

Acquisitions Programme

Guidance for applicants

August 2016

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Section 1

Before you apply

1. General guidance for applicants

It is important that all applicants contact the Programmes office to discuss any potential application as soon as possible to receive advice on eligibility, application deadlines and any specific application requirements.

It is possible to submit more than one application at a time, but bear in mind that we will need to be convinced that each case is deserving and a priority for your institution. We are aware that opportunities can present themselves simultaneously, but will usually wish to discuss with you how multiple applications can be managed across two or more application deadlines.

2. Acquisitions programme: eligibility

What we will support:

The purchase of extant works of art and other objects of artistic interest, dating from antiquity to the present day.

Within this broad category our criteria include:

- Objects of national and international importance, including high value items subject to temporary export licence deferral or being offered with tax remission;
- Objects of significant regional interest judged to be of good museum quality;
- Objects which will artistically enrich collections and support the expansion and development of museum collections.

We do not usually support commissions, but can sometimes consider exceptional projects, and would encourage any applicant with a project in mind to contact us to discuss the proposal.

Who we will support:

- UK public museums, galleries, historic houses, libraries and archives;
- Applicants must be open for at least half the week for at least six months of the year;
- Applicants must be fully or provisionally accredited through the Arts Council (see below).

Exclusions under this programme:

- Objects that are primarily of social-historical interest; scientific or technological material; or letters, manuscripts or archival material with limited aesthetic inscription;
- Objects which are unavailable for viewing by an Art Fund Trustee or appointed representative;
- Other costs associated with acquisitions, such as valuation costs, framing and display, the conservation and restoration of works, transport and storage costs, temporary or permanent exhibitions and digitisation projects;
- Applications if the applicant has already purchased or made a commitment to purchase the object, or made a financial commitment to the project;
- Applications from individuals, artists' groups, commercial organisations, hospitals, places of worship, schools or higher educational institutions;

In addition we will not be able to accept applications for:

- Touring costs, though we may on occasion look for specific strategic opportunities within our network of museums. Please telephone us to discuss it, but we cannot accept any unsolicited applications;
- Education or community projects;
- Salary costs, though we may support administrative costs as part of an application to the Jonathan Ruffer Curatorial Grants Programme (please see the Curatorial grants section of our website for more details);
- Support for those studying art or art history at any level;
- Capital projects of any kind.

3. What is 'accreditation'?

Art Fund requires all applicants to be either provisionally or fully accredited under the Arts Council England Accreditation Scheme, managed in partnership with CyMAL; Museum, Archives, Libraries Wales; Museums and Galleries Scotland and the Northern Ireland Museums Council.

The Accreditation Scheme sets nationally agreed standards for UK museums. To qualify, museums must meet clear basic requirements on how they care for and document their collections, how they are governed and managed, and on the information and services they offer to their users. There are currently just under 1,800 museums participating in the scheme, demonstrating their commitment to managing collections effectively for the enjoyment and benefit of the public. For more information see <http://www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/>.

4. Different funding schemes

Our acquisition programme operates three distinct grant schemes:

Main grants

- Grants of £7,500 and above and/or where the total cost of the work is £15,000 or above.
- There are several deadlines per year for applications for main grants. These deadlines correspond to Art Fund Trustee meetings. Please telephone the Programmes office at Art Fund for these deadlines.
- All works being considered for a main grant must be brought to London to a meeting of the Trustees for viewing.
- If it is not possible for the work to be viewed at the Trustee meeting alternative arrangements must be made. Trustees cannot award a grant without the work of art being viewed.
- If you are applying under the main grants scheme or for a work at auction, the application must arrive no later than noon on the deadline date.

Small grants

- Grants of £7,500 or less where the total cost of the work is £15,000 or less (for works at auction, a hammer price of £15,000 or less).
- Art Fund may also occasionally award larger grants at its discretion, or where the applicant can demonstrate exceptional need.
- Applications for small grants can be submitted at any time.
- Viewing is arranged on a case by case basis, either by a Trustee or an appointed representative.

Auctions

- We can fast-track grant applications for any amount for potential acquisitions coming up at auction.
- We need a minimum of seven working days for an auction in London, and ten working days for an auction outside London (including international auctions) and the application must arrive no later than noon on the deadline date.
- It is very important that you contact the Programmes office at the earliest opportunity if you are considering making an auction application. You don't need to wait until all the information has been published by the auction house or your museum has made a definite decision to proceed before you contact the Programmes office.
- An application can be withdrawn at any stage, but if submitted too late we may not have enough time to process your application.
- Applicants are also strongly advised not to contact the auction house prior to discussing the application with the Programmes office.

5. How much is available

- Our funding ranges from a few hundred pounds to hundreds of thousands of pounds and we usually fund part of the cost of an acquisition.
- There is no fixed percentage for which you can apply to Art Fund but we expect you to explore the possibility of applying to all appropriate sources of public funding for which you may be eligible before applying to Art Fund (please see Appendix 1 for information on other sources of funding).
- The Programmes office can give advice on what level of funding to apply for in each case.
- As part of your application you must include a funding breakdown which gives details of all the funding you are seeking and the amount you would like from Art Fund.
- If you decide not to approach the relevant public funding bodies, if you are given advice from them that your application is unlikely to qualify, or if your application is formally rejected, you must explain the reasons for this in full within your application.
- As part of the decision-making process Trustees will consider whether or not the work is fairly priced. Trustees will therefore compare the cost of the work and the independent valuation, and the level of support from other sources, together with the strength of the argument for acquisition made in the application.
- It's important to bear in mind that funding is limited, and competition fierce, and so the availability of funds and competing pressures on the Acquisition programme's budget will also be considered by Trustees.
- Trustees may decide to award a smaller grant than requested.
- In exceptional cases we may be willing to meet the total cost of the acquisition.

Section 2 Making an application

6. The application form

In order to apply for a grant from Art Fund you will need to complete an application form and supply certain pieces of information. The application form is online, and you will need to register on our website – www.artfund.org – to access the form.

The sections of the application include: Case for Acquisition; Details of work(s); Financial details; and Contact details. Please see below for specific guidance on each section for you to refer to whilst filling in the application form.

6.1 Case for Acquisition

- This is the most important section of the application form. The questions given here form your supporting statement, and it is your opportunity to make the case for the acquisition – both in terms of the importance of the work of art, and in the impact it will have on your collections and audiences.
- Please be as persuasive as you can be in this section as Trustees will make a decision on your application based primarily on the points you raise here. They will want to understand why this object is a 'must have' for your collection, and how and why the public will benefit from this acquisition.
- It is likely that this section will take you the most amount of time to complete. You will, however, be able to save your application as a draft and return to it at a later date, so feel free to take your time to provide responses that you feel truly demonstrate the importance of this acquisition to our Trustees.
- It may sound obvious but remember that Trustees won't know your collection/s, or the object you wish to purchase as well as you. Don't assume knowledge, or be hesitant to state what seems obvious. Too much information is better than too little at this point! Also remember that clear presentation of any supplementary information is important.

6.2 Impact and future plans for your acquisition

- In order to achieve our charitable aims any grant awarded by Art Fund must benefit a number of different audiences. (For further details please see our Statement of Public Benefit, Appendix 2).
- There is therefore an evaluation component to Art Fund's application process. Evaluation helps both Art Fund and the museums we support identify who might benefit from a grant given, and also demonstrate that the acquisition has had an impact on the collection and/or visiting public. We hope that collecting evidence that demonstrates the very real impact which a work can have will benefit any advocacy work you might carry out in the future for acquisitions, and the development of your collection and museum more widely.
- Art Fund understands that change is best identified internally and is not imposed by funders, so we would like you to lead this process by identifying the elements you would like to report on in your evaluation.

- The first stage is therefore to consider the impact that you think the acquisition will have on both your collection and the people who access it. Impact on both of these areas is equally important so please consider each carefully.
- The second stage is to give up to three examples of ways in which you plan to maximise this impact on your collection and audiences. These should be practical examples of the difference this acquisition will make, and should ideally include at least one thing that will happen immediately (though we do recognise that this might not always be practical), and one that is more long term.
- Examples could include, but are not restricted to, the following:
 - The work will go on immediate public display in a 'new acquisitions' exhibition or in a permanent gallery display;
 - The work will go on public display within 6 months and will be accompanied by a panel that explains the significance of the artist and the subject matter;
 - This work will be included in new information made available to the public, i.e. in a new publication or guided tour;
 - The work will be included in a temporary exhibition;
 - The work will be loaned to a regional partner museum for display, or a formal loan agreement will be in place, within one year;
 - The work will be digitised and viewed widely online;
 - Through the education programme, students will use the work to develop their research skills;
 - The piece will be included in/the subject of curatorial research;
 - The work will be published in a peer-review journal;
 - The piece will be the focus of social media activity;
 - New partnerships will be formed with the artist, and he/she will deliver a series of gallery talks;
 - We will use this work as part of an outreach project / marketing promotion to attract new visitors;
- Where the activity you propose impacts on or involves another department (e.g. education or visitors services) please let us know how you will work together.
- Whilst we expect all applicants to engage with this process we understand that smaller grants will not necessarily have the same impact as a larger grant, nevertheless, we are interested to find out the ways you feel the acquisition, whatever the amount of the grant, will make a difference to your collection and audiences.
- Although the final decision on your application will not be made solely on the basis of the proposed impact, Trustees will take this into account as part of their deliberations, as they will want to understand why you have selected this particular work for acquisition over others.

- If Art Fund does award a grant to your proposed acquisition you will be asked to reflect on the details you provide in this section one year after the acquisition is made (for further information on the evaluation process please see section 12 below). It is therefore very important that you identify things which you believe your setting can deliver. You should not feel that you have to tell us the things you think we might want to hear; we would much prefer you focus on something that you feel is relevant to your organisation and collections, and can also be used to demonstrate the impact to your own visitors, colleagues, governing body and other stakeholders.
- You will not be expected to provide quantitative (i.e. measurable or quantifiable) evidence of any activity that has taken place, though equally you can record this if it would be helpful to you to do so. We will be just as happy to receive qualitative (i.e. descriptive) information if this is the best way to capture the progress which you feel you have made.

6.3 Details of work(s)

- Please record catalogue information and full details of the objects' provenance and condition in this section.

Provenance:

- Before making an application, applicants must be fully satisfied as to the legitimacy of the vendor and the sale. Art Fund expects applicants to take full responsibility for ensuring that any object that they wish to acquire with Art Fund's help, whether by grant, gift or bequest, is legally and ethically sound.
- We require applicants to submit a full account of the object's previous history with the application, including, where appropriate, evidence that it was legally exported from its country of origin. Should the provenance be incomplete, you will need to run checks on both the object and vendor on the relevant Art Loss Register and the Metropolitan Police's LSAD database. Please note that Art Fund cannot contribute towards any costs incurred through running such checks.
- The ACE/V&A Purchase Grant Fund has collated very clear best practice guidelines which they have kindly let us share (please see Appendix 3). Please refer to these to ensure your application complies with best practice in this area.
- There is a presumption that vendors' names will be published as part of the catalogue information in the Review section of our membership magazine, and online. If the vendor wishes to remain confidential you will be required to state the full reasons for this, which will be passed to Trustees.
- In instances where the vendor's name is not forthcoming, the ultimate decision on whether or not to offer a grant rests with the Board of Trustees.

Section 2 Making an application (continued)

Viewing and condition:

- You will need to confirm that you, or someone appointed by you, has viewed the work, or will do so in the near future, no matter where in the world the work is situated. A final decision will not be made on your application until this has taken place.
- Having viewed the work, you will then need to confirm the condition of the piece. If the condition is anything less than excellent, you will also need to submit a condition report.

Images and Supporting documentation:

- You will also be able to upload supporting documentation on this page. Supporting documentation should include:
 - An image of the work;
 - Confirmation of your independent valuation;
 - A condition report (if appropriate).
 - For Treasure applications only: A copy of the Coroner's report; Copies of the provisional valuations submitted to the Treasure Valuation Committee; A copy of the final valuation set by the TVC; Copies of letters pertaining to any valuation disputes; Further information about the find site, including any archaeological reports if available and the names of the finder and landowner.
The Department of Portable Antiquities and Treasure at the British Museum should be contacted for this information if you do not already have it within your files.
Please contact the Programmes Office if in any doubt about our requirements for items of Treasure.

6.4 Financial details

- Please use this section to provide full details of the cost of the work and your proposed funding package.

Vendor details:

- In all cases the Board requires the applicant to disclose the name of the vendor.
- If necessary information on the vendor can be released in confidence to Art Fund for Trustees only.
- In the case of a sale by a private trust the names of Trustees and beneficiaries of the sale must also be disclosed.

Cost - Museum discount:

- When purchasing from a dealer or commercial gallery, Art Fund expects applicants to negotiate a museum discount. Most vendors will give museums a discount on the selling price, usually a minimum of 10% of the original price, so do not be afraid to ask!

Cost - Tax remission:

- Art Fund expects all applicants who wish to acquire an object from a private, UK based vendor, to explore whether or not any tax remission might be applicable. If an object qualifies then the cost of the work may be significantly reduced. There are two schemes geared towards offering tax incentives in connection with cultural property.
 - The Acceptance in Lieu scheme enables taxpayers to transfer important works of art and other important heritage objects into public ownership while paying Inheritance Tax, or one of its earlier forms. The taxpayer is given the full open market value of the item, which then becomes the property of a public museum, archive or library.
 - A Private Treaty Sale is the purchase by a public museum or gallery in the United Kingdom and Northern Ireland (listed on Schedule 3 of the Inheritance Tax Act 1984) of an item that has been granted Conditional Exemption from capital taxation (or one of its predecessors), at a price that is beneficial to both public purchaser and private vendor.
- For further information please see <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/tax-incentives/>.

Cost – Antique Trade Special Scheme/Margin Scheme:

- If you can reclaim VAT it is also important to enquire whether or not the work is being sold within the Antique Trade Special Scheme. If it is you should enquire about the possibility of acquiring outside the scheme, which will enable you to reclaim the VAT. For further information please see <http://www.hmrc.gov.uk/vat/start/schemes/margin.htm>.
- For works at auction, institutions which can reclaim VAT should, when registering to bid, declare to the auction house that you can reclaim VAT and wish to bid outside the 'Margin Scheme' (please see Section 3, point 10, for further information on the Auctioneers' Margin Scheme).

Valuation:

- We want all available funding to go as far as possible so expect applicants to ensure the work they wish to acquire is offered at a reasonable price. Therefore we require all applicants to provide us with an independent valuation.
- An independent valuation should be sought from a specialist in the field who is familiar with market values, for example an auction house or dealer. Valuations from curatorial colleagues will not normally be accepted.
- It is crucial that whoever provides this valuation is not told of the selling price, either by the vendor or the applicant.
- Evidence of the independent valuation in the form of an email or letter must be submitted with the application.
- If you have difficulty in identifying a suitable person to provide an

independent valuation, we suggest you contact the relevant department in a National museum, who will be able to advise you further.

- Please note that if you are applying for a work which is subject to a temporary export bar we still expect you to take relevant advice on the value of the work.
- For contemporary works of art the independent valuation needs to be supplied from someone with trade experience, who does not deal in work by the artist that you are hoping to acquire.
- We do not require an independent valuation to be submitted for works at auction but we do ask you to take advice on your bid level from someone with commercial experience, such as an art dealer.

Funding:

- The Board is responsible for deciding the level of the grant, and so will also take into account your proposed funding package and whether they believe the cost of the work to be fair and reasonable.
- Please ensure that your total funding package matches the total cost of the work.
- For works at auction, your funding package should be calculated on your maximum total bid plus all additional costs, including the buyer's premium, VAT on the Buyer's Premium (if this cannot be reclaimed) and any fees agreed with a bidding agent. (Please see Section 3, point 10, for further information on reclaiming VAT on works at auction).
- The Buyer's Premium is an additional sum the buyer pays on top of the final bid price or 'hammer price' of each lot purchased. The Buyer's Premium is calculated as a percentage of the hammer price. This percentage differs from auction house to auction house - please refer to the auction house's website or contact the Programmes office if you are unsure about how to calculate the buyer's premium.
- Applicants should note that any offer made for works sold at auction will be pro rata against the total proposed cost. If the hammer price is less than anticipated, the Art Fund grant will be reduced accordingly.

6.5 Your personal and organisation details

- We will use the details provided in this section to contact you if we have any queries. If you are likely to be unavailable at any point during the decision making process, please also provide an alternative contact in this section.
- This page also contains Art Fund's Grants Terms and Conditions. Please tick the box to confirm that the Director of your organisation is aware of your application and these conditions.

7. Submitting your application

- Before submitting your application, please refer to the Application

Section 2 Making an application (continued)

Checklist (see Appendix 3) to ensure that all the required information has been supplied.

- If you do not send in all the information we ask for, including all supporting material, we will not be able to process your application and your application may be delayed or rejected.
- If you are applying under the main grants scheme or for a work at auction, the application must arrive no later than noon on the deadline date.
- We are unable to accept late applications.
- We cannot accept applications by fax or post and prefer to receive any supporting documents in digital format so please scan hard copies whenever possible. Any hard copy information that cannot be scanned should be presented in the simplest format possible and posted. To make photocopying easier please don't attach staples or bindings.
- Please do not upload documents of more than 2MB in size as this may cause the application form to crash, and you will lose any unsaved information.
- Your application form will be archived within your account on our website and can be accessed at any time. We also suggest that you retain a hard copy of the application form and all supporting documents for your own files.

Section 3

What happens next

After you submit your application form you can expect to be contacted by the Programmes office with queries relating to your application. It is important that someone with knowledge of the application is available to answer any queries, otherwise your application may be delayed.

If we do not contact you please telephone us to ensure that we have received your application.

Applicants under the main grants scheme can also expect to receive an email with information on organising for the work to be brought to the Board meeting.

8. The decision-making process

All applications are assessed by our Board of Trustees, with input from a wide range of independent expert advisors.

Applications will be assessed against the following core criteria:

- Artistic merit and quality of the work;
- Regional / national / international importance of the work;
- Impact on the museum and its visitors, relating to how you will use and display the object and any access, exhibition or education plans.

Trustees will prioritise works of art which will enrich collections and support their expansion and development.

The Board is also responsible for deciding the level of the grant, and so will also take into account your proposed funding package and whether they believe the cost of the work to be fair and reasonable. In certain circumstances a reduced offer may be made.

The decision made by the Trustees and communicated to applicants is final.

We will endeavour to give clear, constructive feedback if your application is unsuccessful. Please be aware however our resources are very much in demand, and sometimes, although deserving, your case may not be as high a priority as others we consider.

In almost all instances, once turned down, we will not reconsider your application. There are very rare occasions where we may review the case.

9. Application decision timeframes

- For main grant applications you will usually be advised verbally of the decision the day after the Board meeting.
- For an application for a work at auction you will be advised of the decision the day before the sale.
- Applications under the small grant scheme are considered as part of a rolling programme and timeframes for decision vary depending on the specifics of the application.
- All applicants will receive a formal letter notifying them of Trustees' decision within two weeks of the decision being made.

10. Bidding for a work at auction

- If you are awarded a grant for a work coming up at auction and can reclaim VAT, please remember to indicate that you would like to bid 'outside the Margin Scheme' when you register to bid. Lots sold outside the scheme will have VAT payable on the hammer price and Buyer's Premium however this will be itemised on the invoice so that it can be reclaimed. For lots sold under the margin scheme the VAT is payable on the premium only, but is not shown separately on the invoice and therefore cannot be reclaimed.
- Applicants should note that any offer made for works sold at auction will be pro rata against the total proposed cost. If the hammer price is less than anticipated, the Art Fund grant will be reduced accordingly.
- Please let us know whether your bid was successful as soon as possible after the sale.

11. Claiming your grant

- If your application is successful you will receive two copies of an Agreement to Grant Conditions, plus information on Art Fund's key conditions, and a checklist which outlines how we can work together to promote the acquisition and our two organisations to your visitors.
- We also ask that all successful applicants work with Art Fund's Communications and Marketing teams as appropriate. (Please see Section 3, point 12.1 'Helping us to help you').
- Successful applicants should not claim their grant until they have completed their fundraising and are in a position to pay the vendor.
- Please note that Art Fund does not expect applicants to have already paid for and taken receipt of the work before claiming their grant.
- Once you have completed your fundraising and are in a position to claim your grant, please sign and return ONE copy of the Agreement to Grant Conditions (keep the other for your own records), along with a copy of the invoice from the vendor, a completed Grant Claim Form, and an invoice from your institution for the grant amount, to the Programmes office.
- Grants are paid by BACS and you will be notified as soon as the payment has been sent.
- Grants will be reserved for a period of six months from the date of the offer letter. Please let the Programmes Office know as soon as possible if you do not expect to be able to complete the purchase within that time.

12. Evaluation

- When you submit your grant claim form Art Fund will supply you with a copy of the evaluation form. You will be asked to fill this in one year after the grant payment has been made.
- This form has been designed to be light touch, and to provide a brief opportunity to reflect upon the impact which the acquisition has had on your collection and the visiting public. It is made up of a short data capture section, and then a space to review the ways in which you thought you might maximise the impact when you made the application, what actually happened, and who benefited most.
- You can provide whatever information here which you feel best demonstrates the progress you have made on the original plans you

Section 3

What happens next (continued)

had for the work. It can be quantitative (i.e. measurable) or qualitative (i.e. descriptive), and can be collected from internal or external sources, whichever would be of most use to your individual setting. For example, it may not be possible to provide quantitative data which proves that the work had an impact on an individual curator's professional development, and so, in this case, a comment from that curator would be most relevant.

- Please do not feel that you have to achieve exactly what you set out to do. It might be that you were unable to make much progress on one aspect of your plan, but instead succeeded in another, previously unanticipated way. Please feel free to be honest in this section; it will not affect any future grant-giving, and it can be as important to understand what is not possible, and why, as what can be achieved,
- Grant holders may be contacted following submission of the evaluation form for further information if there has been a particularly interesting or surprising outcome, however for the majority once Art Fund has received your evaluation form the grant file will be officially closed.

13. Art Fund Grant Conditions

13.1 Helping us to help you

Art Fund is an independent fundraising charity. We don't receive any state funding and instead we raise millions of pounds every year through the National Art Pass, our membership card. More than 110,000 Art Fund members currently support our charitable work.

In order to be able to continue and increase our financial support for museums and galleries we have to grow our member and supporter base. As we do not display the works of art which we have helped acquire, we rely on the support of our network of museums and galleries to help us promote our work and the National Art Pass. This is why it is so important that museums honour our conditions when they receive a grant.

Giving a grant is therefore for us is just the first step into a long-term, mutually beneficial relationship between Art Fund and your museum. In addition to helping with acquisitions we aim to give marketing and PR support to our grantees in order to help generate additional publicity, visitors and income.

Communications:

- In planning press announcements of Art Fund-supported acquisitions, please be sure to liaise with the Art Fund's Communications office regarding timings and publicity materials. Art Fund can, where appropriate, provide quotes for press releases, and can also offer support and advice on maximising publicity, including the potential use of our own editorial channels online and in Art Quarterly.

Events:

- If your grant offer exceeds £50,000, we ask that your museum grants us the opportunity to organise an event on the museum's premises.
- Art Fund will meet the additional costs arising from such an event (i.e. warding, catering, production, etc) but must not be charged the hire fee.
- The exact nature of the activities, position and timings is to be mutually agreed upon between the two parties in advance.
- Through such events Art Fund can help promote the strengths of your collections to our members and other sector stakeholders.

Images:

- You will need to supply us with a high-resolution digital image of the work which we will use to promote the acquisition through our digital channels and media in print. Please send the images to Mel Frances, Image Assistant, within 30 days of receiving the offer letter. When arranging photography, please ensure that the object is photographed in its entirety against a neutral background with a colour bar and grey scale, and that the resolution is of sufficient quality to be reproduced in a high quality, fine art publication (minimum 18MB but preferably 25MB file size).

13.2 Temporary loan of objects

We actively encourage organisations to loan objects that have been purchased with the assistance of the Art Fund. We expect, however, that the loan of Art-Funded items will be only to venues which can provide the same, or better, levels of physical and environmental security as the permanent location.

The contribution of the Art Fund to the acquisition of an Art Fund-assisted object must be acknowledged in full on the label when on loan to another institution or in a temporary exhibition. You may not loan Art Fund-assisted objects to institutions outside the United Kingdom, except for temporary exhibitions lasting for a maximum period of one year at any one venue.

13.3 De-accessioning and transfer of objects

In signing our grant conditions you agree to not sell, pledge, charge or otherwise dispose of Art Fund assisted objects without our prior written consent, which will only be granted in exceptional circumstances. Should the situation at your Museum change and another venue be considered a more appropriate home for the object you should consult us as soon as is possible. For full details on our policies in regard to the above, and loss or damage to Art-Fund assisted objects please see the full Grant Conditions.

13.4 Crediting Art Fund

Grants made by the Art Fund should be acknowledged in all forms of publicity, display and documentation (see Appendix 5 for full details).

Appendix 1

Other sources of funding

There are a number of other bodies who support acquisitions, and we expect applicants to explore the possibility of applying to all appropriate sources of funding for which they may be eligible before applying to Art Fund.

UK-wide

- The Heritage Lottery Fund (HLF) will offer assistance towards projects that conserve, enhance and increase access to and understanding of the nation and its communities' heritage. This funding can include support for an acquisition as part of a wider project. The HLF has two funding schemes which are particularly appropriate sources of acquisitions funding: The Your Heritage programme offers grants between £3,000 and £100,000 inclusive for projects that relate to the local, regional or national heritage of the UK (except the Channel Islands and Isle of Man). They welcome applications that help people to learn about, look after and celebrate heritage in a fun and enjoyable way. Heritage Grants are their main grants programme offering grants of more than £100,000 for projects that relate to the national, regional or local heritage of the UK (except the Channel Islands and the Isle of Man). HLF works to its own decision-making timetable, and we would always recommend applicants call their regional HLF office to discuss potential applications in the first instance. To find your local office, visit the website www.hlf.org.uk
- The National Heritage Memorial Fund (NHMF) is able to act quickly as a fund of last resort to save British heritage at risk. If you think a potential acquisition may qualify for assistance from the NHMF, please visit the website www.hlf.org.uk for more information and contact details.
- The Beecroft Bequest, administered through the Museums Association can assist smaller museums and galleries with the purchase of pictures and works of art, furniture and textiles not later than the 18th century in date. Aid is restricted to museums and galleries with an annual gross revenue expenditure of £1million or less. The maximum available in a single grant is £5,000. For more information visit www.museumsassociation.org
- The Friends of the National Libraries help libraries in the UK to acquire books, manuscripts and archives. For more information visit www.friendsofnationallibraries.org.uk

England and Wales only

- The ACE/V&A Purchase Grant Fund gives support, advice and grants for acquisitions of objects relating to the arts, literature and history to regional museums, record repositories and specialist libraries in England and Wales. For information visit the website www.vam.ac.uk/content/articles/p/purchase-grant-fund/
- The Headley Museums Treasure Acquisitions Scheme has been established by the Headley Trust, one of the Sainsbury Family Charitable Trusts. The Headley Scheme helps institutions acquire

artefacts classified as Treasure under the Treasure Act 1996 and runs alongside and in close collaboration with the V&A Purchase Grant Fund. If you are considering applying to the Headley Trust, we recommend you first contact the V&A Purchase Grant Fund to discuss the acquisition.

Scotland Only

- The National Fund for Acquisitions offers support for acquisitions to museums, galleries, libraries, archives and record offices in Scotland. You can apply to the NFA for assistance with a purchase if you meet the fund guidelines. Please see www.nms.ac.uk/making_connections/national_fund_for_acquisitions.aspx

Northern Ireland Only

- The Northern Ireland Museums Council has established a Specimen Purchase Fund through which museums may seek assistance towards acquiring artefacts for their collections. See www.nimc.co.uk/

In addition, there may well be local or specialist charitable bodies that may be able to help in specific instances. Local libraries will also hold directories of grant making trusts and foundations. Alternatively, the Directory of Social Change may be able to advise you further.

Appendix 2

Statement of Public Benefit

Art Fund actively promotes the enjoyment and appreciation of art by helping museums and galleries acquire and share great works of art. We do this through raising funds to buy and exhibit works of art and placing gifts of art in museums and galleries; by encouraging people to make the most of museums; and by supporting the museums' sector and public policy in ways which furthers these aims.

Through these activities, we serve a range of beneficiaries, including:

- most immediately, the museums and galleries that receive our funding to buy and show art;
- the museum-visiting public, which has the opportunity to experience important works of art that in most cases were previously inaccessible, and enjoy an enhanced understanding and appreciation of art;
- curators and scholars, through developing skills and gaining a deeper understanding of art and art history;
- particular communities targeted by the individual museums and galleries we support;
- the museums, galleries and visual arts sector more broadly, including living artists;
- future generations.

Any grant we give, gift or bequest we place, or programme we support must have a positive impact on some or all of these audiences. Art Fund prioritises works of art that are of great art historical importance or artistic interest; of international, national or regional significance; and that, through acquisition and exhibition, will benefit the public.

Appendix 3

Provenance and Due Diligence Guidelines

We require applicants to submit a full account of the object's previous history with the application, including, where appropriate, evidence that it was legally exported from its country of origin. The ACE/V&A Purchase Grant Fund has collated very clear best practice guidelines on the above which they have kindly let us share.

Potential acquisitions should:

- have, as far as can be traced, a full history of ownership, especially for the years 1933-45.
- not be the subject of a claim by anyone else and, if appropriate:
- have been exported legally from its place of origin and imported legally into the UK
- have been legally excavated/removed from their place of origin

This can be determined by:

- acquiring documentary proof that the vendor has legal title and has the authority to transfer it. If no documentary proof exists, (for example, if an object has been handed down through a family) a signed statement from the owner confirming these points should be obtained
- In the case of any material from church buildings and churchyards that the appropriate faculty has been obtained for its removal and disposal
- checking that the item has not been stolen by:
 - seeking from the vendor, or other relevant sources, such as the Art Loss Register or Commission for Looted Art in Europe, confirmation that to the best of their knowledge and belief there are no third party claims, actual or anticipated, on the object
- obtaining the fullest possible history of the ownership of the object, particularly (if appropriate) for the years 1933-45 by:
 - requesting full information in writing and copies of any documentation on the history of the item from the vendor or executors
 - checking whether the item has ever been published or exhibited
 - checking the Art Sales Index or other relevant records for details of the item going through auction salesrooms
- obtaining documentary proof that the necessary export documentation is in place and no law has been contravened in the export of the object from its country of origin. If appropriate, obtain documentary evidence that the item was imported into the UK before 1970. (As agreed under the Unesco Convention on the means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970) February 2012
- checking that archaeological material was recovered legally by:

- obtaining written confirmation from the landowner of permission for the right to search and to dispose of the object
- obtaining details of the findspot
- obtaining evidence that the find was reported to the appropriate authorities as necessary
- checking that there is no indication that the recovery involved deliberate destruction or damage to a known archaeological site or ancient monument

Note: this advice is not exhaustive nor should it be used as a substitute for legal advice

Useful publications:

The Accreditation Standard, MLA 2004

The National Archives Standard for Record Repositories, The National Archives, 2004

Statement of Principles and Guidelines on the spoliation of works of art during the Holocaust and World War II period, 1933-45, National Museums Directors' Conference, 1998

Code of Ethics, Museums Association, 2008

Ethical Guidelines: Acquisition, Museums Association, 2004

Stealing History: The Illicit Trade in Cultural Material, Neil Brodie, Jenny Doyle and Peter Watson, The McDonald Institute for Archaeological Research, 2000

Buying in the market: a checklist for Museums, Museums Association, 2000

Useful contacts:

The Art Loss Register, First Floor, 63 – 66 Hatton Garden, London EC1N 8LE.

Tel: 020 7841 5780 or Bath & West Buildings, Lower Bristol Road, Bath BA2

3EG. Tel: 01225 788 780

www.artloss.com

The Metropolitan Police's London Stolen Arts Database <http://www.met.police.uk/artandantiques/>

Commission for Looted Art in Europe, Catherine House, 76 Gloucester Place, London W1H 4DQ

www.lootedartcommission.com

Unesco conventions can be found on the Unesco website www.unesco.org

CITES conventions can be found on the CITES website www.cites.org

Appendix 4

Application Checklist

Before submitting your applications please ensure that you have:

- Discussed your application with the Programmes Office to confirm eligibility, deadlines and relevant meeting dates.
- Completed all sections of the form in full.
- Viewed or made arrangements to view the object, and provided or commissioned a conservation report if the condition of the object is less than excellent.
- Attached at least one clear image of the work in an electronic format (jpeg file, maximum 2MB in size). For applications towards collections or large groups of objects a representative selection of images is acceptable. And in the case of auction applications, ensure that you have contacted the Programmes Office for image requirements.
- Submitted evidence of the independent valuation (the valuer must not be aware of the asking price, and in the case of contemporary work must not represent the artist). Please note that if you are applying for a work which is subject to a temporary export bar we still expect you to take relevant advice on the value of the work. For works coming up at auction, we would expect you to take advice from an expert in the field on the level of your maximum bid with reference to the published auction estimate.
- Provided full details of the provenance of the object. For the provenance checks and due-diligence procedures that the Art Fund expects applicants to follow please see our guidelines.
- Read our Grant Conditions and confirmed that you or your Director are able and prepared to meet our terms and conditions.

Appendix 5

Crediting Art Fund

Grants made by the Art Fund should be acknowledged in all forms of publicity, display and documentation, as detailed below.

Logos

- The minimum size is 25mm (width); there is no maximum size.
- You can download our logo and brand guidelines from our website.
- Please send any print material that features our logo to our Senior Marketing Manager Kerstin Glasow for sign off.
- Please don't hesitate to get in touch if you have questions regarding our logo or brand guidelines.

Crediting: Labels and reproductions and website

- Art Fund's name and logo must be prominently acknowledged in full on the accompanying gallery label and on any reproductions.
- This includes all reproductions of the work, including merchandise and catalogues, and online with a hyperlink to Art Fund's home page.
- This also applies whenever the work is lent to another museum or exhibition.
- The appropriate credit line will be specified on your Agreement to Grant Conditions.

National Art Pass admission to your collection and exhibitions

To say thank you to our members and enable them to see the works of art they have helped acquire, we ask that your museum:

- Gives free admission to your permanent collection for our members;
- Gives free or half-price entry to your temporary exhibitions;
- Displays these National Art Pass tariffs clearly on admission tariff boards, website and any other ticket sales points.

Display of Art Fund literature

- Art Fund's Exhibition Guide leaflet features the best exhibitions in the UK, promoting our partner museums and galleries to art lovers across the UK.
- Please display leaflet prominently in your museum foyer, your information desk and other key visitor areas.
- We would also be grateful if your museum could help us generate awareness for our charitable work by displaying an Art Fund poster in a key visitor area.

For further information regarding our logo, marketing materials or how we can work together on PR and marketing campaigns please contact Charlotte Wood, Senior Marketing Manager: Tel. 020 7225 4854, cwood@artfund.org