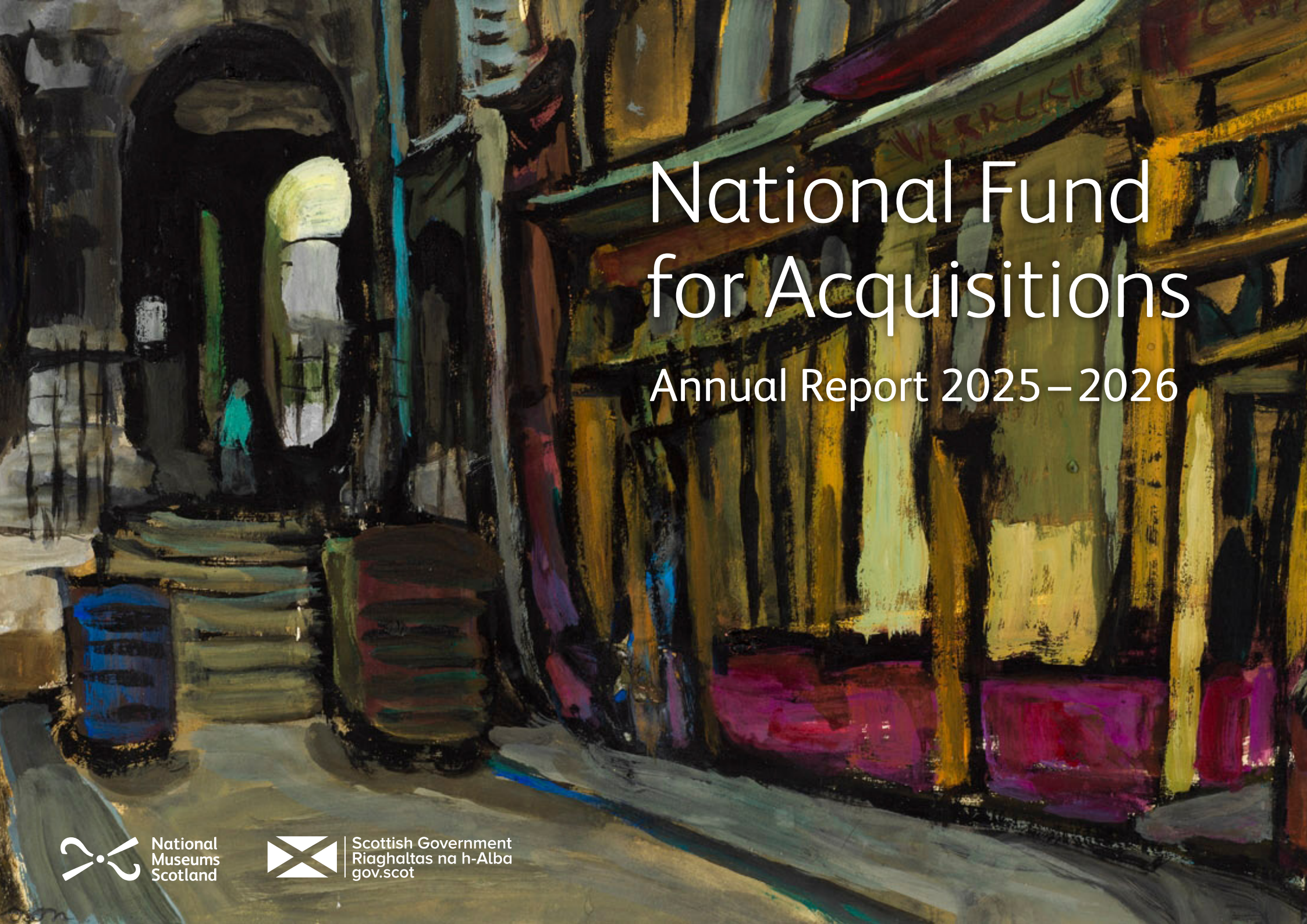


An abstract painting with thick, expressive brushstrokes. The composition features a dark, arched opening on the left, through which a bright, circular light source is visible. The surrounding areas are filled with a mix of earthy tones like ochre, brown, and grey, interspersed with vibrant splashes of blue, green, and magenta. The overall texture is rough and layered, suggesting a sense of depth and history.

National Fund for Acquisitions

Annual Report 2025–2026



National
Museums
Scotland



Scottish Government
Riaghaltas na h-Alba
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Contents

Introduction

Funding

Grants

Organisations supported

Special Funding Scheme

Applications received

Sources of funding

Distribution by value of individual grants

Distribution by amount awarded to individual organisations

Fair Work First

Acquisitions supported

Distribution by subject

Fine art

Applied art

Archives and printed material

Technology

Treasure Trove

Other notable acquisitions

Grants Paid 2025–2026

3

4

4

4

4

4

4

5

5

5

6

6

6

8

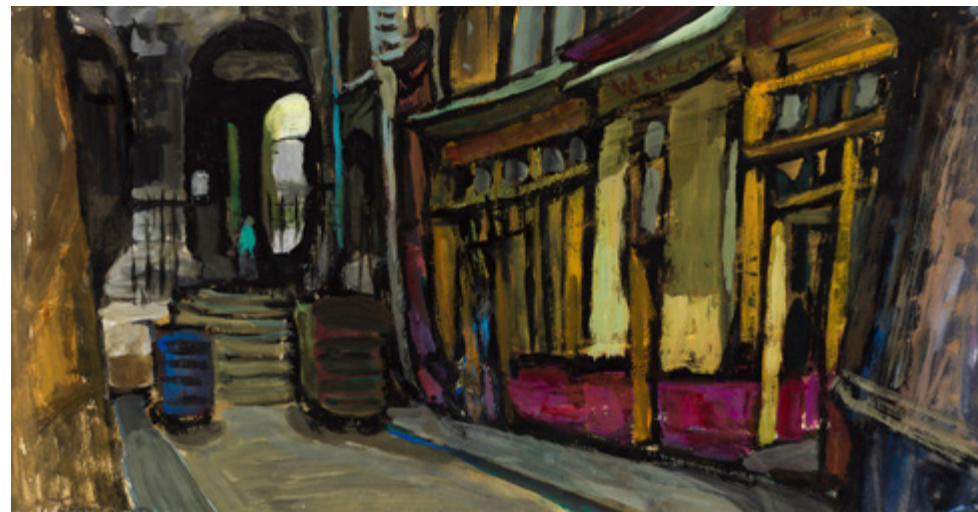
9

9

10

10

12



Cover: Gouache painting, *Rue de L'Hirondelle*, 1950s, by Florence Jamieson, acquired by Glasgow Life Museums. © Estate of Florence Jamieson

Introduction

The National Fund for Acquisitions (NFA) is provided by the Scottish Government and administered by National Museums Scotland. The NFA helps accredited museums and other heritage organisations as well as specialist libraries and archives, in Scotland, to purchase objects for their collections.

The NFA can support acquisitions in a wide range of collecting areas, including objects relating to the arts, literature, history, natural sciences, technology, industry and medicine. Decisions on grant applications are made following consultation with curatorial staff at National Museums Scotland, the National Galleries of Scotland and the National Library of Scotland, who provide expert advice on applications.

In the current challenging financial climate, with continued pressure on budgets, many public collections in Scotland cannot afford to dedicate funding to acquisitions. Most rely on external funding sources for some or all the costs of acquiring objects for their collections. For those able to ring-fence funding or identify other local sources of support, the NFA can supplement this to enable them to meet their acquisition goals. Our Special Funding Scheme can offer grants of up to 100% of the purchase price for organisations unable to identify any match funding.

Without the vital support provided by the National Fund for Acquisitions, museums and other heritage organisations in Scotland would be unable to continue the important work of developing their collections and preserving our shared heritage. Acquisitions play a significant role in enriching exhibitions and displays, helping to tell Scotland's stories for the benefit of local communities and visitors. Fresh acquisitions can help to drive footfall, attract new and diverse audiences, and inspire and support learning and research.

In 2025/26 the NFA supported a wide range of organisations. Several acquisitions were purchased for display in planned new museums and museum redevelopment projects. These include Dundee Museum of Transport, due to reopen in the city's Maryfield Tram Depot, the Museum of Aberdeenshire planned for Peterhead, and redevelopment projects at Annan Museum in Dumfries and Galloway, West Highland Museum in Fort William, and the People's Palace in Glasgow.

The NFA is contributing to an evolution in collecting priorities as organisations seek to broaden representation in their collections and connect and engage with more diverse audiences. A significant number of artworks by historical and contemporary women artists were acquired in an ongoing effort to redress gender imbalance in collections. The Paxton Trust continued its mission to highlight legacies of empire and slavery with the acquisition of artworks by Billy Gérard Frank from its recent exhibition *Palimpsest*.

NFA support continued to play an important role in the Treasure Trove process. A total of 22 grants worth over £14,000 enabled 12 organisations to acquire archaeological material from their local areas. These grants supported the acquisition of 87 significant archaeological finds. Given the unpredictable nature of chance finds, museums are dependent on the NFA, particularly the Special Funding Scheme, for support to meet the cost of paying *ex gratia* awards to finders. NFA funding enables museums in every region of Scotland to continue the valuable work of collecting and sharing these objects for the benefit of all.

Funding

Grants

The annual grant from the Scottish Government for 2025/26 was £150,000. During the year, the NFA made 38 payments totalling £111,535 to 21 organisations. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. The total purchase value of the objects to which the Fund contributed was £364,614. By 31 March 2026, a further six grants with a total value of £34,919 had been committed but not yet paid.

Organisations supported

The NFA supported acquisitions for 21 organisations in 14 of Scotland’s 32 local authority areas. They included 10 local authority museum services, nine independent museums, and two university collections.

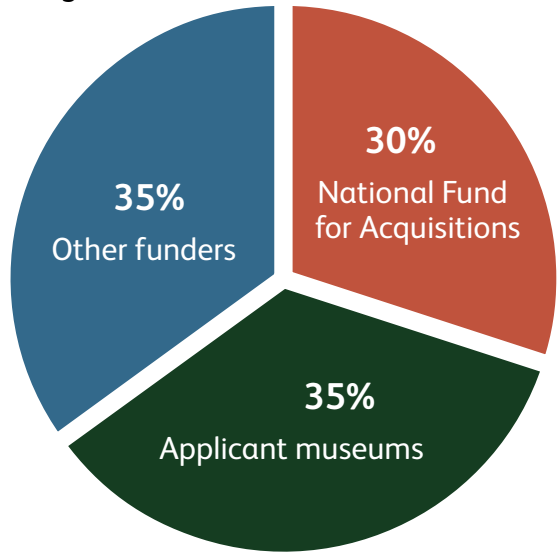
Special Funding Scheme

Our Special Funding Scheme, launched in August 2020, offers grants of up to 100% of the purchase price for museums that are struggling to raise the necessary 50% match funding to apply to the NFA’s normal funding stream. In 2025/26, four grants worth £10,835 were paid from the Special Funding Scheme to three organisations.

Applications received

- During the year, the Fund received 37 new applications. We aim to give a funding decision within 15 working days; this was achieved for 89% of the applications received.
- Three grants supported bids at auction. One bid was successful, but two applicants were outbid.
- Six acquisitions were supported by other funding bodies. Art Fund supported six, and the National Lottery Heritage Fund supported one acquisition. The total value of grants contributed by other funders was £126,072.
- The average value of grants awarded was £2,935, while the average value of grants per organisation was £5,311.

Sources of funding



Pie chart showing percentage of funding from applicants’ own resources, NFA and other funders, 2025/26

Distribution by value of individual grants

Amount of grant	Number of grants 2023/24	Number of grants 2024/25	Number of grants 2025/26
Over £20,000	1	0	0
£15,000-£20,000	3	3	1
£10,000-£14,999	4	1	2
£5,000-£9,999	5	11	7
£1,000-£4,999	21	20	9
£500-£999	6	10	7
Less than £500	12	13	12

Table showing distribution of funds by value of individual grants, 2023/24–2025/26

Distribution by amount awarded to individual organisations

Amount of grant	Number of organisations 2023/24	Number of organisations 2024/25	Number of organisations 2025/26
Over £20,000	2	2	2
£15,000-£20,000	3	3	0
£10,000-£14,999	4	2	2
£5,000-£9,999	5	5	3
£1,000-£4,999	7	11	5
£500-£999	3	1	4
Less than £500	5	1	5

Table showing distribution of funds by amount awarded to individual organisations, 2023/24–2025/26

Fair Work First

Fair Work First is the Scottish Government’s policy for driving fair work across the labour market in Scotland. From 1 July 2023, two Fair Work First criteria became mandatory for organisations in receipt of public sector grants, including support from the National Fund for Acquisitions:

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

More information on these criteria and how they can be evidenced in grant applications can be found in our *Guidance for Applicants* on the [NFA webpage](#)

By 31 March 2026, 38 applicants had demonstrated compliance and a further 5 had been granted exceptions on the basis that they were working towards full compliance on real Living Wage for apprenticeship schemes.

Acquisitions supported

Distribution by subject

Subject	Number of grants	Amount of grant £	% of total grant paid
Fine art	10	69,959	63
Treasure Trove	22	14,516	13
Technology	2	13,886	12
Miscellaneous	1	5,024	5
Printed books	1	4,250	4
Social history	1	2,500	2
Applied art	1	1,400	1

Table showing acquisitions supported by subject, 2025/26

Fine art

Ten grants worth £69,959 were awarded to six organisations for the acquisition of fine art. Of these, eight grants worth £45,162 (64%) were awarded for works by contemporary artists.

University of Aberdeen Collections received a grant of £19,097 to support the acquisition of an oil painting on canvas, *Andrew*, 1955, by Joan Eardley (1921–1963). The painting was part of the collection of the writer Eric Linklater (1899–1974), a graduate and former rector of the University, and his wife Marjorie. Much of the collection was donated to the University in 1976, following Eric Linklater’s death. It forms one of the most significant groups of artworks in the collection, including works by J D Fergusson, S J Peploe, Leslie Hunter and Anne Redpath. The acquisition of a further painting from the family collection helps to round out the University’s representation of Eardley’s work, which includes *Salmon Nets on the Shore*, painted near her home at Catterline, Aberdeenshire. Eardley frequently

painted the Samson children, Andrew and his two sisters, in her Townhead studio in Glasgow, and Andrew visited her at Catterline around 1956. This arresting full-length portrait is part of a research project in the University’s Department of Art History and featured in an exhibition marking 50 years of the Linklater Collection, *Aberdeen Artworlds: The Linklater Collection*, at the Sir Duncan Rice Library.

Aberdeen Archives, Gallery and Museums received a grant of £5,000 to acquire an oil painting on panel, *Low Winter Sun, Linkshouse Window*, 2023, by Victoria Crowe (b.1945). The painting is part of a body of work undertaken as part of a Royal Scottish Academy and Pier Arts Centre Residency award in Orkney, when Crowe focused on the contrasting light during the summer and winter solstices. The organisation also received a grant of £2,000 to acquire a bronze sculpture, *Reasonable Wear and Tear*, 2023, by Susie Dalton. It was made by casting a square of the sprung dance floor of Aberdeen’s Beach Ballroom in bronze. This popular venue, opened in 1929, holds memories for generations of Aberdonians. The artwork captures decades of use, including cracks in the wood and imprints left by the heels of dancers’ shoes.



Bronze sculpture, *Reasonable Wear and Tear*, 2023, by Susie Dalton.
© Susie Rose Dalton. Image courtesy of Aberdeen City Council (Archives, Gallery & Museums)



Oil painting on canvas, *Eleven Surgeons*, 2023, by Kirstin Mackinnon.
© Kirstin Mackinnon. Image courtesy of Surgeons' Hall Museums.

During the period of this report, the NFA supported two commissioned works of art.

Aberdeen Archives, Gallery and Museums received a grant of £6,386 to support the commission of a large-scale charcoal drawing, *Feng Shui*, 2026, by Kate Downie (b.1958). It was included in the 2026 exhibition *Art and Energy* at Aberdeen Art Gallery, which explored artists' responses to the monumental infrastructure of the energy industry that has dominated the city's economy since the 1970s. *Feng shui* means 'wind water', and the drawing focuses on energy transition through wind and water power, capturing Aberdeen Bay Wind Farm, the Donside Hydro, and testing at the Energy Transition Zone Wind Campus at Altens. The drawing highlights the importance of a sustainable future that balances human life and the natural environment.



Still from film, *Duck*, 2023, by Rachel Maclean. © Rachel Maclean

Surgeons' Hall Museums received a grant of £4,656 to support the commission of an oil painting on canvas, *Eleven Surgeons*, 2025, by Kirstin Mackinnon (b.1995), part of a drive to address gender imbalance in the collection. The painting depicts nine recipients of the Hunter Doig Medal, which has been awarded biennially since 2007 by the Royal College of Surgeons of Edinburgh (RCSE) to recognise excellence among female Fellows and Members. It was named in honour of pioneering surgeons, Alice Headwards Hunter (1888–1973), who became the first female Fellow of the RCSE in 1920, and Caroline Doig (1938–2019), who in 1984 was the first woman elected to Council. She gained her Fellowship in 1967 when there were only nine female surgeons in the UK. The portrait was unveiled in April 2025 at the opening of the exhibition *A Fair Field and No Favour: The History of Women in Surgery*.

Glasgow Life Museums made three fine art acquisitions with support from the NFA. A grant of £5,700 was made towards the acquisition of a collection of paintings, drawings and ceramics by Florence Jamieson (1925–2019) during the centenary of her birth. One of the Glasgow Girls, Jamieson was a close friend of Joan Eardley and the subject of her 1949 painting, *Reclining Nude*. Although not formally trained, Jamieson attended evening classes at The Glasgow School of Art, where she later taught. She established the Clouston Street Pottery in Glasgow after the Second World War with her husband, Robert Sinclair Thomson. The acquisition addresses the under-representation of women artists in the collection while expanding the Museum's modest holdings of post-war ceramics.

A grant of £10,000 supported the acquisition of a collection of artworks by Rachel Maclean (b.1987), dating from 2012 to 2023. They include four video works, two paintings, two painted resin reliefs, and a boxed doll and digital video. The artworks, which explore a broad range of societal themes and new technology, including AI, offer valuable opportunities for audience engagement. Purchased from the artist at a generous discount, the collection will allow Glasgow Museums to represent the work of this influential and internationally recognised Scottish artist in considerable depth.

A grant of £6,400 supported the acquisition of two prints by Ciara Phillips (b.1976), a woodcut and relief print on paper, *Ghost*, 2020, and a woodcut on canvas, *Being a human being*, 2024. Phillips studied at The Glasgow School of Art before establishing her studio in the city in 2004. She was nominated for the Turner Prize in 2014. Since 2022, she has been based in Norway where she is Professor in Fine Art at The Art Academy: Institute of Contemporary Art, University of Bergen. She received the Queen Sonja Print Award in Oslo in 2020, widely regarded as the world's leading award for printmaking. The prints were included in the artist's solo show, *Undoing It*, at the Gallery of Modern Art in 2025.

The University of Stirling Art Collection received a grant of £4,000 to acquire an acrylic painting on canvas, *Icelandic Tapestry: Fire and Ice*, 2011, by Sam Ainsley (b.1950). The University's collecting policy centres on the work of established and emerging artists with a focus on Scotland. Ainsley taught at The Glasgow School of Art from 1985 to 2005, in environmental art and as leader of the Master of Fine Arts programme. She taught generations of Scottish artists, including several who are represented in the University of Stirling's collection, and has been instrumental as a spokeswoman for the visual arts in Scotland. The artwork was a key exhibit in the University's 2026/27 public programme, *Topography*, focusing on inspiration provided by the study of the land.

The Paxton Trust received a grant of £6,720 to acquire five artworks by multimedia artist Billy Gérard Frank, who was born in 1970 on the island of Carriacou, Grenada. Four screenprints, *Colonial Imaginary No 1–4*, were created at Paxton House in 2025 during Frank's artist's residency in collaboration with Glasgow Print Studio. The acquisition is part of Paxton Trust's commitment to uncovering and addressing the house's historical links to the transatlantic slave trade and the Waltham Estate in Grenada. The artworks explore the complex connections between Grenada, Scotland and England through the legacies of transatlantic slavery and the abolitionist movement. The artworks were included in the 2025 exhibition, *Palimpsest*, at Paxton House.

Applied art

Dumfries and Galloway Council Museums received a grant of £1,400 to support the acquisition of a silver mustard pot made c1775 by Dumfries silversmiths Archibald and James Dalziel. This is a rare item, the only known piece of hollowware by this short-lived Dumfries firm. It is also significant as an early example of its type. Although mustard has been used in the UK to flavour food since the 12th century, before 1720 the seeds were coarsely ground at the table using a mortar. A new processing method greatly improved the flavour and when King George I expressed a liking for it, enthusiasm spread. By 1810, the *London Journal* recorded that mustard “*is now used and esteemed by most of the quality and gentry*”. The important silver collection at Dumfries Museum is a comprehensive record of the town's silversmiths, and most of the collection is on permanent display.



Silver mustard pot, c1775, by Archibald and James Dalziel, Dumfries.
© Dumfries Museum

Archives and printed material

University of Aberdeen Collections received a grant of £4,250 to support the acquisition of a French translation of Thucydides' history of the Peloponnesian War, published in 1534. Although this is a rare volume, its chief interest lies in its early Aberdeen provenance, which names three owners from the 16th and early 17th centuries. Robert Erskine was Dean of Aberdeen, and the University holds all known copies of books from his library. Five books in the collection belonged to William Forbes, 7th Laird of Tolquhon, another owner of the volume, but this is the first book to be acquired from the library of Thomas Gardyne of Blairton, a lawyer in Aberdeen. The reconstruction of libraries provides valuable insights into what people in the past read and studied, as well as the networks of readership and ownership they formed.



Woodcut device of the printer François Regnavlt from a French translation of Thucydides' history of the Peloponnesian War. © University of Aberdeen Collections, licensed under CC BY 4.0

Technology

Work is underway to restore the Maryfield Tram Depot as the new home of Dundee Museum of Transport, which will tell the story of Dundee's transport history and the tram depot itself. New displays will include an AEC Regent III double-decker bus, registered in 1953, acquired with a Special Funding Scheme grant of £10,000. The bus, still in its original Dundee Corporation livery, served the city between 1954 and 1974. It would have been a regular visitor to the depot, which was converted for bus use in 1957. The Museum plans to display the restored vehicle in a street scene depicting life in Dundee in the 1950s.



AEC Regent III double-decker bus in Dundee Corporation livery, registered 1953. © Dundee Museum of Transport

Dumfries and Galloway Aviation Museum received a grant of £3,886 towards the transport costs of acquiring a Westland Sea King helicopter donated by RAF Heritage. Built in 1971, it served its entire career as a Search and Rescue aircraft. The helicopter is particularly relevant to the collection as its final role was at HMS Gannet, the naval air station serving the Southwest of Scotland. The acquisition will help to bring this important local role to life for visitors.

Westland Sea King helicopter. © Dumfries and Galloway Aviation Museum



Treasure Trove

A total of 22 grants worth £14,516 were awarded to 12 organisations for the acquisition of Treasure Trove material.

The archaeology collection held by Dumfries and Galloway Council Museums is one of the largest in Scotland and a Recognised Collection of National Significance. A grant of £3,940 supported the acquisition of a late medieval scattered hoard of 182 hammered silver coins, found by metal detectorists at Dornock, near Annan. The coins are part of the Woodhall hoard of around 400 silver coins found in a cow's horn at Dornock in 1871. The latest coins date from c1321–27, suggesting that the hoard was deposited in the 1320s. The coins are included in new displays at Annan Museum, which reopened on 1 April 2026 following extensive redevelopment. The Museum tells the story of Annandale and Eskdale, including the Battle of Dornock, which took place in 1333 during the Second War of Scottish Independence, a few years after the coins were concealed.

The archaeology collection at Shetland Museum and Archives is also a Recognised Collection of National Significance. The Museum received a grant of £865 to support the acquisition of a collection of finds, including a complete felsite adze dating from the Neolithic, c4,000–2,500BCE. It was probably quarried from North Roe, near the findspot at Brae. A considerable number of felsite adzes, or axeheads, are known from Shetland and are the subject of an active research project. The Museum also acquired a silver hammered Norwegian penning of Erik Magnusson, dating from c1285–90s. This is the second to be recorded from Shetland, which, with Orkney, was part of Norway during this period. The Museum also acquired a German Second World War *Verwundetenabzeichen*, or Wounded Badge. These were awarded to Nazi soldiers or German civilians wounded in enemy action. Shetland played a significant role throughout the Second World War, housing military camps such as Scatness, where the badge was found. The islands were also crucial to Norwegian resistance through the Shetland Bus operation, which brought refugees from, and Allied agents into, Nazi-occupied Norway. The Wounded Badge may have been a trophy or keepsake brought by a returning Allied soldier or refugee.



Second World War Wounded Badge acquired by Shetland Museum and Archives. Crown copyright

Groam House Museum received a grant of £785 to acquire a hoard of 27 silver coins found scattered across a field at Munlochry. The hoard includes 23 English, three Scottish and one Swedish coin, minted between 1550 and 1609. While a wide range of objects have been recovered from the regularly ploughed fields in this area, this is the first find that suggests deliberate burial. Previous coin hoards found in the area in 1787 and 1880 have not survived, adding to the significance of this find and its value to the collection.

Dingwall Museum received a grant of £300 to acquire a post-medieval gold posy ring found at Muir of Ord. Such rings, given as love tokens or betrothal or wedding rings, derive their name from the short love poems or 'poesies' inscribed on them. This plain gold band is inscribed with a variation of the line 'two souls one heart 'til death us part'. The Museum's collection contains few items dating from before 1800, and the acquisition of this ring with its personal story is a valuable addition to displays. Elgin Museum received a grant of £556 to acquire a collection of finds from Moray, which includes a similar posy ring bearing the inscription 'A godly love will not remove'.

Other notable acquisitions

West Highland Museum received a grant of £5,024 to acquire, at auction, three objects for their Jacobite and Highland culture collections. The acquisitions will feature in new displays in a major redevelopment of the Museum. They include a miniature portrait of Flora MacDonald by George Murray, dating from c1829 and based on the 1749 portrait by Allan Ramsay in the Ashmolean Museum. The portrait provides important context for the Museum's extensive collection of objects associated with the Jacobite heroine. An early 18th-century flintlock pistol by Alexander Cameron of Inverness fills a significant gap in the collection, addressing the 1745 military campaign in Lochaber. A Tartanware cased set of the poetical works of Sir Walter Scott will help tell the story of his role in the reinvention of Scottish Highland culture.



Portrait miniature of Flora MacDonald, c1829, by George Murray. © West Highland Museum

Glasgow Life Museums received a grant of £2,500 to acquire a pair of boxing gloves that belonged to Benny Lynch, Scotland's first world boxing champion. Lynch was born in 1913 in the Gorbals district of Glasgow. He began boxing as a teenager and learned his craft at local clubs and competing in fairground booths on Glasgow Green. He turned professional in 1931 at the age of 18. In 1935, he won the World Flyweight title, returning to a hero's welcome at Glasgow's Central Station. He went on to win the World and European Championship trophies in 1937. Alcoholism and a constant battle with his weight brought Lynch's career to an end at the age of 25. He died in 1946, aged 33. The collection already contains Lynch's 1934 World Championship trophy, original programmes and photographs. The gloves will be included in new displays as part of the planned redevelopment of the People's Palace.



Boxing gloves of Benny Lynch, Scotland's first world boxing champion. © CSG CIC Glasgow Museums and Libraries Collections

Grants Paid 2025–2026

Grants with a TT number indicate a Treasure Trove acquisition

Aberdeen Archives, Gallery and Museums

Charcoal drawing, *Feng Shui*, 2026, by Kate Downie (commission)

£6,386

Oil painting on panel, *Low Winter Sun, Linkshouse Window*, 2023, by Victoria Crowe

£5,000

Bronze sculpture, *Reasonable Wear and Tear*, 2023, by Susie Dalton

£2,000

Aberdeenshire Museums Service

Early medieval harness pendant from Banchory-Devenick (TT.38/25) and a post-medieval copper-alloy finger ring from Banchory (TT.76/25)

£45

ANGUSalive

Viking Age copper-alloy strap distributor from Inverkeilor (TT.253/24), early medieval Insular cruciform harness mount from Fithie (TT.254/24), medieval enamelled stud from Brechin (TT.265/24) and late medieval silver annular brooch/buckle from Careston (TT.219/24) and copper-alloy harness pendant from Airlie (TT.226/24)

£205

Culture Perth and Kinross

Late Bronze Age miniature copper-alloy axehead (TT.57/25), Roman Iron Age 'disc and fantail' brooch (TT.12/25) and early Medieval enamelled mount (TT.15/25) from Cargill, Roman Iron Age enamelled mount (TT.13/25) from Spittalfield and finger ring (TT.30/25) from Muthill and medieval silver gilt fede ring (TT.72/25) and late medieval harness pendant (TT.8/25) from Wester Balgedie

£722

Neolithic – Bronze Age lithic assemblage from Blackford (TT.324/24), two Middle Bronze Age axeheads from Comrie (TT.215/24) and Methven (TT.263/24), Late Bronze Age axehead from Cargill (TT.314/24) and Roman Iron Age lock bolt and terret ring fragment from Muthill (TT.241/24)

£185

Iron Age ringheaded pin head from Gairneybridge (TT.202/25), Roman Iron Age brooch, button and loop fastener from Blairgowrie and Rattray (TT.201/25) and Iron Age or early medieval penannular brooch frame (TT.148/25) and incomplete late medieval heraldic harness pendant (TT.131/25) from Kinross

£55

Dingwall Museum

Post-medieval gold posy ring from Muir of Ord (TT.322.24)

£300

Dumfries and Galloway Aviation Museum

Westland Sea King helicopter (transport costs)

£3,886

Dumfries and Galloway Council Museums

Late medieval scattered hoard of 182 hammered silver coins from Dornock (TT.212/25) (Supported by Art Fund)

£3,940

Roman Iron Age zoomorphic terminal from Townhead (TT.21/25), medieval finger ring from Hoddum (TT.79/25) and late medieval bell fragments from Thornhill (TT.26/25) and coin hoard from Sanquhar (TT.77/25)

£1,927

Silver mustard pot, c1775, by Archibald and James Dalziel, Dumfries

£1,400

Late Neolithic – Early Bronze Age flint blade from Westerkirk (TT.323/24), Roman Iron Age terret ring from Lockerbie (TT.236/24), trumpet brooch from Shearington (TT.237/24), and crossbow brooch (TT.239/24), scattered hoard of 53 silver denarii (TT.240/24) and post-medieval contemporary counterfeit halfcrown of Charles I (TT.247/24) from Tinwald

£762

Middle Bronze Age rapier or blade tip (TT.219/25) and Late Bronze Age socketed axehead (TT.218/25) from Tinwald, Iron Age socket stone or mortar from Holywood (TT.226/25) and Roman Iron Age terret ring from Lockerbie (TT.124/25)

£97

Dundee Museum of Transport

AEC Regent III double-decker bus in Dundee Corporation livery, registered 1953 (Special Funding Scheme)

£10,000

Elgin Museum (The Moray Society)

Late medieval – post-medieval buckle and assemblage from Cullen (TT.220/24 and TT.229/24) and assemblage from Spynie (TT.230/24), late medieval seal matrix from Hopeman (TT.250/24), assemblage of three Mesolithic – Bronze Age lithic implements from Findrassie (TT.313/24) and post-medieval gold posy ring from Rafford (TT.325/24)

£556

Bronze Age copper-alloy flat axehead from Keith (TT.53/25), early medieval copper-alloy pin from Shougle (TT.36/25) and medieval enamelled heraldic harness pendant from Rothes (TT.22/25)

£85

Early medieval enamelled copper-alloy stud from Alves (TT.149/25)

£42

Fife Cultural Trust

Neolithic ground stone axe from Cowstrandburn (TT.05/25) and late medieval zoomorphic belt buckle (TT.25/25) and coin weight (TT.35/25) from Strathmiglo (Special Funding Scheme)

£245

Glasgow Life Museums

Collection of mixed media artworks, 2012–2023, by Rachel Maclean

£10,000

Woodcut and relief print on paper, *Ghost*, 2020, and woodcut on canvas, *Being a human being*, 2024, by Ciara Phillips

£6,400

Collection of paintings, drawings and ceramics by Florence Jamieson

£5,700

Pair of boxing gloves that belonged to Benny Lynch, Scotland's first world boxing champion

£2,500

Groam House Museum

Post-medieval coin hoard from Munlochry (TT.214/24)

£785

Historylinks Museum (Dornoch Heritage Society)

Late medieval gold stirrup ring from Skelbo (TT.316/24)

£500

Late medieval coin hoard from Bonar Bridge (TT.69/25)

£500

Inverness Museum and Art Gallery (High Life Highland)

Early to Middle Bronze Age flat axehead from Muir of Ord (TT.217/24), Later Prehistoric copper-alloy disc-headed pin from Tain (TT.262/24), Roman Iron Age trumpet brooch (TT.67/25) and sestertius of Trajan (TT.234/24) from Ardersier, early medieval copper-alloy pin from Aviemore (TT.59/25), late medieval annular brooch from Cadboll (TT.7/25), coin hoard from Avoch (TT.213/24), lead swivels from Balloch (TT.223/24) and scattered hoard of 37 silver coins from Kilmorack (TT.243/24), post-medieval gold finger ring from Ardersier (TT.9/25), coin hoard from Cawdor (TT.80/25) and cannonball from Auldearn (TT.224/24), post-medieval – Modern assemblages of two lead projectiles (TT.11/25) and four lead projectiles and enamelled copper-alloy badge (TT.251/24) from Culloden, cufflinks from Balintore (TT.6/25), copper-alloy disc brooch from Tain (TT.46/25) and silver heart-shaped ring bezel from North Kessock (TT.319/24)

£1,875

Iron Age – early medieval hammerstone from Thurso (TT.150/25), late Roman Iron Age belt plate from Killearnan (TT.225/25), late medieval seal matrix from Rothiemurchus (TT.223/25), 19th-century gold finger ring by Robert Naughten from Kilmuir (TT.152/25) and 19th-20th century mourning locket from Inverness (TT.213/25) (Special Funding Scheme)

£450

Middle Bronze Age flanged tool from Ardersier (TT.198/24), Late Bronze Age axehead fragment from Spean Bridge (TT.205/24) and post-medieval hunting whistle from North Kessock (TT.211/24) (Special Funding Scheme)

£150

Museums and Galleries Edinburgh

Late medieval heraldic pendant from Gogar (TT.23/25) and post-medieval seal matrix from Newcraighall (TT.47/25)

£225

Paxton Trust

Two artworks, *Palimpsest Tales: Spun From Sea and Memories – Sonnet No 2*, 2022, and *Colonial Imaginary No 1–4*, 2025, by Billy Gérard Frank (Supported by Art Fund)

£6,720

Shetland Museum and Archives

Neolithic felsite adze from Brae (TT.127/25), silver hammered Norwegian penning of Erik Magnusson, c1285–90s, from Sumburgh (TT.211/25), late medieval pilgrim's bell from Ireland (TT.133/25), bone bead, date unknown (TT.134/25) and Second World War German Wounded Badge (TT.132/25) from Scatness

£865

Surgeons' Hall Museums

Oil painting on canvas, *Eleven Surgeons*, 2025, by Kirstin Mackinnon (commission) (Supported by Art Fund)

£4,656

University of Aberdeen Collections

Oil painting on canvas, *Andrew*, 1955, by Joan Eardley (Supported by Art Fund and the National Lottery Heritage Fund)

£19,097

Printed book, *Lhystoire de Thucydide Athenien de la guerre qui fut entre les Peloponesiens & Atheniens translatee en langue Francoyse par feu messire Claude de Seyssel*. Paris, Gilles Gourmont (François Regnault) [1534]

£4,250

University of Stirling Art Collection

Acrylic painting on canvas, *Icelandic Tapestry: Fire and Ice*, 2011, by Sam Ainsley (Supported by Art Fund)

£4,000

West Highland Museum

Portrait miniature of Flora MacDonald, c1829, by George Murray, early 18th-century flintlock pistol by Alexander Cameron, Inverness, and Tartanware cased set of the poetical works of Sir Walter Scott (Portrait supported by Art Fund)

£5,024

Total £111,535

National Fund for Acquisitions

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