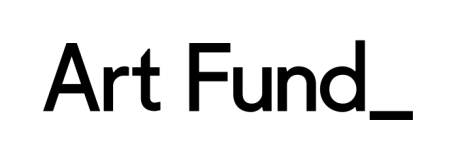
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**The National Gallery Curatorial Traineeships**

**With Art Fund support**

**MUSEUM PARTNER APPLICATION FORM**

**The Background**

In 2011 Art Fund and the National Gallery established a partnership to support curatorial traineeships in Old Master painting in regional museums. From September 2011 to July 2013 we worked with Manchester Art Gallery and Tyne and Wear Archives & Museums; from September 2013 to July 2015, with Birmingham Museum & Art Gallery and York Art Gallery; and in September 2015 we established partnerships with Ferens Art Gallery, Hull and Auckland Castle, County Durham. In Hull, Lucy West is working on a redisplay of the collection with the newly-acquired Lorenzetti panel at its centre; and at Auckland Castle Sylvie Broussine is planning a new gallery of Spanish art.

We are now pleased to announce two further fully funded curatorial traineeships, to run for 22 months from September 2017 to July 2019, and we are looking for two new regional museum partners for these trainees.

The National Gallery’s national strategy promotes the understanding, knowledge, and appreciation of Old Master paintings throughout the UK. The Gallery aims to work in partnership with regional museums in support of this aim. Supporting curatorial expertise, particularly within regional museums, is a key Art Fund priority. Through a number of initiatives Art Fund aims to nurture the best possible training and support for curators, both to further its wish to continue to work nationally with a network of expert curators, and to help to leverage further support for curators from other funders and institutions.

Through this initiative both the National Gallery and Art Fund wish to help address an identified and continuing need within the wider sector for renewed focus on object and collections-based expertise, ensuring that such skills are not lost in the modern museum environment.

**The Programme**

The programme will provide practical curatorial training, alongside collections-based and specialist research skills. The regional partners will gain the assistance of an additional specialist member of curatorial staff for the period during which they host the trainee. In the longer term they will be helping to provide the expertise needed to work with Old Master painting collections in the future. All partners will work together to support the aims of the programme.

* Art Fund will provide the National Gallery with funding to employ the trainees for the duration of the project on a 22 month fixed term contract, and travel expenses to enable the trainee to work between the National Gallery and the regional partner.
* The National Gallery will provide mentoring and support, giving practical and methodological training which curators will progressively apply within their regional placement. Applicants will be recruited by the National Gallery in consultation with the regional partners, and expected to work between the two organisations from the very beginning.
* Regional museum partners will identify a collections/object and research based project. This project will result in material outcomes for the regional partner, which could include but not be limited to: a revised collections policy; an up to date catalogue of the collection; changes to the permanent displays; “in focus” displays; temporary exhibitions; new acquisitions. The project should focus on an aspect of European Paintings pre-1900 and the host museum should have a relevant collection. While British Art could be part of this, it is preferable that it should establish a relationship with European painting rather than have a purely local focus.

The model for the allocation of time between the two organisations will be developed in consultation with the partner museums: in an initial training period of six months the trainees would be based at the Gallery with a number of visits to the partner museum to engage with the collection and staff and to discuss the project to be undertaken. The trainee would then be based principally at the partner museum for the greater part of the training period to deliver the project. A formal report of the outcome of the project is a required element.

The funding will provide a salary for the trainee plus some funds for travel expenses as the trainee will be expected to work between the two institutions.

The selected museums will be required to enter into a contract with the National Gallery regarding the delivery of the project, including confirmation of the museum’s capacity to support the trainee, and agreeing a regular reporting of process.

**Timescale**

Deadline for museums applications: **3 April 2017**

Panel meet to select regional partners: **late April 2017**

Selected regional partners to attend selection panel for curatorial trainees: **early July 2017**

Curatorial trainees schedule:

Based at the National Gallery: **mid-September 2017 to late March 2018**

At selected museums: **March/April 2018 to July 2019** (flexible due to the nature of the project)

Please send the completed form to Bryony Smith, National Programmes Co-ordinator, The National Gallery, Trafalgar Square, London WC2N 5DN. [bryony.smith@ng-london.org.uk](mailto:bryony.smith@ng-london.org.uk)

**The Organisation**

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| --- |
| Museum name/lead organisation:  Address:  Phone/email: |
| Describe legal status of the museum/lead organisation (eg Local Authority museum/Independent Trust): |
| Is the museum Accredited or working towards Accreditation? Please give your Accreditation number. |
| Describe the main collections of the museum, in particular the Paintings collection relevant to this project: |
| Visitor numbers per annum: |
| Does the museum charge for admission? *(please note that recipients of Art Fund support are expected to offer free or reduced entry to Art Fund members)*: |
| Has the museum/lead organisation received significant grants (eg capital projects, major acquisitions) in the last 5 years? Please give brief details: |
| **Staff Structure** |
| Please provide brief summary of staff structure with reporting lines:  Please provide details regarding the supporting manager for the curatorial trainees, and their experience in this area: |
| **The Project** |
| Describe the project for the curatorial trainee: (1,000 words max) |
| What are the anticipated outcomes? (500 words max) |
| What benefits will the scheme bring to your museum? (500 words max) |
| Do you have the relevant resources and experience to manage the scheme (ie staff capacity etc.)? |
| If you need to seek additional funds to realise the project, how will you achieve this? |
| **Name** |
| **Signature** |
| Job title  Museum  Phone/email |