Higgins
(Continued from April 2017)

Kaye Horsfall
Norman McLean
Efric McNeil
Pam Painter
Linda Robinson
(Continued from January 2017)
Gib Steele
Pippa Stephenson

Wales
£11,147 raised

Clwyd
Vanessa Graham Palmer
Richard Christmas
Menna Gerrard
Lucy Hobhouse
Richard Hoffman
Susan Rathbone

Dyfed
Marion Hutton (until December 2017)
Linda Blackwell
Stan Gibby
Christopher Gillham
Margaret Gwynne Lloyd
Clare Heal

Gwent
Patricia Milling
Frances Green
(Continued from July 2017)
Rosemary Hall
Patricia Halliday
Carolyn Taylor
(Continued from September 2017)
Rosemary Trump
Patricia Wright

North West Wales
Mary Rickards
Rhiannon Humphreys-Jones
Anthony Peters
Ann Pugh
David Roberts
Jeremy Yates

Powys
William Gibbins
Jenny Care
Gwyneth Evans
Sue Harries
Karen Hiscock
Amanda Renwick

Swansea
Richard Daugherty
Ceri Barclay
Alan Bodger
(Continued from July 2017)
Janet Clark
(Continued until December 2017)
Jennifer Crooks
Kirstine Dunthorne
Arwel Edwards
(Continued from July 2017)
Anne Gullick
(Continued from July 2017)
Deanna Harding
(Continued until July 2017)
Neil Harding
(Continued until July 2017)
Constance Hill
Catherine Parker
Sonia Sorensen
(Continued from July 2017)

Channel Islands
and Northern Ireland
£5,850 raised

Guerney
Elisabeth Evans
Wendy Hales
Caroline Harris
Morna Harwood
Michele Hilton
Jersey
Karen Stone
Charlotte Barnes
Anne Binney
(Continued until January 2017)
Caroline Garthwaite
Jo MacLachlan
Northern Ireland
Mark Donnelly
Dan Calley
Olive Gamble
Alexandra Greer
Rosalind Mulholland
Henrietta Reade
Anne Stewart

Sponsorship 2017
Bonhams
Investec
Mincoffs
Tailored Travel

Maximising impact
Charitable Trust

The Nancy Bateman Charitable Trust
The John S Cohen Foundation
The Sir Jeremiah Colman Gift Trust
Doric Charitable Trust
Esmée Fairbairn Foundation
The John and Tessa Fearnley Charitable Trust
Fidelity UK Foundation
The Godinton Charitable Trust
Heritage Lottery Fund
The Derek Hill Foundation
The Antony Hornby Charitable Trust
The Inchcape Foundation
The Inverforth Charitable Trust
The Kirby Laing Foundation
The David Lean Foundation
The Cecil and Hilda Lewis Charitable Trust

TRUSTS AND FOUNDATIONS

The 29th May 1961 Charitable Trust
The Nancy Bateman Charitable Trust
The John Booth Foundation
Mrs S L Chambers’ Charitable Trust
The John S Cohen Foundation
The Sir Jeremiah Colman Gift Trust
Doric Charitable Trust
Esmée Fairbairn Foundation
The John and Tessa Fearnley Charitable Trust
Fidelity UK Foundation
The Godinton Charitable Trust
Heritage Lottery Fund
The Derek Hill Foundation
The Antony Hornby Charitable Trust
The Inchcape Foundation
The Inverforth Charitable Trust
The Kirby Laing Foundation
The David Lean Foundation
The Cecil and Hilda Lewis Charitable Trust
Miss H I McMorran
Charitable Trust
Sir Denis Mahon
Charitable Trust
Stavros Niarchos
Foundation
The NOSWAD Charity
The Ofenheim Charitable
Trust
The Rothschild
Foundation
The Ruddock Foundation
for the Arts
Stfmata Foundation
Oliver Stanley Charitable
Trust
KMF Maxwell Stuart
Charitable Trust
The Paragon Trust
Patrons Lunch Events Ltd
The Albert Van den Bergh
Charitable Trust
Vivmar Foundation
Garfield Weston
Foundation
The Wyseliot Rose
Charitable Trust

CORPORATE
SUPPORTERS
Audemus Spirits
Cass Art
COS
Dorling Kindersley
Dragon Rouge
Farrer & Co
Feilden Clegg Bradley
Studios

Fenwick Ltd
Financial Times
The Goldsmiths’
Company
Jimmy Choo
JLT Group
Karen Millen
Lazard
Morley College
MullenLowe Group
OVO Energy
Penguin Random House
QuantumBlack
Slaughter and May
Stephenson Harwood LLP
SUTTON PR
The7stars UK Ltd
YouthSight

LEGACY GIFTS
Rita Anklesaria
Janet Arnold
Mary Baker
Robin Betts
Monica Buttler
Mary Campbell
Gerald Dickerson
Margaritha Dreier
Caroline Dunn
Joyce Eaborn
Shirley Ficken
Margaret Fleming
Bryan Foster
Brendan Garrynathan
Helen Grogan
Eileen Hawkins
Alan Haylock
Julienne Heyman
The Estate of Howard
Hodgkin
Ruth Holden
Peter Horne
Alison John
Raymond Jones
Averill Kelly
James Latham
Maurice Levy
Dorothy Lowe
Lois Machin
Molly Mahood
David Medd
Margaret Miller
Anthony Petty
Jane Pittom
Hew Purchas
Martin Purdy
Ann Rennie
Colin Rose
Barry Sharrocks
June Skilton
Barbara Stott
Linda Tilbury
Barbara Timewell
Jennifer Trusted
Mogdalen Turner
Robert Walker
Margaret Wigglesworth
Edna Woodford
Marion Wylie
Frances Carey
Judith Clark
Darren Clarke
Flora Craig
Tim Craven
Jorge Coll
Noreen Cunningham
George Dalgleish
Lloyd de Beer
Sebastian Edwards
Brendan Finucane
(chair, Art Partners)
David Forsyth
Frances Fowle
Jenny Gaschke
Alexandra Green
Mary Greensted
C Griffith Mann
Ben Harman
Tanya Harrod
Prof Dr Brigitta Hauser-
Schäublin
Margot Heller
David Henkel
Helen Hillyard
Nick Holmes
Sally-Anne Huxtable
Frederick Ichelman
Helen Ivaldi
Ruth Jarrett
Martin Kauffmann
Fiona Kerlogue
Christopher Kingzett
Simon Lake
Stuart Lockhead
Rupert Maas
Marcel Marée
Sophia Mason
Patrick Matthiesen
Tom Mayberry
Joanna Meacock
Andy Mills
Anthony Mould
Tessa Murdoch
Peter Osborne
Tim Pestell
Hannah Phillip
Venetia Porter
Sonja Power
Colin Renfrew
Andrew Renton
Peter Riley
Brett Rogers
Emma Roodhouse
Dr Frank Salmon
Peyton Skipwith
Naomi Speakman
Anne Stewart
Deborah Swallow
Philippa Tinsley
Mimi Waitzman
Alexandra Walton
Marta Weiss
Godfrey Worsdale
Donna Yates
Werner Zinkand
Catalogue of works
<table>
<thead>
<tr>
<th>Location</th>
<th>Institution</th>
<th>Artist</th>
<th>Work Description</th>
<th>Material</th>
<th>Dimensions</th>
<th>Year(s)</th>
<th>Size</th>
<th>Acquisition details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armagh</td>
<td>Milford House Collection</td>
<td>Unknown maker</td>
<td>Buhl cabinet (in the style of André Boulle)</td>
<td>Ebony and tortoiseshell,</td>
<td>107 × 95 × 46cm</td>
<td>c1875</td>
<td>£2,000 Art Fund Grant</td>
<td>£2,600 Total cost</td>
</tr>
<tr>
<td>Aylesbury</td>
<td>Buckinghamshire County Museum</td>
<td>Unknown makers</td>
<td>The Lenborough Hoard of Anglo-Saxon silver coins</td>
<td>Silver</td>
<td>Various dimensions; average weight 1.5g</td>
<td>c900-1035</td>
<td>£250,000 Art Fund Grant</td>
<td>£1,350,000 Total cost</td>
</tr>
<tr>
<td>Bath</td>
<td>Victoria Art Gallery</td>
<td>Lucie Rie (1902-95)</td>
<td>Long-necked vase</td>
<td>Stoneware with speckled and streaked white glaze</td>
<td>42 × 19.3 × 19.3cm</td>
<td>1960</td>
<td>£6,500 Art Fund Grant</td>
<td>£22,000 Total cost</td>
</tr>
<tr>
<td>Bath</td>
<td>Victoria Art Gallery</td>
<td>Dom Sylvester Houédard (1924-92)</td>
<td>Typestract, posterpoem and print portfolio</td>
<td>Screenprints and other techniques on paper</td>
<td>Various dimensions</td>
<td>1967-70</td>
<td>£5,000 Art Fund Grant</td>
<td>£15,000 Total cost</td>
</tr>
<tr>
<td>Bath</td>
<td>Victoria Art Gallery</td>
<td>Naum Gabo (1890-1977)</td>
<td>Linear Construction in Space No 1</td>
<td>Perspex with nylon monofilament</td>
<td>20.8 × 20.8 × 5.7cm</td>
<td>1943-44</td>
<td>£60,000 Art Fund Grant</td>
<td>£180,000 Total cost</td>
</tr>
<tr>
<td>Birmingham</td>
<td>Barber Institute of Fine Arts</td>
<td>Juan Martin Cabezalero</td>
<td>The Chasuble of Saint Ildephonsus</td>
<td>Oil on canvas</td>
<td></td>
<td>1650</td>
<td>£249,371 Art Fund Grant</td>
<td>£890,739 Total cost</td>
</tr>
<tr>
<td>Bishop Auckland</td>
<td>Spanish Gallery &amp; the Auckland Project</td>
<td>Francisco de Zurbarán</td>
<td>Three paintings acquired with Art Fund support are all by artists who are otherwise virtually unrepresented in UK collections: Francisco Barranco, Juan Martín Cabezalero and Luis Tristán.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Art Fund grant £2,000 Total cost £2,600
**Bishop Auckland**
Spanish Gallery & the Auckland Project

**XX**
Still Life with Song Birds and a Chocolate Service
1647
Oil on canvas

In 2019 the Spanish Gallery is scheduled to open in Bishop Auckland, centred on a celebrated series of paintings by Francisco de Zurbarán that came to Auckland Castle in the 18th century. The new gallery will have the UK's largest collection of Spanish art outside London. Three paintings acquired with Art Fund support are all by artists who are otherwise virtually unrepresented in UK collections: Francisco Barranco, Juan Martín Cabezalero and Luis Tristán.

Art Fund grant £249,371
(for the three works)
Total cost £890,739

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**Bishop Auckland**
Spanish Gallery & the Auckland Project

Luis Tristán
The Penitent Magdalene
1617-20
Oil on canvas

In 2019 the Spanish Gallery is scheduled to open in Bishop Auckland, centred on a celebrated series of paintings by Francisco de Zurbarán that came to Auckland Castle in the 18th century. The new gallery will have the UK's largest collection of Spanish art outside London. Three paintings acquired with Art Fund support are all by artists who are otherwise virtually unrepresented in UK collections: Francisco Barranco, Juan Martín Cabezalero and Luis Tristán.

Art Fund grant £72,629
Total cost £1,726,285

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**Bolton**
Bolton Museum & Art Gallery

Julian Trevelyan (1910-88)
Bolton
1937
Collage
38.5 x 57cm

This work was created as part of the Mass Observation social research project (launched in 1937 under the slogan 'anthropology at home'), which recorded everyday life in Britain. Trevelyan participated in the project as an artist, photographer and observer in Bolton and Blackpool. Here he vigorously evokes Bolton's factory chimneys and terraced houses in a style tinged with Surrealist fantasy.

Presented through New Collecting Awards

Art Fund grant £6,708
Total cost £25,800

© Mary Fedden

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**Brechin**
ANGUSalive Museums

Unknown maker
Gold finger ring with agate inset
15th century
Gold and agate
2 x 3cm

This beautifully decorated ring was found by a metal detectorist in the Kirkton region of Kingoldrum. It will be displayed at Kirriemuir Gateway to the Glens Museum in a case devoted to recent archaeological finds in the area. It can also be exhibited on a rotational basis at other Angus Museums sites when appropriate.

Art Fund grant £1,500
Total cost £4,000

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**Blackpool**
Grundy Art Gallery

Joseph Kosuth (b1945)
Word Family Tree
2008
White neon
59 x 119cm

This work is a notable addition to the Grundy's growing collection of light-based work - a collection highly appropriate to a town famous for its seafront illuminations. The American Joseph Kosuth is renowned as a pioneer of Conceptual art, much concerned with explorations of language pertaining to art. Here the words spell out the theme represented by the piece itself.

Presented through New Collecting Awards

Art Fund grant £12,778
Total cost £62,778

© Joseph Kosuth, ARS, NY and DACS, London 2017. Courtesy of the artist and Sprüth Magers

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Still Life with Song Birds and a Chocolate Service
1647
Oil on canvas

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**Bolton**
Bolton Museum & Art Gallery

Juan van der Hamen (1596-1631)
Portrait of a Young Boy Holding a Lance
c1625-30
Oil on canvas
136 x 93cm

Although short-lived, Juan van der Hamen was chiefly responsible for establishing Madrid as a centre of still-life painting. He was also an outstanding portraitist, as this memorable work shows. The identity of the boy is unknown, but his rich costume suggests he came from a noble family. This is the first portrait by Van der Hamen to be acquired by a UK public collection.

Art Fund grant £172,629
Total cost £1,726,285

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Presented through New Collecting Awards

Art Fund grant £6,708
Total cost £25,800

© Mary Fedden
Bristol Museum & Art Gallery

Unknown artist
Octagonal Brislington delftware plate
1689
Tin-glazed earthenware
Diameter 20cm

Bristol was one of the major British production centres of delftware, with at least nine recorded potteries (one of them at Brislington) in and around the city in the 17th and 18th centuries. Bristol Museum & Art Gallery appropriately has an outstanding delftware collection (one of the best in the world), to which this piece makes a notable addition.

Art Fund grant £2,000
Total cost £8,000

Bristol Museum & Art Gallery

William James Müller (1812-45)
On the River Lyn, Devon
1844
Watercolour and bodycolour on paper
33 x 52.5cm

Although he died aged only 33, William James Müller (the son of a German-born naturalist) is regarded as one of the outstanding members of the Bristol School of artists. He was born and died in the city, but he also worked extensively elsewhere, this work being produced on a visit to Lynmouth in May 1844. It joins an outstanding collection of his work in Bristol Museum & Art Gallery.

Art Fund grant £700
Total cost £2,800

Bruton Museum

Gabriel Felling (d1714)
Silver tankard
c1700
Silver
Height 17.8cm

Gabriel Felling is first recorded in 1676 working in London (he was perhaps a Protestant immigrant) and by 1678 he had settled in Bruton, Somerset, where he lived for the rest of his life. He is regarded as one of the best provincial silversmiths of his time, and this handsome tankard is a prize acquisition for Bruton Museum, which aims to tell the story of the town through local artefacts.

Art Fund grant £1,415
Total cost £3,539

Bushey Museum & Art Gallery

Herman Herkomer (1863-1935)
Portrait of Sir Hubert von Herkomer CVO RA
1887
Oil on canvas
142.6 x 112.4cm

The celebrated Victorian artist Sir Hubert von Herkomer lived most of his life at Bushey, and the town’s museum has an outstanding collection of works by and relating to him. This portrait shows him in the academic robes of Slade Professor of Fine Art at Oxford University. It was painted by his cousin Herman Herkomer, who was born and died in the USA but spent much of his career in Europe.

Art Fund grant £2,457
Total cost £9,450
Sōgen (dates unknown)

Yuishinken, kadensho

1544

Illustrated manuscript with ink and colour on paper
25.5 × 297cm (with scroll unrolled)

The title of this manuscript may be roughly translated as ‘Document transmitting the flowers of Yuishinken’—Saibō Yuishinken being the master of Sōgen, who signed the scroll. Flower arranging has an important role in Japanese culture and this is one of the earliest surviving examples of a guide to the art. It joins an important collection of early Japanese books and manuscripts at Cambridge University Library.

Art Fund grant £7,000
Total cost £21,000

© Cambridge University Library

Jean-Léon Gérôme (1824-1904)

Portrait of Claude-Armand Gérôme

1848

Oil on canvas
160 × 94cm

This portrait of the artist’s younger brother was long presumed lost until it reappeared at auction in France in 2013. Claude-Armand died of meningitis only two years after it was painted and Gérôme kept the portrait until his own death. He was one of the most successful French artists of his generation, but his work is poorly represented in UK collections, making the acquisition of this superb example a coup for the Fitzwilliam.

Art Fund grant £150,000
Total cost £920,000

© Fitzwilliam Museum

Unknown artist

Painting on barkcloth of the Titikaveka Church, Rarotonga, Cook Islands

c1842-46

Natural pigments on beaten barkcloth
118 × 226cm

This painting from the Cook Islands is a fine example of Polynesian representational art produced in the colonial period. The arrival of Christianity introduced new forms of decoration such as this. The picture is painted on barkcloth, a material made by soaking and beating the inner bark of trees.

Art Fund grant £9,500
Total cost £17,027

© Cambridge University Library

William Burges (1827-81)

Three-fold screen

c1874

Wood; textile panels
163 × 191 × 7cm

William Burges’ renovation of Cardiff Castle for the 3rd Marquess of Bute turned it into one of the great monuments of the Gothic Revival. This screen formed part of a suite of furnishings he designed for the Bachelor Bedroom in the Clock Tower. The suite was dispersed in 1949 and it is a cause for celebration that the screen has now returned to its original setting.

Art Fund grant £2,000
Total cost £8,000

© National Museum Cardiff

John Ingle Lee (1839-82)

Sandbanks on the Mawddach, Barmouth

1863-64

Oil on canvas
82.5 × 107.2cm

Only a handful of paintings are known by the Liverpool-born artist John Ingle Lee, and this is the only landscape among them. His work provides a fine example of the influence of Pre-Raphaelite ideals across the country: the principles of truth to nature are seen in the meticulously detailed rocks and plant life of this striking Welsh view.

Art Fund grant £60,000
(with a contribution from the Wolfson Foundation)
Total cost £125,000

© National Museum Cardiff

Richard Wilson (1713/14–82)

Portrait of a Lady (Miss Mary Jenkins?)

c1750

Oil on canvas
127.8 × 101.7cm

Richard Wilson was the outstanding British landscape painter of the 18th century, but early in his career he worked mainly as a portraitist. This is a fine example of the kind of picture with which he earned his living before he made a lengthy visit to Italy (1750-7), during which he turned decisively to landscape. As a leading Welsh artist, Wilson is appropriately well represented at National Museum Cardiff.

Art Fund grant £6,000
Total cost £12,000

© National Museum Cardiff
Chepstow
Chepstow Museum

David Cox (1783-1859)
An Extensive View from Wyndcliffe
Looking across the Severn Estuary
towards England
c.1840
Watercolour over pencil heightened
with body colour on paper
45.2 x 60.7cm

David Cox was one of the leading
British landscape painters of
his period, working mainly in
watercolour. He lived in Hereford
and London as well as his native
Birmingham, but he travelled
extensively in search of subjects,
making several sketching tours in
Wales. This view near Chepstow
joins a Cox painting of Tintern
Abbey in Chepstow Museum’s
collection.

Art Fund grant £2,100
Total cost £5,250

© Chepstow Museum

Chester
Grosvenor Museum

Charles Sims (1873-1928)
Portrait of Sybil, Countess of
Rockavage, Later Marchioness
of Cholmondeley
1922
Oil on canvas
55.3 x 45.7cm

This is a study for a larger portrait
of the countess with her son that
now hangs in Cholmondeley Castle,
Cheshire. Sybil (1894-1989) played
an important role in the restoration
of the Cholmondeley Castle
estate and has other Cheshire
connections, so her portrait finds
an appropriate home in the
Grosvenor Museum, which focuses
on local themes and significance.

Art Fund grant £2,875
Total cost £11,500

Chichester
Pallant House Gallery

Christopher Wood (1901-30)
China Dogs in a St Ives Window
1926
Gouache on panel
63.5 x 76.2cm

In his short life Christopher
Wood achieved a reputation as
one of the most talented British
painters of his generation, and
after his death at the age of 29 he
became something of a legendary
figure, regarded as an archetypal
tormented genius. This painting
shows the combination of faux-naïf
style and quintessentially English
subject matter that won him so
many admirers.

Art Fund grant £106,166
Total cost £212,333

Chippenham
Chippenham Museum and
Heritage Centre

William Brooker (1918-83)
Studio Interior with Nude
1953
Oil on canvas
50.8 x 61cm

This is a fine example of the work
of William Brooker, who was much
admired as a teacher. He began
his teaching career in 1949 at
Bath Academy of Art, at that time
based at Corsham Court, Wiltshire.
His students there included
Howard Hodgkin, who remembered
him as ‘the only real teacher I
ever had’. Chippenham Museum
aims to collect artefacts with local
connections, and Corsham Court
lies within its area.

Art Fund grant £3,000
Total cost £7,000

Coventry
Herbert Art Gallery & Museum

Barbara Walker (b1964)
The Big Secret I
2015
Conté on paper
159 x 195cm

Barbara Walker’s work is concerned
with issues of race, class, power
and politics. This example is part
of a series entitled Shock and Awe
that explores the contribution of
black servicemen and women to
British war efforts from 1914 to
the present day. Black soldiers
are shown in silhouette, erased of
detail, to emphasise their absence
from the historical record.

Art Fund grant £3,800
Total cost £8,000

© Barbara Walker

Barney

Chipping Campden
Court Barn Museum

Charles Robert Ashbee
(1863-1942)
Firescreen
1905
Wrought iron, copper and plate
glass
75 x 79 x 33cm

Charles Robert Ashbee set up the
Guild and School of Handicraft
in London in 1888. His vision was
to teach craft skills and make
products reflecting his philosophy
of honest, functional design. In
1902 the Guild moved to Chipping
Campden, Gloucestershire, where
this firescreen was made. Court
Barn Museum focuses on work by
designers and craftspeople of the
area, with products of the Guild of
Handicraft at the collection’s core.

Art Fund grant £3,000
Total cost £7,000

© Chepstow Museum

© Chepstow Museum

© Chepstow Museum

© Chepstow Museum

© Chepstow Museum

© Chepstow Museum
Building collections

Eastbourne
Towner Art Gallery

James Richards (b1983)
Radio at Night
2015
Video
Duration 8mins

James Richards was born in Cardiff and in 2017 represented Wales at the Venice Biennale. A key inspiration for his work is the filmmaker Derek Jarman, and Radio at Night is an explicit expression of his influence. Jarman’s home and garden in Dungeness on the coastline not far from Towner Gallery is considered to be a metaphor for his life and work.

Presented through Moving Image Fund
Art Fund grant £27,000
Total cost £30,000
© James Richards

Gerard Byrne (b1969)
Jielemeguvvie guvvie sjisjnjeli (Film inside an image)
2015-16
Single-channel film, back projection, 8-channel sound
Duration 17mins

Gerard Byrne is an Irish artist who works mainly with film and video. This work takes as its starting point a display in a Swedish museum, described by Byrne as ‘a 360-degree diorama of the Nordic wilderness in a condensed form: seascape, cliffs, bogland, forest, all filled with taxidermy animals’. The first part of the title is an approximate translation of the English words into an endangered Nordic language.

Presented through Moving Image Fund
Total cost £35,832
© Gerard Byrne

Edinburgh
National Galleries of Scotland

Edwin Landseer (1802-73)
The Monarch of the Glen
c1851
Oil on canvas
163.8 x 168.9cm

One of the most famous of all Victorian paintings, much used in advertising as a symbol of Scotland, The Monarch of the Glen was originally intended to decorate the Refreshment Room of the House of Lords, but it never hung there. Instead it was bought by the 1st Baron Londesborough and subsequently remained in private and corporate collections until acquired – appropriately – for the National Galleries of Scotland.

Art Fund grant £350,000
Total cost £4,000,000
© National Galleries of Scotland

Edinburgh
National Museums Scotland

Unknown makers
The Galloway Hoard
c850-950
Gold, silver, wood, leather and textiles
Various dimensions

The Galloway Hoard, found by a metal detectorist in 2014, is the most important collection of Viking age objects ever discovered in the British Isles. It is thought to have been buried in the 10th century, possibly by retreating Vikings or by others in fear of a Viking raid. In addition to gold and silver items, it includes remains of textile wrappings and packing materials – extremely rare survivals.

Art Fund grant £400,000
Total cost £1,982,200
© National Museums Scotland

Ditchling
Ditchling Museum of Art + Craft

Eric Gill (1882-1940)
1- Preparatory study of Petra Gill for wood engraving entitled The Plot
1922
Pencil on paper
18.5 x 12.5cm

Gill lived in Ditchling from 1907 to 1924 and founded an artists’ community there. His work is central to the collections of Ditchling Museum and these examples make impressive additions.

Art Fund grant £2,865
Total cost £5,265
© James Richards
Building collections

Edinburgh
National Museums Scotland

Barbara Cartlidge (1922-2017)
Bracelet
c.1968
Silver and amethysts
Length 20cm

Barbara Cartlidge (née Feistmann) was born in Berlin into a Jewish family and fled the Nazi regime to England in 1938. She lived in London for the rest of her long life. As well as being an internationally renowned jeweller, she was in demand as a teacher and lecturer, and she wrote a well-regarded book entitled *Twentieth-Century Jewelry* (1985).

Presented through New Collecting Awards
Total cost £4,250

© the artist's estate. Photo © National Museums Scotland

Grete Prytz Kittelsen (1917-2010)
Necklace and domino ring
1952
Silver and enamel
Various dimensions

Grete Prytz Kittelsen, one of the most celebrated figures in Scandinavian design, created this necklace and ring for the youth market of the 1950s. The articulated necklace (not pictured) is characteristically vigorous. The ring, which became a best-selling product, was inspired by domino pieces in its use of bold spots on a plain background, as well as by a popular song of the time.

Presented through New Collecting Awards
Total cost £1,912

© the artist's estate. Photo © National Museums Scotland

Tapio Wirkkala (1915-85)
Hopeakuu (Silver Moon) pendant
1970
Silver
Diameter 11cm

A versatile and prolific artist, Tapio Wirkkala became a figurehead for modern design in Finland, winning numerous international awards. As well as jewellery, he designed glass, ceramics, metalware, furniture and lighting. *Hopeakuu (Silver Moon)* was produced in a range of sizes until 1970. This is a rare example of the largest version.

Presented through New Collecting Awards
Total cost £2,900

© the artist's estate. Photo © National Museums Scotland

Anthony Hawksley (1921-91)
Necklace and earrings
1958
Silver

Anthony Hawksley trained at Maidstone School of Art and the Royal College of Art. He spent much of his career in or near Oxford and did some of his finest work for colleges of the University, particularly Wolfson College. His crisp, modern style – influenced by the Danish designer Georg Jensen – is well exemplified in these pieces.

Presented through New Collecting Awards
Total cost £625

© the artist's estate. Photo © National Museums Scotland

Unknown maker
The Fettercairn Jewel
c.1570-80
Gold, enamel and almandine garnet
5cm

This extremely rare example of Scottish Renaissance jewellery was unknown to scholars before it was sent to auction from the private collection of the Forbes family of Fettercairn House, Aberdeenshire. It is a locket (opening to reveal a plain gold interior) and would originally have been worn on a pendant. The reverse is decorated with an image of the god Mercury.

Art Fund grant £57,507
Total cost £236,750

© National Museums Scotland

Basil Spence (1907-76)
Allegro dining suite
1949
Mahogany, betula, sycamore, aluminium, leatherette
Table: 235 × 115 × 75cm
Chairs: 54 × 50 × 86cm
Sideboard: 153 × 84 × 47cm

Basil Spence was chiefly an architect (renowned above all for Coventry Cathedral), but he was also an accomplished furniture designer. This elegant dining suite, manufactured by H Morris & Company of Glasgow, was much admired at the time, but few sets were made, probably because the manufacturing process – involving complex techniques of laminating and shaping wood – was so expensive.

Presented through New Collecting Awards
Total cost £1,912

Art Fund grant £14,500
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© National Museums Scotland

Barbara Cartlidge (1922-2017)
Bracelet
c.1968
Silver and amethysts
Length 20cm

Barbara Cartlidge (née Feistmann) was born in Berlin into a Jewish family and fled the Nazi regime to England in 1938. She lived in London for the rest of her long life. As well as being an internationally renowned jeweller, she was in demand as a teacher and lecturer, and she wrote a well-regarded book entitled *Twentieth-Century Jewelry* (1985).

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1958
Silver

Anthony Hawksley trained at Maidstone School of Art and the Royal College of Art. He spent much of his career in or near Oxford and did some of his finest work for colleges of the University, particularly Wolfson College. His crisp, modern style – influenced by the Danish designer Georg Jensen – is well exemplified in these pieces.

Presented through New Collecting Awards
Total cost £625

© the artist's estate. Photo © National Museums Scotland
Edinburgh
Royal Scots Dragoon Guards
Museum
Jonathan Richardson the Elder (1667-1745)
Portrait of Major General Charles Cathcart, 8th Baron Cathcart
1733-35
Oil on canvas
125 × 100 cm
Lord Cathcart (1886-1940) is depicted when colonel of the 7th Horse (later 8th Dragoon Guards), a position he held from 1733 until his death. The 8th Dragoon Guards is one of three antecedent regiments of the Royal Scots Dragoon Guards, whose history the museum interprets. The portrait greatly enriches the museum’s collections in a period that is relatively underrepresented.

Art Fund grant £2,700
Total cost £13,500

Edinburgh
Surgeons’ Hall Museums and
University of Edinburgh
Allan Ramsay (1713-84)
Portrait of Alexander Monro Primus
1750
Oil on canvas
72 × 62 cm
This portrait, by the greatest Scottish painter of his day, depicts a distinguished surgeon who was one of the founders of Edinburgh Medical School. Monro (1697-1767) became a lecturer on anatomy at the Surgeons’ Company (now the Royal College of Surgeons of Edinburgh) in 1719. His book The Anatomy of the Humane Bones (1726) was much translated and helped spread Edinburgh’s fame as a centre of medical study.

Art Fund grant £18,040
Total cost £53,580

Edinburgh
University of Edinburgh
Ian Hamilton Finlay (1925-2006)
Four Blades
1987
Four slate plates, cut with red lettering
69 × 80 × 2 cm
Ian Hamilton Finlay created work rooted in poetry, literature, politics, philosophy, architecture, history and the landscape. The four slate pieces here are shaped like guillotine blades and the texts inscribed on them refer to terror in general and to the French Revolution in particular. Although the university has a good deal of documentary material on Finlay, this is the first sculpture by him to enter the collection.

Art Fund grant £20,000
Total cost £60,000
© Estate of Ian Hamilton Finlay

Edinburgh
Surgeons’ Hall Museums and
University of Edinburgh
James Kay (1858-1942)
Glasgow Exhibition 1901
1901
Pastel and chalk on paper
28 × 35 cm
This colourful scene depicts elegantly dressed women at a major international exhibition in Glasgow in 1901. The exhibition’s aim was to highlight the world’s progress during the 19th century by showing art, inventions and other products from around the globe. Kay trained at Glasgow School of Art and this picture is a fine addition to the Hunterian’s collection of works by Scottish artists linked to the city.

Art Fund grant £5,000
Total cost £15,000
© The Hunterian, University of Glasgow 2018

Ely
Ely Museum
Unknown maker
The East Cambridgeshire Torc
c1200BC
Gold
Length 126.5 cm; weight 732 g
A torc is a type of neck or body ornament found in various European cultures in the Iron and Bronze Ages. This remarkable example (found by a metal detectorist in a field in East Cambridgeshire in 2015) is exceptionally large, raising questions about how it was used. Experts have suggested that it might have been worn by a pregnant woman or used to adorn an animal about to be sacrificed.

Art Fund grant £17,000
Total cost £220,000

Exeter
Royal Albert Memorial Museum
Steffen Dam (b1961)
Specimens from an Imaginary Voyage
2017
Glass and metal
Various dimensions
Danish artist Steffen Dam’s Specimens from an Imaginary Voyage is a series of 16 clear and coloured glass jars containing fictional sea-life organisms and made using special grinding techniques. The work was commissioned by the Royal Albert Memorial Museum and is inspired by its Edwardian collection of starfish and sea urchins.

Art Fund grant £12,000
Total cost £30,060
© Steffen Dam

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© Steffen Dam
Building collections

**Guildford**

**Watts Gallery**

**George Frederic Watts** (1817-1904)

1. **Portrait of Margaret Elizabeth Hughes**
   - 1858
   - Oil on panel
   - 43.2 × 38.1cm

2. **Portrait of Walter Nassau Senior**
   - 1875
   - Oil on canvas
   - 81.3 × 68.6cm

These two paintings are rare examples of portraits done by Watts as private gifts rather than on commission. Margaret Hughes was the mother of a friend, the philanthropist Jeanie Senior. Walter Senior was Jeanie’s son.

**Art Fund grant £4,000**
**Total cost £13,000**

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**Harrogate**

**Royal Pump Room Museum**

**Ivan Saltykov** (dates unknown)

Grachev cutlery set and scrapbook
- 1890-95
- Metalwork and enamel
- Various dimensions

This magnificent enamelled cutlery set (with accompanying scrapbook of letters and press clippings) marks a link between Empress Alexandra of Russia and a Harrogate family. Alexandra, then Princess Alix of Hesse, visited Harrogate in 1894 to try the spa waters as a treatment for sciatica. Mrs Allen, owner of the guest house where she stayed, had recently given birth to twins. The princess attended their christening as godmother and sent this commemorative gift the following year.

**Art Fund grant £10,680**
**Total cost £25,200**

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**Hull**

**Ferens Art Gallery**

**Valerio Castello** (1624-59)

Tobias Healing the Blind Tobit
- c1650
- Oil on canvas
- 200 × 246cm

Valerio Castello was one of the leading painters in Genoa during the 17th century, working in a vigorous Baroque style. He was prolific (in spite of his short life) and orders for his paintings came from across Europe. However, his work is poorly represented in UK public collections, so this imposing biblical scene significantly enriches the Ferens Art Gallery’s distinguished Old Master collection.

**Art Fund grant £30,000**
(made possible by the legacy of Sir Denis Mahon)
**Total cost £163,050**

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**Grimsby**

**North East Lincolnshire Museum Service**

**Unknown artist**

Annular brooch
- c1200-1400
- Silver
- 2 × 2cm

This annular (ring-shaped) brooch was found by a metal detectorist in Scartho, a suburb of Grimsby. It is of a type popular in the later Middle Ages. The frame carries an inscription reading INLTVNITAL, the meaning of which has not certainly been established. North East Lincolnshire Museum Service collects local objects from all periods.

**Total cost £350**

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**Harrogate**

**Mercer Art Gallery**

**William Powell Frith** (1819-1909)

1. **Sherry, Sir?**
   - 1853
   - Oil on canvas
   - 28.5 × 23.5cm

2. **Did You Ring, Sir?**
   - 1853
   - Oil on canvas
   - 28.5 × 23.5cm

William Powell Frith is the most famous artist associated with Harrogate (he was born and grew up in the area) and the Mercer has an outstanding collection of his work, to which these two charming paintings make a welcome addition.

**Art Fund grant £5,425**
**Total cost £17,500**

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(made possible by the legacy of Sir Denis Mahon)
**Total cost £163,050**
Irvine
Scottish Maritime Museum
Ian Hamilton Finlay (1925-2006)
Chrysalis
1996
Bronze on stone plinth
55 × 51 × 16cm
A bronze ship's propeller can be seen trapped inside a crate (bronze imitating wood) in this witty sculpture by the Scottish artist-poet Ian Hamilton Finlay. His work abounds in visual puns and the plaque on the plinth alludes to the metamorphosis of a pupa into a butterfly, suggesting that the propeller might evolve into a boat.
Art Fund grant £8,000
Total cost £32,000
© Estate of Ian Hamilton Finlay

Kettering
Sir Alfred East Art Gallery
Alfred East (1844-1913)
An Overgrown Garden
1883
Oil on canvas
46 × 63cm
Alfred East was born in Kettering and the gallery that bears his name has outstanding holdings of his work, including oils, watercolours, drawings and etchings. However, An Overgrown Garden is a type of work that was previously unrepresented in the collection—an early outdoor scene, done at a time when he was responding to recent paintings he had admired when he studied in France.
Art Fund grant £2,969
Total cost £6,480

King's Lynn
Lynn Museum
Henry Baines (1823-94)
The Cemetery Chapels, King's Lynn
c1856-60
Oil on canvas
37 × 50cm
Henry Baines was born in King's Lynn and spent most of his career there, specialising in views in and around the town, including coastal and shipping scenes. However, The Cemetery Chapels, King's Lynn depicts a pair of recently built chapels (one Anglican, the other Nonconformist) for the new Hardwick Road Cemetery, and is significant in illustrating the town's social and architectural history.
Art Fund grant £2,000
Total cost £4,357

Leeds
Leeds Art Gallery
Ben Nicholson (1894-1982)
May 22 1950 (early morning from San Gimignano)
1950
Oil wash and pencil on paper
36.8 × 51.8cm
Ben Nicholson is celebrated as one of the pioneers and most distinguished exponents of abstract art in Britain, as both a painter and a maker of reliefs. His drawings are less well known, but they offer insights into his life and personality. This one was made from the window of a hotel in which he was staying during a visit to Italy. It joins two paintings by Nicholson in Leeds Art Gallery.
Art Fund grant £17,840
Total cost £34,840
All rights reserved, DACS

Ironbridge
Coalport China Museum
Attributed to William Cooke (1800-76) and Robert Abrahams (1827-95)
The Northumberland Vase
1862
Coalport porcelain
Height 76cm
The Northumberland Vase (so-called because it was once in the collection of the Duke of Northumberland) was created as an exhibition piece and was shown at the 1862 International Exhibition in London. The Coalport China Company was one of the best producers of porcelain in Britain in the 18th and 19th centuries, employing some of the country's outstanding china artists on decoration.
Art Fund grant £5,950
Total cost £18,200

Peter George Wilson trained as a jeweller under his father and in 1865 set up shop in Inverness, where he enjoyed the patronage of many notable visitors to the Highlands, including Queen Victoria. This sgian dubh, a single-edged knife worn as part of traditional Highland dress, is a fine example of his work. The finial on the hilt is in cairngorm or citrine, types of yellowy quartz found in the Highlands.
Art Fund grant £875
Total cost £1,750

Inverness
Inverness Museum and Art Gallery
Peter George Wilson (1843-1925)
Sgian dubh
c1900
Silver, steel, leather, quartz
Length 18.5cm (blade 9.6cm; citrine 2.7cm)

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Art Fund grant £5,950
Total cost £18,200

© Estate of Ian Hamilton Finlay
Leeds
Temple Newsam House

Attributed to Thomas Potter (active from c1737)

Harlequin reading and writing table
c1740
Mahogany, brass inlay, glass
82.5 × 76 × 59cm

Little is known about Thomas Potter, an innovative designer of early mechanical furniture in London. When activated, this table converts via a system of internal springs and weights from a flat tray-top model to one suitable for sketching (the term ‘harlequin’ – from the Commedia dell’arte character of that name – refers to the transformative nature of such pieces). There are five hidden drawers, one of which contains an original glass inkwell.

Art Fund grant £20,000
Total cost £39,000

© Junko Mori

Leeds
Leeds Art Gallery

Hilary Lloyd (b1964)

Movie
2015
Digital film, fan, fabric
Duration of film 39mins, 6secs; installation dimensions variable

Leeds Art Gallery has a growing collection of works by contemporary artists, to which Hilary Lloyd’s Movie makes a significant addition. Lloyd, who was nominated for the Turner Prize in 2011, is noted for work in which she explores the language and process of filmmaking. Movie is an installation comprising a single-screen projected image (also called Movie) and other more sculptural elements.

Art Fund grant £10,000
Total cost £32,000

© Junko Mori

Leeds
Temple Newsam House

Junko Mori (b1974)

Silver Poetry; Spring Fever Ring
2014
Hand-forged silver
Diameter 35cm

The Japanese-born silversmith Junko Mori has lived in Britain since 1998 and has gained an international reputation for her striking and highly individual work. She says, ‘No piece is individually planned but becomes fully formed within the making and thinking process… The final outcome is almost a gift from nature itself.’

Art Fund grant £27,500
(with a contribution from the Wolfson Foundation)
Total cost £70,000

© Junko Mori

Leicester
New Walk Museum and Art Gallery

Max Pechstein (1881-1955)

Der Raucher: Porträt Alfred Hess, Erfurt
1919
Watercolour and Indian ink on paper, pasted on board
42.5 × 33cm

This portrait, ‘The Smoker’, depicts the businessman Alfred Hess, who was a renowned art collector. Four acquisitions from his collection became the founding works in Leicester’s outstanding holdings of early 20th-century German art, so this picture could not find a more appropriate home. Pechstein was one of the leading German Expressionist artists – a prolific printmaker as well as a painter.

Art Fund grant £8,724
Total cost £29,579

© the artist, courtesy New Museum, New York and Sadie Coles HQ, London

Leicester
New Walk Museum and Art Gallery

Michael Simpson (b1940)

Squint (19)
2015
Oil on canvas
228.5 × 130cm

This work took first place in the John Moores Painting Prize 2016 and is the 25th winner of the prize to enter the Walker’s collection. The title refers to the ‘leper’s squint’ in medieval churches – an opening that allowed people excluded from the service to see the priest elevating the bread and wine. The figure 19 indicates its place in a series of paintings.

Art Fund grant £14,000
Total cost £28,000

© Michael Simpson

Liverpool
Walker Art Gallery

Marvin Gaye Chetwynd (b1973)

Sexy Collages and Untitled
2015
Collage and digitally printed wallpaper
Various dimensions

These pieces by socially engaged British artist Marvin Gaye Chetwynd enhance Liverpool’s collection of works dealing with LGBTQ issues.

Presented through New Collecting Awards
Total cost £3,280
Building collections

London
Arts Council Collection
Melanie Manchot (b1966)
Dance (All Night, London)
2017
Participatory performance and film
Melanie Manchot is a German-born artist who has spent most of her career in London. She describes this work, commissioned by London festival Art Night for its 2017 edition, as ‘a collective dance performance, in collaboration with 10 dance schools from around the East End, each representing a different style of movement… The project encouraged audiences to come and dance in the square [Exchange Square, Broadgate], to experience these vibrant rhythms and learn something new.’

Art Fund grant £25,000
Total cost £51,420

© Melanie Manchot. Photo © Rachel Cherry

Unknown artist
Mostyn Psalter-Hours
c1275-90
Gold and pigments on parchment with a modern leather binding
33 × 23cm
This magnificent illuminated manuscript is named after the Mostyn family, which owned it from at least the 1690s to the 1970s. Earlier identifiable owners include Simon Islip, Archbishop of Canterbury, who died in 1366. It is not known for whom it was made, but it includes a calendar featuring a sequence of London saints, thereby identifying its place of origin.

Art Fund grant £85,000
(with a contribution from the Wolfson Foundation)
Total cost £775,000

© The British Library
Unknown artist
Virgin and Child
c.1360-70
Alabaster with extensive polychromy and gilding
74.8 × 26.7 × 11.7 cm
Alabaster carvings were produced in large numbers in medieval England, particularly in the Midlands (the stone was quarried mainly in Derbyshire and Staffordshire). However, many of them were destroyed during the Reformation, and only four other 14th-century alabaster figures of the Virgin and Child are known to exist in the UK. This example is of outstanding quality and retains parts of its original colouring and gilding.

Art Fund grant £90,000
Total cost £213,600
© British Museum, London

Various artists
Works of Middle Eastern photography
1979-2016
Photographic prints
Various dimensions

These photographs have been acquired as part of a joint project with the Victoria and Albert Museum (begun in 2009) to collect work by artists from the Middle East. While the V&A has focused on art photography, the British Museum has concentrated on documentary subjects. Many of the photographers represented here work in war zones and other dangerous environments.

Art Fund grant £34,750
(with a contribution from the Wolfson Foundation)
Total cost £69,500
© Jaber Al Azmeh
© Jamal Penjweny

Jasper Johns (b.1930)
Savarin
1981
Lithograph on paper
127 × 96.5 cm

Jasper Johns is regarded as one of the major American artists of his time, a key figure in the move away from Abstract Expressionism towards Pop art and Minimal art. Printmaking has played a central role in his output. This work, printed from seven plates, is the culmination of a series featuring the empty Savarin-branded coffee can in which Johns kept his paint brushes in his New York studio.

Total cost £38,400
DACS

Joseph Anton Koch (1768-1839)
The Schmadribach Falls near Lauterbrunnen, Switzerland
1794
Black chalk, pen and black ink on paper
44.3 × 35.8 cm

One of the leading Austrian painters of his day, Joseph Anton Koch spent most of his career in Rome. He is best known for his landscapes, which are in the heroic tradition of Poussin, although much more Romantic in flavour. This drawing, the first by Koch to be acquired by the British Museum, is probably a study, made on the spot, for a later oil painting.

Art Fund grant £30,000
Total cost £68,750
© British Museum, London

Various artists
Collection of Soviet badges, medals, banknotes and various ephemera
c.1950s-1980s
Alloy, enamel, paper, bronze
Various dimensions

This collection adds significantly to the British Museum’s holdings of Soviet-era labour awards. It also includes various pieces of ephemera linked to the cosmonaut programme, as well as some items from after the fall of communism, including a peacekeeping medal from Kosovo.

Presented through New Collecting Awards
Total cost £1,560
© British Museum, London

Mrinalini Mukherjee (1949-2015)
Night Bloom II
1999-2000
Glazed earthenware
110.5 × 80 × 70.5 cm

Although the British Museum’s Asia Department holds perhaps the world’s most comprehensive collection of sculpture from the Indian subcontinent, it has very few contemporary examples from the region. This work helps to fill that gap. Mukherjee is best known for her work in hemp fibre, but from 1999 she began experimenting with large-scale work in clay.

Art Fund grant £34,750
(with a contribution from the Wolfson Foundation)
Total cost £69,500
© the artist’s estate

© British Museum, London
Building collections

**London**

**British Museum**

**Various makers**

*Collection of Soviet-era civil awards and decorations, with related material*

c.1920s-1990s

Gold, silver and other materials

Various dimensions

This collection, including items from the USSR, Ukraine, Mongolia, Armenia, Latvia and Estonia, is a representative selection of top Soviet awards from the Stalinist era onwards. Some have accompanying documentation. Among them are several awards to women, illustrating how women were encouraged to take on non-traditional roles, for example in factory work.

Presented through

New Collecting Awards

Total cost £15,181

© British Museum, London

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**London**

**British Museum**

**Pyotr Tayozhny (1887-1952) and Ivan Shadr (1887-1941), based on sketches by Ivan Dubasov (1897-1988)**

*Order of Lenin and accompanying documentation*

1943 (documentation 1950)

Gold, platinum, enamel

4 × 3.8cm, weight 36.1g

The Soviet Union’s highest civilian decoration, the Order of Lenin was instituted in 1930 and last awarded in 1991. Tayozhny and Shadr, who were close friends, were leading Soviet sculptors. Dubasov was a specialist in designing banknotes, stamps, medals and so on.

Presented through

New Collecting Awards

Total cost £4,513

© British Museum, London

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**London**

**British Museum**

**Pyotr Tayozhny (1887-1952) and Ivan Shadr (1887-1941), based on sketches by Ivan Dubasov (1897-1988)**

*Collection of currency, medals, badges and other material, mainly from the Soviet era*

1948-2014

Paper and other materials

Various dimensions

This very varied collection includes a bronze medal (1961) commemorating the Soviet manned space programme, a counterfeit 20 peso note, probably printed by the CIA in preparation for the Bay of Pigs invasion of Cuba in 1961, and a group of designs for Kazakh banknotes produced when attempts were being made to re-establish Kazakh national identity after the collapse of the Soviet Union in 1991.

Presented through

New Collecting Awards

Total cost £9,420

© British Museum, London

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**London**

**Brunel Museum**

**Marc Isambard Brunel (1769-1849) and others**

*Collection of works on paper relating to the Thames Tunnel 1818-39*

Watercolour and other techniques on paper

Various dimensions

Dubbed the 'Eighth Wonder of the World' by contemporaries, the Thames Tunnel was one of the great achievements of 19th-century engineering, made possible by the tunnelling shield patented by Marc Isambard Brunel in 1818. This archive of beautiful and technically precise designs, made by Brunel himself or under his supervision, is perhaps the most important acquisition ever made by the museum.

Presented through

New Collecting Awards

Art Fund grant £26,000

Total cost £208,000

© Brunel Museum

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**London**

**Foundling Museum**

**Yinka Shonibare MBE (b.1962)**

*Trumpet Boy*

2010

Fibreglass mannequin, Dutch wax-printed cotton textile, globe, brass cornet, leather and steel baseplate

145 × 65 × 55cm

The Foundling Hospital was established in 1739 to care for abandoned babies and quickly gained support from artists, craftsmen and musicians. Yinka Shonibare’s *Trumpet Boy* was shown as part of the Foundling Museum’s 2016 exhibition *Found*, which featured work by contemporary artists in dialogue with the museum’s historic collection. The lone child in period-style dress reflects the fact that music has played a key role in the hospital’s history.

Art Fund grant £60,000

(with a contribution from the Wolfson Foundation)

Total cost £90,000

© Yinka Shonibare MBE. All rights reserved, DACS 2018. Photo courtesy the Foundling Museum

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**London**

**Foundling Museum**

**Michael Craig-Martin (b.1941)**

*Tricycle*

2016

Acrylic on aluminium

200 × 200cm

This work was commissioned by the Foundling Museum for display among its historic collection of paintings. The museum also holds an abundance of domestic objects that form the surviving record of around 25,000 babies cared for by the hospital during its history. *Tricycle* is intended to draw attention to these disparate objects in the museum’s care, and to the absence of the children connected with them.

Art Fund grant £44,889

Total cost £65,257

© the artist. Photo courtesy the Foundling Museum

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**London**

**British Museum**

**Pyotr Tayozhny (1887-1952) and Ivan Shadr (1887-1941), based on sketches by Ivan Dubasov (1897-1988)**

*Order of Lenin and accompanying documentation*

1943 (documentation 1950)

Gold, platinum, enamel

4 × 3.8cm, weight 36.1g

The Soviet Union’s highest civilian decoration, the Order of Lenin was instituted in 1930 and last awarded in 1991. Tayozhny and Shadr, who were close friends, were leading Soviet sculptors. Dubasov was a specialist in designing banknotes, stamps, medals and so on.

Presented through

New Collecting Awards

Total cost £4,513

© British Museum, London

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**London**

**British Museum**

**Pyotr Tayozhny (1887-1952) and Ivan Shadr (1887-1941), based on sketches by Ivan Dubasov (1897-1988)**

*Collection of currency, medals, badges and other material, mainly from the Soviet era*

1948-2014

Paper and other materials

Various dimensions

This very varied collection includes a bronze medal (1961) commemorating the Soviet manned space programme, a counterfeit 20 peso note, probably printed by the CIA in preparation for the Bay of Pigs invasion of Cuba in 1961, and a group of designs for Kazakh banknotes produced when attempts were being made to re-establish Kazakh national identity after the collapse of the Soviet Union in 1991.

Presented through

New Collecting Awards

Total cost £9,420

© British Museum, London

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**London**

**Foundling Museum**

**Yinka Shonibare MBE (b.1962)**

*Trumpet Boy*

2010

Fibreglass mannequin, Dutch wax-printed cotton textile, globe, brass cornet, leather and steel baseplate

145 × 65 × 55cm

The Foundling Hospital was established in 1739 to care for abandoned babies and quickly gained support from artists, craftsmen and musicians. Yinka Shonibare’s *Trumpet Boy* was shown as part of the Foundling Museum’s 2016 exhibition *Found*, which featured work by contemporary artists in dialogue with the museum’s historic collection. The lone child in period-style dress reflects the fact that music has played a key role in the hospital’s history.

Art Fund grant £60,000

(with a contribution from the Wolfson Foundation)

Total cost £90,000

© Yinka Shonibare MBE. All rights reserved, DACS 2018. Photo courtesy the Foundling Museum

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**London**

**Foundling Museum**

**Michael Craig-Martin (b.1941)**

*Tricycle*

2016

Acrylic on aluminium

200 × 200cm

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Art Fund grant £44,889

Total cost £65,257

© the artist. Photo courtesy the Foundling Museum
London
Freud Museum
Mark Wallinger (b1959)
Self
2016
Polyurethane, white concrete
Height 180cm

Art Fund grant £7,200
Total cost £8,625
© Mark Wallinger

London
Geffrye Museum of the Home
Leonard John Fuller (1891-1973)
Sunday
1925
Oil on canvas
75 x 107cm

Art Fund grant £3,250
Total cost £7,500
© Geffrye Museum, London

London
Garden Museum
Patrick George (1923-2016)
Vegetable Garden
1999
Oil on board
51 x 122cm

Art Fund grant £2,000
Total cost £4,725

London
National Army Museum
Thomas Davies (1737-1812)
An East View of the Great Cataract of Niagara
1762
Watercolour and ink on laid paper
34.3 x 50.2cm

Art Fund grant £3,500
Total cost £7,000
© Mark Neville

London
National Army Museum
Mark Neville (b1966)
Bolan Market
2011
Digital copy of work made on 16mm film, edition of five
Duration 6mins

Art Fund grant £500,000
(with a contribution from the Wolfson Foundation)
Total cost £11,670,000
© National Gallery, London

London
National Gallery
Bernardo Bellotto (1722-80)
The Fortress of Königstein from the North
c1756-58
Oil on canvas
132.1 × 236.2cm

Bernardo Bellotto was the nephew and pupil of the famous Canaletto and a skilful imitator of his uncle’s style in views of Venice. However, he did his best work outside Italy, spending most of his career in northern Europe, notably in Dresden and Warsaw. This is one of his supreme masterpieces, with a sense of drama and monumentality very different from the more conventional charm of his Venetian views.

Art Fund grant £550,000
(with a contribution from the Wolfson Foundation)
Total cost £11,670,000
© National Gallery, London
Building collections

London Victoria and Albert Museum

OZ magazine collages and archive
1. Martin Ritchie Sharp (1942-2013)
Collages created for OZ magazine
1968
Paper cutouts mounted on cardboard
80 × 55cm

2. Various artists and writers
OZ magazine archive
1968-74
Papers, original artwork, textiles and other objects
Various dimensions

OZ was a controversial counterculture magazine launched in Sydney, Australia, in 1963 and restarted in London, where it ran 1967-73. Martin Sharp was co-editor of the Sydney version and co-founder of the London edition.

Art Fund grant £20,000
Total cost £75,000
© Victoria and Albert Museum, London

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London National Portrait Gallery

Thomas Lawrence (1769-1830)
Unfinished Portrait of Arthur Wellesley, 1st Duke of Wellington
1829
Oil on canvas
94.3 × 74.3cm

This superb work fills a conspicuous gap in the National Portrait Gallery’s collection: before it was acquired, the gallery – remarkably – did not possess a first-rate portrait of the Duke of Wellington, one of the most famous and recognisable figures in British history. The portrait was commissioned in 1829 (the year after Wellington became prime minister) by Sarah, Countess of Jersey, a leading political hostess, and was unfinished when Lawrence died the following year.

Art Fund grant £350,000
(with a contribution from the Wolfson Foundation)
Total cost £1,300,000

© National Portrait Gallery

London St Paul’s Cathedral and Tate

Bill Viola (b1951)
Mary
2016
Colour high-definition video triptych on vertical plasma displays
155.4 x 237.2 x 9.9cm
Duration 13mins, 15secs

Bill Viola is internationally acclaimed as one of the leading exponents of video art. His work is deeply serious, dealing with universal human experiences such as birth and death, and reflecting his interest in Eastern as well as Western spiritual traditions. This is his second permanent video installation created for St Paul’s Cathedral with Art Fund support.

Art Fund grant £125,000
Total cost £2,500,000
(for the cumulative cost for this work and a second work, Martyrs)

© Bill Viola

London Tate

Various artists
The Martin Parr photobook collection
19th-20th century
Approximately 12,000 photobooks, some signed and dated by individual artists/authors

The acclaimed British photographer and photojournalist Martin Parr (b1952) began collecting photobooks in the 1970s and gradually amassed about 12,000 examples. He defines a photobook as ‘a book – with or without text – where the work’s primary message is carried by the photographs’. This collection is unrivalled in its breadth and quality, including banned and censored items and other rarities in various languages.

Art Fund grant £250,000
Total cost £2,500,000

Photo © Tate

London Tate

Luc Tuymans (b1958)
Issei Sagawa
2014
Oil on canvas
74.2 x 82.2cm

The Belgian artist Luc Tuymans often uses photographs and film as sources, but he manipulates this material in a distinctive way, typically creating disturbing images that raise questions about truth and celebrity.

Issei Sagawa is a portrait of a Japanese man who killed and ate a fellow student in 1981. Through a series of legal loopholes, he was eventually declared ‘sane but evil’ and released. He now enjoys cult status.

Art Fund grant £100,000
Total cost £692,634

© Luc Tuymans

London Tate

Kurt Schwitters (1887-1948)
Untitled (White Construction)
1942
Oil paint on wood
56.5 x 44.9cm

Kurt Schwitters is regarded as one of the most original figures in the art of his period because of his witty and inventive use of collage. He spent most of his life in his native Hanover, but he fled Nazi Germany in 1937, first to Norway and then to England in 1940. Tate has a good Schwitters collection, but mainly of works from his German period. This piece greatly enhances the representation of his British years.

Art Fund grant £50,000
Total cost £392,474

© DACS

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Photo © Tate

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© Bill Viola

© National Portrait Gallery

London National Portrait Gallery
Norwich Castle Museum & Art Gallery

Unknown maker
The Binham Bracteate VI
Gold (bracteate fragment) and silver (brooch)
c450-550
Gold; silver
5 × 5cm
This gold bracteate (neck pendant) was found buried together with a fragment of a second gold pendant and a silver brooch at Binham, Norfolk. The sixth such bracteate found on the site, it features a decorative stamp of a sword-wielding man fighting a mythological creature. Fewer than 1,000 bracteates are known, most found in Scandinavia.

Art Fund grant £3,625
Total cost £9,250

Manchester
Whitworth Art Gallery

Margaret Clarke (1888-1983)
1-David
Oil on canvas
67.5 x 62cm
2-David Clarke
Oil on canvas
79 × 65.5cm
Margaret Clarke (née Crilley) was the wife of the celebrated stained-glass designer Harry Clarke and a significant artist in her own right. These two portraits depict her son David as a baby and a teenager. Margaret was born and grew up in Newry, so the paintings are particularly apt acquisitions for the museum.

Art Fund grant £5,000
Total cost £8,000

© Elizabeth Price. Courtesy the Whitworth, University of Manchester

Manchester
Whitworth Art Gallery

Anya Gallaccio (b1963)
Untitled (Stainless Steel Tree)
2015
Cast stainless steel
Height 12m; width 1.5-8m
This sculpture is a ghostly replica of a plane tree that once graced the park around the Whitworth Art Gallery. Gallaccio used photographs and scans of the dead tree to make a digital model that was then cast in shiny stainless steel. This poetic record of the felled original marks the regeneration of the Whitworth Art Gallery after its reopening in 2015.

Art Fund grant £35,000
Total cost £287,688

© Stephen Willats

Middlesbrough
Middlesbrough Institute of Modern Art

Stephen Willats (b1945)
Sorting Out Other People’s Lives
1978
Photographic prints, photographic dye, gouache, ink and Letraset text on card; four panels, each 103 × 76cm
This work examines the experience of a woman living on an east London council estate who set out to improve the lives of others despite facing her own problems. Willats recorded conversations with the woman about her life and photographed her at home and work. These photographs and excerpts from the interviews appear on four large panels.

Art Fund grant £34,432
Total cost £57,120

© Stephen Willats

Middlesbrough
Middlesbrough Institute of Modern Art

Margaret Clarke (1888-1983)
K
2-channel video work (one screen horizontal, one vertical)
Duration 7mins 15secs
Elizabeth Price won the Turner Prize in 2012. This work takes as its subject matter the manufacture and marketing of women’s hosiery (K stockings and tights being a well-known brand in the 1960s and 70s) and transforms this into a work in praise of the stocking loom, packaging machines, the spinning of long nylon fibres and the legendary long hair of pop singer Crystal Gale.

Art Fund grant £18,000
Total cost £20,000

Manchester
Whitworth Art Gallery

Elizabeth Price (b1966)
K
2015
2-channel video work (one screen horizontal, one vertical)
Duration 7mins 15secs

Unknown maker
The Sculthorpe Hoard
First century BC
Gold and silver
Staters c1.2cm diameter; units c.9cm diameter
This Iron Age hoard of coins is composed of 20 gold ‘staters’ and four silver ‘units’ minted by the Iceni tribe of East Anglia in the mid-1st century BC, prior to the Roman invasion. The quality and rarity of the coins make them a significant addition to Norwich Castle’s rich numismatic collection.

Art Fund grant £3,500
Total cost £10,000

Newry
Newry and Mourne Museum

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© Stephen Willats

Norwich
Norwich Castle Museum & Art Gallery

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Art Fund grant £3,500
Total cost £10,000

© Elizabeth Price. Courtesy the Whitworth, University of Manchester
Nottingham
Nottingham Castle Museum & Art Gallery
Conrad Atkinson (b1940)
1- Wordsworth’s Suit and Socks plus Interpretative Text
2003
Textiles
2- Ceramic Landmines (Two Of)
1996
Ceramic
3- Sellafield Happens... No Danger To The Public... Lessons Have Been Learned
2000
Print
Conrad Atkinson lives in his native Cumbria, where he makes provocative political work. These three examples have been chosen by Nottingham Museums to show his diverse practice and to complement their existing collections. Art Fund grant £8,100
Total cost £27,000
© Courtesy the artist and Ronald Feldman Fine Art NYC

Oxford
Ashmolean Museum
Unknown makers
The Watlington Hoard
c875-80
Silver and gold
Various dimensions
This remarkable hoard of around 200 coins, seven items of jewellery and 15 ingots was discovered in 2015 in Watlington, Oxfordshire. It is thought to have been gathered by the East Anglian Vikings and buried during their retreat from the West Country. Among the coins are rare examples from the reigns of Alfred the Great (871-99) and Ceolwulf II of Mercia (874-79).
Art Fund grant £150,000 (with a contribution from the Wolfson Foundation)
Total cost £1,350,000
© Ashmolean Museum, University of Oxford

Penzance
Penlee House Gallery & Museum
Frank Wright Bourdillon (1851-1924)
The Judgement of Paris
1887
Oil on canvas
58.4 × 75cm
Frank Wright Bourdillon had only a short career as an artist, beginning his working life as a coffee planter and ending as a Christian missionary. This is the first picture he painted at Newlyn, where he lived for five years. The title is a playful allusion to the classical myth in which Paris awards a golden apple to the most beautiful of three goddesses. Here a sailor proffers an orange to a young girl.
Art Fund grant £4,000
Total cost £16,000

Perth
Perth Museum & Art Gallery
Philip Braham (b1959)
Ophelia Dreaming
2012
Oil on canvas
92 × 61cm
Perth Museum & Art Gallery has an outstanding representation of 20th-century and contemporary Scottish art, to which this lyrical and haunting painting by Philip Braham makes a fine addition. It is the first work by him to enter the collection. The most famous depiction of Ophelia is of course by John Everett Millais, who made annual visits to Perthshire and who has been cited by Braham as an influence.
Art Fund grant £1,925
Total cost £5,775

Plymouth
Plymouth City Museum & Art Gallery
Robert Tuson (dates unknown)
Cottonian Bookcase
c1780
Mahogany and other woods, glazed doors, metal finishings
226 × 146 × 40.5cm
This handsome bookcase, which uses various exotic woods in its veneers, was almost certainly made for the connoisseur Charles Rogers (1711-84). His collection was inherited by his brother-in-law William Cotton, then passed through two more generations of the family (hence the term Cottonian) before being given to Plymouth in 1853. It is not known when the bookcase left the Cottonian Collection, but its return is greatly welcome.
Art Fund grant £3,872
Total cost £7,440

Portsmouth
National Museum of the Royal Navy
George Henry Harlow (1787-1819)
Midshipman (later Captain)
John Windham Dalling RN
1805-6
Oil on canvas
128 × 103cm
John Windham Dalling (1789-1853) is shown as a 16-year-old midshipman fresh from serving at the Battle of Trafalgar (1805). Harlow was considered a painter of outstanding promise, but he died young of a throat infection. This portrait remained in Dalling’s family until 2011 and enters the National Museum of the Royal Navy as a rare depiction of a midshipman serving in the force.
Art Fund grant £10,000
Total cost £22,000
Portsmouth
Portsmouth City Museum
Three paintings of scenes in Portsmouth
1. Richard Poate (c1811-78) Southsea Common in 1850
1850 Oil on board
70 × 40cm
2. E Robins Commercial Road, Portsmouth c1880
3. Unknown artist The Old Brick Kilns, Wish Street c1830
These three paintings, which come from the same collection, add significantly to the museum's collection of local views (for example, it has no other visual record of the brick kilns).

Art Fund grant £2,100
Total cost £4,500

Reading
Museum of English Rural Life
170 × 139cm
This vibrant wall hanging featuring a cockerel is a fine example of the work of textile designer Michael O'Connell. He was born in Lancashire and trained in Australia before returning to Britain in 1937. His most famous works are a series of large wall hangings made for the Festival of Britain in 1951. These are now in the Museum of English Rural Life.

Art Fund grant £400
Total cost £975
DACS

Runnymede and Ankerwycke (National Trust)
Mark Wallinger (b1959) Writ in Water 2018

Mark Wallinger, who won the Turner Prize in 2007, was commissioned as part of the National Trust's contemporary art programme, Trust New Art, to create this work as part of an ongoing celebration to mark the 800th anniversary of the signing of Magna Carta at Runnymede in 1215. The work is intended to offer a space in which to reflect on the text and its message that each generation must fight for its rights.

Art Fund grant £100,000
Total cost £632,000

Saffron Walden
Fry Art Gallery
Keith Vaughan (1912-77) Burning Fields 1965
Gouache with pencil and ink on paper 48 × 38cm

The Fry Art Gallery collects work by artists who have lived or worked in north-west Essex, one of the most illustrious being Keith Vaughan. He bought a weekend cottage at Toppesfield in 1964 and used it until his death. He painted many landscapes in the area and in this work depicts the effect of fires against dark skies in a bold style approaching abstraction.

Art Fund grant £6,000
Total cost £17,000
© DACS, London 2017

Selborne
Gilbert White's House and the Oates Museum
Watercolour and prints on paper 10.2 × 17.8cm

The museum is dedicated to the pioneering naturalist Gilbert White. These 15 illustrations for a 1972 edition of his famous book The Natural History of Selborne (originally published in 1789) are proof copies hand-tinted in watercolour by the artist John Nash. His original pencil drawings for the illustrations are also in the museum's collection.

Art Fund grant £1,000
Total cost £2,500
© the artist’s estate. All rights reserved
2017 / Bridgeman Art Library

Sheffield
Museums Sheffield
Simon Roberts (b1974) Fountains Fell, Yorkshire Dales 2008 Digital C-type print; edition of three plus one artist's proof 102 × 122cm

This photograph comes from We English, a series of pictures by Simon Roberts that surveys ordinary people at leisure in the English landscape. An exhibition of the series toured to more than 30 venues and the photographs have also appeared successfully in book form. Roberts studied at Sheffield University and his connection with the city gives this picture a special place in the museum's collection.

Art Fund grant £1,020
Total cost £2,550
© Simon Roberts
Building collections

Tain
Tain & District Museum
Unknown makers
Post-medieval coin hoard
c1585-1640
Copper and silver
Various dimensions
These seven coins constitute the only such hoard of this period to be found in the Tain area. They include Elizabethan copper coins and a Charles I shilling, but also coins from Spain and Central Europe. It is a matter of speculation how they came to the Highlands: it could have been through trade or perhaps in the pay of a mercenary soldier returning from the Continent.

Art Fund grant £148
Total cost £590

Taunton
South West Heritage Trust
Unknown makers
Yeovil Roman Coin Hoard
2nd and 3rd centuries AD
Silver
Various dimensions
This hoard of 3,335 Roman coins was uncovered by a bulldozer driver on a building site in Yeovil in 2013. The coins are generally in very good condition. They cover a wide range of emperors and empresses (at a time of turmoil in the empire there were many usurpations) and include numerous unusual items, enhancing the museum’s outstanding numismatic collection.

Art Fund grant £9,500
Total cost £26,750

Southport
Atkinson Art Gallery
Unknown artist
Egyptian practice piece: fragment of a royal figure
2135-2130 BC (18th dynasty, Amarna period)
Limestone
12.4 × 15.8cm
This portrait fragment is an artist’s trial piece in preparation for a finished relief sculpture. It shows a member of the royal family, possibly King Akhenaten or Queen Nefertiti. It makes a fine addition to the Atkinson’s Egyptology collection, at the core of which are 1,000 pieces gathered by Egyptologist Anne Goodison in the late 19th century.

Art Fund grant £1,875
Total cost £7,500

Southampton
Southampton City Art Gallery
Ben Johnson (b1946)
Crescent Wing
2009
Acrylic on canvas
91 × 91cm
Ben Johnson has won an international reputation for his lovingly detailed paintings of cityscapes and architectural spaces. Crescent Wing is an interior view of an extension (opened in 1991) to the Sainsbury Centre for Visual Arts, Norwich. It is fine example of the artist’s approach to showing modern buildings in all their intricate beauty.

Art Fund grant £9,000
Total cost £14,400

© Ben Johnson

Southport
Atkinson Art Gallery
Laura Ford (b1961)
Bedtime Boy 1
2017
Bronze (number three in an edition of three)
124 × 43 × 42cm
Laura Ford’s Bedtime Boy 1 is a life-size bronze figure in which a human form appears to have the head of an elephant. It has the power to unsettle or enchant, depending on how it is viewed. Ford’s work is influenced by her childhood growing up in a family connected with fairgrounds, and she also acknowledges the influence of Surrealism.

Art Fund grant £3,000
Total cost £12,000

© Laura Ford. Photo © Atkinson Art Gallery

Welshpool
Powis Castle and Garden (National Trust)
Isaac Oliver (c1565-1617)
Edward Herbert, First Baron of Cherbury
c1613-14
Watercolour on vellum, mounted on oak board in contemporary tortoiseshell and ebony frame
18.9 × 23cm
Lord Herbert of Cherbury (1582-1648) was one of the most remarkable men of his time – soldier, diplomat, philosopher and author of a celebrated autobiography. This portrait of him is acknowledged as one of the masterpieces of English miniature painting. It has been in the hands of the Powis family since its creation (Herbert was a cousin of the 1st Lord Powis) and now joins the permanent collection at the castle.

Art Fund grant £300,000
Total cost £2,075,074
York
Fairfax House
Grinling Gibbons (1648-1721)
High-relief panel depicting Psalm 150 with King David playing a harp and St Cecilia playing an organ
C1668-70
Boxwood
37 × 24cm
The celebrated woodcarver Grinling Gibbons was born in Rotterdam of English parents and moved to England in about 1667. Before settling in London two or three years later, he lived in York and it was there that he carved this panel – his earliest known surviving work, made when he was about 20. It has rarely been seen in public, but will now become a centrepiece of Fairfax House’s collection.

Saffron Walden
Fry Art Gallery
Eric Ravilious (1903-42)
Geraniums and Carnations
1938
Watercolour on paper
39 × 51cm
Eric Ravilious is becoming increasingly recognised as one of the outstanding British artists of his time, with numerous books and exhibitions devoted to him. This watercolour enhances the Fry Art Gallery’s excellent collection of his work, which in addition to watercolours includes ceramics, prints, woodblocks and scrapbooks.

Mingavie
Lillie Art Gallery
Wilhelmina Barns-Graham
(1912-2004)
Untitled
C1968
Oil on canvas
60.7 × 121.4cm
Wilhelmina Barns-Graham is one of the most important 20th-century Scottish artists. She trained at Edinburgh School of Art and her reputation rests on the abstract work she developed through her association with the St Ives group in Cornwall. The Lillie Art Gallery focuses on work by Scottish artists and this abstract composition now becomes the second canvas by the artist to join the collection.

Aberdeen
Aberdeen Art Gallery
Wilhelmina Barns-Graham
(1912-2004)
Untitled (Strung Forms series)
C1956
Oil on canvas
38 × 61cm
This is the second oil by Wilhelmina Barns-Graham to enter the collection of Aberdeen Art Gallery. She is a major figure in modern Scottish art, so the gallery welcomes this ‘very significant addition to our holdings’. It was painted at a time when her work was becoming more expressive and gestural, showing the influence of Hans Hartung, one of the leading abstract painters in Paris in this period.

Southampton
Southampton City Art Gallery
Roy Turner Durrant (1925-98)
Black and Cream Abstract Painting
Date unknown
Mixed media
42 × 54cm
A poet as well as a painter, Roy Turner Durrant was a very private person and this helps to explain why his work is less well known than it deserves to be. He is considered part of the Neo-Romantic movement, in which certain British 20th-century artists looked back to aspects of 19th-century Romanticism and reinterpreted them in a more modern idiom.

Milngavie
Lillie Art Gallery
Wilhelmina Barns-Graham
(1912-2004)
Untitled
C1968
Oil on canvas
60.7 × 121.4cm
Wilhelmina Barns-Graham is one of the most important 20th-century Scottish artists. She trained at Edinburgh School of Art and her reputation rests on the abstract work she developed through her association with the St Ives group in Cornwall. The Lillie Art Gallery focuses on work by Scottish artists and this abstract composition now becomes the second canvas by the artist to join the collection.

Presented to Lillie Art Gallery, Milngavie, by Wilhelmina Barns-Graham Trust with Art Fund support
© The Wilhelmina Barns-Graham Trust

Presented to Aberdeen Art Gallery by Wilhelmina Barns-Graham Trust with Art Fund support
© The Wilhelmina Barns-Graham Trust

Presented to Southampton City Art Gallery by Martyn P Davis with Art Fund support
© the artist’s estate

Presented to Southampton City Art Gallery by Martyn P Davis with Art Fund support
© the artist’s estate

Art Fund grant £200,000
Total cost £7,000,000
(inc this house, with grant towards the Rockingham Collection only)
Brian Rice (b1936)  
1- Odeon  
1969  
Screenprint  
71 × 78cm  

Brian Rice began making prints in 1953 and has produced a rich and varied body of work, using all the major techniques. Characteristically he uses bold abstract patterns, as in these examples.

Presented to the Royal Albert Memorial Museum, Exeter, by Martyn Davis with Art Fund support

© Brian Rice

Cardiff  
National Museum Wales  

Graham Sutherland (1903-80)  
Carn Llwyd  
Date unknown  
Black ink and wash  
11.4 × 15.2cm  

Graham Sutherland’s works on paper, variously utilising chalk, gouache, watercolour, crayon and ink and wash, are less grandiose but no less compelling than his finished oils. This work will sit amongst National Museum Wales’ comprehensive collection of Sutherland’s works which make the museum one of the principal centres for study and enjoyment of the artist.

Bequeathed by Diana Farr in memory of Dennis L A Farr with Art Fund support

© National Museum Wales

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© National Museum Wales

Oxford  
Ashmolean Museum  

Abraham Janssens (c1575-1632)  
An Allegory of Joy and Melancholy  
c1623  
Oil on canvas  
122 × 102cm  

Abraham Janssens, who spent most of his career in Antwerp, was one of the leading Flemish figure painters in the period before Rubens rose to dominance. There are very few examples of his work in UK public collections, so this handsome picture makes a notable addition to the Ashmolean’s outstanding holdings of Old Master paintings.

Presented to the Ashmolean Museum, Oxford, by Jean Greer with Art Fund support

© Ashmolean Museum, University of Oxford

Cambridge  
Fitzwilliam Museum  

Cristina Zani (b1968)  
My Seoul necklace and brooch  
2016  
Gold-plated silver, wood, acrylic paint, gold leaf, stainless steel, nylon coated cable  
Various dimensions  

Cristina Zani is an Italian-born jewellery artist who currently lives in Edinburgh. Her My Seoul collection is inspired by Italo Calvino’s novel Invisible Cities and by the urban landscape of South Korea (she studied in Seoul for four months).

Gifted to the Fitzwilliam Museum, Cambridge, by Sir Nicholas and Lady Goodison with Art Fund support

© Christina Zani

Cambridge  
Fitzwilliam Museum  

Naomi Mackintosh (b1985)  
Wave I necklace and Wave bracelet  
2016  
Walnut  
Neckpiece 4 × 30cm  
Bracelet 2.7 × 12cm  

These pieces of wooden jewellery make interesting additions to the Fitzwilliam’s jewellery collection, not only for the material of which they are made but also for the laser-cutting technology used in their production. Mackintosh has exhibited widely and is also represented in Aberdeen Art Gallery’s contemporary craft collection.

Gifted to the Fitzwilliam Museum, Cambridge, by Sir Nicholas and Lady Goodison with Art Fund support

© Naomi Mackintosh

Cambridge  
Fitzwilliam Museum  

Halima Cassell (b1975)  
Scarabeo  
2016  
Stoneware  
11.2 × 22.5cm  

Halima Cassell’s intricate carved stoneware vessels are strongly reminiscent in their geometric patterns of Middle Eastern and African architectural and decorative design. Recently, Cassell’s work has become more fluid, and this vessel is an example of her most recent output.

Gifted to the Fitzwilliam Museum, Cambridge, by Sir Nicholas and Lady Goodison with Art Fund support

© Halima Cassell

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© Halima Cassell
Building collections

Stourbridge
White House Cone Museum of Glass
Various makers
Collection of 136 glassware objects
Various dates
Glass
Various dimensions

This bequest comes from the collection of the London antiques dealer Eila Grahame, who ran a shop in Kensington Church Street from 1969 until her death in 2009. The White House Cone Museum of Glass is a new museum in Stourbridge, a historic centre for English glassmaking, with production in the town and surrounding villages dating back to the 17th century.

Bequeathed to White House Cone Museum of Glass, Stourbridge, by Eila Grahame with Art Fund support

Ely
Stained Glass Museum
William Morris (1834-96)
Two Minstrels
c1880-90
Stained-glass panel in an iron frame
75 × 84 cm

This small panel was made fairly late in Morris’s career, when the stained glass of his firm Morris & Co had already achieved a worldwide reputation. Although particularly associated with church glass, the firm also produced a good deal for domestic settings, of which this is a charming example. One of the minstrels plays cymbals, the other a pipe.

Bequeathed to Stained Glass Museum, Ely by Eila Grahame with Art Fund support

Cambridge
Fitzwilliam Museum
Ewen Henderson (1934-2000)
Tall Sack Form
2016
Clay
25 × 22 cm

Ewen Henderson studied ceramics at Camberwell College of Arts, under Hans Coper and Lucie Rie. His work has been described as ‘high fired monoprints’, as his pots could only be pulled once, and the unpredictability of the firing makes each work truly unique. This vase is an excellent example of his extraordinary style of rugged construction.

Gifted to the Fitzwilliam Museum, Cambridge, by Sir Nicholas and Lady Goodison with Art Fund support

Salisbury
Young Gallery
Keith Vaughan (1912-77)
Landscape and Figure
Date unknown
Oil pastel
29.5 × 24.5 cm

This is the most significant work by Keith Vaughan to enter the collection of the Young Gallery (it already owned two drawings by him). A figure in a landscape setting was one of his favourite themes. He was a draughtsman, designer, writer and teacher as well as a painter – one of the most interesting personalities in mid-20th century British art.

Bequeathed to Young Gallery, Salisbury, by Laurence Harbottle with Art Fund support

DACS

Shrewsbury
Shrewsbury Museum & Art Gallery
Various artists
Six Coalport jugs and framed invitation
c1800-1941
Porcelain
Various dimensions

This gift of six jugs, all produced at the Coalport factory in Coalbrookdale, includes fine examples of porcelain made to commemorate significant events in Shropshire history. Three of them feature William Hill, elected MP for Shrewsbury in 1806. Two jugs relate to the history of Odd Fellow Lodges, and one commemorates a local barge owner.

Presented to the Lightbox by Joan Hurst with Art Fund support

Woking
Lightbox
Various artists
Seven sculptures
Various dates
Bronze
Various dimensions

This group of seven bronze sculptures features Robber (1988) by Sophie Ryder and Bust of a Girl (pictured, date unknown) attributed to Jacob Epstein. The sculptures come from the collection of Joan Hurst, who donated 17 sculptures to the Lightbox in 2012.

Presented to the Lightbox by Joan Hurst with Art Fund support

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Shrewsbury Museum & Art Gallery
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Seven sculptures
Various dates
Bronze
Various dimensions

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DACS
Cambridge
Fitzwilliam Museum
Various artists
Collection of Japanese ceramics
18th-20th century
Ceramics
Various dimensions
This gift enriches the Fitzwilliam’s Japanese collection, particularly in the field of 20th-century ceramics. The pieces display a wide variety of design motifs and glaze finishes, showing modern potters building on traditional forms and practices.
Presented to Fitzwilliam Museum, Cambridge by David and Anne Hyatt King with Art Fund support
© The Fitzwilliam Museum, Cambridge

Kendal
Abbot Hall Art Gallery
Nicholas Volley (1950-2006)
Three paintings
Various dates
Oil on canvas
Various dimensions
Nicholas Volley trained at the Slade School, and he continued the tradition of his teacher William Coldstream, painting in a vigorous style based on close observation. These three paintings show his sensitive approach to still life, human figures and the East London streets around his studio.
Presented to Abbot Hall Art Gallery, Kendal, by Sylvia Lahav with Art Fund support
© The artist’s estate

Rotherham
Clifton Park Museum
1- George Romney (1734-1802)
Portrait of Harry Verelst
c1771
Oil on canvas
75 × 62cm
2- Unknown artist
Portrait of Colonel Harry Verelst
19th century
Oil on canvas
75 × 62cm
3- Unknown artist
Portrait of William Verelst
19th century
Watercolour
13 × 10cm
These three portraits show members of the Verelst family, who lived close to Clifton Park at Aston Hall, and join Romney’s portrait of Anne Verelst in the collection.
Presented to Clifton Park and Museum, Rotherham, by Sally MacEachern in memory of Anne Madge Verelst with Art Fund support

Wakefield
Hepworth Wakefield
Various artists
Collection of 40 works of ceramic, sculpture, paintings and works on paper
1952-2009
Various media
Various dimensions
These 40 works are from the collection of Tim Sayer, formerly a writer for BBC Radio 4 news. They are the first items in a gift and bequest to the Hepworth Wakefield, from a collection of more than 400 pieces including work by noted modern British and contemporary artists, among them Anthony Caro, Henry Moore and Bridget Riley. The full bequest, to be made after the deaths of Sayer and his wife, Annemarie Norton, includes the rest of the collection, along with their London house and library.
Presented to the Hepworth Wakefield by Tim Sayer with Art Fund support
© the artist. Photo © the Fitzwilliam Museum, Cambridge

London
Cartoon Museum
Various artists
Collection of 177 cartoons
Various dates
Works on paper
Various dimensions
This important collection was bequeathed to the Cartoon Museum by the collector Roger Woolnough. It includes examples by masters of the art, including Osbert Lancaster, MAC, Matt Pritchett, ET Reed, Frank Reynolds and JF Sullivan. Historic works include cartoons by James Gillray and plates from Thomas Rowlandson’s Microcosm of London.
Bequeathed to the Cartoon Museum, London, by Roger Woolnough with Art Fund support
© the Fitzwilliam Museum, Cambridge
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#NationalArtPass

Lauren Strain
Design: Helen Nippress

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