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The appetite for art in Britain has never been greater. Seventy one million people visited the UK’s museums and galleries in 2015-16, and Art Fund membership has increased by more than half in the last five years alone. But we could all go even further. Museums want to build their collections and make more of them. More people than ever want to engage with and enjoy visual culture in new ways. In this, Art Fund is an agent for change.

Art can be transformative. Whether we’re gripped by the intensity of an El Greco crucifixion or immersed in Douglas Gordon’s obsessive journey through 82 films, art has the ability to take us all somewhere beyond the everyday.

Thanks to the ingenuity of museums, together with the support of our members, these and countless other works of art are now in public collections for everyone to enjoy, forever. We’ve given 65 organisations nationwide grants totalling £4.6m for 160 new acquisitions in the last year alone.

But we’re not stopping there. We want to support museums in more ways, so this year we invested in initiatives to help develop the skills of the people behind their success. During 2015, 165 curators benefited and we plan to double the support we offer by 2020. Whether it’s by providing the means for a curator to research their new book or exhibition through a Ruffer grant, or the injection of funding and expertise to build a collection through the New Collecting Awards, we’re here to help foster and fulfil ambition.

We’ve been listening to what is happening around Britain, and we’ve been responding.
Eighty percent of individual grants are awarded to institutions outside London, and, in partnership with museums and galleries, we’ve helped increase access to art everywhere. Thirty nine million people have now seen an exhibition drawn from the Artist Rooms collection, which includes works by Robert Mapplethorpe and Phyllida Barlow, while the touring show Art From Elsewhere has presented the exceptional talent of 39 artists from 22 countries at six UK venues.

The total value of our charitable programme in 2015 was £11.2m. Our strength and independence comes straight from our members, partners and supporters. Thanks to the insight and generosity of 122,000 people who believe, like us, that art is both essential and transformational, we will continue to grow in reach and impact.

Lord Smith of Finsbury
Chairman, Art Fund
Building collections

By making grants of more than £5m each year for works of art and other projects, we help museums and galleries do what they couldn’t do alone. With you – our members, supporters and partners – we have been able to contribute more than £70m to build the nation’s collections over the last 12 years, with our grants consistently helping to unlock further vital support from other funders. Thanks to the generosity of individuals, we’ve also been able to give public homes to many privately owned works this year, gifted through us to the nation.

In 2015 we gave 65 organisations £4.6m in total towards the purchase of 160 works of art – including a majestic Roman bull statuette, medieval stained glass panels, sculpture by Lorenzo Bartolini and Barbara Hepworth and painting by Rose Wylie.

Individual grants range from under £1,000 to over £1m, for works in all media from ancient treasure to contemporary commissions. Grants are made by our trustees all year round.

Here are just some of the works of art that we supported in 2015:
Acquisition highlights 2015

El Greco County Durham
Benedetto da Rovezzano London
Cornelis de Heem Gloucestershire
Lorenzo Bartolini Edinburgh/London
Douglas Gordon Glasgow
Paul Strand Edinburgh
Barbara Hepworth Orkney
**El Greco**

**Christ on the Cross, c1600–10**

Auckland Castle, Bishop Auckland

Art Funded £377,348 with support from the Wolfson Foundation (total cost £2,501,400)

In this intense painting by El Greco (1541–1614) Christ’s agony is palpable; his eyes are moist as they look to the skies and blood runs freely out of the wounds from the nails driven into his hands and feet. The atmosphere around the figure is similarly charged: the monstrous clouds are in violent movement, which seems to echo the form of Christ’s body. The painting captures one of the most dramatic moments in the Passion: when Jesus turns to his heavenly father and cries, ‘My God, my God, why hast thou forsaken me?’.

This masterpiece of the Spanish Renaissance has now entered the growing collection at Auckland Castle, County Durham, where it will be shown alongside other important paintings of its era. The works will soon have a brand new venue to house them – a former bank in the adjacent town of Bishop Auckland is being converted into a £4m gallery. The Auckland Castle Trust has ambitious plans for the new building, including bringing together international loans to help tell the wider story of Spanish art. This El Greco will be a stellar centrepiece.
In 1524 Cardinal Thomas Wolsey commissioned the Florentine sculptor Benedetto da Rovezzano (1474–c.1554) to create four bronze angels for his magnificent Renaissance tomb. Wolsey’s fortunes were soon to suffer a rapid decline. He fell out of favour with King Henry VIII after he failed to persuade the pope to annul Henry’s marriage to Catherine of Aragon. When Wolsey died in 1530, his possessions were appropriated by Henry for his own use – angels and unfinished tomb included.

After the King’s death, details of the angels’ whereabouts became scant. Elizabeth I moved much of the tomb to Windsor in 1565, with some parts sold to help the Royalists in the civil war. Sometime before his execution Charles I expressed his wish to be buried in the tomb but was instead interred at St George’s Chapel, Windsor, in the same vault as Henry VIII – two former admirers of Benedetto’s craftsmanship buried side by side.

Following the civil war, the only known surviving element of the tomb, a black stone chest, was finally used as the centrepiece of Nelson’s tomb in St Paul’s Cathedral. As for the angels, their location – if they had survived at all – was unknown. In 1994, a Sotheby’s catalogue listed two bronze sculptures ‘in Italian Renaissance style’. A Parisian art dealer bought them, and soon afterwards they were attributed to Benedetto. In 2008, the second pair was discovered at Harrowden Hall in Northamptonshire.

The Wolsey Angels are closely interwoven with our national history and artistic heritage. They are now finally reunited and preserved at the V&A for future generations to enjoy.
Cornelis de Heem
A Still Life of Flowers and Fruit, c1685
Dyrham Park, Gloucestershire
Art Funded £100,000 (total cost £574,000)

This beautiful Dutch vanitas painting lovingly and fulsomely depicts wilting roses, lilies and peonies tumbling onto overripe fruit showing the first signs of mould and decay. The scene symbolises the transitory nature of life, hinting that all things will come to an end. It is one of the very finest paintings by Cornelis de Heem (1631–95), son and pupil of the great 17th-century still-life painter, Jan Davidsz de Heem. Both in his choice of still life as his subject matter and in his style, Cornelis followed closely in his father’s footsteps, though this work is unusual for its large scale and outdoor setting.

William Blathwayt, the connoisseur and builder of Dyrham Park in Gloucestershire, probably bought the painting in the 1690s, and it hung on those same walls until 1956, when the picture was sold by his descendants. The estate is now owned by the National Trust, and the painting has returned there to be reunited with other works of art from Blathwayt’s remarkable collection.
Lorenzo Bartolini
The Campbell Sisters Dancing a Waltz, 1820–21
Scottish National Gallery, Edinburgh,
jointly with the Victoria and Albert Museum, London
Art Funded £98,800 with support from the Wolfson Foundation
(total cost £523,800)

Bartolini (1777–1850) was a revolutionary sculptor now considered among the European greats. His naturalistic style was distinct from that of his neo-classical contemporaries, attracting the attention of the Napoleonic government and helping to secure his fame. In 1839, the Italian was appointed professor at the Florentine Academy of Fine Arts where he gave a legendary life class which overturned academic traditions, as he presented a hunchbacked model to his students.

The Campbell Sisters Dancing a Waltz is a fine example of the sculptor’s innovative naturalism. It depicts an intimate moment between the two sisters, Emma and Julia, with the elder guiding her sibling in learning the routine. Bartolini infuses his subject with fluidity and charm and recalls the lifestyle of the family when living in Italy, away from the formalities of Edinburgh and their mother’s native London. This important work, exuding both charm and technical virtuosity, is now shared by the Scottish National Gallery in Edinburgh and the V&A in London, which will each show the work for seven years at a time.
Douglas Gordon
Pretty Much Every Film and Video Work From About 1992 Until Now. To Be Seen on Monitors, Some with Headphones, Others Run Silently, And All Simultaneously, 1992–in progress
Gallery of Modern Art, Glasgow
Art Funded £150,000 with support from the Wolfson Foundation (total cost £450,000)

Douglas Gordon first came to public attention when he slowed down Hitchcock’s notorious thriller for his film 24 Hour Psycho in 1993, audaciously manipulating a classic. Born in Glasgow in 1966, Gordon studied at Glasgow School of Art in the mid-1980s, where he became associated with a tight-knit group of important emerging artists. His Turner Prize win in 1996 cemented their reputation and paved the way for many younger artists in Scotland.

Pretty Much Every Film and Video… concisely presents the artist’s obsessions and anxieties. It brings together 82 of his film and video works, displayed on old television screens. Whether it is the battle between James Stewart’s voice and Bernard Herrmann’s film score in Hitchcock’s Vertigo or his smaller-scale works in which the artist turns against himself, wrestling his own arm, Gordon’s art is haunted by opposing forces. This compact but encyclopaedic installation will continue to grow as his new pieces are added. Its acquisition by Glasgow Museums confirms their close and ongoing relationship with one of the most significant and influential Scottish artists of our time.
In 1954, the great American photographer Paul Strand (1890–1976) travelled to the Hebridean islands off the west coast of Scotland to document the remote communities who lived there. He shot pictures of the people and landscapes of Benbecula, South Uist and Eriskay and then edited them down to the 105 plates published in his classic 1962 book *Tir a’Mhurain (Land of Bent Grass)*. The project was part of Strand’s ongoing attempt to record the ideal community.

The nine photographs from the series bought by the Scottish National Portrait Gallery are original, richly textured prints made by Strand himself. Among them are portraits, landscapes and abstract details. They are the first works by this renowned photographer to enter a public collection in Scotland. This an acquisition of great beauty, rarity and importance.
Barbara Hepworth
Two Forms (Orkney), 1967
Pier Arts Centre, Stromness
Art Funded £100,000 with support from the Wolfson Foundation
(total cost £602,889)

This late stone carving by the great modernist sculptor Barbara Hepworth (1903–75) has strong significance for the Pier Arts Centre, which was founded by Margaret Gardiner, a friend and patron of the artist. The sculpture’s two carved slate stones are arranged as if in conversation, with one stone pierced and the other carved with a smooth concave circle. It strongly alludes to the Neolithic monuments of northern Scotland and the title suggests Hepworth had the romantic landscape of Gardiner’s Orkney home in mind when she named it.

The work also commemorates the friendship between Hepworth and Gardiner. The two met in London in the 1930s and became close friends and confidantes. Gardiner was to become one of Hepworth’s key early patrons, supporting the artist by buying her work. As part of the centre’s collection it now stands as one of the most prominent works by the artist in Scotland, and as a testament to the friendship of two remarkable women.
Museums that received our funding for works of art in 2015
The artists behind the acquisitions, commissions and projects we’ve supported in 2015

Caroline Achaintre  
Patrick William Adam  
Robert Anderson  
William John Bankes  
Phyllida Barlow  
Lorenzo Bartolini  
Max Beckmann  
FCB Cadell  
Edward Burne-Jones  
Simon Carroll  
Patrick Caulfield  
Marvin Gaye Chetwynd  
Camille Corot  
Shirley Craven  
Marjolijn Dijkman  
Charles-Nicolas Dodin  
Christopher Dresser  
William Powell Frith  
Douglas Gordon  
El Greco  
Axel Herman Haig  
Barbara Hepworth  
Adrian Heath  
Frank Gascoigne Heath  
Cornelis de Heem  
Charles Napier Hemy  
Howard Hodgkin  
Dan Holdsworth  
Frank Holl  
Edward Robert Hughes  
Kurt Jackson  
Thomas Jeckyll  
Thomas Jenkins  
Charles Jervas  
David Jones  
Rachel Kneebone  
Atta Kwami  
Peter Lely  
Wang Ping  
AWN Pugin  
Vera Lutter  
Rut Blees Luxemburg  
Charles Rennie Mackintosh  
David Le Marchand  
Helen Marten  
FE McWilliam  
Pedro de Mena  
Guy Moreton  
Morel and Hughes  
William De Morgan  
Emil Nolde  
David Oxtoby  
Grayson Perry  
Vicente López y Portaña  
John Riddy  
WH Robinson  
Benedetto da Rovezzano  
Charles Shirreff  
Richard Smith  
Paul Strand  
George Marshall Strapps  
Thomas Tompion  
Jacob Thompson  
William Hamo Thornycroft  
Kitagawa Utamaro  
Keith Vaughan  
Kelley Walker  
James Ward  
John Webber  
Alison Wilding  
Rose Wylie  
Takahiro Yede
This year we also launched the Moving Image Fund – the first scheme of its kind in the UK – which helps to bring major works of film and video by contemporary artists into public collections. This innovative new funding partnership with Thomas Dane Gallery has enjoyed the generous support of a number of trusts and individuals.

Towner Art Gallery in Eastbourne and the Whitworth in Manchester are the first to benefit from the £400,000 fund in its pilot phase. Among the first acquisitions, Isaac Julien’s acclaimed Ten Thousand Waves (2010) is being shared by the two galleries – the first public collections outside of London to include his work – while Omer Fast’s 5,000 Feet is the Best (2011) has been jointly acquired by Towner Art Gallery and Imperial War Museums.

We aim to open up this opportunity to more museums in the future, and will work in partnerships with the ICA and Arts Council Collection to encourage further curatorial interest in this medium.
Isaac Julien
Ten Thousand Waves, 2010

Art Fund is well known for mounting major campaigns to help save for public ownership important works of art that might otherwise be lost. Early in 2015 we worked behind the scenes to raise £1.56m, including a £1.16m grant from the National Heritage Memorial Fund, to save the famous Minton Archive – which encompasses an exceptionally important collection of works of art, pattern books and industrial documents detailing the company history from its foundation in 1793 at Stoke-on-Trent, formerly the centre of British pottery production.

The archive, which also comprises that of Royal Doulton and other smaller companies, was in danger of being sold and dispersed. Following our successful appeal to save the Wedgwood Collection in 2014, we were able to bring together local and national partners to secure the archive’s future. After its acquisition, we gifted it to Stoke-on-Trent City Archives, which will loan items to the World of Wedgwood and the Potteries Museum and Art Gallery for display.
Minton Archive
Zodiac tile designs

Stoke-on-Trent City Archives, Art Funded 2015.
© Holly Pickering.
Art Fund also receives works of art through gifts and bequests. From Domenico Piola’s Baroque vision of a saint ascending into the clouds for the Ashmolean Museum in Oxford to Peter Blake’s playful Pop art print placed at Chichester’s Pallant House, we were able to give public homes to 118 privately owned works in 2015, thanks to the generosity of a number of individuals.

One such donor is former Art Fund chairman Sir Nicholas Goodison, whose first visits to the Fitzwilliam Museum as a Cambridge student in the 1950s inspired his life-long passion for fine and decorative arts and contemporary craft. This year, Nicholas and Judith Goodison have presented the museum with a pair of chairs by influential furniture maker John Makepeace. It is the 107th gift they have made to the Fitzwilliam through Art Fund over the last 20 years.

The Geoff and Scruffy Series of paintings made by Wilhelmina Barns-Graham in St Ives in the 1950s was inspired by the relationship between her friend Geoffrey Tribe and his dog, a mongrel stray called Scruffy. One fine example of these works, abstracting the shapes and rhythms of the coastal landscape, has now been gifted by the Barns-Graham Charitable Trust through Art Fund to Abbot Hall Art Gallery in Kendal. Meanwhile a beautiful brooch by the Pre-Raphaelite artist Edward Burne-Jones is now part of the collections at the V&A in London, the fourth generous gift to a museum made through Art Fund by British jewellery specialist Geoffrey Munn and his wife Caroline.
John Makepeace
Pair of chairs, 2015

Presented to the Fitzwilliam Museum by Nicholas and Judith Goodison through Art Fund, 2015
© John Makepeace

Wilhelmina Barns-Graham
Untitled (Geoff and Scruffy Series), 1956

Presented to Abbot Hall Art Gallery by the Barns-Graham Charitable Trust through Art Fund, 2015
© Courtesy of the Barns-Graham Charitable Trust

Edward Burne-Jones
Openwork bird brooch pendant, 1885–95

Presented to the Victoria and Albert Museum by Geoffrey and Caroline Mann through Art Fund, 2015
The New Collecting Awards support some of the UK’s most promising curators by offering both the necessary funds and the access to advice that will enable them to pursue new avenues of collecting. From light-based works for the Grundy Art Gallery, Blackpool, to French haute couture for the Bowes Museum, this scheme not only helps to build our national collections but also allows emerging curators to learn at first hand the art of making acquisitions and contributes more generally to their professional growth.

‘The programme will open up my role as an assistant curator, offering me the chance to delve into an area of research that might otherwise have been left untouched.’

Hannah Jackson,
Assistant curator of fashion and textiles
The Bowes Museum, County Durham

Museums are not just about objects and visitors, but also about the people who work there. If we fail to retain and sustain the talented individuals who give organisations their energy and brilliance we undermine our national potential. And so, responding directly to need, we’ve significantly strengthened our investment in the development of museum professionals across the UK.
Chapter 3     Fuelling talent, developing expertise

New Collecting Awards Recipients

Sara Bevan
Curator of contemporary art at IWM London (Imperial War Museums) awarded £80,000 to build a collection of work exploring the theme of war and the digital.

Julie-Ann Delaney
Curator at the Scottish National Gallery of Modern Art, Edinburgh awarded £80,000 towards a collection focused on contemporary performance art.

Mark Elliott
Curator of anthropology at the Museum of Archaeology and Anthropology, Cambridge awarded £50,000 to build a collection of contemporary works by artists and makers from indigenous communities in India.

Richard Parry
Curator at the Grundy Art Gallery, Blackpool awarded £80,000 to build a collection of light-based art.

Mariam Rosser-Owen
Curator of Middle East at the Victoria and Albert Museum, London awarded £50,000 to build a collection of contemporary applied art from the Middle East.

Thomas Hockenhull
Curator of modern money at the Department of Coins and Medals at the British Museum, London awarded £50,000 to build a collection of numismatic material from socialist and former socialist governed countries.

Hannah Jackson
Asst curator of fashion and textiles at the Bowes Museum, County Durham awarded £60,000 to build a collection of French haute couture.

Charlotte Keenan
Curator of British art at the Walker Art Gallery, National Museums Liverpool, awarded £60,000 to build a fine art collection relating to Lesbian, Gay, Bisexual and Transgender culture and history.

Jenny Lund
Curator of fine art at the Royal Pavilion and Museums Brighton and Hove, awarded £80,000 to build a collection of artists’ moving image works.

Rebecca Newell
Curator at the National Army Museum, London awarded £60,000 to build a collection of contemporary art that explores hidden histories in the British Army.

Richard Parry
Curator at the Grundy Art Gallery, Blackpool awarded £80,000 to build a collection of light-based art.

Mariam Rosser-Owen
Curator of Middle East at the Victoria and Albert Museum, London awarded £50,000 to build a collection of contemporary applied art from the Middle East.

Sarah Rothwell
Asst curator of art and design at the National Museums Scotland awarded £50,000 to build a collection of Northern European Modernist Jewellery circa 1945–79.
Funding for the Jonathan Ruffer Curatorial Grants Programme has increased from £50,000 to £75,000 a year. This scheme enables curators to undertake collections and exhibitions research in the UK or abroad, providing vital support to those without access to relevant budgets. Since its inception in 2012 over 200 curators have benefited from this programme, and with this increased pledge we look forward to supporting many more important projects in years to come.

‘Opportunities like this can’t fail to help curators better understand the objects in their care, and thus perform a little bit more creatively and effectively. Thank you so much for supporting my proposal.’

Tobias Capwell,
Curator of arms and armour
Wallace Collection

With support from a small number of special benefactors and the collaboration of the National Gallery and Victoria and Albert Museum, we are also funding a series of traineeships for curators who wish to specialise in Old Master paintings and photography respectively. These programmes include placements in selected museums outside London and thereby facilitate the sharing of expertise from national to regional museums. In 2015 we also funded arts career development courses at the ICA, Sotheby’s Art Institute and Whitechapel Gallery.
Art Fund Museum of the Year celebrates museums and galleries across the UK – awarding one outstanding winner £100,000.

The 2015 winner was the Whitworth, whose £15m development redefined the way the gallery engages with its audiences, connecting the building and surrounding park to its local community in Manchester to create a strong sense of openness and invitation.

’Winning the Art Fund Museum of the Year Prize in 2015 meant a huge amount to everyone, not just the staff and visitors to the museum, but to Manchester as a city that is proud of its cultural heritage.’

Maria Balshaw,
Director of the Whitworth

Beyond our grant giving programme, we are helping museums and galleries to realise their ambitions in a number of new ways. This might be by celebrating their achievements as part of the search for Art Fund Museum of the Year or by developing initiatives that help them to generate income, such as our innovative crowdfunding platform Art Happens.

As part of our commitment to furthering audience engagement, outreach and access we have supported numerous national touring programmes presenting works by artists as diverse as Van Dyck, Constable, Sarah Lucas and Louise Bourgeois in venues from Aberystwyth to Orkney.
As contenders for Art Fund Museum of the Year, each 2015 finalist enjoyed increased public profile and visitor attendance. From the First World War centenary commemorations at HM Tower of London, Dunham Massey and IWM London, to the transformation of the Oxford University Museum of Natural History, and the MAC Belfast’s contemporary programme, the creativity of our cultural institutions is always energising, often astonishing.

We also champion the interests of museums to those in government, sharing ideas to help inform thinking and policy. Above all we listen to what museums need, want, and aspire to; and we try to help.
The Whitworth Art Fund Museum of the Year 2015.
Viewing Sarah Lucas’ exhibition at the Whitworth, 2015.
Courtesy of the Whitworth, University of Manchester
Photo: David Levene
Cultural organisations can be laboratories for new projects and ways of working, and Art Fund aims to provide support for experimentation of many kinds.

Our free crowdfunding platform Art Happens has enabled museums and galleries to raise nearly £300,000 for 16 projects since 2014. Recent examples have ranged from the restoration of the Bloomsbury interiors at Charleston to the creation of a steamroller printing press for Ditchling Museum. This developing initiative is not only helping to bring long-dreamed of projects to fruition, but is also contributing steadily to the development of public fundraising skills in the arts.
Art Tickets is a pilot project to create a shared online ticketing system for arts organisations around the country. After conducting feasibility research with Oxford University and a group of 17 museums, supported by NESTA, Arts & Humanities Research Council and public funding from the National Lottery through Arts Council England, we published our findings in October 2015. We aim to launch the system in 2017, and estimate that it could provide real benefit to more than 100 institutions.

Art Fund aims to help as many people as possible across the UK to see and experience great works of art.

In 2015 we committed to three further years of support for Artist Rooms, the inspirational collection of modern and contemporary masters brought together by gallerist Anthony d’Offay and acquired by the National Galleries of Scotland and Tate with the help of Art Fund and other agencies in 2008. Since then over 39 million people have seen a series of exceptional small exhibitions – from Warhol in Colchester to Mapplethorpe in County Durham. In 2016 there will be presentations of Roy Lichtenstein at Wolverhampton Art Gallery, Joseph Beuys at the National Galleries of Scotland and Louise Bourgeois at Tate Modern, and many others.
Sarah Lucas
Pauline, 2015

Shown at Sir John Soane’s Museum, London as part of the exhibition Power in Woman, supported by Art Fund. © The artist, courtesy of Sadie Coles HQ, London. Photo: Julian Simmons

Ai Weiwei
A Ton of Tea, 2007

Shown as part of the touring exhibition Art from Elsewhere, supported by Art Fund. Bristol Museum and Art Gallery. Art Funded 2011 © Ai Weiwei

Andy Warhol
Portrait of Joseph Beuys, 1980

Shown at Firstsite, Colchester as part of the Artist Rooms touring programme, supported by Art Fund. Acquired jointly for National Galleries of Scotland and Tate through The d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008
At Sir John Soane’s Museum, we funded a special display drawn from Sarah Lucas’ 2015 Venice Biennale exhibition, while at the ICA Studio, Art Fund curator Fatoş Üstek mounted a memorable series of 50 contemporary exhibitions in 50 weeks for the fig-2 programme.

Also in 2015 we organised a conference to share information and inspiration from the 36 projects funded through the Treasure Plus scheme with the Headley Trust. This aimed to deepen national engagement with archaeological finds and to explore the potential of their presentation and interpretation to the public.

Many other works of art have been shared more widely with our help. Van Dyck’s magnificent self-portrait, saved by the National Portrait Gallery with Art Fund in 2014, has toured from Margate to Manchester. Constable’s painting *Salisbury Cathedral from the Meadows*, 1831, bought with our support by Tate on behalf of five UK museums, has also toured nationwide.

The exhibition *Art from Elsewhere– a truly global view of contemporary art representing Ai Weiwei, Ana Mendieta, Kara Walker, Imran Qureshi and others* – has been shown in six UK cities through Hayward Touring’s programme. Works by these artists were acquired through Art Fund International, which helped build collections of international contemporary art in museums and galleries in five national centres beyond London.
We communicate the growing exhibition programmes of nearly 700 organisations to our growing online audience, as well as our e-news subscribers and social media followers. This helps to generate profile, attendance and income for our partners, while providing rich content for visitors.

We also make short, accessible and informative films – Kate Adie on war photographer Lee Miller, for example, or Jeremy Paxman on Goya’s portraits of the powerful.

Our 122,000 members are readers of Art Quarterly magazine, which offers new perspectives on art by leading writers including Nancy Durrant, Martin Gayford, Rachel Spence and many others.

Art Fund wants to help people to interact with visual culture in new ways. We know that our 122,000 members – including thousands of student and corporate members – have already started to visit more museums, more frequently. But a further 2 million people also visit our website seeking inspiration for art journeys across the land, from galleries to historic houses to biennials and triennials.
Visitors at the Whitworth
Photo © Nick Sydenham
The **National Art Pass** gives free entry to 225 museums, galleries and historic houses, as well as 50% off admission to major exhibitions. Not only does it offer access and opportunity to those who want to see more, but the pass also generates new forms of support for, and extends the reach of, museums and galleries. Thanks to the pass, our membership has grown 60% in the last five years, enabling us to increase our funding to museums and galleries across the country.

The Student National Art Pass was extended to over 8,000 participants in 2015 – primarily those studying art history, fine art or applied art subjects – across 22 universities and colleges. This was thanks to the generous support of a growing consortium of private donors, trusts and foundations who make the scheme possible by sponsoring free passes at individual institutions.
The pass gives students the opportunity to see exhibitions and public collections relevant to their studies either free of charge or at a further 50% discount beyond their usual concession levels. Through a series of new initiatives we’re able to bring students closer to artists and curators, offering direct insight into future arts careers.

The Corporate National Art Pass, launched in 2015, brings art and creativity into companies and organisations by giving cards directly to employees. We hope to develop this scheme significantly over the next five years, forging links between museums and a new body of supporters from the business sector.

Meanwhile, the Art Partners – a special circle of our supporters – join us to see art in new ways through expert eyes and in unexpected places in a programme which brings to life their philanthropic support for museums across the UK.
2015 was another year of growth for Art Fund. Our membership reached 122,000 individuals, our charitable activity (excluding special appeals) grew by 9% in financial terms and in qualitative terms our programme grew in sophistication and reach through new initiatives such as the Moving Image Fund and the New Collecting Awards. In the early part of the year we mounted an important special appeal to acquire and gift the Minton Archive to the city of Stoke-on-Trent where it will be conserved, catalogued and displayed.

This year we also began a series of infrastructure projects that will enable us to articulate our purpose better, reach new audiences, raise more funds and operate on an ever more robust and agile basis.

We are an independent charity and receive no statutory funding from the government. Our ability to deliver a sustainable programme to museums and galleries is dependent on the ongoing generosity of our supporters. Meanwhile, all administrative costs are funded by our carefully managed portfolio of investments. This ensures that the highest proportion of donated income can be applied directly to our charitable work.
Chapter 6     Working effectively

Efficiency

Our cost of raising funds has decreased from £1.8m in 2014 to £1.4m in 2015 as a result of one-off fundraising appeals which ran in the prior year. Our support costs (which include salaries) showed an increase to £998,000 in 2015 (2014: £774,000) due to critical infrastructure projects during the year.

Impact

Excluding special appeals, the charitable programme grew from £9.1m in 2014 to £9.9m in 2015, an increase of 8.8%.

Building collections and fuelling talent

In 2015 we offered grants for acquisitions of £4.4m, a number that would have been significantly higher had it not been for the cancellation of the special appeal to acquire Rembrandt’s Portrait of Catrina Hooghsaet in the latter stages of the year to which Art Fund had committed a further £1m. Growth in this strategic area relates to our funding for curatorial support which increased to £765,000 (2014: £402,000).

Following the success of the Wedgwood campaign we were presented with a unique opportunity to acquire the Minton Archive in the early part of 2015. We were able to raise £1.36m to supplement Art Fund’s own commitment and acquire this important collection of archive and design material and gift the material to Stoke City Council Archives Service where it will be conserved, catalogued and available for public use in perpetuity.

Helping museums go further

Expenditure in this area relates to our efforts to promote ambition, enterprise and resilience within UK museums and galleries through direct partnerships, policy and advocacy and digital innovation. Highlights include the Art Happens crowd-funding platform which went from strength to strength with £168,000 of donations generated in support of 10 projects around the UK. The newly refurbished Whitworth Gallery in Manchester won the £100,000 Art Fund Prize for Museum of the Year 2015 and with £125,000 of funding from the Nesta Digital R&D fund we worked with a group of museum partners to research the feasibility of an aggregated ticketing platform for use in the sector.

Seeing more, seeing differently

We are committed to expanding our membership base as we work to support the overall economy of art in the UK. Expenditure of £3.0m in the year relates to our efforts to recruit new members to Art Fund as well as servicing our existing members, including the cost of publishing the Art Quarterly magazine.

Jeremy Palmer
Treasurer
Objectives and activities

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 122,000 members.

Our four strategic objectives to 2020 are as follows:

Building collections and fuelling talent
Help the UK’s public art collections to grow, develop and be enjoyed by the public through building Art Fund’s national fundraising programme and encouraging the growth of expertise.

Helping museums go further
Support museums in their goals to be more ambitious and innovative by helping finance new initiatives and ways of working and strengthening museums’ impact in the community.

Seeing more, seeing differently
Continue to build Art Fund’s network of members and museum visitors to help generate more support and income for the UK’s public collections.

Working effectively
Increase Art Fund’s income, develop better support systems and make imaginative use of existing resources in order to maximise the organisation’s charitable 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, and normally retire at the age of 75.

Trustee induction & 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 set 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 three 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”)
—  Agreeing, implementing and monitoring controls to reduce the variance between residual and target risks.

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.

Free reserves
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 exceptional works under threat.

The Trustees of Art Fund have set a target for free reserves of between 6-12 months of total expenditure. At the end of 2015 free reserves stand at £8.2m and are therefore at the mid-point of the target range.

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.
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 the 2015 the target value for this fund is £34.2m.

The Parker fund
In 2014 the Trustees designated a 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 £2.8m will be expended over a period of five years.

Fixed asset fund
This designated fund represents the cost of replacing Art Fund’s fixed assets in the event of their loss.

Wedgwood future fund
The Wedgwood Future fund was established by the Trustees in 2014 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 £604k 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.

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 £208k and it is anticipated that the reserve will be expended in full over a number of years.

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 twelve 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’s website, Art Quarterly and other editorial channels.

Plans for future period
In 2016 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.

Reference and administrative details
Year ended 31 December 2015
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 ‘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
F Also a Member of the Finance and General Purposes Committee
N Also a Member of the Nominations Committee

Lord Smith of Finbury
Chairman
Jerome Palmer
Treasurer F,N, appointed 23 February 2015
Paul Zuckerman
Treasurer F,N, retired 23 February 2015
Caroline Butler F
Richard Calvocoressi CBE
Professor Michael Craig-Martin CBE RA
Retired 27 April 2015
Professor Richard Deacon CBE RA
Appointed 13 July 2015
Dame Liz Forgan F
Philippa Glanville FSA OBE
Professor Chris Gooden FBA F
Professor Antony Griffiths FBA
Alastair Laing FSA
James Lingwood MBE
Christopher Lloyd CVO
Retired 16 June 2015
Jonathan Marsden CVO FSA
Retired 5 October 2015
Sally Osman N
Professor Marcia Pointon
Appointed 5 October 2015
Axel Rüger
Appointed 13 July 2015

Professor Deborah Swallow
Professor Lisa Tickner FBA F
Professor William Vaughan FSA
Retired 27 April 2015
Michael Wilson OBE F

Advisory Members of the Finance and General Purposes Committee
Celia Clear
Brendan Finucane QC
Ruth Jarrett

Director and Senior Management Team
Dr Stephen Deuchar CBE
Director
Rachel Mapplebeck
Director of Communications
Nicholas Maynard
Director of Finance & Resources
Sarah Philip
Director of Programmes
Amy Ross
Director of Development
Carolyne Young
Director of Marketing

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

Investment Advisors
Cambridge Associates LLP
80 Victoria Street
London SW1E 5IL

Bankers
Coutts & Co
440 Strand
London WC2R OQS

Solicitors
Farrer & Co LLP
68 Lincoln’s Inn Fields
London WC2A 3LH
### Consolidated statement of financial activities

(including income and expenditure account)

For the year ended 31 December 2015

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The statement of financial activities includes all gains and losses recognised in the year and all income and expenditure derived from continuing activities.
Charity statement of financial activities
(including income and expenditure account)
For the year ended 31 December 2015

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<td>Net movement in funds</td>
<td>2,777</td>
<td>139</td>
<td>30</td>
<td>2,946</td>
<td>5,152</td>
<td>490</td>
<td>91</td>
<td>5,733</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reconciliation of funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds brought forward</td>
<td>42,219</td>
<td>2,720</td>
<td>1,768</td>
<td>46,707</td>
<td>37,067</td>
<td>2,230</td>
<td>1,677</td>
<td>40,974</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Total funds carried forward</td>
<td>44,996</td>
<td>2,859</td>
<td>1,798</td>
<td>49,653</td>
<td>42,219</td>
<td>2,720</td>
<td>1,768</td>
<td>46,707</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The statement of financial activities includes all gains and losses recognised in the year and all income and expenditure derived from continuing activities.
Consolidated statement of cash flows  
As at 31 December 2015

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Cash flows from operating activities</td>
<td>2,946</td>
<td>5,733</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjustments for non-cash items:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation of tangible fixed assets</td>
<td>109</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrealised (gain) on investments</td>
<td>(798)</td>
<td>(2,217)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movements in working capital</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease/(increase) in debtors</td>
<td>24</td>
<td>(889)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease in stocks</td>
<td>1</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase/(decrease) in creditors: Current liabilities</td>
<td>502</td>
<td>1,852</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Decrease) in creditors: Long term</td>
<td>(2)</td>
<td>(21)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Decrease) in provisions</td>
<td>(240)</td>
<td>(187)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash generated from operating activities</td>
<td>2,542</td>
<td>678</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash flows from investing activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of tangible fixed assets</td>
<td>-</td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchases of tangible fixed assets</td>
<td>(19)</td>
<td>(595)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>(15,583)</td>
<td>(2,120)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>(12,974)</td>
<td>(2,120)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash from investing activities</td>
<td>(2,628)</td>
<td>(512)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>(86)</td>
<td>166</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analysis of changes in cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents at the beginning of the year</td>
<td>5,615</td>
<td>5,449</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total cash and cash equivalents at the end of the year</td>
<td>5,529</td>
<td>5,615</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents comprise</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>5,529</td>
<td>5,615</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Trustees have prepared group accounts in accordance with section 138 of the Charities Act 2011. 
The notes at pages 101 to 117 form part of these accounts. Approved and authorised for issue 
by the Board on 16 May 2016 and signed on its behalf by 

Lord Smith of Finsbury  Jeremy Palmer
Chairman  Treasurer
Independent auditor’s report to the Trustees of the National Art Collections Fund

We have audited the financial statements of the National Art Collections Fund for the year ended 31 December 2015 which comprise the Group and Parent Charity Statement of Financial Activities, the Group and Parent Charity Balance Sheets, the Group Cash Flow Statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland.

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 auditor’s 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.

Respective responsibilities of Trustees and auditor

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.

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under section 144 of the Charities Act 2011 and report in accordance with regulations made under those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Financial Reporting Council’s (FRC’s) Ethical Standards for Auditors.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the FRC’s website at www.frc.org.uk/auditscopeukprivate.

Opinion on financial statements

In our opinion the financial statements:

— give a true and fair view of the state of the group’s and the parent charity’s affairs as at 31 December 2015 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 (including FRS 102); and
— have been prepared in accordance with the requirements of the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities Act 2011 and the Charities Accounts (Scotland) Regulations 2006 (as amended) requires us to report to you if, in our opinion:

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

BDO LLP
Statutory Auditor
London
United Kingdom
Date: 20 May 2016

BDO LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.
BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).
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.

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.

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 2008 (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.

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 Charity has adopted FRS 102 for the first time when preparing these financial statements. The transition date to FRS 102 was 1 January 2014 and the last financial statements prepared under the previous financial reporting framework were prepared for the year ended 31 December 2014. An explanation and reconciliation of how the transition has affected the reported financial position and financial performance is provided in the notes to the financial statements.

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. Incoming resources

Incoming resources are 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, and for legacies this is when the receipt and value are probable. Contractual or trading income is recognised as incoming resources 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. Annual ordinary membership is accounted for on a cash basis.

c. Resources expended

Expenditure is recognised on the financial statements on an accruals basis. Resources expended are classified in the 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.

Resources expended comprise 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.
Investments are stated at market value, which does not exceed the carrying value of assets. This ensures that Art Fund complies with FRS 102 to ensure that the carrying value of assets does not exceed in accordance with FRS 102 to ensure that the carrying value of assets. 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.

### 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 Statement of Financial Activities includes those unrealised gains and losses arising from the revaluation on the investment portfolio throughout the year. The Statement of Financial Activities 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.

### 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:

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

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.

### Funds structure

Art Fund has the following categories of funds:

1. Reserved permanent endowment funds which the donors have stated are to be held as capital.
2. Restricted funds whose investment or usage is subject to specific restriction imposed by sponsors and donors.
3. Designated funds which have been set aside at the discretion of the Trustees for specific purposes.
4. 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.

### 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.

1. 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 not applied the transitional arrangements of Section 35 of FRS 102, and instead has continued to use historical cost as the deemed cost for its freehold property.

2. 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 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.

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

4. For all material legacies income has been recognised dependent on type:
   - Pecuniary legacy – the earlier of cash receipt or probate date
   - Residuary legacy – the earlier of cash receipt or accounts date

Under FRS 102 the Charity has adopted a portfolio approach to recognise any immaterial legacies, which allows for potential variation in settlement values.
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></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turnover</td>
<td>236</td>
<td>241</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>(80)</td>
<td>(91)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>156</td>
<td>150</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>(19)</td>
<td>(19)</td>
</tr>
<tr>
<td>Interest payable</td>
<td>(1)</td>
<td>(2)</td>
</tr>
<tr>
<td>Net profit</td>
<td>136</td>
<td>129</td>
</tr>
</tbody>
</table>

The total turnover of £236,000 comprises £4,000 included in fundraising events income and £232,000 in other income in the consolidated Statement of Financial Activities. (2014: £241,000, £4,000 and £237,000 respectively). The assets and liabilities of the trading company as at 31 December 2015 were as follows:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total assets</td>
<td>144</td>
<td>141</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>(141)</td>
<td>(138)</td>
</tr>
<tr>
<td>Net assets</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants outstanding at 1 January</td>
<td>2,481</td>
<td>2,668</td>
</tr>
<tr>
<td>Grants offered during the year (in £'000)</td>
<td>3,240</td>
<td>3,053</td>
</tr>
<tr>
<td>Grants subsequently not taken up (in £'000)</td>
<td>(260)</td>
<td>(15)</td>
</tr>
<tr>
<td>Grants from a previous year no longer required (in £'000)</td>
<td>-</td>
<td>(2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Van Dyck</td>
<td>-</td>
<td>378</td>
</tr>
<tr>
<td>Wedgwood</td>
<td>-</td>
<td>9,544</td>
</tr>
<tr>
<td>Minton</td>
<td>1,361</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants committed</td>
<td>6,822</td>
<td>15,626</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants paid during the year (see note 4) (in £'000)</td>
<td>(4,581)</td>
<td>(13,138)</td>
</tr>
<tr>
<td>Adjustments for other grants paid in prior year (in £'000)</td>
<td>-</td>
<td>(7)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>2,241</td>
<td>2,481</td>
<td></td>
</tr>
</tbody>
</table>

4. Total grants for acquisitions paid in 2015

<table>
<thead>
<tr>
<th></th>
<th>Aberystwyth University School of Art</th>
<th>Aberystwyth</th>
<th>2,500</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Banbridge F.E. McWilliam Gallery</td>
<td>3,096</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bath Victoria Art Gallery</td>
<td>40,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bishop Auckland Auckland Castle</td>
<td>377,348</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cambridge Museum of Cambridge</td>
<td>21,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cambridge Fitzwilliam Museum</td>
<td>60,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cambridge Museum of Archaeology and Anthropology</td>
<td>8,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cardiff National Museum Wales</td>
<td>47,900</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ditchling Ditchling Museum of Art and Craft</td>
<td>1,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dorset Kingston Lacy (National Trust)</td>
<td>9,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Douglas Manx Museum</td>
<td>8,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dyrmah Park Dyrmah Park (National Trust)</td>
<td>100,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>East Lothian East Lothian Council Museums Service</td>
<td>938</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edinburgh National Museums Scotland</td>
<td>78,978</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edinburgh Scottish National Portrait Gallery</td>
<td>120,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edinburgh Scottish National Gallery</td>
<td>98,800</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ely Stained Glass Museum</td>
<td>2,964</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Farnham Crafts Study Centre</td>
<td>750</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Glasgow Gallery of Modern Art</td>
<td>150,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Glasgow The Hunterian</td>
<td>63,322</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gloucester Nature in Art Museum</td>
<td>2,880</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harrogate Mercer Art Gallery</td>
<td>22,000</td>
<td></td>
</tr>
</tbody>
</table>

The total income of the parent charity was £14,703,000 (2014: £24,172,000) and the total surplus was £2,946,000 (2014: £5,733,000). 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.
# Chapter 6: Working effectively

<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
<th>Staff Costs £’000</th>
<th>Grants &amp; Direct Expenses £’000</th>
<th>*Support Costs £’000</th>
<th>Depreciation £’000</th>
<th>Total £’000</th>
</tr>
</thead>
</table>

## 5. Analysis of total expenditure

### Expenditure on raising funds

<table>
<thead>
<tr>
<th>Description</th>
<th>Staff Costs £’000</th>
<th>Grants &amp; Direct Expenses £’000</th>
<th>*Support Costs £’000</th>
<th>Depreciation £’000</th>
<th>Total £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of generating voluntary income</td>
<td>532</td>
<td>155</td>
<td>143</td>
<td>29</td>
<td>859</td>
</tr>
<tr>
<td>Cost of trading subsidiary</td>
<td>15</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>96</td>
</tr>
<tr>
<td>Cost of fundraising / events</td>
<td>-</td>
<td>456</td>
<td>-</td>
<td>-</td>
<td>456</td>
</tr>
<tr>
<td>Investment advisor’ s costs</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>26</td>
</tr>
<tr>
<td>Expenditure on charitable activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants for acquisitions</td>
<td>-</td>
<td>2,980</td>
<td>-</td>
<td>-</td>
<td>2,980</td>
</tr>
<tr>
<td>Strategic collecting</td>
<td>-</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>Curatorial support</td>
<td>-</td>
<td>765</td>
<td>-</td>
<td>-</td>
<td>765</td>
</tr>
<tr>
<td>Other projects</td>
<td>-</td>
<td>428</td>
<td>-</td>
<td>-</td>
<td>428</td>
</tr>
<tr>
<td>Special appeals</td>
<td>-</td>
<td>1,361</td>
<td>-</td>
<td>-</td>
<td>1,361</td>
</tr>
<tr>
<td>Grant support</td>
<td>273</td>
<td>20</td>
<td>79</td>
<td>16</td>
<td>388</td>
</tr>
<tr>
<td>Building collections &amp; fuelling talent</td>
<td>273</td>
<td>5,562</td>
<td>79</td>
<td>16</td>
<td>5,930</td>
</tr>
<tr>
<td>Membership servicing &amp; recruitment</td>
<td>448</td>
<td>1,783</td>
<td>128</td>
<td>26</td>
<td>2,385</td>
</tr>
<tr>
<td>Publications</td>
<td>161</td>
<td>443</td>
<td>45</td>
<td>9</td>
<td>658</td>
</tr>
<tr>
<td>Seeing more, seeing differently</td>
<td>609</td>
<td>2,226</td>
<td>173</td>
<td>35</td>
<td>3,043</td>
</tr>
<tr>
<td>Museum partnerships</td>
<td>187</td>
<td>808</td>
<td>53</td>
<td>10</td>
<td>1,058</td>
</tr>
<tr>
<td>Touring &amp; display</td>
<td>-</td>
<td>242</td>
<td>-</td>
<td>-</td>
<td>242</td>
</tr>
<tr>
<td>Policy &amp; advocacy</td>
<td>211</td>
<td>13</td>
<td>59</td>
<td>8</td>
<td>291</td>
</tr>
<tr>
<td>Digital &amp; communications</td>
<td>227</td>
<td>354</td>
<td>61</td>
<td>11</td>
<td>653</td>
</tr>
<tr>
<td>Helping museums go further</td>
<td>625</td>
<td>1,417</td>
<td>173</td>
<td>29</td>
<td>2,244</td>
</tr>
<tr>
<td>Total</td>
<td>2,054</td>
<td>9,923</td>
<td>568</td>
<td>109</td>
<td>12,654</td>
</tr>
</tbody>
</table>

The audit fee for the year was £19,350 (2014: £18,510). The auditors’ fees for other services in the year were £13,652 (2014: £10,975).

* Support costs do not include salaries of £430,000, which are included in the Staff costs column (2014: £313,000).
5. Continued

Total salary and pensions costs are:

<table>
<thead>
<tr>
<th></th>
<th>2015 £'000</th>
<th>2014 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>1,717</td>
<td>1,571</td>
</tr>
<tr>
<td>Social security costs</td>
<td>175</td>
<td>169</td>
</tr>
<tr>
<td>Other pension costs</td>
<td>162</td>
<td>131</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,054</strong></td>
<td><strong>1,871</strong></td>
</tr>
</tbody>
</table>

No. of staff

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest payable</td>
<td>49</td>
<td>43</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Emoluments Range</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>£60,001 – £70,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>£80,001 – £90,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>£140,001 – £150,000</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

The charity operates a defined contribution pension scheme. Contributions in respect of these staff were £33,661 (2014: £26,923).

Members of the Board did not receive any fees in the current or preceding year. Three (2014: three) Members of the Board received a total of £140 (2014: £437) 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 £467,481 (2014: £491,799).

6. Tangible assets

<table>
<thead>
<tr>
<th></th>
<th>Group and charity</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Freehold property</td>
<td>Computers, fixtures &amp; fittings</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td></td>
</tr>
<tr>
<td>At 1 January 2015</td>
<td>5,943</td>
<td>191</td>
<td>6,134</td>
<td></td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>19</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2015</td>
<td>5,943</td>
<td>210</td>
<td>6,153</td>
<td></td>
</tr>
</tbody>
</table>

Accumulated depreciation

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2015</td>
<td>(60)</td>
<td>(43)</td>
</tr>
<tr>
<td>Charge for the year</td>
<td>(59)</td>
<td>(50)</td>
</tr>
<tr>
<td>Depreciation on disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>At 31 December 2015</td>
<td>(119)</td>
<td>(93)</td>
</tr>
</tbody>
</table>

Net book value

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 31 December 2015</td>
<td>5,824</td>
<td>117</td>
</tr>
<tr>
<td>At 31 December 2014</td>
<td>5,883</td>
<td>148</td>
</tr>
</tbody>
</table>

7. Fixed asset investments

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments at market value comprised</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UK equities</td>
<td>8,124</td>
<td>7,989</td>
</tr>
<tr>
<td>Overseas equities</td>
<td>13,022</td>
<td>12,378</td>
</tr>
<tr>
<td>Private equity</td>
<td>4,455</td>
<td>5,254</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>3,284</td>
<td>3,386</td>
</tr>
<tr>
<td>Inflation hedge</td>
<td>1,770</td>
<td>1,471</td>
</tr>
<tr>
<td>Overseas bonds</td>
<td>1,760</td>
<td>1,889</td>
</tr>
<tr>
<td>Cash</td>
<td>8,442</td>
<td>5,083</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>40,857</strong></td>
<td><strong>37,450</strong></td>
</tr>
</tbody>
</table>

Movement in investments – group and charity

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market value at 1 January</td>
<td>37,450</td>
<td>35,233</td>
</tr>
<tr>
<td>Sale proceeds</td>
<td>(12,974)</td>
<td>(2,120)</td>
</tr>
<tr>
<td>Acquisitions at cost</td>
<td>15,583</td>
<td>2,120</td>
</tr>
<tr>
<td>Net unrealised gains on revaluation</td>
<td>798</td>
<td>2,217</td>
</tr>
<tr>
<td>Market value at 31 December</td>
<td>40,857</td>
<td>37,450</td>
</tr>
<tr>
<td>Historical cost at 31 December</td>
<td>26,710</td>
<td>24,101</td>
</tr>
</tbody>
</table>
Investments constituting at least 5% of the portfolio at 31 December 2015 (at market values) were:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Schroders Private Equity Fund IV</td>
<td>2,220 (5.4%)</td>
<td>2,440 (6.3%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AXA Framlington</td>
<td>2,513 (6.2%)</td>
<td>2,304 (6.2%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longview Partners</td>
<td>4,887 (12.2%)</td>
<td>4,696 (12.5%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Mutual</td>
<td>3,359 (8.2%)</td>
<td>3,445 (9.2%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artemis</td>
<td>2,253 (5.5%)</td>
<td>2,240 (6.0%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matthews Asia</td>
<td>2,451 (6.0%)</td>
<td>2,377 (6.3%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFG Investments</td>
<td>4,298 (10.5%)</td>
<td>- (0.0%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coutts 90-day notice account</td>
<td>4,003 (9.8%)</td>
<td>- (0.0%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blackrock Sterling</td>
<td>4,000 (9.8%)</td>
<td>86 (0.2%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

10. Contingent assets – legacy income

As at 31 December 2015 the Charity has been notified of £221,915 residuary legacies and £96,500 pecuniary legacies where the value receivable is uncertain. As at 16 May 2016 no further information had been received and therefore these legacies have not been accrued.

11. Creditors

<table>
<thead>
<tr>
<th>Category</th>
<th>Group 2015</th>
<th>Group 2014</th>
<th>Charity 2015</th>
<th>Charity 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>377</td>
<td>731</td>
<td>372</td>
<td>701</td>
</tr>
<tr>
<td>Tax and social security</td>
<td>51</td>
<td>50</td>
<td>51</td>
<td>50</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>1,869</td>
<td>1,044</td>
<td>1,849</td>
<td>1,042</td>
</tr>
<tr>
<td>Deferred income</td>
<td>105</td>
<td>75</td>
<td>105</td>
<td>75</td>
</tr>
</tbody>
</table>

12. Long-term creditors

<table>
<thead>
<tr>
<th>Category</th>
<th>Group 2015</th>
<th>Group 2014</th>
<th>Charity 2015</th>
<th>Charity 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income as at 1 January</td>
<td>236</td>
<td>257</td>
<td>236</td>
<td>257</td>
</tr>
<tr>
<td>Released during the year</td>
<td>(59)</td>
<td>(67)</td>
<td>(59)</td>
<td>(67)</td>
</tr>
<tr>
<td>Deferred during the year</td>
<td>57</td>
<td>46</td>
<td>57</td>
<td>46</td>
</tr>
<tr>
<td>Deferred income as at 31 December</td>
<td>234</td>
<td>236</td>
<td>234</td>
<td>236</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.

Within Other debtors is £300,000 in respect of a grant (2014: £900,000). Of this, £200,000 (2014: £300,000) is due in more than one year.
13. Net movement in funds

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 1 January</th>
<th>Incoming resources</th>
<th>Resources expended</th>
<th>Net unrealised gains</th>
<th>Transfers between funds</th>
<th>Balance at 31 Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>General fund</td>
<td>7,156</td>
<td>12,119</td>
<td>(9,749)</td>
<td>293</td>
<td>(1,663)</td>
<td>8,156</td>
</tr>
<tr>
<td>The Parker fund</td>
<td>2,800</td>
<td>80</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,880</td>
</tr>
<tr>
<td>Perpetuity fund</td>
<td>25,100</td>
<td>-</td>
<td>-</td>
<td>429</td>
<td>1,691</td>
<td>27,210</td>
</tr>
<tr>
<td>Fixed asset fund</td>
<td>6,031</td>
<td>-</td>
<td>(90)</td>
<td>-</td>
<td>-</td>
<td>5,941</td>
</tr>
<tr>
<td>Challenge fund</td>
<td>308</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(100)</td>
<td>208</td>
</tr>
<tr>
<td>Wedgwood future fund</td>
<td>827</td>
<td>-</td>
<td>(262)</td>
<td>-</td>
<td>39</td>
<td>604</td>
</tr>
<tr>
<td>Total unrestricted funds</td>
<td>42,222</td>
<td>12,202</td>
<td>(10,104)</td>
<td>722</td>
<td>(45)</td>
<td>44,399</td>
</tr>
<tr>
<td>Restricted funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WM Bond bequest</td>
<td>243</td>
<td>1</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>248</td>
</tr>
<tr>
<td>RI Gunn bequest</td>
<td>604</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>10</td>
<td>616</td>
</tr>
<tr>
<td>David and Liza Brown bequest</td>
<td>114</td>
<td>-</td>
<td>(31)</td>
<td>2</td>
<td>-</td>
<td>85</td>
</tr>
<tr>
<td>David Armstrong bequest</td>
<td>21</td>
<td>-</td>
<td>(2)</td>
<td>-</td>
<td>-</td>
<td>19</td>
</tr>
<tr>
<td>Agnes Cruickshank bequest</td>
<td>-</td>
<td>16</td>
<td>(16)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>London Historic House Museums Trust</td>
<td>1,063</td>
<td>3</td>
<td>-</td>
<td>17</td>
<td>-</td>
<td>1,083</td>
</tr>
<tr>
<td>Friends of National Museums Liverpool</td>
<td>59</td>
<td>-</td>
<td>(56)</td>
<td>-</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Van Dyck appeal</td>
<td>(28)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>28</td>
</tr>
<tr>
<td>Wedgwood appeal</td>
<td>-</td>
<td>7</td>
<td>(2)</td>
<td>-</td>
<td>(5)</td>
<td>-</td>
</tr>
<tr>
<td>Art Happens</td>
<td>55</td>
<td>168</td>
<td>(149)</td>
<td>1</td>
<td>-</td>
<td>75</td>
</tr>
<tr>
<td>Jonathan Ruffer Curatorial Scheme</td>
<td>60</td>
<td>75</td>
<td>(42)</td>
<td>1</td>
<td>-</td>
<td>94</td>
</tr>
<tr>
<td>Photography Curators Scheme</td>
<td>40</td>
<td>15</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>56</td>
</tr>
<tr>
<td>Student National Art Pass</td>
<td>-</td>
<td>45</td>
<td>(45)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>New Collecting Awards</td>
<td>341</td>
<td>326</td>
<td>(700)</td>
<td>6</td>
<td>54</td>
<td>227</td>
</tr>
<tr>
<td>Moving Image Fund</td>
<td>60</td>
<td>140</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>201</td>
</tr>
<tr>
<td>Minton Archive appeal</td>
<td>-</td>
<td>1,395</td>
<td>(1,361)</td>
<td>-</td>
<td>(34)</td>
<td>333</td>
</tr>
<tr>
<td>Digital R&amp;D Fund for the Arts</td>
<td>35</td>
<td>90</td>
<td>(108)</td>
<td>-</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>Bill Viola Commission</td>
<td>53</td>
<td>279</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Modern British group</td>
<td>-</td>
<td>13</td>
<td>(13)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other restricted donations</td>
<td>-</td>
<td>20</td>
<td>(20)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total restricted funds</td>
<td>2,720</td>
<td>2,585</td>
<td>(2,545)</td>
<td>46</td>
<td>43</td>
<td>2,859</td>
</tr>
<tr>
<td>Permanent endowment funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campbell Dodgson bequest</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Cochrane Trust</td>
<td>132</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>154</td>
</tr>
<tr>
<td>Fulham Fund</td>
<td>513</td>
<td>2</td>
<td>(2)</td>
<td>9</td>
<td>-</td>
<td>522</td>
</tr>
<tr>
<td>Ramsey Dyce bequest</td>
<td>119</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>121</td>
</tr>
<tr>
<td>Reginald Jones bequest</td>
<td>266</td>
<td>1</td>
<td>(1)</td>
<td>5</td>
<td>-</td>
<td>271</td>
</tr>
<tr>
<td>Modern art fund</td>
<td>693</td>
<td>2</td>
<td>(2)</td>
<td>11</td>
<td>-</td>
<td>704</td>
</tr>
<tr>
<td>Wakefield fund</td>
<td>42</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>43</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>1,798</td>
<td>5</td>
<td>(5)</td>
<td>30</td>
<td>-</td>
<td>1,798</td>
</tr>
<tr>
<td>Total funds</td>
<td>46,710</td>
<td>14,799</td>
<td>(12,651)</td>
<td>798</td>
<td>-</td>
<td>49,656</td>
</tr>
</tbody>
</table>
Moving Image Fund
This is a fund to support new acquisitions of artists’ moving image work at Towner Art Gallery and Whitworth Art Gallery over the next two years.

Minton appeal
This appeal was to a small number of major donors and trusts for the acquisition of the Minton Archive by Stoke-on-Trent City Council. The figures include a grant of £1.16m from the Heritage Lottery Fund.

Digital R&D Fund for the Arts
This a 12 month project to investigate opportunities for online aggregated ticketing in the arts sector. The fund has been 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.

Bill Viola Commission
The funds will support the acquisition of a video installation by Bill Viola at St Paul’s Cathedral.

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

Other restricted donations
This represents amounts given in respect of specific acquisitions in 2015.

Campbell Dodgson Bequest
The income is for the benefit of the Department of Prints and Drawings in 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 twentieth century art.

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

14. Unrestricted funds

<table>
<thead>
<tr>
<th>Fund balances at 31 December 2015 are represented by:</th>
<th>General funds</th>
<th>Designated funds</th>
<th>Restricted funds</th>
<th>Endowment funds</th>
<th>Total funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tangible fixed assets</td>
<td>8,157</td>
<td>30,902</td>
<td>-</td>
<td>1,798</td>
<td>40,857</td>
</tr>
<tr>
<td>Investments</td>
<td>4,876</td>
<td>-</td>
<td>2,859</td>
<td>-</td>
<td>7,735</td>
</tr>
<tr>
<td>Current assets</td>
<td>(4,877)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(4,877)</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>8,156</td>
<td>36,843</td>
<td>2,859</td>
<td>1,798</td>
<td>49,656</td>
</tr>
</tbody>
</table>

Included above are unrealised gains on investment assets at 31 December 2015 of £798,000.

15. Analysis of net assets between funds
16. Transition to FRS 102

This is the first year that the group has prepared its financial statements under FRS 102. The last financial statements prepared under previous UK GAAP were for the year ended 31 December 2014 and the date of transition to FRS 102 was 1 January 2014. A reconciliation of amounts presented under previous UK GAAP and FRS 102 is set out below for the charity, together with an explanation of changes in accounting policies on transition.

<table>
<thead>
<tr>
<th></th>
<th>Total funds as at 1 Jan 2014 £’000</th>
<th>Total income £’000</th>
<th>Total expenditure £’000</th>
<th>Net unrealised gains/ transfers £’000</th>
<th>Total funds as at 31 Dec 2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As previously stated under former UK GAAP</td>
<td>40,977</td>
<td>24,111</td>
<td>(20,735)</td>
<td>2,217</td>
<td>46,570</td>
</tr>
<tr>
<td>Transitional adjustments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits (a)</td>
<td>-</td>
<td>-</td>
<td>(33)</td>
<td>-</td>
<td>(33)</td>
</tr>
<tr>
<td>Legacy income (b)</td>
<td>-</td>
<td>168</td>
<td>-</td>
<td>-</td>
<td>168</td>
</tr>
<tr>
<td>Lease recognition (c)</td>
<td>-</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>As stated in accordance with FRS 102</td>
<td>40,977</td>
<td>24,284</td>
<td>(20,768)</td>
<td>2,217</td>
<td>46,710</td>
</tr>
</tbody>
</table>

Total surplus as at 31 Dec 2014 £’000

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the first year</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>In the second to fifth years inclusive</td>
<td>15</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>30</td>
</tr>
</tbody>
</table>

As previously stated under former UK GAAP

<table>
<thead>
<tr>
<th></th>
<th>5,593</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitional adjustments</td>
<td></td>
</tr>
<tr>
<td>Employee benefits (a)</td>
<td>(33)</td>
</tr>
<tr>
<td>Legacy income (b)</td>
<td>168</td>
</tr>
<tr>
<td>Lease recognition (c)</td>
<td>5</td>
</tr>
<tr>
<td>As stated in accordance with FRS 102</td>
<td>5,733</td>
</tr>
</tbody>
</table>

(a) FRS 102 SORP requires that Charities must recognise a liability for the cost of all benefits to which employees are entitled at the reporting date, that have yet to be paid. This has resulted in an increase in the Salaries and Pension expenses and an increase in the Accruals balance for the year ended 31 December 2014.

(b) FRS 102 SORP requires that the receipt of legacy income is determined by the probability of the receipt and the ability to estimate with sufficient accuracy the amount receivable. Under previous SORP 2005 the equivalent criterion was ‘virtually certain’ rather than ‘probable’. This has resulted in an increase in Legacy Income mirrored by an increase in Accrued Income.

(c) FRS 102 requires that the benefit of lease incentives received on entering into new leases be spread over the lease term. Under previous UK GAAP these incentives were spread over the period to the next optional lease break point. This has resulted in an increase in the rental income and an increase in the corresponding debtor.

17. Operating leases

At 31 December 2015 the charity had minimum lease commitments under operating leases which expire:

<table>
<thead>
<tr>
<th></th>
<th>2015 £’000</th>
<th>2014 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the first year</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>In the second to fifth years inclusive</td>
<td>15</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>30</td>
</tr>
</tbody>
</table>

18. Related party transactions

During the year no Trustees (2014: 1) made donations to the Art Fund (2014: £308,834).

At its Board meeting on 5 October 2015 Art Fund considered and approved a request for a grant of £33,000 from the Whitworth Gallery, Manchester, towards the acquisition of a group of three works by Cornelia Parker (agenda item 10.5(j)). The artist is represented by Frith Street Gallery Limited, a company of which James Lingwood, Trustee, is Secretary and which is owned by his partner. Mr Lingwood declared his interest at the meeting and took no part in the discussion.
Art Fund’s programme depends upon our supporters – the 122,000 members, and the private donors, foundations, trusts and corporate partners who work with us. Their extraordinary generosity has enabled us to do more than ever before for museums and for the public who visit them.

We would like to thank our 61 volunteer fundraising committees. In 2015 our 560 volunteers raised £353,000 through a variety of special events across the country.

We are also grateful to the 3,549 members who make regular donations on top of their subscription, raising £442,000 in 2015, and to those who have remembered Art Fund with a gift in their will; last year their legacy gifts totalled £3,264,000.

Thank you for your support. Together, we look forward to achieving great things in the year ahead.
American Friends

The American Friends of Art Fund contributed $120,000 to our work in 2015.

Premier Corporate Partner

UBS

Corporate Supporters

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Harwood LLP/
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Christopher Adlington/
Edward Ash/
Ian Askew/
Eric Bottomley/
Dorothy Brooks/
Jeremy Bunting/
Cecil Cherns/
Anne Christopherson/
Wendy Clifford/
Ruth Coles/
John Crawford/
Anne Crotchwait/
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Heather Dawson/
Winton Dean/
Elaine Dunford/
Dennis East/
Joan Gilham/
Jane Jackson/
Michael Kettle/
Andrew Hochhauser and Graham Marchant/
Patrick Holmes/
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Robert Hugill and David Hughes/
Chris and Janet Ingram/
Professor and Mrs Iain James/
James and Clare Kirkman/
Jamie and Julia Korner/
Antony and Zariina Kurzt/
Diana and Terence Kyle/
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Katherine and Simon Van Hagen/
Mark Harris/
Wendy Hefford (Huter)/
Malcolm Herring/
Lady Heretine/
Andrew Hochhauser/
Legacies

Christopher Adlington/
Edward Ash/
Ian Askew/
Eric Bottomley/
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Jeremy Bunting/
Cecil Cherns/
Anne Christopherson/
Wendy Clifford/
Ruth Coles/
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Jeffrey Horne/
Chris and Philippa Howell/
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Hymans Robertson LLP/
Lazard/
The Mayor Gallery/
Slaughter and May/
Stephenson
Harwood LLP/
YSC/
The7stars UK Ltd/

In Memoriam

Sally Barry/
Chas and Rene Edwards of Hastings/
Jack Gregson/
Stephany Horder/
Muriel Hudson/
Jane Jackson/
Michael Kettle/
Maureen Lee-Magee/
Diana Lewis/
Michael Milliken/
Ann Millington-Jones/
Mary Newham/
Peter Newman/
Patricia Smith/

And finally we thank all those donors who prefer to remain anonymous.
Regional Committee
Network 2015

Chapter 6     Working effectively

Regional Chair:
Central South: £31,200
Total raised £353,000

Regional Committee
Tim O’Donovan/
Kay Murphy/
Mike Moss/
Diana Humble/
Jeff Branch/
Fergus Madden/
Berkshire
Julia Street/
Martin Christopher/
Brenda Abrahams/
Dorothy Broomfield/
Eileen Carter/
Elizabeth Chappell/
Martin Christopher/
Brenda Abrahams/
Dorothy Broomfield/
Eileen Carter/
Elizabeth Chappell/

Buckinghamshire
Annabel Kennedy/
(from July 2015)
Mary-Jane Gibson/
(from July 2015)
Chris Allen/
Kirsty Anson/
(Looking forward to January 2015)
Lionel Avery/
Sylvia Avery/
Sally Duncombe/
(Looking forward to January 2015)
Maria Groundes-Peace/
Christine Harris/
(from December 2015)
Rebecca Risch/
(from June 2015)
Janice Tunnicliffe/
Sarah Turner/

Cambridgeshire
Jenny Josselyn/
Richard Andrews/
Jean Calhoun/
Janet Eastwood/
(from October 2015)
Marr Grieve/
(from March 2015)
Margaret Harris/
(from July 2015)
Nigel Harris/
Dorothy Richardson/
(from May 2015)
Kate Steen/

Essex
Jane Yates/
Cate Barber/
Henry Greenfield/
Marian Griggs/
Gareth Gunning/
Helen Kent/
Clive Lucas/
Sue Lucas/

North
Regional Chair:
London £67,360
Barbara Moorland/
John Findlay/
Colin Hardy/
Ann Marr/
Clive Pointon/
(Due to May 2015)
Ken Rowland/
Inger Trevor-Barnton/
Jane Yeoward/

North West £18,499
Regional Chair:
North £13,520
Sophie Service/
Averril Paterson/
Elizabeth Lubienka/
(coming forward to December 2015)
Christine Rowland/
(coming forward to May 2015)

Northumberland and Tyne & Wear
Pam Portsmouth/
Veronica Brodie/
Bill Gibson/
Madeleine Hooper/
Barbara Moffatt/
(from July 2015)
Dianne Morgan/
(from July 2015)
David Pearson/
Steve Ray/
Christine Rowland/
(coming forward to December 2015)
Jane Stokes/
(from July 2015)

North East £19,520
Regional Chair:
Lesley Taylor/

Northamptonshire
Steven Taggart/
Brenda Taggart/
(coming forward to June 2015)

Oxfordshire
Louise Sheppard/
Michael Loe/
Alex Corrin/
Katherine Cadbury/
(from November 2015)

Peter Boughton/
Richard Bell/
Fraser Ashman/
Hilary Banner/
Fraser Ashman/
Richard Bell/
Peter Boughton/
Dennis Hatfield/
(from May 2015)

Durham and Cleveland
Marian Griggs/
Henry Blagg/
Georgina Gamble/
Diana Roberts/
Mark Roberts/
Margery Wilson/

London Events Helpers
Dianne Morgan/
(from October 2015)
Diana Morgan/
(from July 2015)
David Pearson/
Steve Ray/
Christine Rowland/
(coming forward to December 2015)
Jane Stokes/
(from July 2015)

London £13,520
Regional Chair:
Marian Griggs/
Henry Blagg/
Georgina Gamble/
Diana Roberts/
Mark Roberts/
Margery Wilson/

Maidstone
Regional Chair:
Naomi Gordon/

Mary-Hanna Morgan/
Ann失业 Hicks/
Sue Myatt/
(looking forward to December 2015)

Norfolk
Mary Henniker-Major/
Stephanie Hutton/
Sue Milward/
Nini Murray-Philipsen/
Diana Newton/
Sue Parr/

North
Regional Chair:
Lesley Taylor/

North £13,520
Sophie Service/
Averril Paterson/
Elizabeth Lubienka/
(coming forward to December 2015)
Christine Rowland/
(coming forward to May 2015)

North East £19,520
Regional Chair:
Lesley Taylor/

Northumberland and Tyne & Wear
Pam Portsmouth/
Veronica Brodie/
Bill Gibson/
Madeleine Hooper/
Barbara Moffatt/
(from July 2015)
Dianne Morgan/
(from July 2015)
David Pearson/
Steve Ray/
Christine Rowland/
(coming forward to December 2015)
Jane Stokes/
(from July 2015)

North East £19,520
Regional Chair:
Lesley Taylor/

North £13,520
Sophie Service/
Averril Paterson/
Elizabeth Lubienka/
(coming forward to December 2015)
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(coming forward to May 2015)

North East £19,520
Regional Chair:
Lesley Taylor/

Northumberland and Tyne & Wear
Pam Portsmouth/
Veronica Brodie/
Bill Gibson/
Madeleine Hooper/
Barbara Moffatt/
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Regional Chair:
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North East £19,520
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Madeleine Hooper/
Barbara Moffatt/
(from July 2015)
Dianne Morgan/
(from July 2015)
David Pearson/
Steve Ray/
Christine Rowland/
(coming forward to December 2015)
Jane Stokes/
(from July 2015)
Gwent
Patricia Milling/
Derek Butler/
(untid June 2015)
Sarah-Jane Gilchrist/
Rosemary Hall/
Patricia Halliday/
Rosemary Trump/
Patricia Wright/

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

Swansea
Kirstine Dunthorne/
Deanna Harding/
Ceri Barclay/
Rodney Bender/
Janet Clark/
Jennifer Crooks/
Richard Daugherthy/
Neil Harding/
Henrietta Reade/
Anne Stewart/

Northern Ireland
Mark Donnelly/
Dan Calley/
Olive Gamble/
Alexandra Greer/
Rosalind Mulholland/
Peter Rankin/
(untid July 2015)

Borders
Jan Watson/
Harriet Busby/
(from September 2015)
Jane Douglas Home/
Francis Hamilton/
Jane Neagle/
Walter Riddell-Carre/
Georgina Seymour/
Victoria Tweedie/
(Helton Usher/
Central Scotland
Shaun Nesbitt/
Johnnie Cuthbert/
Kirsty Cuthbert/
Kate Luke/
(Fom January 2015)
Fiona Robertson/
Dumfries and Galloway
Beverley Vaux/
Buffy Carson/
Linda Craft/
Elizabeth Anne Hughes Munro/
Sarah McConnel/
Jane Murray-Flutter/
William Oakes/
Carin Sykes/

Edinburgh
James Holloway/
Susan Godfrey/
Gillian Henshaw/
Paticia Lancaster/
(Rom April 2015)
Rachel Lloyd/
John Mackie/
David McClean/
Gerda Rankin/
(untid June 2015)
Helen Ruthven/
Emily Walsh/

Grampian
Anne Egleton/
(untid December 2015)
Lucy Campbell/
Peter Davidson/
(untid June 2015)
Juliette Paton/
Alistair Reid/
Jane Richardson/
(rom September 2015)
Anglica Salvesen/
John Whittall/

Perth and Kinross
Anne Steuart/
Fothringham/
Angela Bell/
Even Honeyman/
Charles Wemys/
Fiona Wemys/
Sophie Younger/

Strathclyde
Robert Ferguson/
Katrina Clow/
Kay Horsfall/
Norman McLean/
Kerri Moogan/
Efric McNeil/
Pam Painter/
Pamela Robertson/
Gib Steele/
Pippa Stephenson/
(from July 2015)

Wales £9,100

Clwyd
Vanessa Graham
Palmer/
Richard Christmas/
Menna Gerrard/
Pat Goodall/
Lucy Holhouse/
Richard Hoffman/
Susan Rhythm/

Dyfed
Eleanor Wells/
(untid December 2015)
Linda Blackwell/
Stan Gibby/
Christopher Gillham/
Margaret Gwyrne
Lloyd/
Clare Hea/
Marion Hutton/

Fife
John Beaton/
Richard Bevens/
Jenni Black/
Annie Cairns/
(from October 2015)
Gillian Cracknell/
(from untial 2015)
Jane Gillies/
Ann Gunn/
Jeanna Guy/
Jane Haig/
(from October 2015)
Irene Hardie/
(from October 2015)
Victoria Kilgour/
(from October 2015)
Janey Lambie/
(from October 2015)
Rose Macleod/
Jennifer Simmers/
Elspeth Skinner/
Fiona Skinner/
Dorothy Stewart/
Elizabeth Thomas/
(from September 2015)

Highlands
Ian Barr/
Judith A. Livingston/
John Nicholson/
Sue Pianta Scott/
Anne Sutherland/
Mary Wilson/

Lothians
Mary Callander/
Melissa Bradley/
Wendy Cochrane/
Harriet Dalrymple/
Janey Dalrymple/
Fidelity Dean/
Sarah Donaldson/
Susanah Jackson/
Hermione Malcolm/
Gwen Scott/
Jane Stodart/
Tibi Weir/

Mull
Patricia Chisholm/
Graeme Cottrell/
搞好/
Richard Christie/
Menna Gerrard/
Pam Goodall/
Lucy Holhouse/
Richard Hoffman/
Susan Rhythm/

Wales £9,100

Clwyd
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(from July 2015)

Wales £9,100

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Susan Rhythm/

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Stan Gibby/
Christopher Gillham/
Margaret Gwyrne
Lloyd/
Clare Hea/
Marion Hutton/
Aberystwyth School of Art, Aberystwyth University

Keith Vaughan (1912–77)  
*Highgate Ponds Album*  
1933  
Photographs, ink and gouache on card  
38 x 30cm

Vaughan is highly regarded as a member of the Neo-Romantic movement in British art. This album of photographs of male nudes, compiled when the artist was just 21, is a valuable record of his work as a graphic artist and an early example of the homoerotic subject matter that featured prominently in his later paintings and drawings.

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Chapter 6     Working effectively

7008  Bath  Victoria Art Gallery
Adrian Heath (1920–92)  Composition – Black, Pink, Yellow & Grey  c1957  Oil on canvas  57.2 x 87cm
Heath was a key figure in post-war British abstract art, as a painter, exhibition organiser and writer (he published a book on abstract painting in 1953). This lyrical canvas was painted soon after he began teaching at Bath Academy of Art (he worked there 1955–76), and now becomes the first oil painting by the artist to be acquired by the city’s gallery.
Art Funded £14,500  Total cost £41,000
© Estate of Adrian Heath. All Rights Reserved, DACS 2016

7009  Bishop Auckland  Auckland Castle
El Greco (c1541–1614)  Christ on the Cross  c1600–10  Oil on canvas  179.4 x 103.5cm
El Greco is thinly represented in British collections, so the acquisition of this major work is a great coup for the collection of Auckland Castle. The collection will soon have a new home: a former bank in Bishop Auckland is being converted into a gallery. It will specialise in Spanish art and include 12 Zurbaráns that have been at Auckland Castle since the 18th century.
Art Funded £377,348  (with assistance from The Wolfson Foundation)  Total cost £575,000
Courtesy Auckland Castle / Photo: Todd-White Art Photography

7010  Cambridge  Fitzwilliam Museum
Pedro de Mena (1628–88)  Virgin of Sorrows  c1670–75  Polychromed wood, human hair and glass  33.6 x 31 x 19.5cm
The polychromed (painted in many colours) wooden figure was one of the most distinctive features of Spanish art’s golden age in the 17th century. Most such sculpture still remains in Spain (often in the churches or other religious buildings for which it was created) and this poignant work is the first example by Pedro de Mena to be acquired by a British public collection.
Art Funded £30,000  Total cost £57,536
© The Fitzwilliam Museum, Cambridge

7011  Cambridge  Fitzwilliam Museum
Vicente López y Portaña (1772–1850)  View of Cambridge from Castle Hill  1840  Oil on canvas  44.5 x 95.3cm
In 1829, María Isabel de Borbón (1789–1848) visited Madrid for the wedding of her daughter, María Cristina, to her brother, King Ferdinand VII of Spain. During the visit she sat for this magnificent portrait by the principal court painter to the Spanish king. It is the first work by López to enter a British public collection, and the first Spanish portrait to be acquired by the Fitzwilliam Museum.
Art Funded £21,500  Total cost £46,000
© The Fitzwilliam Museum, Cambridge

7013  Cambridge  Museum of Cambridge
James Ward (1769–1859)  Cambrian Pottery, Swansea, 1784–1870  Swansea Supper Service  c1806  Pearlware, mahogany, brass  Various dimensions
This is an extremely rare example of early 19th-century ceramics with zoological decoration and the only known set of its kind to survive complete with its original mahogany tray. The decoration is by William Weston Young and Thomas Pardoe, leading exponents of such work. Young painted the animals, while Pardoe produced the landscape backgrounds and gilding.
Art Funded £22,500  Total cost £41,250
© Amgueddfa Cymru – National Museum Wales

7014  Cardiff  National Museum Cardiff
Cambrian Pottery, Swansea, 1784–1870  Swansea Supper Service  c1806  Pearlware, mahogany, brass  Various dimensions
As well as training as an engraver, Ward studied anatomy and agreed to produce portraits of various cattle breeds for the Agricultural Society, resulting in him becoming one of the most significant animal painters of his generation. This rare panoramic painting depicts the intricate architecture of Cambridge, as well as farm workers, animals and the distant rolling hills.
Art Funded £21,500  Total cost £46,000
© Amgueddfa Cymru – National Museum Wales

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The title of this disquieting but mesmerising work is a quote from Georges Bataille, the French cultural theorist known for his explorations of the relationships between horror and desire, obedience and transgression. It provides a clue to the rich themes represented in the work of the British sculptor Rachel Kneebone: beauty and chaos, fragility and strength, tradition and radical departure.

**Art Funded £20,000**
**Total cost £64,000**

© Amgueddfa Cymru – National Museum Wales

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**7018**
Douglas
Manx Museum
Unknown maker
Medieval silver seal matrix
c1315–30
Silver
Length 4.5cm
This seal matrix was found near the gold ring described under number 7019 and it is possible they both belonged to the Bishop of Sodor, the most senior churchman on the Isle of Man during the Middle Ages. A worn Latin inscription on the matrix suggests that the two main figures could be St Germanus (the island’s first bishop in the 5th century) and his contemporary St Patrick.

**Art Funded £1,000**
**Total cost £1,000**

© Amgueddfa Cymru – National Museum Wales

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**7020**
Dyrham Park, Gloucestershire
Cornelis de Heem (1631–95)
A Still Life of Flowers and Fruit
c1685
Oil on canvas
92 x 77cm
William Blathwayt, the connoisseur and builder of Dyrham Park, probably acquired this superb example of Dutch still-life painting in the 1690s, and it hung at the house until 1956, when the picture was sold. The estate is now run by the National Trust, and the painting returns there to be reunited with other works from Blathwayt’s remarkable collection.

**Art Funded £100,000**
**Total cost £574,000**

Photo © John Hammond 2015
Le Marchand moved to Scotland as a Huguenot (Protestant) refugee from religious persecution in France and opened a shop in Edinburgh in 1696; he later settled in London. He is acknowledged as one of the greatest of all portraitists in ivory, although he seems to have died in poverty. These five portraits of members of the aristocratic Mackenzie family were perhaps his first commissions in Britain.

Art Funded £76,978
Total cost £230,934

© National Museums Scotland

Following the death of Antonio Canova in 1822, Bartolini became the leading Italian sculptor of his day. This life-size likeness of Emma and Julia Campbell (granddaughters of the 5th Duke of Argyll) is his most important work for a British patron. It will alternate venues with Canova’s Three Graces, which is likewise shared by London and Edinburgh.

Art Funded £98,800 (with assistance from The Wolfson Foundation)
Total cost £523,800

© National Museums Scotland

In 1954, the great American photographer Paul Strand visited the Hebridean islands off the west coast of Scotland to document the remote communities who lived there. These nine photographs from the series are richly textured prints made by Strand himself. Remarkably, they are the first works by him to be acquired by a public collection in Scotland.

Art Funded £20,000
Total cost £37,124

© Estate of Paul Strand/
Photo © National Museums Scotland

One of the most distinguished figures in modern British ceramics, Simon Carroll was renowned for his bold approach to shape and decoration. Like Bernard Leach, he lived and worked in Cornwall, and this piece will now be displayed alongside examples of Leach’s pots to illustrate how English slipware has developed over a period of almost a century.

Art Funded £750
Total cost £3,150

Courtesy of the Crafts Study Centre, University for the Creative Arts
Chapter 6     Working effectively

Douglas Gordon (b. 1966)
Pretty Much Every Film and Video Work From About 1992 Until Now. To Be Seen on Monitors, Some with Headphones, Others Run Silently, And All Simultaneously, 1992 – in progress
1992–ongoing
Video, film, digital, plastic, electricity, sound and light
Various dimensions and durations
Glasgow-born Douglas Gordon is an acclaimed installation and video artist (he won the Turner Prize in 1996). This ambitious conception consists initially of 82 film and video works displayed on old television screens. The archive will continue to grow, with each new film or video installation Gordon makes being added to it.

Glasgow Gallery of Modern Art
Douglas Gordon (b. 1966)
Pretty Much Every Film and Video Work From About 1992 Until Now. To Be Seen on Monitors, Some with Headphones, Others Run Silently, And All Simultaneously, 1992 – in progress
1992–ongoing
Video, film, digital, plastic, electricity, sound and light
Various dimensions and durations
Glasgow-born Douglas Gordon is an acclaimed installation and video artist (he won the Turner Prize in 1996). This ambitious conception consists initially of 82 film and video works displayed on old television screens. The archive will continue to grow, with each new film or video installation Gordon makes being added to it.

Art Funded £150,000
(with assistance from
The Wolfson Foundation)
Total cost £450,000

© Douglas Gordon / Photos: © Glasgow Life 2014

Thomas Jeckyll (1827–81)
Sunflower Andirons
1876
Gilded brass with iron support
82.5 x 27.5 x 52cm
These rare andirons are an exquisite example of the Anglo-Japanese-style work of Thomas Jeckyll, one of the most important English designers of the Aesthetic Movement. This is the only known pair in brass to survive, and they form a worthy addition to the Hunterian’s world-famous collection of work by Whistler and other leading Aesthetic Movement figures.

Art Funded £45,220
Total cost £142,100
 Courtesy Glasgow University Library / Photo: Andrew Smart AC Cooper Colour Ltd

Charles Rennie Mackintosh (1868–1928)
Set of eight architectural drawings for Auchinibert, Killearn
1906
Pencil, ink and watercolour on linen
Various dimensions
Sets of architectural drawings in Mackintosh’s own hand are extremely rare, so this one makes a notable addition to the pre-eminent collection of work at the Hunterian. The drawings – for a large detached house outside Killearn, Stirlingshire – have annotations and amendments in Mackintosh’s hand, providing valuable insights into his working processes.

Art Funded £6,500
Total cost £13,000
 Courtesy Glasgow University Library

Max Beckmann (1884–1950)
Adam und Eva
1917
Drypoint on paper
23.7 x 17.6cm
Beckmann was one of the greatest of all German Expressionist artists and one of the outstanding printmakers of his age. During the First World War he witnessed appalling suffering when serving as a medical orderly, and this profoundly affected his artistic work. The heavy, tormented-looking figures of Adam and Eve are characteristic of his style and outlook.

Art Funded £3,277
Total cost £6,554
© DACS, courtesy Glasgow University Library

Emil Nolde (1867–1956)
Schriftgelehrte (Scribes)
1911
Etching with drypoint and aquatint on paper
44.2 x 60cm
Nolde was one of the most powerful and individual of German Expressionist artists, in printmaking as well as painting. He was a deeply religious man and often depicted biblical subjects. This example, which shows the grotesque distortion and rough energy typical of his work, makes a notable addition to the Hunterian’s outstanding collection of German Expressionist prints.

Art Funded £2,325
Total cost £4,650
© Nolde-Stiftung Seebüll Courtesy Glasgow University Library

© Glasgow Life 2014

Unknown maker
Mary Queen of Scots and Henry Lord Darnley medal
1565
Silver
Diameter 4.3cm
This rare silver medal of 1565 shows busts of Mary Queen of Scots and her second husband, Henry Lord Darnley. It commemorates their marriage that year. Darnley was murdered two years later. As a significant piece of 16th-century Scottish portraiture, it makes a handsome addition to the Hunterian’s outstanding collection of British medals.

Art Funded £6,000
Total cost £9,650
 Courtesy Glasgow University Library
7033
Gloucester
Nature in Art
William De Morgan
Charger
c1890
Ceramic
Diameter 42cm
De Morgan was one of the outstanding figures of Victorian pottery, creating luxuriant designs that to some extent parallel the work of William Morris in wallpaper and textiles. The painted decoration here, featuring two birds fighting over a snake, surrounded by tulips and forget-me-nots, is signed by Charles Passenger, who often worked for De Morgan.
Art Funded £2,880
Total cost £7,200

7034
Haddington
Patrick William Adam (1854–1929)
The Oval Room, Smeaton Hepburn
c1900
Oil on canvas
69.5 x 50cm
This painting depicts one of the lavishly decorated rooms in the now-demolished mansion (owned by the Hepburn family) at Smeaton in East Lothian. Patrick William Adam had settled nearby following extensive travels painting the landscapes of Rome, Venice and Russia. He spent the remainder of his life recording the interiors of local society households, this being a prime example.
Art Funded £938
Total cost £3,750

7035
Harrogate
William Powell Frith (1819–1909)
Isabella Frith Reading 1845
Oil on panel
28 x 34.3cm
Fifth painted this tender portrait of his wife Isabelle in 1845, the year of their marriage, possibly during their honeymoon in Derbyshire. The portrait remained in the family until the 1930s. Fifth spent part of his early life in Harrogate (he was born a few miles away, at Aldfield), and the painting now joins other works by him in the town’s Mercer Art Gallery.
Art Funded £12,000
Total cost £20,000

7036
Harrogate
Francis Montague (Frank) Holl (1845–88)
Study for Deserted – The Foundling 1874
Oil on canvas
55.2 x 76.2cm
Holl was one of the leading Victorian painters of scenes of social realism. This vigorous oil sketch is a preparatory study for one of his most famous paintings, showing a foundling being carried by a policeman (the artist had witnessed such a scene in the East London docks). An earlier engraving of the subject was greatly admired by Van Gogh. One of Mackintosh’s greatest achievements is the Hill House, a home he designed in 1902 for the publisher Walter Blackie at Helensburgh, near Glasgow. In addition to the building, he designed (with his wife Margaret Macdonald) all the decoration, furniture and fittings, including these two items. They now return to the house, having been sold by the granddaughter of the original owner.
Art Funded £10,000
Total cost £30,000

7037
Helensburgh
Charles Rennie Mackintosh (1868–1928)
1– Easy chair, 1905
2– Standard lamp, 1905
Various materials
Various dimensions
One of Mackintosh’s greatest achievements is the Hill House, a home he designed in 1902 for the publisher Walter Blackie at Helensburgh, near Glasgow. In addition to the building, he designed (with his wife Margaret Macdonald) all the decoration, furniture and fittings, including these two items. They now return to the house, having been sold by the granddaughter of the original owner.
Art Funded £30,000
Total cost £100,000

7038
Hitchin
Richard Smith (b1931)
M4 1968
Pencil and crayon on paper
22 x 22 x 7cm
This small-scale drawing is an example of Richard Smith’s experimentation with visual planes. The piece is divided in two, with the lower half curving backwards, to create a slight sense of depth. The artist was born locally in Letchworth Garden City, and this is the first example of a work from an internationally recognised living artist to enter the museum’s collection.
Art Funded £300
Total cost £3,636

© Richard Smith
Chapter 6 Working effectively

Inverness
Inverness Museum and Art Gallery

Robert Anderson (c1755–92)
Silver sauceboat
c1780
16.6 x 10.8cm

This elegant Georgian sauceboat is a rare example of hollowware by the Inverness goldsmith Robert Anderson (it is stamped with his mark). Together with its pair, it is the largest surviving piece of secular plate from his workshop. While the sauceboat is of a typical Scottish form, the cast Rococo feet in the shape of shells are unusual.

Art Funded £1,785
Total cost £4,200

Leeds
Leeds Art Gallery

Sir Hamo Thornycroft (1850–1925)
Charity and Justice
1888
Patinated plaster
168 x 110.5 x 28cm

This is the full-size plaster model for one of the two bronze reliefs on the base of the memorial to General Gordon, a statue by Thornycroft erected in Trafalgar Square in 1888. The memorial, later moved to Victoria Embankment, is much admired, and the model now joins the Thornycroft archive given to Leeds Art Gallery in 1982.

Art Funded £4,000
Total cost £11,250

Leeds
Temple Newsam House

Attributed to Morel and Hughes (active c1805–26) or Morel and Seddon (1827–33)
Earl Grey’s Centre Table
c1825–30
Rosewood, parcel gilt with ebony inlay
74 x 117 x 63.5cm

This handsome Regency table was owned by Earl Grey during his time as prime minister (1830–34), and it was probably produced by the royal furniture makers Morel and Hughes. At Temple Newsam it will be reunited with a writing table by the same maker (acquired with Art Fund help in 2006) that likewise belonged to Earl Grey at 10 Downing Street.

Art Funded £12,000
Total cost £38,000

Leicester
New Walk Museum & Art Gallery

Marvin Gaye Chetwynd (b1973)
Home Made Tasers
2011–12
Cloth, aluminium, latex, paint, script and instructions
Variable dimensions

This 15-minute performance piece involves a dance by five actors around a large creature (the Brain Bug, animated by puppeteers), which eventually consumes one of the dancers. Marvin Gaye Chetwynd is noted for her subversive sense of humour and believes that every part of life can be teased into art. This work was acquired through Testing Media, an Art Fund initiative set up with the Contemporary Art Society to support the acquisition of contemporary art in new or challenging media.

Art Funded £25,000*
Total cost £30,000

* Please note, recorded in 2014–15 management accounts

Lincoln
The Collection: Art and Archaeology in Lincolnshire

Unknown Roman craftsman
Bull statuette
cAD 100–200
Marble
37 x 19.5 x 12cm

This finely carved fragment of antique statuary, discovered in a local garden, probably dates from the early Roman settlement of Lincoln. The subject is a bull, with subtle detailing of the ribs and pelvic bone and indications that the head was lowered in the act of charging. This motif is known from other Roman depictions, such as images on coins and rings.

Art Funded £2,500
Total cost £5,000

Liverpool
Walker Art Gallery

Rose Wylie (b1934)
PV Windows and Floorboards
2014
Oil on canvas
184 x 331cm

Recognition has come late for Rose Wylie. She was virtually unknown to the general public until she was well into her seventies, but since 2010 she has enjoyed a string of successes, including winning the John Moores Painting Prize in 2014 with this picture. It depicts a private view (PV) of an exhibition of her work at the Approach Gallery, London, in 2011.

Art Funded £19,000
Total cost £19,000

© Rose Wylie and Union Gallery

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

© The artist, courtesy New Museum, New York, and Sadie Coles HQ, London
This series of 16 lino prints was created after Atta Kwami spent three days sketching African objects in the World Museum Liverpool's World Cultures Gallery. Each block is individually cut and inked, combining solid slices of colour with visualisations of objects from the collection. The overlapping layers present a range of simultaneous narratives designed to present museum artefacts in a new and intriguing way.

Art Funded £4,500
Total cost £4,500

© Atta Kwami / Photo © National Museums Liverpool

Helen Marten is regarded as one of the rising stars of British sculpture, and her work has appeared at the Venice Biennale and other prestigious exhibitions. Bluebutter Idles features a cot-like metal receptacle across which lies a limp figure made of towelling. It imaginatively explores the frailties of human existence and the technology we create to protect ourselves.

Art Funded £16,500
Total cost £52,800

© The artist, courtesy Sadie Coles HQ, London

One of the greatest of all Japanese painters and printmakers, Utamaro is particularly renowned for pictures of beautiful women. More than 2,000 of his woodblock prints survive, but paintings by him are extremely rare – only about 40 are known. This newly discovered example (it came to light in 2011) shows the sensitivity of line and colour for which he is celebrated.

Art Funded £100,000
Total cost £380,000

© British Museum

This depiction of a simple earthenware jug has been described as belonging 'equally to the ancient world and to the modern' and recalls many pottery examples found in the British Museum's collection. Caulfield made this work following cancer treatment that left him too weak to paint, though it is clear that his outstanding skills as a draughtsman remained undiminished.

Art Funded £9,000
Total cost £9,000

© The estate of Patrick Caulfield. All rights reserved, DACS 2016

These two early drawings were made by the British sculptor and printmaker Alison Wilding when she was still at art school. As she did not own a camera at the time, sketching became a way for her not only to explore sculptural ideas on paper, but also to document her three-dimensional work.

Art Funded £7,500
Total cost £7,500

Reproduced by permission of the artist

© David Oxtoby

The British artist David Oxtoby has devoted virtually his whole career to portraying popular musicians, in formats ranging from large paintings to tiny drawings and prints. This double-sided sketch presents two portrayals of Elvis Presley, and complements a series of 41 etchings given by the artist to the museum in 2011.

Art Funded £4,160
Total cost £4,160
7051
London
Fan Museum, Greenwich

Unknown maker
Elizabethan folding fan
c1590–1600
Ivory, silk and embroidery
19 x 28cm (fully extended)

This exquisite early English fan, a folding type with ivory sticks joined at the pivot with ribbon, may be the only example of its kind to survive in Britain. The condition of the polychrome embroidery is exceptional. It represents a unique record of fan-making in Britain before the trade began to flourish with the arrival of French Huguenot refugees in the late 17th century.

Art Funded £12,500
Total cost £45,000

© ARS, NY and DACS, London 2016

7052
London
Geffrye Museum

Edward Robert Hughes (1851–1914)
Portrait of Bell and Dorothy Freeman
1889
Watercolour on paper
91.5 x 76cm

Edward Robert Hughes was the nephew of the Pre-Raphaelite painter Arthur Hughes. The sitters were the daughters of the barrister George Freeman, who acted for Whistler in the famous libel case against Ruskin in 1878. The Aesthetic decorative scheme depicted in the painting is of particular interest for the Geffrye Museum, which specialises in the history of the home.

Art Funded £30,000
Total cost £110,000

© Rut Blees Luxemburg

7053
London
Kensington Palace

The Royal Wardrobe (Hamden Reeve, upholsterer, and other craftsmen)
Queen Anne canopy of state
c1709
Silk damask, gilt thread, other textiles, timber and iron
Various dimensions

This magnificent silk throne canopy is the only surviving example of its kind from the reign of Queen Anne. Originally a canopy such as this provided a ceremonial cover over the enthroned monarch during formal royal audiences. However, this one has been adapted for use above a state bed. It will be displayed in the King’s Presence Chamber in Kensington Palace.

Art Funded £35,000
Total cost £125,000

© Rut Blees Luxemburg

7054
London
Lambeth Palace Library

Unknown maker
The Broughton Missal
c1400–25
Parchment leaves, bound in alum-tawed leather over wooden boards
28.5 x 20cm

This exquisite illuminated manuscript was possibly made in York, and inscriptions show that from early on until the mid-16th century it was used in the parish church of All Hallows, Broughton, Lancashire. For Lambeth Palace Library it represents an invaluable source of information about pre-Reformation life and religious practice in a northern English village.

Art Funded £10,000
Total cost £25,000

© ARS, NY and DACS, London 2016

7055
London
Museum of London

Vera Lutter (b. 1960)
Battersea Power Station XVII
2004
Silver gelatin print
212.2 x 142.2cm

A German artist based in New York, Lutter creates her huge photographs by means of a room-sized camera obscura built on site. Light passes through a tiny aperture and casts an image onto light-sensitised paper on the back wall. An exposure of days or even weeks creates such hauntingly ghostly images as this, showing a London landmark being transformed to a new life.

Art Funded £5,000
Total cost £14,400

© Rut Blees Luxemburg

© ARS, NY and DACS, London 2016

7056
London
Museum of London

Rut Blees Luxemburg (b. 1967)
1–Aplomb (St Paul’s)
2011–13
C-print
2–Walkie-Talkie Melted My Golden Calf
2011–13
C-print
3–London/Winterreise
2011–13
One-channel video
Various dimensions

Rut Blees Luxemburg is a German photographer who lives in London, where she teaches ‘urban aesthetics’ at the Royal College of Art. These three works are part of a series called ‘London Dust’, which was also the title of an exhibition held at the Museum of London in 2015–16. In them, Rees Luxembourg examines responses to the redevelopment of the City of London.

Art Funded £5,000
Total cost £14,400

© Rut Blees Luxemburg
Corot, the outstanding French landscape painter of his generation, created The Four Times of Day to decorate the Fontainebleau studio of his fellow artist Alexandre-Gabriel Decamps. Evidently the four panels were painted in only a week. It is the largest decorative cycle by Corot to remain intact and makes a major addition to the collection of his work in the National Gallery.

Art Funded £300,000
(with assistance from The Wolfson Foundation)
Total cost £3,325,000

© The National Gallery, London

The problem of determining longitude at sea exercised some of the best scientific brains in Europe during the late 17th and early 18th centuries. This timepiece represents one of the numerous unsuccessful attempts to create an accurate sea-clock before John Harrison finally solved the problem. Around 1680 it was adapted for domestic use by the famous English clockmaker Thomas Tompion.

Art Funded £20,000
Total cost £81,520

© The National Gallery, London

In 1524 Cardinal Thomas Wolsey commissioned a tomb from the Florentine sculptor Benedetto da Rovere, who was working in England at the time. When Wolsey died in disgrace in 1530, Henry VIII appropriated the unfinished tomb, which was eventually broken up and mostly lost. These four angels from the work appeared in two pairs, in 1994 and 2008 – one of the most remarkable artistic rediscoveries of recent years.

Art Funded £100,000
Total cost £433,520

© Victoria and Albert Museum

Heath Robinson is much loved for his humorous drawings featuring fiendishly complicated machines performing inappropriately trivial tasks. However, these represent only one aspect of his talent, which also embraced advertising, book illustration and stage design. The Simon Heneage collection represents the breadth of his output and almost doubles the holdings of the William Heath Robinson Trust.

Art Funded £50,000
(with assistance from The Wolfson Foundation)
Total cost £300,000

© William Heath Robinson Trust
7063
Luton
Wrest Park

Sir Peter Lely (1618–80)
Portrait of Thomas Crew, 2nd
Baron Crew of Stene (1624–97)
c.1670
Oil on canvas
152.5 x 122cm

For two centuries this magnificent portrait of the
diplomat Thomas Crew hung at
Wrest Park, the ancestral home of
his son-in-law, Henry de Grey. In
1917 the house and contents were
sold. The estate subsequently
suffered many indignities, but in
2006 it was acquired by English
Heritage, which began a major
restoration programme. The
return of this portrait marks
a milestone in this project.

Art Funded £30,000
Total cost £60,000

© English Heritage / Photo: Derek Kendall

7064
Luton
Wrest Park

Attributed to Charles Jervas
(portrait c.1675–1738)
Portrait of Henry Grey, 1st Duke of
Kent (1671–1740)
After 1712
Oil on canvas
125.7 x 99.6cm

Henry Grey, 1st Duke of Kent,
commissioned this portrait to
hang in his London house in
St James’s Square. It was later
brought to his country seat at
Wrest Park and remained there
until the estate and its contents
were sold in 1917. It now returns
to Wrest Park as part of English
Heritage’s work to restore the
interiors, complete with their
original contents.

Art Funded £4,375
Total cost £8,750

© English Heritage / Photo: Derek Kendall

7065
Manchester
Manchester Art Gallery

Kelley Walker (b.1969)
Andy Warhol’s Unfinished
Symphony 2010–12
Mixed-media installation
Various dimensions

At the heart of this large-scale
installation by the American
artist Kelley Walker is a magazine
advertisement created by Andy
Warhol in 1975. This found image
gives the installation its name and
suggests that media and celebrity
are its subjects. By reusing and
transforming such images Walker
aims to shift their meanings and
raise questions about their
role in society.

Art Funded £10,000
Total cost £100,000

© Kelley Walker

7066
Manchester
Manchester Art Gallery

Takahiro Yede (b.1962)
Hibiki (Echoes)
2015
Silver and copper alloys
(shaiku, shibuichi)
19 x 32.5 x 31.5cm

Takahiro Yede is one of Japan’s
most celebrated metalsmiths
and this exquisite vessel is a
dazzling example of his innovative
metal-weaving technique, which
takes inspiration from traditional
bamboo basketry. To weave in
metal he must first hammer each
of his alloy strips into shape by
hand. Hibiki is his second piece
to be acquired by a public
collection in Britain.

Art Funded £5,000
Total cost £13,500

© Takahiro Yede

7067
Middlesbrough
Dorman Museum

Christopher Dresser (1834–1904)
Tubular vase with pierced
foliated body
1880
Glazed earthenware
Height 42cm

This vase is particularly
significant to Middlesbrough,
as it was made locally, at the
Linthorpe pottery. The pottery
lasted only a decade (1879–89),
but it produced some outstanding
work. For its first two or three
years Christopher Dresser was
art director. This vase shows the
oriental influence that strongly
affected him after he visited
Japan in 1877.

Art Funded £1,500
Total cost £4,050

© English Heritage / Photo: Derek Kendall

7068
Norwich
Norwich Castle Museum

Unknown makers
The Hingham Hoard
c.865–69
Niello jewellery and silver coins
Various dimensions

Discovered at Hingham, near
Wymondham, in 2012, this hoard
can be dated through its coins:
the emblem of Edmund, King of
East Anglia (died 869), is on every
one. Although he is well known
as a martyr who was killed while
resisting Viking invasion, his reign
is sparsely recorded. This hoard
offers a valuable insight into the
history of his moneyers and into
the Trewhiddle style of jewellery.

Art Funded £3,500
Total cost £10,175

© English Heritage / Photo: Derek Kendall

Chapter 6     Working effectively
7069
Norwich
Norwich Castle Museum &
Art Gallery

Mariajolijn Dijkman (b 1978)
The Grand Release
2013
Fabric, foam, aluminium poles and fishing wire
Height 550cm

The Grand Release is a site-specific mobile made by the Dutch artist Mariajolijn Dijkman. Each object on the mobile is an abstracted reference to a display structure somewhere in Norwich Castle Museum, as if these structures have been allowed to float free and form a colourful focal point in the central rotunda of the building.

Art Funded £2,600
Total cost £6,000

© Mariajolijn Dijkman

7070
Nottingham, Newstead Abbey

Unknown artist
Portrait of ‘Little’ Sir John Byron
1599
Oil on panel
76.6 x 63.8cm

Sir John Byron (1527–1603/4), noted for his small stature and long beard, was an ancestor of the poet Lord Byron, who owned this portrait for a time. After passing out of the family collection, it was lost from view for more than a century, but after its recent rediscovery it now returns to Newstead Abbey, the family home, as the earliest visual document relating to the estate and the earliest authentic likeness of a member of the Byron family.

Art Funded £7,500
Total cost £26,250

© Newstead Abbey

7072
Oxford
Ashmolean Museum

Sir Edward Burne-Jones
(1833–98)
Letters from Burne-Jones to May and Daphne Gaskell
Five albums of letters (plus 14 loose letters, an illustrated menu and a bundle of paintbrushes)
1892–98
Pencil, pen and ink on paper
Various dimensions

In 1892 Burne-Jones began a close but platonic friendship with Helen Mary (May) Gaskell. He sometimes wrote to her several times a day, often illustrating his letters with delightful drawings, and he also wrote to her young daughter Daphne. These albums of letters, some unpublished, now join May Gaskell’s collection of Burne-Jones drawings, which she bequeathed to the Ashmolean in 1939.

Art Funded £4,500
Total cost £14,500

© Ashmolean Museum, University of Oxford.
Photo: David Gowers

7073
Oxford
Bodleian Library

Charles-Nicolas Dodin (1734–1803)
Nuns at the Medingen Convent
Prayerbook from Medingen Convent
c1475
Vellum, wood, bone and silk
10.5 x 7.8cm

This prayer book gives rare insight into the life of a nun at the convent of Medingen in northern Germany. Individual nuns are thought to have been responsible for the production of their own manuscripts and colourful ink drawings in the margins are literal illustrations of phrases in the text.

Art Funded £20,000
Total cost £62,889

7074
Penrith
Penrith and Eden Museum

Jacob Thompson (1806–79)
The Druids Collecting Mistletoe
1832
Oil on canvas
99.1 x 124.5cm

This is a painting of great local significance that could not have a more fitting home than Penrith and Eden Museum. The imaginative scene is set in the Eden Valley and the work was commissioned by a local landowner. Thompson was born in Penrith and lived in or near the town most of his life (although he also worked successfully in London for several years).

Art Funded £6,000
Total cost £30,000

© Penrith and Eden Museum
7075
Penzance
Penlee House Gallery and Museum
Frank Gascoigne Heath (1873–1936)
The Milk Cart
1920
Oil on canvas
101.6 x 152.4cm
Heath was a member of the Newlyn School of artists, settling in Cornwall in 1902. From the 1920s onwards his use of colour and light led him to be known locally as ‘the sunshine artist’. This painting is typical of the period, and depicts two farmsteads at Boleigh, Lamorna, with the artist’s wife and their four children in the foreground.
Art Funded £3,000
Total cost £23,600
Courtesy Penlee House Gallery and Museum

7076
Plymouth
Plymouth City Museum and Art Gallery
Thomas Jenkins (1647–1707)
The Sparke Cup
1672–73
Silver gilt
Cup: height 19cm
Salver: diameter 37.5cm
This impressive silver-gilt cup and salver were bought by the city of Plymouth in 1680 as a gift of thanks to John Sparke, who served as MP for the city from 1677 to 1680. Both pieces were made in London by Thomas Jenkins, and the arms of the city and of Sparke were engraved on them by a Plymouth silversmith, Joseph Wilcockes.
Art Funded £18,050
Total cost £41,600
Courtesy Plymouth City Museum and Art Gallery

7077
Preston
Harris Museum & Art Gallery
Shirley Craven (b1934) and other designers
Three bolts of fabric
Printed furnishing fabric
1958–62
Various dimensions
These three bolts of fabric illustrate the innovative work in British textile designs of the late 1950s and early 1960s. All three fabrics were printed in Lancashire, two of them at Hull Traders, for which Shirley Craven became colour and design consultant in 1959. In this position she commissioned designers such as the Trinidadian-born Althea McNish (b1935) to work for the firm.
Art Funded £1,000
Total cost £5,500
© Shirley Craven and Hull Traders

7078
Southampton
Southampton City Art Gallery
Phyllida Barlow (b1944)
Untitled: Cardboard Tower (Dock)
2014
Acrylic on watercolour paper
50 x 70cm
Phyllida Barlow is best known as a sculptor (and a distinguished teacher of sculpture at London art schools), but two-dimensional works are also important in her art. This painting relates to her recent Tate Britain commission Dock (2014), but it is considered to be a independent finished piece, rather than a preparatory study.
Art Funded £6,100
Total cost £9,600
© Phyllida Barlow

7079
Southampton
Southampton City Art Gallery
Caroline Achaintre (b1969)
1–Bat.Nite (pictured)
2011–14
Ink on paper
28 x 38.4cm
2–Triad
2011–14
Hand-tufted wool
195 x 165cm
These two works together illustrate the broad creative practice of Caroline Achaintre, who was born in France, grew up in Germany, and trained in London, where she now lives. In Bat.Nite, pools and dribbles of ink appear accidental, evoking strange, uncanny figures. The artist’s raw, hand-tufted wool work, exemplified by Triad, has something of the same enigmatic quality.
Art Funded £5,820
Total cost £8,320
© Caroline Achaintre, courtesy of Arcade, London

7080
Southampton
Southampton City Art Gallery
Guy Moreton (b1971)
LW205 Skjolden
2002–05
C-print on aluminium
132 x 105cm
This large-scale photograph is part of a series inspired by the time the philosopher Ludwig Wittgenstein spent in solitary retreat in the Norwegian village of Skjolden, where he admired the ‘quiet seriousness’ of the landscape. The image depicts a dense, wooded landscape and a very faint, overgrown path, evoking the remote experience of a philosophical quest.
Art Funded £4,800
Total cost £4,800
© Guy Moreton
The British photographer John Riddy’s poetic images of Rome demonstrate that it is possible to take a fresh view of even the most familiar tourist sights. Here he shows a glimpse of the Colosseum from an unexpected angle, its bulk appearing less formidable behind the delicate tracery of winter trees. Riddy says that in Rome he discovered ‘moments of silence and spaces that are still’.

Art Funded £4,320
Total cost £6,630

Courtesy the artist and Frith Street Gallery, London.

Dan Holdsworth’s large-scale photograph of an Icelandic glacier offers an awe-inspiring view of the world. After taking his pictures, Holdsworth edits them through analogue and digital processes to turn them into something startling. The blue of the sky becomes the black of space, while the ice and rocks appear in blindingly negative white, giving us a new perspective on nature at its most sublime.

Art Funded £3,400
Total cost £6,400

© Dan Holdsworth

Kurt Jackson is an artist and environmentalist whose work celebrates and raises awareness of landscape and nature. He has been an artist in residence at the Eden Project, the Glastonbury Festival, and on the Greenpeace ship Esperanza. This work represents a scene in the New Forest, an ecologically significant and much-loved landscape close to Southampton.

Art Funded £1,950
Total cost £3,750

Photo © Fynn Tucker 2014

These two objects have been acquired following research in Jingdezhen, a city famed for ceramics for many centuries. The research was made possible by a Jonathan Ruffer grant. Wang Ping is one of a minority of potters from the area to develop an independent practice, as opposed to studying at the Jingdezhen Ceramic Institute.

Art Funded £100,000
(with assistance from The Wolfson Foundation)
Total cost £602,889

© Bowness, Hepworth Estate

A matchless resource on Stoke’s industrial heritage, the archive contains hundreds of thousands of items covering more than two centuries of groundbreaking pottery design, manufacture and production. It also includes the comprehensive records of Minton, Royal Doulton (the two companies merged in 1968) and a number of other firms taken over by Royal Doulton in the 20th century. Illustrated is a hand-painted egret design by Christopher Dresser.

Art Funded £1,561,440
(with assistance from The Wolfson Foundation)
Total cost £1,561,440

Photo © Holly Pickering 2015

The Pier Arts Centre was established in 1979 by Margaret Gardiner (1904–2005), a friend and patron of Hepworth’s, and the title of this work suggests that the artist had the romantic landscape of Gardiner’s Orkney home in mind when she named it. The gallery already owns several Hepworth carvings from the 1930s, and this later piece makes an outstanding addition.

Art Funded £100,000
(with assistance from The Wolfson Foundation)
Total cost £602,889

© Bowness, Hepworth Estate
Swindon Museum and Art Gallery

Grayson Perry (b1960)

Untitled (Perfume Bottle)

1985

Glazed earthenware, poppy seed pods and bronze

22.9 x 5.1 x 6.7cm

This early ceramic piece by the Turner Prize-winning artist is in the form of a perfume bottle decorated with drip glazes and poppy seed heads. An inscription in French translates as ‘Reminiscence/Perfume of the Mistresses’. A transfer of Renoir’s famous painting The Luncheon of the Boating Party (1881) accompanies the words.

Art Funded £3,500

Total cost £12,500

© Grayson Perry

Taunton Museum of Somerset

Charles Napier Hemy (1841–1917)

Oyster Dredgers at Porlock Weir, Somerset

1890

Oil on canvas

92 x 173cm

Hemy was the outstanding British marine painter of his day. This is his only known work to be set in Somerset and it is of great local interest. Oyster dredging was still an important industry at Porlock Weir, near Minehead, when the picture was painted, but it died out in the early 20th century. Attempts are currently being made to revive it.

Art Funded £12,000

Total cost £28,000

Courtesy Somerset Heritage Service

Warrington Deaf Museum and Archive

Charles Shireff (1770–1831)

Portrait of a Young Naval Subaltern

c1800

Watercolour and bodycolour on ivory, gold frame, reverse: lock of hair with seed pearls

7.8 x 6.4cm

In 1760, Thomas Braidwood set up in Edinburgh the world’s first school for deaf children. The first pupil enrolled was Charles Shireff, who had become deaf at the age of four. He later trained at the Royal Academy in London and went on to have a successful career as a miniaturist, working in India as well as various places in Britain.

Art Funded £553

Total cost £1,000

Unknown maker

Decorated hooked tag

c9th century

Silver

21.5 x 17.3mm

This rare item of early medieval silver work was discovered just a few miles from the Whitchurch Heritage Centre. These silver tags were found within 100m of each other in a ploughed field near Prees, less than five miles from the centre. The surface is finely decorated with a Trewhiddle-style animal, an almost exact mirror image of the beast on the tag’s partner.

Art Funded £800

Total cost £1,100

Courtesy Whitchurch Heritage Centre
William John Bankes (1786–1855)

Two wings for an altarpiece c1804
Gouache and watercolour on vellum
Each 56.5 x 18.8cm

William Bankes – collector, connoisseur, MP and explorer – was described by his friend Lord Byron as ‘the father of all mischief’. His sense of humour comes out in these paintings, evidently created for a mock chapel in his undergraduate lodgings at Trinity College, Cambridge. They find an ideal home at Kingston Lacy, which Bankes transformed into a grand Italianate house.

Art Funded £9,000
Total cost £22,000

Marshall George Strapps
Armchair
Late 19th century
Oak
Width 48cm

This unusual chair is believed to be the only known work by Marshall George Strapps, who lived in Wisbech. The remarkable carvings include domestic scenes, two fully formed lions resting on each arm, mysterious faces peering from their handles, and a young man riding a horse on top of the back rest.

Art Funded £1,613
Total cost £2,210

Grayson Perry (b1960)
Melanie (The Three Graces)
2014
Glazed ceramic
83 x 29 x 35cm

Perry’s work often explores British class, gender and social issues. Melanie is a portrait of a woman he met at a Miss Plus Size International competition in Somerset. The curvaceous forms echo those of prehistoric fertility figures, creating a positive image of an oversized woman. At York Art Gallery the figure joins the world’s most extensive collection of British studio ceramics.

Art Funded £21,280
Total cost £84,208

Peter Blake, John Hayland, Victor Pasmore, Jack Smith
Collection of modern British prints
Various dates
Various materials
Various dimensions

Featuring artists including Peter Blake, John Hayland, Victor Pasmore and Jack Smith, this collection of works in various techniques is an important addition to Pallant House’s impressive specialist holding of more than 1,500 modern prints. Illustrated in John Hayland’s The Red Boat.

Presented to Pallant House Gallery by Professor L and Mrs P Allen through Art Fund
© Estate of John Hayland. All rights reserved. DACS 2016

Williamson Barns-Graham
Untitled (from the ‘Geoff and Scruffy’ series)
1956
Oil on canvas
55.8 x 76cm

The ‘Geoff and Scruffy’ series was inspired by the artist’s friendship with Geoffrey Tribe and his dog Scruffy. The paintings feature abstract shapes linked by narrow bands and evoke the landscape around Porthmeor beach in St Ives. This gift is an important addition to the Gallery’s strong collection of work by the St Ives School.

Presented to Abbot Hall Art Gallery by the Barns-Graham Charitable Trust through Art Fund
© Courtesy of The Barns-Graham Charitable Trust
Jacques Villon (1875–1953)
after Marie Laurencin
La Femme au hamac
1924
Colour aquatint on paper
65 × 75cm
Villon made remarkable aquatint reproductions of famous works of art, including examples by his contemporaries Picasso and Braque. This print will join four others by Villon in the collection, including one after Renoir.

Presented to The Hunterian by Martyn P Davis through Art Fund
© ADAGP, Paris and DACS, London 2016

Cecil Collins (1908–89)
Eight prints
1936–74
Various techniques
Various dimensions
This selection of works demonstrates Collins’s enthusiastic experimentation with printmaking, as well as showing his striking stylistic blend of Neo-Romanticism and Surrealism. With their depictions of fantastical landscapes and heavenly bodies, they make an excellent addition to the Ashmolean’s significant collection of works by the artist.

Presented to the Ashmolean Museum by Harry Dickinson through Art Fund
© Tate 2016. Photo © Ashmolean Museum, University of Oxford

Anthony Bryant (b1960)
Wavy Holly (pictured)
2015
Wood
Width 30.6cm
John Makepeace (b1939)
Pair of chairs
2015
Oak, aluminium and leather
Height 85.5cm
These two works – equally impressive in their own ways – show strikingly different approaches to form: the chairs bold, sleek and polished; the bowl subtle, intimate and organic.

Presented to the Fitzwilliam Museum by Nicholas and Judith Goodison through Art Fund
© Anthony Bryant

Michael Eden (b1955)
Neon Pink Vortex
2015
Nylon with soft mineral coating
22 x 24 x 16.5cm
Eden’s work combines drawing and digital tools to create forms such as this three-dimensional printed vase. He says that ‘Three-dimensional printing allows the customisation of objects, and gives me the freedom to do things impossible with the wheel and clay.’

Presented to the Fitzwilliam Museum by Nicholas and Judith Goodison through Art Fund
© courtesy the artist and Adrian Sassoon

Sara Flynn (b1971)
1–Esker Vessel
2013–14
Black porcelain
Height 14cm
2–Double Spine Chamber Vessel (pictured)
2014
Black porcelain
Height 23cm
Sara Flynn is an award-winning Irish potter whose sculptural vessels have been exhibited widely in the British Isles and elsewhere. She says that her work is concerned with ‘constant exploration and a deepening understanding of form and volume’.

Presented to the Fitzwilliam Museum by Nicholas and Judith Goodison through Art Fund
© Amanda Simmons

Amanda Simmons (b1970)
Feather from the Swallows
2014
Six kiln-formed glass vessels
Various dimensions
This delicate collection of vessels was created by Amanda Simmons, a Scottish glassmaker who specialises in kiln-formed pieces. Her use of opaque glass powders creates surfaces with varying translucencies as they elongate during the firing process, making every object unique.

Presented to the Fitzwilliam Museum by Nicholas and Judith Goodison through Art Fund
© Amanda Simmons
7105
London
British Museum

Various makers
Collection of Japanese art
Various dates
Porcelain and silver
Various dimensions

Each piece in this exquisite collection of 39 porcelain and ceramic objects dating from the 18th to the early 20th century is an important example in its own right. Combined, they show the breadth of ceramic practice in Japan, making a valuable addition to the British Museum’s Japanese collection. A selection of these pieces will be included in the rotating display in the Mitsubishi Corporation Japanese Galleries.

Presented to the British Museum by David and Anne Hyatt King through Art Fund

7106
London
Victoria and Albert Museum

Unknown maker
Copper follis
614
Copper
Diameter 3.3cm

This is a coin of great historical significance to the last major war of antiquity, between Byzantium and Persia (610–30). There are fewer than 20 known examples, none of them in public collections. The coin was struck in Jerusalem during a brief siege, with ‘year 4’ (of the reign of the Byzantine emperor Heraclius, 610–41) and the mint mark of the city on the reverse.

Presented to the Victoria and Albert Museum by Geoffrey and Caroline Munn through Art Fund

7107
Oxford
Ashmolean Museum

Domenico Piola (1627–1703)
Female Saint on a Cloud of Ecstasy
Late 17th century
Chalk on blue paper
32 x 24cm

Piola was the outstanding painter in Genoa in the second half of the 17th century. He ran a large studio and produced a huge amount of work, including frescoes in churches, palaces and villas in and around Genoa. He was a highly prolific draughtsman. This example fits in well with other late Baroque drawings in the Ashmolean’s collection.

Bequeathed to the Ashmolean Museum by Donald Parker through Art Fund

© The Ashmolean Museum, Oxford

7108
Cambridge
Fitzwilliam Museum

Domenico Antonio Vaccaro (1678–1745)
The Mystic Marriage of St Catherine (pictured);
The Virgin and Child in Glory Interceding for the Souls of the Departed in Purgatory
Early 18th century
Oil on canvas
Each 73.5 x 47cm

Vaccaro was one of the leading artists in Naples in the first half of the 18th century — versatile and prolific as a painter, sculptor and architect. Most of his work remains in Naples, so these two examples are welcome additions to the Fitzwilliam’s collections.

Bequeathed to the Fitzwilliam Museum by Donald Parker through Art Fund

© The Fitzwilliam Museum, Cambridge

7109
Sheffield
Museums Sheffield: Graves Gallery

JB Pyne (1800–70) and other artists
Six paintings
16th–19th century
Oil on canvas or panel
Various dimensions

This group of paintings — mainly landscapes and marine scenes — includes works by James Baker Pyne (a follower of Turner) and by five other artists, among them Dutch and Italian pictures. They make a welcome addition to the gallery, filling gaps in the collection and providing links with works already there.

Bequeathed to Museums Sheffield: Graves Gallery by Donald Parker through Art Fund

© The Fitzwilliam Museum, Cambridge
Norwich Castle Museum & Art Gallery

William Hogarth (after), Edward Seago, Walter Sickert, Philip Wilson Steer, Gaspar Verbruggen the Elder, Anonymous Chinese

Mirror Glass Painting

Six Paintings

17th–20th century

Mainly oil on canvas

Various dimensions

This bequest greatly enriches the museum’s collections. The works have been chosen both to complement existing holdings and to expand the collections into areas that were previously unrepresented.

Bequeathed to Norwich Castle Museum & Art Gallery by Donald Parker through Art Fund

Newcastle upon Tyne

Hatton Gallery


Still Life: Mug of Flowers and a Crystal Ball; Washerwoman Hanging Out her Washing; The Plough; Woman Digging Various dates

Various techniques

Various dimensions

These pictures represent a significant addition to the Gallery’s representation of 20th-century British art.

Bequeathed to the Hatton Gallery by J Alero Thomas through Art Fund

© The artist’s estate

London

Victoria and Albert Museum

Bruce Onobrakpeya (b1932), Jimoh Akolo (b1934), Marianne Fox Ockinga (b1943)

Group of four prints

1972–2009

Various techniques

Various dimensions

Since the early 1980s the V&A has been proactively collecting works on paper (particularly prints) by artists from Africa and the African diaspora. These four examples (two by Ockinga and one each by Akolo and Onobrakpeya) significantly enrich the collection and fulfil its aim to acquire work that is ‘innovative, original and exemplary’. Illustrated is Construction St Pancras by Marianne Fox Ockinga.

Presented to the Scottish National Gallery by the family of William Turnbull and the Walton Fund through Art Fund

© Estate of William Turnbull. All rights reserved, DACS 2016

Edinburgh

Scottish National Gallery of Modern Art

William Turnbull (1922–2012)

24 works on paper

1949–51

ink, watercolour, pen, chalk

Various dimensions

This collection of works on paper was given directly from the artist’s estate to mark the parallel acquisition of two oils and two major sculptural works, Aquarium (1949) and Acrobat (1951), also made possible by Art Fund support. The drawings relate closely to the sculptures, demonstrating an ongoing interest in balance and equilibrium.

Bequeathed to Leeds Art Gallery by George Watson through Art Fund

© The artist’s estate

Leeds

Leeds Art Gallery

John Atkinson Grimshaw (1836–1893)

1–Burnsall Valley, Wharfedale (pictured)

Watercolour, bodycolour and gum arabic

25.5 x 19.5cm

2–A Summer Noon, Old Farmstead, Upper Wharfedale Watercolour, bodycolour and gum arabic on paper

25.5 x 19.5cm

Grimshaw, a native of Leeds, is best known for his nocturnal townscapes, but this pair of jewel-like paintings depicts the British countryside drenched in sunlight and full of vibrant colours.

Bequeathed to Leeds Art Gallery by George Watson through Art Fund

© Museum of London

London

Museum of London

Arthur Boyd Houghton (1836–75)

London Street Scene with Numerous Figures

c1860

Oil on canvas

26 x 36cm

Although he died young, Arthur Boyd Houghton was one of the leading book illustrators of his day and also an outstanding recorder of Victorian life in both oils and watercolour. This bustling scene is a fine example of his genre painting.

Bequeathed to Museum of London by George Watson through Art Fund

© Museum of London

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London Street Scene with Numerous Figures

c1860

Oil on canvas

26 x 36cm

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Bequeathed to Museum of London by George Watson through Art Fund

© Museum of London
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<td><strong>7116</strong></td>
<td>Edinburgh</td>
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<td>Attributed to Hans Rottenhammer (1564–1625)</td>
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<td>Domestic Venus with Children</td>
<td>Late 16th/early 17th century</td>
<td>Pen, ink and watercolour on paper</td>
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<td>David Teniers, the Younger (1610–90)</td>
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<td>38 x 38.5cm</td>
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<td>This pair of intimate works complements the Gallery’s print collection, which is known for its important representation of the Baroque period.</td>
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<td><strong>7117</strong></td>
<td>London</td>
<td>Royal College of Music</td>
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<td>William James Grant (1829–66)</td>
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<td>The Requiem: The Last Hours of Mozart</td>
<td>1854</td>
<td>Oil on panel</td>
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<td>73.6 x 142.2cm</td>
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<td>Grant’s early death cut short a promising career. He specialised in historical scenes, often with a strong dose of Victorian sentimentality. Here the dying Mozart works on the great Requiem Mass that he left unfinished at his death in 1791.</td>
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<td>Attributed to Angelica Kauffman (1741–1807)</td>
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<td>Bust Portrait of a Young Woman</td>
<td>1785</td>
<td>Pencil on paper</td>
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<td>This beautiful sketch shows a sitter in a Theodore bonnet, popular around 1785. A possible author is Angelica Kauffman, a Swiss-born painter whose highly successful career was spent mainly in London (where she was a founder member of the Royal Academy) and Rome. Research will be done to try to confirm the attribution.</td>
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<td><strong>7119</strong></td>
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<td>Stanley and Audrey Burton Gallery</td>
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<td></td>
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<td>Austin Wright (1911–97)</td>
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<td></td>
<td></td>
<td>Limbo</td>
<td>1958</td>
<td>Concrete and lead</td>
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<td>107 x 152.5 x 45cm</td>
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<td>This sculpture features 26 lead ‘figures’ within a concrete matrix. It was inspired by seaside holidays in Anglesey and Cornwall in the 1950s. Wright would sketch on site before creating larger drawings in the studio, experimenting with grouping elements together on the page.</td>
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Portraiture (chapter openers and front cover) by Spencer Murphy with special thanks to Madeline Adeane, Robert Fairman, Anna Sari, Adam Loxley, Des Arndt, Sarah Tuppen and Henry Holness


2. Adrian Heath, Composition - White, Pink, Yellow & Grey (detail), c.1957. Victoria Art Gallery, Bath. Art Funded 2015. © Estate of Adrian Heath. All rights reserved, DACS 2016


4. Shirley Craven, Kaplan (detail), Harris Museum and Art Gallery, Preston. Art Funded 2015. © Shirley Craven and Hull Traders

5. Peter Blake, The Contemporary Art Society 1920–85 (detail), c.1985. Presented to Pallant House Gallery, Chichester, by Professor L and Mrs P Allen through the Art Fund. © Peter Blake. All rights reserved, DACS 2016


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