

Collections

Management Framework

Culture Perth and Kinross



In partnership with



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Collections

Egyptian canopic jars and lids



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At Gows by J D Fergusson, 1925





1.1 Culture Perth and Kinross Vision

To be at the heart of a Cultural Community that connects people, ideas, knowledge and collections.

1.2 Policy Statement

The Collections Management Framework lays out the long-term guiding principles for the management and shaping of the collections. Sitting alongside this document are the Collections Procedural Manual and Plans relating to individual areas of collections work. Together, they act as the set of components that provide the foundations and organisational arrangement for implementing, reviewing and improving collections management processes.

The Framework is primarily an internal management tool to ensure minimum standards are met and maintained. It also serves as a valuable point of reference in terms of advocacy and in support of applications for additional resources.

It ensures that all aspects of collections management meet the requirements of the Accreditation Standard, 2011. The Framework and policies within this also refer to the Museums Association Code of Ethics and legislation and statutory requirements that are common to all areas of collections management.

1.3 Context

Continued review and development of the Museums & Galleries collections ensures that they reflect the area's unique heritage, culture and communities, both past and present.

The Collections Management Framework contributes to achieving the priorities of the Community Plan/Single Outcome Agreement 2013-2023, in particular:

- *developing educated responsible and informed citizens;*
- *promoting a prosperous, inclusive and sustainable economy;*
- *supporting people to lead independent, healthy and active lives.*

The document supports the three main aims and vision laid out in the Perth and Kinross Cultural Strategy 2011-2016:

- *We will use culture to help build stronger learning and knowledge-based communities.*
- *We will contribute to a growing and diverse local economy by supporting creativity and tourism.*
- *We will create more vibrant and sustainable local communities which promote wellbeing and community spirit.*

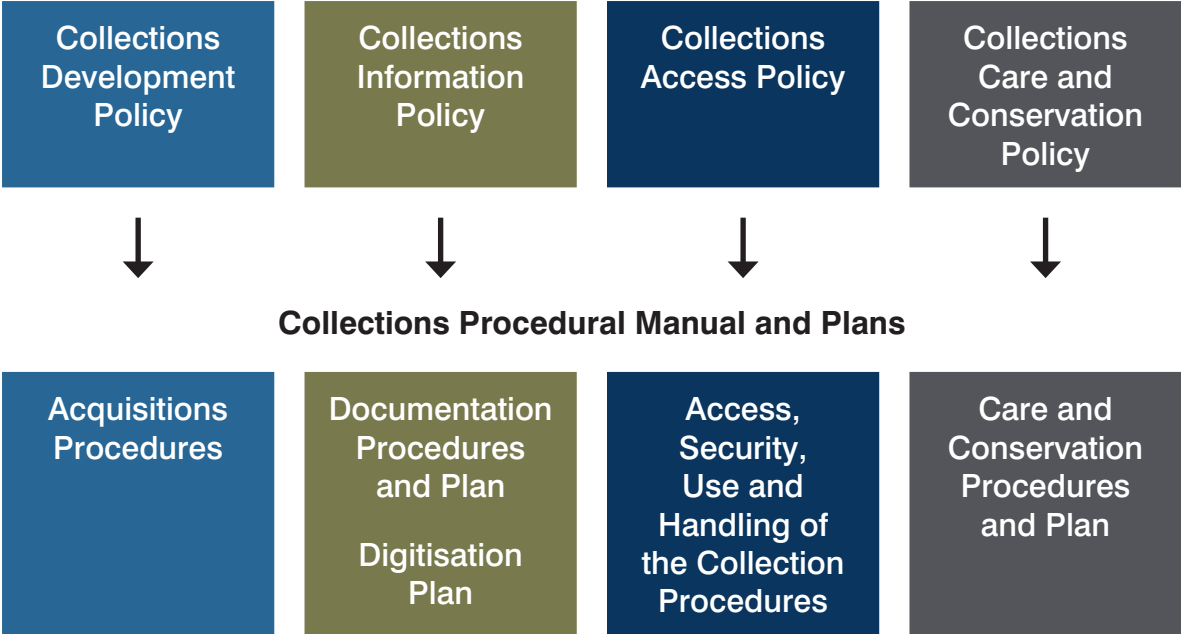
It also supports the delivery of the City Development Plan and ambitions for Culture identified within this.

There are many challenges in the management and development of the collections. Key to addressing these is balancing the need to ensure the long-term preservation of the collections with the desire to develop and maximise their potential as a source of learning and creativity for the benefit of all.

We believe this focused, strategic approach underpinned by sound practice, procedures and planning, will enable us to best administer, enhance and make accessible the Museums & Galleries collections.

1.4 Framework

The Collections Management Framework includes four integrated areas. It comprises of a suite of documents that should be used together to guide the management and development of the collections.



The above policies, manual and plans will be subject to regular audit and review.

1.5 Museums & Galleries Venues

In 2007, the entire Perth & Kinross Council collection was named a Recognised Collection of National Significance. A current collections summary can be found at **Appendix 1**. The collections are housed and displayed in three principal venues.

Perth Museum & Art Gallery

The history of Perth Museum & Art Gallery collection and building begins with the Literary & Antiquarian Society of Perth, which was founded in 1784. Its collections are amongst the oldest in public ownership and include an important body of ethnographic material, much of it acquired during the first half of the 19th century by men who left Perth as soldiers, sailors, ship's surgeons, diplomats or travellers.

The Perthshire Society of Natural Sciences also played an important part in establishing its current holdings. Founded in 1867, it opened a Natural History Museum in Perth in 1883. In 1902 and 1914 both collections were transferred to Perth Town Council. In 1926 major bequests of paintings and funds of Robert Brough and Robert Hay Robertson enabled the substantial extension of the Literary & Antiquarian Museum to include art galleries and lecture rooms. It was opened in 1935 and now houses the collections of both earlier museums as well as many more recent acquisitions.

Alyth Museum

The origins of the small local history museum at Alyth in north east Perthshire lie with the establishment of a library following a bequest from the late Hon William Ogilvy of Loyal in 1870. Alyth Folk Museum came into existence a century later after the library building had been vacated. Finding a future use for the redundant building, it was agreed that it would be suitable to establish a folk museum within the framework of the Loyal Alyth Public Library Trust. It is currently held in Trust by the Local Authority under a Cy Pres scheme approved by the Court of Session in 1981. Collections not on display are housed in Perth Museum & Art Gallery and managed and cared for along with the reserve collections.

The Fergusson Gallery

The Fergusson Gallery building was originally built in 1832 as Perth's first water works. Since 1992, the Grade A listed building has housed a significant collection of work by the Scottish artist John Duncan Fergusson, plus an associated archive. The collection was gifted by the J D Fergusson Art Foundation, along with the copyright of Fergusson's work. In 2010 this was joined by a substantial archive relating to the life and work of his partner, the modern dance pioneer, Margaret Morris.

1.6 Framework Structure

The Framework is structured as follows:

Section 2	<i>Collections Development Policy</i>
Section 3	<i>Collections Information Policy</i>
Section 4	<i>Collections Access Policy</i>
Section 5	<i>Collections Care and Conservation Policy</i>
Appendix 1	<i>Current Collections Summary</i>

Sergeant's jacket,
Royal Perthshire Militia



Collections

Preparatory study for *Stormy Sea*
by Alan Buick





2.1 Introduction

This policy sets out:

- a summary overview of Perth & Kinross Council's collections administered by the Museums & Galleries Service;
- themes and priorities for future collecting;
- Museums & Galleries Service legislative, ethical and procedural framework in compliance with the requirements of Accreditation, the nationally agreed standard for UK museums.

2.2 Statement of Purpose

Museums & Galleries Service Vision

Bringing together people, ideas and collections to explore the stories of generations past and present to create new stories for generations to come.

Our Ambition - Collections

The collections administered for Perth & Kinross Council by its Museums & Galleries Service form a unique, irreplaceable and developing resource. With their basis in the collections acquired by the Literary & Antiquarian Society of Perth from its foundation in 1784, they are amongst the oldest public collections in Scotland.

In 2007, the entire collection was named a Recognised Collection of National Significance, in a scheme administered by Museums and Galleries Scotland on behalf of Scottish Government. Collections of National Significance are required to be managed by institutions with Full Accreditation, a status we achieved in 2005.

Ongoing refurbishment work, begun in 2011, initiated the transformation of the three museum venues; Perth Museum & Art Gallery, the Fergusson Gallery and Alyth Museum. Over the next five years we will seek to continue this programme of improvement, encompassing the review of collections and their storage, accessibility and display.

We will continue to build collections of relevance, with a strong association with Perth and Kinross. The collections will, as always, form the bedrock of the long-term and temporary displays mounted by the Museums & Galleries Service across its venues, and to inform its related public engagement programmes. Collections will be made accessible for study and research, and through loans to kindred organisations. There will be a particular focus over the period of this policy on increasing their accessibility through a programme of digitisation and online developments.

2.3 Overview of Current Collections

Perth & Kinross Council collections totals around 430,000 objects, or groups of objects. Core collections comprise outstanding material in the fields of:

- *Fine and Applied Art (including Paintings, Prints, Drawings, Sculpture, Silver, Glass, Ceramics, Metalwork, Furniture, Timepieces and Oriental material);*
- *History (including Social History, Archaeology, Arms and Armour, Costume and Textiles, Books and Archives, Numismatics, Photography and World Cultures);*
- *Natural History (including Zoological, Botanical & Geological collections).*

For the majority of the objects in our care, there is a strong local association with, or relevance to, the area covered by the present Perth & Kinross Council boundary but also covering the area of the former counties of Perthshire and Kinross-shire. Some, such as the World Cultures collection, reflect a wider geographical association but show a strong local relevance, having been acquired by local individuals. Some collections or objects are the largest or most significant examples in their specific fields.

Chronologically they cover geological material many millions of years old, archaeological material many thousands of years old, up to material of more recent vintage including contemporary objects.

For full details of each subject area of the collections see **Appendix 1**.

2.4 Themes and Priorities for Future Collecting

Collecting Activity

Collecting will principally focus on the area of Perth and Kinross or its former boundaries, unless specific collection themes are of national or international relevance.

Collecting will be by way of gift, donation, purchase, fieldwork or bequest. It should be noted that the emphasis varies with each subject area, for example field work or excavation is especially important to Natural History and Archaeology collection development. So far as Scottish Archaeological finds are concerned, allocation must be via the Treasure Trove scheme administered by the Crown as material cannot legally be acquired by any other means. Direct commission of artists will be used to extend the Fine and Applied Art collections where relevant.

Items offered to the Museums & Galleries Service as donations or bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions (such as that they are to be put on permanent display).

Unprovenanced material will only be acquired where its addition would strengthen the existing collection, help to provide context, or be useful for learning and display purposes but does not duplicate the existing collection.

In most cases it is anticipated that non-local collections will be directed to another suitable institution. However, where material is clearly at risk and vulnerable, acquisition will be considered in order to secure its future.

It is recognised that in the prevailing climate of limited resources it is not possible to collect by purchase as widely as we have done in the past. Without limiting the range of possible acquisitions, a process of prioritisation has, nevertheless, taken place identifying focuses for future collecting, set out in section 2.4.3 Future Collecting of this policy. We will also continue to maximise opportunities through available grant aid, such as National Fund for Acquisitions and The Art Fund, and to develop new sources of additional funds through the development of partnerships and patrons.

Also having a bearing on future collecting is the fact that storage for the Museums & Galleries Service has reached capacity in several areas. All potential acquisitions will therefore be subject to rigorous assessment in line with this policy.

Where it is not possible to acquire relevant material, for example because of lack of storage space, it will be referred to an appropriate institution that would undertake to collect and preserve it and give the Service an option to borrow the item.

Principles of Collecting

In very broad terms, the principles of our collecting can be summarised as:

- *to seek significance rather than quantity;*
- *to principally focus on items of local relevance, and those that support the building of narratives within subject areas;*
- *to collect items that can be interpreted for audiences in a meaningful and interesting way, through displays, online etc;*
- *to extend the collections to represent the contemporary where appropriate;*
- *to adhere to ethical, legal and procedural framework as set out in this policy statement;*
- *to collect items for which we can provide care within available resources.*

Future Collecting

Scottish Art

In order to augment the holdings of Scottish Art we will acquire works of quality by Scottish artists, native to or otherwise of relevance to the Perth and Kinross area. Collecting will focus

on filling key gaps and broadening the scope of the collection, by virtue of the artist, the subject matter or by association.

Priority will be given to art of the past 30 years and contemporary work by Scottish artists to create a balanced representation in the collection. Reflecting current trends, this will include pieces in traditional materials such as oil paint and watercolour as well as installation and new media. We will acquire direct from the artist wherever possible, including commissioning of new work where appropriate. We will also continue to acquire by way of donation one example of work by each winner of the annual J D Fergusson Arts Award, and will keep this area of activity under review.

Seeking work that supports narrative around the story of the Scottish contribution to European modernism in the late 19th/early 20th century will also be a key area of fine art collecting. This will particularly build on and make connections with the rich collection of work by J D Fergusson. In this regard, we will acquire examples of artwork by those directly associated with his career or related developments in modern art, such as the Glasgow Boys and artists of the cultural renaissance in Scotland. We will also seek work by J D Fergusson that supplements and strengthens the collection by way of date, subject matter, medium, approach or association. Collecting will also include archival or personal items associated with Fergusson and his artistic circle.

The historic fine art collection will also be augmented with a focus on figurative work, to complement the current strength of landscapes and portraits.

We will acquire artists' tools and equipment to fill identified gaps in the collection, or which is of relevance to Perth and Kinross. This will include ephemeral or archive material relating to local artists or those of relevance to Perth and Kinross.

British and Foreign Schools

Quality work by English or foreign artists will be of interest, only where they are of relevance to the Perth and Kinross area by association or subject matter, such as Sir John Everett Millais, John Ruskin, Beatrix Potter or other high-profile visiting artists who executed work within the Perth and Kinross area.

Sculpture

We intend to supplement and enrich this small collection with pieces of sculpture which are of relevance to Perth and Kinross (such as maquettes for religious, secular or civic sculptures within Perth and Kinross) or those that fill an obvious gap in the collection or broaden its scope, in particular the addition of 20th century and contemporary work.

We will exercise due regard to the display and storage implications in terms of the weight and nature of the material of any piece of sculpture in determining whether or not to acquire it.

Illustrated Books

We will acquire illustrated volumes which fill identified gaps in the collection, or which are of relevance to Perth and Kinross.

Silver

The prime collecting area will be modern studio silver, with a focus on local makers, but also acquiring works by Scottish, British and international makers where they illustrate relevant links, developments or styles set within the broader context of the existing collection. Contemporary pieces will be prioritised ahead of historic pieces to help better balance the collection, and wherever possible acquisitions will be made directly from the maker.

The focus of collecting historic silverware will be the acquisition of material of quality by local makers not currently represented in the collection, material that fills identified gaps by object type or design, especially hollow-ware, and examples that significantly add to the collection in terms of historical association.

Glass

In this area we will concentrate on collecting contemporary glass to broaden and balance the glass collection, acquiring work directly from the maker wherever possible. We will also continue to acquire works of quality which are manufactured in, or are of relevance to, Perth and Kinross only where they significantly add to the historic glass collection, by way of the range of glass, type of decoration or shape for example. Items and ephemera relating to historic local glass production will also be of interest.

Collecting to supplement the small holding of non-local art glass and paperweights will continue, but only where items acquired support and illustrate the development of style and decoration, and place the local art glass in an international context.

Ceramics

We will acquire ceramic items of relevance to build on the historic collection, including high-profile makers associated with Perth and Kinross, and examples from Continental factories and British Studio Potters where they illustrate key developments to set the local works in the collection into context. Modern works to reflect contemporary production in the area will also be added.

Furniture and Timepieces

We will not actively collect items of furniture, unless it is in good condition or is of particular relevance to the area of Perth and Kinross.

Collecting of timepieces will also not be pursued. Only material either manufactured in Perth and Kinross or having a strong association with the area will be considered. We will exercise particular prudence in regard to long case clocks or other large pieces.

Metalwork (non-silver)

We will continue to acquire historic and contemporary metalwork which is manufactured in or is of relevance to Perth and Kinross, as well as examples that provide an international context for this material by purchase, donation or bequest.

Oriental

This is not a priority area for collecting and will only be added to where items significantly enhance and broaden the existing collection.

Social History

Collecting will concentrate on securing pieces of local significance that tell the story of Perth and Kinross including working, domestic, community and civic life. Storage restrictions mean we need to carefully consider what is added to the collection. Particular emphasis during the period of this policy will be on material that supports the development of new social history displays at Perth Museum & Art Gallery and Alyth Museum.

Archaeology

Archaeological material from the Perth and Kinross area with special reference to the Mesolithic, Neolithic, Bronze Age, Iron Age, Roman, Early Historic/Early Medieval, Medieval and Post-Medieval periods identified will be acquired by purchase, donation, fieldwork or bequest and within the legal framework of Scottish Treasure Trove.

We will continue to encourage the donation of the fullest excavation archives from excavation, field work and stray finds in order to provide the necessary data for the local Sites and Monuments Record and the National Monuments Record.

We will not acquire foreign archaeology.

Arms and Armour

Arms and Armour of relevance to the area of Perth and Kinross, for instance weapons supplied or manufactured within the area of Perth and Kinross, will be acquired. This will include appropriate material offered by the Police as a result of any weapons amnesties.

Automatic weapons or ammunition of any type will not be collected, nor will foreign Arms and Armour which have no association with the area of Perth and Kinross.

Costume and Textiles

Passive collecting will continue in this area. Materials of relevance to or that have association with the Perth and Kinross area would be of particular interest, such as items manufactured or retailed locally, worn for a particular local event or worn by someone with a local association.

Books and Archives

Donations of original printed works, serials and CD rom holdings will be accepted where they have specific importance to the area of Perth and Kinross or to the collection holdings, and are printed books not already held in the collection.

Archival material associated with the history of the Council's museums and galleries and their collections will also be acquired with the focus on addressing weaknesses and gaps in the existing collection.

The Service will continue to liaise with the Libraries & Information Service of Perth & Kinross Council in this aspect to avoid any duplication of effort or resources in respect of books, archives and ephemera and to refer relevant potential donations.

Numismatics (Coins, Medals and Stamps)

Collecting activity will prioritise material that strengthens the collection, including the addition of bank notes of significance, for instance Bank of Scotland notes bearing an illustration of Perth. It would also be beneficial to acquire examples of Scottish coins (from the medieval period onwards, including Perth minted examples) which are not currently represented in the collection and to bring the coinage up to date by including examples of pre-decimal and decimal coinage, the present Bank of Scotland notes and the different types of £1 coin.

The collections of church and trade tokens would be improved by acquiring examples of relevance not currently represented, as well as better examples of such tokens already held but that are in poor condition.

We will acquire commemorative medals which are of relevance to the area of Perth and Kinross, for instance a medal struck to commemorate the opening of the bridge at Dunkeld in 1808. Again, duplicates will not be collected unless the existing material is in poor condition.

The stamp collection is not a high priority collecting area but items of wider relevance to local postal history such as historic postmarks and stamp issues will be added to the collection as appropriate.

Photography

Photography of local relevance by way of subject, photographer or association will be added to this collection. Material relating to significant figures such as D O Hill, developments or techniques which supplement the collection and help set the existing collection into historical context will also be sought.

We will also collect and generate contemporary photographic records of relevance to the Perth and Kinross area and art photography where the opportunity arises.

Ethnography (World Cultures)

Further ethnographic material will not be acquired unless there is a strong connection with the area of Perth and Kinross or the existing collection.

Mammals, Birds, Reptiles, Amphibians and Fish

Due to associated costs we will no longer routinely collect animal carcasses unless in exceptional circumstances, for example, a ringed bird or a rare, introduced or exotic species occurring in the Perth and Kinross area. Carcasses of ringed birds (which usually have extra accompanying data) are particularly useful additions. Gaps in the collection that we will seek to collect are beaver, white-tailed sea eagle and red kite. Those carcasses that are accepted will be for taxidermy or skeletal preparation.

New or historic, completed taxidermy mounts, skins, or skeletons, which have accompanying local data, and are in good condition, or are examples of work by local taxidermists, will also be acquired.

Non-local, completed taxidermy mounts, skins and skeletons, may be acquired where they are offered by donation or bequest and strengthen the collection.

New taxidermy or skeletal material may be purchased for a specific purpose such as for an exhibition or education.

Acquisitions to the collection of skeletal material can include domestic and pet species in order to provide adequate reference collections to support identification of bones and teeth.

We will seek to achieve a representative collection of fish prepared by the firm of P D Malloch. A gap in this collection is a wooden fish trophy prepared by this firm.

Birds' Nests

Most of the common British species are represented hence additions to the collection are not a priority. Specimens with good local provenance will be acquired when offered by donation. Legislation prohibits the collecting of nests while they are occupied. The Museums & Galleries Service will only acquire specimens where they can be proved to have been collected legally.

Non-local items offered by donation may be acquired where they strengthen the collection.

Birds' Eggs

Legislation prohibits the collecting of eggs of British birds and it is not anticipated that the collection will expand significantly in future.

We will acquire historic egg collections where there is accompanying data and the specimens can be proved to have been collected before the enactment of the relevant legislation, or when the specimens have been offered to the Museums & Galleries Service by the police or courts following investigation and prosecution of illegal egg collecting.

Invertebrates

We will actively collect local specimens whilst undertaking fieldwork in order to confirm identifications and act as vouchers.

Local specimens will be acquired when they have full accompanying data and are in good condition. Donations of voucher specimens of new vice-county records will be encouraged.

Non-local or historic collections and specimens offered by donation or bequest may be acquired where they strengthen the collection for display or education purposes. In most cases it is anticipated that non-local collections will be directed to another suitable institution but where collections are clearly at risk and vulnerable they will be acquired to secure their future.

We will only acquire marine invertebrates where the specimens are required for display or education purposes.

Botany

We will acquire historic and modern collections of plants from botanical vice-counties 87, 88, 89 and that part of VC85 which is within Kinross-shire. The Service will only collect by fieldwork examples of the local flora where they are necessary for identification purposes or are additions to the local flora. Donations of voucher specimens of new vice-county records, including aliens and introductions, will be encouraged.

Historic and modern collections of plants made by distinguished botanists or horticulturalists with a strong connection to Perth and Kinross through birth, workplace or residence will also be acquired.

Rocks

We will acquire examples of local rock types and Scottish material in order to provide a representative Scottish collection and will acquire British and foreign rocks as are needed for comparative, display or education purposes.

Minerals

We will acquire examples of local minerals and will acquire non-local minerals as are needed for comparative, display or education purposes.

Fossils

Additions to this collection will focus on specimens of local fossils. Non-local fossils will only be added to the collection as they are needed for comparative, display or education purposes.

Natural History Models

Further acquisitions of natural history models will not be sought unless there is a strong connection with Perth and Kinross, or the existing collection.

Environmental Records

We will collect and archive information about the distribution of flora and fauna and geological sites and features in Perth and Kinross.

2.5 Themes and Priorities for Rationalisation and Disposal

The Museums & Galleries Service recognises the importance of responsible curatorially-motivated disposal, to ensure that the collections in its care are well managed and sustainable, and to increase public benefit derived from the collections.

Disposal will be principally motivated by curatorial reasons, and priority will be given to transferring items, preferably by gift, to Accredited museums, although other suitable institutions in the public domain will also be considered if appropriate.

We will not undertake disposal motivated principally by financial reasons.

2.6 Limitations on Collecting

The Museums & Galleries Service recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

2.7 Collecting Policies of Other Museums

The Museums & Galleries Service will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museums:

National Galleries of Scotland, Edinburgh, Midlothian

National Museums Scotland, Edinburgh, Midlothian

Angus Council Museums Service, Angus

Dundee City Council Museums & Galleries, Dundee, Angus

The Museum of the Black Watch, Perth, Perth and Kinross

Abernethy Museum, Abernethy, Perth and Kinross

Blair Atholl Country Life Museum, Blair Atholl, Perth and Kinross

Dunkeld Cathedral Chapter House Museum, Dunkeld, Perth and Kinross

Kinross Museum, Kinross, Perth and Kinross

2.8 Policy Review Procedure

The Collections Development Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

A copy of this Policy will be lodged with Museum Galleries Scotland who will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of existing collections.

2.9 Acquisitions Not Covered by the Policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the Museums & Galleries Service itself, having regard to the interests of other museums.

2.10 Acquisition Procedures

The Museums & Galleries Service exercise due diligence and make every effort not to acquire, whether by purchase, donation, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

In particular, the Museums & Galleries Service will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws (for the purposes of this paragraph "country of origin" includes the United Kingdom).

In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, the Museums & Galleries will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

So far as biological and geological material is concerned, the Museums & Galleries will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise

transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

In Scotland, under the laws of *bona vacantia* including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to the Museums and Galleries Service by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of Perth & Kinross Council, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

Any exceptions to the relevant clauses above will only be because the Museums & Galleries Service is either:

- *acting as an externally approved repository of last resort for material of local (UK) origin;*
- *acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded;*
- *acting with the permission of authorities with the requisite jurisdiction in the country of origin;*
- *in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.*

In these cases the Museums & Galleries Service will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

As the Museums & Galleries Service holds or intends to acquire human remains from any period, it will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2008.

2.11 Spoliation

The Museums & Galleries Service will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

2.12 The Repatriation and Restitution of Objects and Human Remains

The Museum & Galleries Service's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The Museum & Galleries Service will take such

decisions on a case-by-case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in the relevant sections below will be followed but the remaining procedures are not appropriate.

2.13 Management of Archives

As the Museums & Galleries Service holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

2.14 Disposal Procedures

Disposal Preliminaries

The governing body will ensure that the disposal process is carried out openly and with transparency.

By definition, the Museums & Galleries Service has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.

The Museums & Galleries Service will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.

When disposal of a museum object is being considered, the Museum & Galleries Service will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

Motivation for Disposal and Method of Disposal

When disposal is motivated by curatorial reasons the procedures outlined in the following paragraphs will be followed and the method of disposal may be by gift, sale, or exchange.

The Museums & Galleries Service will not undertake disposal motivated principally by financial reasons.

The Disposal Decision-Making Process

Any decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal.

Other factors including the public benefit, the implications for the Museum & Galleries Service's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

Responsibility for Disposal Decision-Making

A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the Museums & Galleries Service acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

In extraordinary circumstances (such as changes in legislation) it may be that items in the collection can no longer be legally held. In this case the decision to dispose of the specimen or object can be taken by the Service Manager, Cultural Services, acting on the advice of professional curatorial staff, in order to comply with the law.

Use of Proceeds of Sale

Any monies received by the Museums & Galleries Service governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Museums and Galleries Scotland.

The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by Gift or Sale

Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Disposal by Exchange

The nature of disposal by exchange means that the Museums and Galleries Service will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures outlined in this policy will be followed.

If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the Museum & Galleries Service will make an announcement in the Museums Journal and in other specialist journals where appropriate.

Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the Museums & Galleries Service collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Documenting Disposal

Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on de-accession and disposal.



Collections

Glasgow Bridge, lantern slide





3.1 Introduction

This policy statement defines the Museums & Galleries Service's commitment to collections documentation and management of information about the collections. It aims to ensure compliance with the Collections Trust's SPECTRUM Standard and with the museums' Accreditation Standard, as well as demonstrating best practice and providing direction for improvement as opportunities and resources allow.

3.2 Overview

Our Principals

Recording, researching, gathering, collating and storing information about collections underpins the work carried out by the Museums & Galleries Service.

The broad aims and principles of documentation can be summarised as:

- *to extend access of the collections;*
- *to improve accountability for the collections;*
- *to improve public accountability and evidence of ownership;*
- *to enable interpretation of collections;*
- *to strengthen the security of the collections.*

Collections Information Management

All objects within the care of the Museums & Galleries Service are documented, either as a loan, or as an addition to the permanent collection.

Details of acquisition are logged in the Accession Register on point of entry to the collection. Collections information is documented, kept up-to-date and made available via the collections management software, Adlib Museum. Some data also still exists on manual documentation cards and in electronic spreadsheets and there is an identified backlog of items requiring documentation.

Our Ambition

We aim to continue to provide and maintain a collections management system that enables us to fulfil our fundamental responsibilities and to achieve the broad aims detailed above for the input, retrieval and sharing of collections information. We also seek, where we can, to raise practice and standards in documentation and keep abreast of developments and thinking.

We recognise the backlog of documentation that exists and will tackle this in a strategic way, with a **Documentation Plan** which identifies and sets out projects, priorities and timescales. This plan will be reviewed on a quarterly basis to measure and monitor progress and target future documentation work.

We also commit to improve and maximise use of the current collections information management system (currently Adlib Museum 4.2) through a planned programme of data editing and enhancement and by ensuring that staff have the required level of knowledge and training, in line with the updates and developments to the system.

In order to adhere to legal requirements and ethical codes that govern collections information management, we will be guided by SPECTRUM 4.0 - the UK Standard for Collections Management.

Working towards achieving all of the above, we recognise the limitations of resources so will undertake documentation activity in discrete sections. We will continue to seek opportunities that maximise current resources, such as internal and external partnerships, funding and grant aid.



4.1 Introduction

This policy defines the Museums & Galleries Service's commitment to providing access to the collections and associated information. Working in an integrated way within the wider work of collections management, it recognises the often competing demands of access and long-term care, and includes statements on:

- *accessibility of the collections;*
- *loans to and from the collections;*
- *Collections Research.*

It ensures compliance with the Accreditation 2011 Standard, and legal and ethical standards such as the Disability Discrimination Act as well as demonstrating best practice and providing direction for future development.

4.2 Overview

Widening access to our collections and improving the user experience is high on the Museums & Galleries Service's agenda. Our commitment to access is long-term and we aim to achieve the optimum level of access and to enable the widest possible spectrum of people to explore the collections in our care. In achieving this we will identify and take into account users' needs and actively seek opportunities to engage people with the collections in creative and innovative ways. We will also continue to identify and remove barriers to access wherever possible. Our policy is one of continuous incremental improvement as resources allow.

4.3 Accessibility

Definitions of Accessibility

We will use the following five key definitions of accessibility as the basis for consideration for developments and delivery, relating to our public programme, building improvements and outreach work:

Physical Accessibility

- *The ability of people to reach and appreciate the collections and related information, both on display and in storage.*
- *The accessibility of our online offer.*
- *Continued presumption in favour of loans of items to kindred organisations.*
- *Utilising surrogates where appropriate.*
- *Admission and opening hours*

Sensory Accessibility

- *Whether those with impaired vision or hearing can enjoy and appreciate the museum building, exhibitions and collections.*

Intellectual Access

- *Whether people of all abilities can engage with and enjoy the museum and its exhibitions.*
- *Granting of copyright and the type and extent of access to collections for commercial bodies and individuals.*
- *Provision of knowledgeable staff.*
- *Making available new research and knowledge relating to museums and galleries projects, including collections and exhibitions work, external research and fieldwork.*

Cultural Access

- *The needs of people for whom English is not a first language, or whose background knowledge of British history and culture may be limited.*

Emotional and Attitudinal Access

- *Whether the museum environment and the museum staff are welcoming to visitors from all sections of the community.*

Maximising Access

In delivering our policy on access and maximising use of the collections, we will:

- *encourage members of all sectors of the community to access and use the collections through our publicity material, partnerships and public programme;*
- *offer physical and/or intellectual access to collections through a diverse public programme of events, outreach activities, loans, partnerships, a tailored schools programme and digital and online developments;*
- *commit to providing long-term and temporary exhibitions drawn from the collections;*
- *identify objects or specimens amongst the collections that can be handled unsupervised and developed as an education collection;*
- *offer facilities for the study and use of the collections.*

Limitations

Access and use must be balanced against the need for conservation, care and security of the collections to ensure their long-term survival. Accordingly, we may refuse any request for

access that might jeopardise the long-term future of any objects or specimens. We will offer full reasons for a refusal if that is our decision.

4.4 Loans

Our overall objective with loans activity is to lend objects and specimens from the collections to ensure that they are used as fully as possible and available for the benefit of all. Through this activity, we intend to assist others to prepare more comprehensive displays, to broaden educational provision and to provide access to items from the Museums and Galleries Service's collections that which would otherwise remain in storage. We will also lend items in order that research can be undertaken that our own staff might not be able to carry out.

This Policy does not apply to items on loan for conservation purposes or to the loan of items from a handling collection or loans kit.

Definition of Loans

The definition of loans is *'temporary deposits of any material by the mutual agreement of lender and borrower'*. It includes:

Loans In

- *Material in the ownership of person/s or establishments outwith the Museum and Galleries Service and deposited temporarily in the Service's facilities, eg for a special exhibition. (This does not include material deposited for identification or on approval prior to acquisition).*

Loans Out

- *Material from the collection in the ownership of the Council and deposited temporarily with institutions outside the Museums and Galleries Service, eg for exhibition.*

Guiding Principals

The Museums & Galleries Service will make loans from its collections for the following reasons:

- *to make the collections more accessible within the UK and beyond;*
- *to further knowledge and understanding of objects in its care;*
- *to support partnership opportunities and increase co-operation with other museums and galleries/related institutions with the exchange of material and exhibitions.*

To safeguard the collections, we will ensure the Museums & Galleries Service acts in a professional and responsible way when assessing loan requests:

- *Agreeing loans strictly in accordance with our ethical principals, which follow the Museum's Associations Code of Ethics.*
- *Considering all loans requests reasonably and transparently, we will take into account the public or research benefit of the proposed loan, our ability to manage the loan, and the wellbeing of the object(s) or specimen(s) requested.*
- *Exercising due diligence handling loans and fully document all loan requests.*
- *Minimising all risks and protecting objects whilst out of the Museum's direct control. We will only agree to lend in circumstances when the perceived risks to the wellbeing of the object are considered reasonable balanced against the significance of the object and when the borrower provides reasonable assurance that the objects will be returned to the Museum at the end of the loan period.*
- *Managing all loan arrangements in a consistent and efficient manner and providing full documentation to support loan activities.*
- *Not making loans in circumstances that would be damaging to the Museum's standing and reputation.*
- *Principally lending only to properly established organisations and to proper venues, whether run publicly or privately, and usually only to exhibitions that are open to the general public.*

4.5 Research

Definition of Research

Research is essential to the understanding and good stewardship of our collections.

Research activity primarily involves study of the collections and associated information. It varies from collection investigation and assessment to in-depth studies on collections related research topics. All type of research is done with a view to benefitting a variety of outputs, including enhanced object information, new exhibitions, public programmes, answering public enquiries and creating and improving online resources. Wider research gathering to support this is also necessary on occasion, as is research relating to museology best practice.

Our Aims

In broad terms we will support research to:

- *enhance understanding of the collections and increase their accessibility through increased knowledge and the requirement for it to be made publicly available;*
- *develop staff skills and competence to support the public programmes, with priority given to support research in areas of the collection, such as local history, costume and applied art where staff lack expertise;*

- *identify priority areas for internal research that aligns research projects with core museum outputs such as the refreshment of long-term displays and development of new temporary exhibitions and the public and learning programmes. As well as new research, the rediscovery or reassessment of collections will also be supported as relevant;*
- *encourage cross-overs and multi-disciplinary working to develop innovative projects and enhance reputation;*
- *maximise external funding opportunities.*

We will ensure the long-term retention of research, and make it available in a publicly accessible way for internal and external enquirers and future projects.







5.1 Introduction

This policy covers the care of the collections, and sets out summary statements on the Museums & Galleries Service's commitment and activity relating to preventative and remedial conservation, specifically covering:

- *Buildings*
- *Collections Storage*
- *Housekeeping*
- *Handling and Using Collections*
- *Pest Control and Monitoring*
- *Environmental Control and Monitoring*
- *Remedial Conservation*
- *Surrogates*
- *Emergency Planning*

Definition of Conservation

The definition of preventive conservation is “*guarding against and mitigating the effects of threats to the collections*”.

The definition of remedial conservation is “*the treatment of an object or collections to stabilise or enhance them*”.

It should be noted that collections care decisions will also be taken in the context of the Museums & Galleries Service's circumstances and aspirations.

5.2 Overview

Our Approach

Collections care and conservation is a core Collections Management activity.

Underpinning this area of work is the management, storage and documenting of collections, with the aim of safeguarding and conserving the collections and increasing accessibility. We aim to continue to raise standards in collections care and professional practice and to identify key areas for increasing staff skills. We will continue to develop a strategic, risk management approach (for example by carrying out regular risk assessments) and by using the outcomes to inform decisions about collections care and conservation.

Monitoring, performance and improvements in collections care and conservation are guided by the Benchmarks in Collections Care for Museums, Archives and Libraries and other collections management guidance such as the Code of Practice for Cultural Collections Management (PAS 197: 2009).

During the lifetime of this policy, this self-assessment checklist will be used as a starting point, to identify areas of need, and to draw up relevant Action Plans to strategically address them. These will be reviewed regularly to measure progress and target improvements.

Also, in order to adhere to legal requirements and ethical codes that govern collections care and conservation, we will be guided by Sources of Help and Advice: SPECTRUM 4.0. Conservators may be also be consulted on issues of particular concern relating to collections care.

We recognise the limitations of resources, so will categorise collections care activity into discrete sections, and identify priorities and measure performance within each area. We will also continue to seek opportunities that maximise current resources, such as internal and external partnerships, funding and grant aid.

5.3 Collections Care

Buildings

Secure and well maintained buildings are fundamental to the protection of the collection. As part of emergency planning we will ensure necessary assessment of risks to the collections are undertaken, and regular inspections and checks to ensure that mitigation and maintenance are carried out to a regular timescale.

We will work with Property Services to ensure that the buildings used to house collections have adequate inspections and maintenance, and all potential threats, for example, poor wiring/roof leaks, are identified, assessed and dealt with as part of a rolling programme of improvements.

We will also ensure a security assessment for each Museums & Galleries Service venue is made at regular intervals and all risks, particularly to the perimeter of the building, are any issues arising are noted and dealt with appropriately. We will manage access to the collections in non-public areas with relevant recording and supervision and guidelines for group visits such as behind the scenes tours, underpinned by staff training and awareness.

Security inspections will also be carried out by the Arts Council England National Security Advisor in line with Accreditation and the resulting report acted upon as necessary.

Collections Storage and Display

The majority of the collections administered by the Museums & Galleries Service are located within dedicated storage and display facilities at Perth Museum & Art Gallery. The only exception is the Fergusson collection, which is housed at the Fergusson Gallery. All collections are generally grouped in storage areas by subject type.

By far the majority of the collections are adequately stored or displayed, in line with Accreditation Guidelines. However, certain collections have essentially reached storage capacity, notably, costume and textiles, archaeology, fine and applied art, large/medium sized social history and photography. Any new acquisitions of a substantial size for any collection will pose a storage problem.

Whilst collection storage and display furniture is adequate there are areas where it can be improved or further developed, eg for insect collections and furniture.

A new, purpose-built, resourced Museums & Galleries store remains a priority.

Housekeeping

Careful and appropriate cleaning of collections, and the areas in which they are stored and displayed, is the most effective way of reducing pest infestation and damage to collections from mould and dust.

Storage and display areas will be cleaned by curatorial and visitor service staff on a monthly basis. Good practice will be observed regarding the management of the collections stores with appropriate guidance and staff training provided as necessary.

Pest Control and Monitoring

We will undertake a programme of integrated pest management in order to monitor and manage pest and environmental information with pest control methods to prevent pest damage to collections.

Handling and Use of Collections

We recognise that collections are most at risk of physical damage when being handled, for example when going on display or being packed or transported for loan purposes.

Moving and handling collections will always be carried out under the supervision of curatorial staff who will exercise due care, make decisions, and take action, based on sound professional knowledge and experience. Where appropriate this will be in consultation with other suitably qualified curators, conservators or relevant specialists. We will ensure condition of objects are assessed:

- *at the point of acquisition*
- *during selection for display*
- *before and after loan*
- *during surveys by qualified conservators/restorers*

We will make sure that appropriate equipment is available for moving heavy, bulky and less accessible items, and that staff are suitably trained in the use of the equipment, with safe working practices and risk assessments in place where necessary.

All items on loan will be handled, transported and housed in conditions of the standard found in Perth Museum & Art Gallery. The curatorial staff will use their knowledge and expertise to carry out condition checks of objects going out/returning from loan, producing a Condition Report.

Consider new section. Condition checks and audits. They will also identify and monitor objects at risk within the collections, and consult with suitably qualified conservators as appropriate.

Where objects are handled by researchers/volunteers, good practice will be maintained through the supervision by a curatorial member of staff, with suitable equipment available such as gloves for handling. Any photocopying or scanning of original material that is available to users will only be carried out by Museums & Galleries Service staff or trained volunteers.

Where appropriate we will endeavour to provide copies of material to reduce handling and thus reduce the risk of physical damage. The selection of items or collections for digitisation will include an assessment of the level of current and potential use.

Environmental Control and Monitoring

The Museums & Galleries Service will use PAS 198:2012: Specification for managing environmental conditions for cultural collections published in 2012 as the basis for making informed decisions on the control and monitoring of environmental conditions within its venues.

We will control and monitor the relative humidity, temperature, lux and UV levels, in the display and storage areas within Perth Museum & Art Gallery, the Fergusson Gallery and Alyth Museum venues, and in external venues where appropriate to inform loans-out decisions.

A document will be maintained detailing the museum storage areas, with collection type(s), target values, type of monitoring, significant influences, and control measures in place. This document will also form a record of relevant suppliers and maintenance contracts.

In addition to the digital records generated by the Meaco wireless monitoring system in use, a summary report will be produced and circulated within the Museums & Galleries Service on an annual basis.

Remedial Conservation

Remedial conservation makes an essential contribution to the continuing survival and accessibility of collections. Recognising the resource constraints in this area of collections care, Museums & Galleries' staff will prioritise items for remedial conservation according to:

- *objects or collections at risk;*
- *their uniqueness;*
- *their importance;*
- *their requirement for display or loan;*
- *the conservation budget.*

Only conservators having the necessary qualification, expertise and experience will be commissioned to undertake work on the collections. In addition, they will need to be able to provide adequate security and insurance and meet Health & Safety regulations.

A full conservation report will be required for all work, which will be contracted out in accordance with the current financial regulations of Perth & Kinross Council.

The Museums & Galleries Service will comply with any guidelines, requests or conditions agreed with any funding body prior to the commencement of the work.

Emergency Planning and Risk Management

We will comply with all current legislation (such as Fire Policy, No Smoking Regulations etc) and demonstrate best practice with regard to the management of risk and procedures for dealing with emergencies such as fire, flood, vandalism, theft, fraud or accidental damage.

Sound planning will underpin our emergency preparedness and implementation of emergency procedures, through the preparation of risk assessments and the regular review of Divisional Recovery Plan, including Collections Emergency Planning. The Collections Emergency Plan will be updated at least every 5 years as required for Accreditation.

Museums & Galleries Service staff will be involved in the development and review of these documents, ensuring they have a good awareness of the potential risks to the premises, collection, visitors and staff from hazards, an understanding of their roles and responsibilities and firm knowledge of procedures in place to respond should a disaster or emergency occur. They will be suitably trained and kept up-to-date with legislation and practise in relation to Health and Safety and security.

High-priority objects and documents that would need to be salvaged in an emergency have been identified in each subject area within the stores and have clearly been marked so this can be effectively be communicated to any staff or emergency service in assistance.

To assess and mitigate the principal security risks of vandalism and theft the Report of the National Security Advisor following site visits to Perth Museum & Art Gallery, the Fergusson Gallery and Alyth Museum in May 2014 will be taken into account.

Collections

Detail from *Orion* by Alison Watt, 2014
© The Artist



Appendix 1 - Current Collections Summary



Fine Art

The Fine Art collection owes its existence largely to the 1926 bequests of local patrons Robert Hay Robertson and Robert Brough, although the first painting entered the collection as early as 1785. The Fine Art collection is international in its scope and numbers over 4,000 items. The greatest strength of the Fine Art collection is its holding of Scottish works, which is particularly rich in 19th century paintings, including pictures by local artists, local topographical views and portraits of local individuals.

There are also a number of key works of the earlier 20th century, but by far the most important representation for this period is the exceptionally rich collection of artwork and archive pertaining to the life and work of John Duncan Fergusson. This was further strengthened since its donation in 1992, with examples of work by those in his social circle in Glasgow in the mid-20th century and the vast Margaret Morris Archive pertaining to the artist, dancer and choreographer, with whom his life was so closely associated.

Scottish Art

Key pictures in the Scottish Art collection include three oil paintings by John Everett Millais, *Loch Katrine* by Horatio McCulloch and D Y Cameron's *The Wilds of Assynt*.

The donation of artworks, including examples by John Maxwell, James Cowie, Sir William Gillies, Jack Knox, Robert Colquhoun and Ian Hamilton Finlay (via the Scottish Arts Council Bequest of 1998) helped fill several notable gaps in the 20th century collection and added significant pictures. Other important 20th century artists represented in the collection include Joan Eardley, Joyce Cairns, John Bellamy, John Byrne, William Crosbie, Barbara Rae, Doug Cocker, Claire Harkess, Derrick Guild and Donald Urquhart.

The Scottish drawing and print collection includes examples by Muirhead Bone, Duncan Robertson, Peter Kirley, Philip Reeves, Marj Bond, Calum Mackenzie and Campbell Sandilands.

During the 1990s the collection was enhanced by a quantity of archival material of relevance to local artists, including the diary of Blairgowrie artist William Geddes and the travel diary of John Milne Purvis of Perth. Where such material survives it can contribute significantly to our understanding of the activities of an individual artist and throw insight into their contemporaries, lifestyle and specific era.

British and Foreign Schools

The Fine Art collection has a comparatively small amount of non-Scottish picture, but contains some very important works which are of strong local relevance, such as the oil paintings by Edwin Henry Landseer and John Everett Millais and the watercolours by Helen Beatrix Potter. Other English artists such as Copley Fielding and Sutton Palmer are also represented by local topographical views.

Also of note are Dutch and Flemish paintings and a number of French works which include two important drawings by Millet and oils by Courbet and Boudin. There are also early Italian paintings and occasional 19th century Italian, Hungarian and Chilean pieces.

The Dutch and French collection reflects the close ties between Scotland and these countries, especially in the development of 19th century Scottish painting and the collecting of contemporary Dutch examples by Scottish collectors.

In addition there is a small but strong collection of Japanese woodblock prints which were also influential in the development of western art in the late 19th century.

The Fergusson Collection and Margaret Morris Archive

The Fergusson Gallery Collection is of international significance. The collection includes over 4,000 individual works of art, comprising oil paintings, works on paper, sketchbooks and sculpture by Scottish artist, J D Fergusson, who is now celebrated as one of the leading figures in the development of European Modernism in the first half of the 20th century. Key items include large scale paintings such as *At My Studio Window*, *Etude de Rhythm*, *Christmas Time in the South of France* numerous self-portraits and the sculpture titled *Eastre, Hymn to the Sun*.

In addition, the collection includes a substantial related archive consisting of around 6,000 items, such as press cuttings, letters, photographs, exhibition catalogues periodicals, magazines and Fergusson's personal library books.

In 2010 acceptance of the major gift of the Margaret Morris Archive effectively doubled the Fergusson Gallery collection. The Margaret Morris Archive includes oil paintings, watercolours, drawings, sketches, photographs, costume, costume and stage set designs and much archival material relating to the life of the modern dance pioneer, Margaret Morris, who was also J D Fergusson's partner.

There is also a small collection of works of art relating to Fergusson's circle in Glasgow in the 1940s and 1950s. Plus an increasing collection of contemporary work (paintings, mixed media, sculpture and ceramics) by winners of the J D Fergusson Arts Award, since its inaugural award in 1997.

Sculpture

The sculpture collection numbers less than 100 items, many on a small scale. Key items are an important life-size marble figure of *Paris* by John Gibson, two key pieces by Eric Gill, and a group of bronzes and maquettes by Alfred Gilbert. Local sculptors are represented by Lawrence Macdonald, Mary Grant, George Washington Andrew Kinloch Smyth, Alastair Ross, Evelyn Temple, Duncan Robertson and John Hunter. The collection also includes pieces of relevance to the area, such as the bust of William Soutar by Benno Schotz, that of Alex MacDuff of Bonhard by William Brodie, the bronze bust of Hamish Henderson by Anthony Morrow or the maquettes for some pieces of public art within Perth and Kinross. Also included are contemporary sculpture-boxes by local artists Doug Cocker, Susan Mear, Grant Clifford and Fred Stiven.

Illustrated Books

Over the years a number of illustrated volumes have been acquired for the collection where they broaden an understanding of a specific artist (for example a book illustrated by William McCance who

is represented by individual prints in the collection). They are acquired also where they are of relevance to the Perth and Kinross area (for example books containing plates of local topography which may be represented otherwise only by odd individual plates in the collection, such as Thomas Campbell's *Tour in Scotland*). Other volumes have been acquired which are inscribed by, and occasionally decorated by local artists. Finally there are those books written and illustrated by local artists such as the volumes of poetry by Douglas Spens Stuart.

Applied Art

The Applied Art collection encompasses a wide variety of objects and materials. The collections of Perth silver and Perthshire glass are unsurpassed in terms of national importance. The ceramics collection contains significant collections of Staffordshire flat-back figures and Martinware studio pottery as well as a collection of studio pottery, produced by potters native to or resident in the Perth and Kinross area. Other smaller collections include furniture, timepieces, oriental and other items.

The non-Perth applied art objects enhance and complement the Perth material by providing examples which illustrate the evolution of style and allow material to be placed in an art historical context. The Applied Art collection represents quality contemporary crafts from Scotland, with emphasis on local makers, to illustrate Scotland's rich indigenous crafts tradition.

Glass

This includes laboratory and lighting glassware manufactured by Moncrieff's of Perth, examples of Monart and Vasart glass made in Perth c1924-1962 and the Ross collection of paperweights, the majority of which are of local manufacture. The collection also includes historic and contemporary material of local manufacture or relevance produced by Perthshire Paperweights, Strathearn Glass, Paul Ysart, Colin Terris, Stuart Strathearn and Caithness Glass.

In addition to local glass the collection contains Venetian Glass and about 100 pieces of British glass (mainly 19th century in date) and a small selection of modern studio glass of Scottish origin.

Contemporary has been purchased from smaller glass workshops and local makers located in the Perth and Kinross area. Key contemporary pieces include Carrie Fertig's life sized *Black-faced Sheep* and *Glare* by Rachel Elliot.

As well as finished items, material related to the process of glass making has been acquired, including objects in stages of production, millefiori and picture canes, motifs for paperweights and tools.

Silver

There are over 500 pieces of silver which date from the 17th to the 21st centuries. Over half of the items are of Perth manufacture, including important items by local historic makers as well as contemporary examples. These are complimented by non-Perth material, which are illustrative of the wider evolution of styles and decoration. They include examples from Edinburgh, Birmingham, Sheffield, London, and some foreign material from Holland, Norway, America, Sweden and India.

Ceramics

The most comprehensive element of the ceramics collection is modern pottery, background information and ephemera produced by or connected with potters active in Perth and Kinross. This was actively collected from 1989, with over 180 items by 13 studio potters acquired plus 26 items by the commercial pottery of A W Buchan and Company. Historic pottery made or decorated in the Perth area has also been acquired.

The collection also includes 19th century Scottish and English ceramics. This includes a collection of Staffordshire flat-back figures and about 50 pieces of Southall and London ceramics by the notable Martin Brothers as well as other occasional pieces of significance or rarity. There are also a small number of foreign pieces.

Furniture and Timepieces

There are about 80 pieces of furniture (excluding long case clocks) which stem largely from the Sir D Y Cameron and Lady Riddell bequests of 1946.

There are a collection of 18 long case clocks, including a very fine local musical example and a chinoiserie laquered case clock by Quare and Horsman. There are also a small number of pocket watches (some with local watchpapers in situ) and assorted other clocks, or clock parts, including the Perth Town clock face by Toschack. The majority of the long case clocks and some of the other items are by local clockmakers, or are otherwise associated with Perth and Kinross.

Metalwork (non-silver)

This group of material includes brass, copper, pewter and plated wares (it excludes objects made from silver and silver gilt which are covered earlier). Included in the collection are a number of pieces of the unrivalled and important group of church plate from St John's Kirk in Perth, including pewter vessels, which was acquired in 2003 with generous financial assistance from the heritage Lottery Fund and the Art Fund. It also incorporates secular material such as presentation gifts and trophies and communion plate, mostly of local manufacture or association.

Oriental

This collection is small and disparate. Most important, is a small but highly significant collection relating to the Ainu people of Northern Japan. It also includes material from India, China, Burma, Nepal, Formosa, Persia, Turkey, Egypt and Tibet (excluding ceramics and Japanese prints which are dealt with above). Objects range from carved, marble deities and large brass Buddha figures to personal ornaments, weapons, and models of human figures, animals and houses.

History

Social History

The rich and varied Social History collection of over 7,500 items covers a wide range of material from c1600 to the present day. A large proportion of the social history collection has a direct association with the Perth and Kinross area. It includes industrial and agricultural machinery, modes of transport and communication, shop fittings, photographic and textile equipment, models, medical, musical and scientific instruments, commemorative and ornamental items, toys, games and sports equipment, weights and measures, religious and educational items and everyday domestic material.

Archaeology

The archaeological collection spans a chronology encompassing approximately 10,000BC to AD 1700 and comprises Scottish, British and international material. Scottish and British material is generally confined to individual items or small groups of objects relating to the area of Perth and Kinross. The exceptions are the site archives for excavations and watching briefs on medieval sites in Perth from the 1970s onwards.

The amount and the quality of this medieval material make it the major area of importance within the archaeology collections and of national and international significance. With the exception of the Medieval period the collection remains weak particularly for the Iron Age, Roman and early historic periods.

The individual finds in the collection were historically acquired by donation, with a small number of purchases. The majority are now acquired as purchases through the allocation by the Crown Office via Scottish Treasure Trove Law. Formerly excavation assemblages were allocated via the Finds Disposal Panel but this has now been combined with the Treasure Trove Panel, forming the Scottish Archaeological Finds Allocation Panel, which deals with all allocations.

The British archaeology also includes good collections of Bronze Age pottery and metalwork and good collections of flint donated by James Roberts and Mary Boyle in 1962.

The international archaeology comprises a small collection of Cypriot pottery and glass bequeathed by Melville-Gray in 1946, a small collection of Egyptian material (notably a Mummy and its sarcophagus), and a collection of prehistoric flints from Somalia donated by Seton-Karr in 1903.

Arms and Armour

This is a varied collection of 450 British and foreign firearms, swords and daggers, staff weapons, shot and powder flasks and armour. It includes a small collection of arms donated by Sir William Burrell in 1940 and a bequest by Melville-Gray in 1946. The collection contains some notable pieces, for example, a pair of pistols by McNab of Rannoch and one Highland targe in excellent condition.

Costume and Textiles

This collection includes 3,000 individual items or groups of items and comprises costume, textiles and accessories.

Notable items include local militia uniforms; a 17th century Perth dance costume; a Perth Incorporation banner of 1604; a 17th century tablecloth (which is an early Scottish example of weaving and dyeing) and an important gent's slashed silk doublet of the early 1620s. The collections of shawls, samplers, banners and fans are also significant.

The collection comprises mainly ladies costume with some notable 18th century Spittalfield silk dresses, but gents' costume includes a collection of theatrical costume worn by the actor Sir John Martin Harvey. It is strong in ladies' costume for the period 1940-1970 but there is a marked absence of material for the period 1800-1850 and earlier.

Books and Archives

The large collection of printed books and journals dates from the 17th century to the present day. It includes books that were part of the free library set up by the Literary & Antiquarian Society of Perth and books acquired by the Perth Town Council Museum Service since 1900. The library of the Perthshire Society of Natural Science is also housed within Perth Museum & Art Gallery under a legal agreement between the Society and Perth & Kinross Council (but does not form part of the Museum's collections).

The archive comprises over 4,000 catalogued archives or groups of archival items. They include manuscript, and printed material, bound volumes, bundles of archives and a number of framed and glazed items. There is also a collection of 550 maps and plans and a collection of 180 posters.

The archives are mainly of local relevance and include the papers of one of the forerunners of today's Museums & Galleries Service - the Literary and Antiquarian Society of Perth, 1784-1914. Other notable items include archives of the Hammermen and Wrights Incorporations of Perth, the William de Brailes illuminated Bible (c1240); the Sermons of Jacques de Vitry (15th century); and a book of hours, possibly French (15th century).

Archival material acquired in recent years is primarily ephemera associated with the Perth and Kinross area which complements the other social history collections, eg Stagecoach bus tickets or archives relating to the history of the Museums & Galleries Service and its collections.

Coins, Medals and Stamps

The numismatic collection includes Scottish and British coinage, Classical coinage, trade and church tokens and also medals, stamps, seals and a number of miscellaneous items such as beggars' badges.

The Church tokens mainly comprise a collection of communion tokens donated by D L Edwards in 1951.

The collection also includes a representative collection of military medals and some commemorative medals.

The stamp collection is mainly composed of a collection bequeathed by Spence-Smith in 1951 of mostly British material with some foreign stamps and some early postmarks.

Photography

The Photography collection includes examples of many of the photographic processes used since photography's invention.

These include examples of the earliest processes; the Daguerreotype and calotype. The latter being the work of renowned photographic pioneers D O Hill (an artist of Perth origin) and Robert Adamson.

A significant collection of collodion wet plate negatives created by Perth photographer Magnus Jackson comprising circa 2,500 images forms the earliest photographic record of Perth and Perthshire. Amongst the varied subject matter his award-winning tree portraits are of particular note.

Other collections of note include a series of dry plate negatives comprising postcard views of Perthshire taken by several local photographers between 1903 and 1923. Wood & Son Printers, Perth, published these as the Woodall Series of black and white and hand coloured postcards.

A recently acquired collection of over 13,000 (mostly glass) negatives taken between 1927 and 1993 from the business of D Wilson Laing Photographers, Blairgowrie is a powerful record of life in Eastern Perthshire.

Our biggest single collection of images comprises around 100,000 negatives taken from 1948 to the 1990s by Perth freelance press businesses Alex Cowper, and later Louis Flood Photographers.

There are also significant collections of lantern slides (mainly accumulated by previous museum curators for educational purposes), prints, albums and postcards. Notable amongst the albums is one from 1903 which commemorates the formation of the Scottish Photographic Federation, an event which took place on 17 January 1903 in the Natural History Museum on Tay Street.

The photography collections are a unique medium in themselves, as a social document, in their ability to record changes in the environment and in their facility to enhance other collections and provide a powerful medium of interpretation.

World Cultures

The World Cultures or Ethnography collection was built on a nucleus of material donated to the Literary & Antiquarian Society of Perth in the early 19th century. Of these donations there were two notable collections made by Dr Ramsay and presented in 1825 and Colin Robertson, presented in 1833. Significant donations made in the 20th century include collections donated by Dixon in 1917 and Woodward in the 1950s.

There are over 1,300 individual items or groups of items in the collection; over half are from Oceania, the remainder being American and African. Notable pieces include a rare Tahitian mourner's costume, a unique Kakapo feather cloak from New Zealand and a collection of important items from North America including Salish cloaks, a Chilkat apron, Haida argillite carvings and Salish bracelets and combs.

The World Cultures collection was published in catalogue form in 1980 and 2 Toi Moko were repatriated by Perth & Kinross Council to Te Papa (The National Museum Service of New Zealand) in 2005.

Natural History

This large and important collection of zoological, botanical and geological material totals around 150,000 specimens. It is the 6th largest collection of natural history in Scotland. The richness of the collection is largely thanks to the founding of the Perthshire Society of Natural Science in 1867 and the opening of the Perthshire Natural History Museum in 1881.

A major focus for the collections has always been to collect and preserve specimens and information covering the wildlife and geology of Perthshire and Kinross-shire. Locally collected specimens serve as vouchers for published studies. The historical collections also have considerable comparative material from elsewhere in Scotland and Britain and from overseas.

For ease of consideration the Natural History collection has been sub-divided into zoology, botany and geology.

The Natural History collections also include local environmental records that document the occurrence of plant and animal species and sites of wildlife or geological interest.

Perth Museum & Art Gallery holds a certificate under European Council Regulation No 338/97 and European Commission Regulation 939/97 on the protection of species, enabling it to hold and display specimens of Annex A species listed in CITES (Convention on International Trade in Endangered Species of wild flora and fauna). It also holds a licence under the Conservation (Natural Habitats etc) Regulations 1994 to possess any European Protected Species for science, research or educational purposes.

Zoology

Mammals

This collection consists of about 500 specimens of which the majority are British and collected in Perthshire. It includes a British skin collection, mounted trophy heads, British and exotic mounts.

Birds

The bird collection comprises about 2,500 taxidermy mounts and about 1,300 study skins. This is a representative collection of British taxa and the collection is strong in specimens from Perthshire.

The most important collection is the study skins of John Guille Millais (1865-1931). There are good examples of the work of local and well known taxidermists including Charles Kirk (1872-1922) and George Hart (d 1940?), a taxidermist with the Perth firm of P D Malloch. The overseas material includes a notable collection from Paraguay obtained from local collector, William Foster (1873-1915) and smaller collection from Ecuador. There are about 2,000 British eggs, about 200 foreign clutches or single eggs, and about 200 nests. A further strength is the specimens of casual visitors and rare species in Perthshire and Angus.

Fish, Amphibians, Reptiles

This small group of collections contains about 200 fish, reptiles and amphibians. The fish collection is lacking in representative specimens of smaller local species, though it contains notable examples of local game fish prepared by the Perth taxidermy firm of P D Malloch.

The amphibian and reptile collection is not large and consists largely of foreign specimens with a few local specimens preserved in spirit.

Skeletal Collection

This collection consists about 700 specimens of articulated and disarticulated animal skeletons and single bones or skulls of vertebrates. There is a mixture of British and foreign material. The largest skeleton is that of the extinct moa from New Zealand. The collection includes an articulated human skeleton, skull and detached bones. These are commercial preparations and have no known association with any particular community.

Invertebrates

This is the largest collection, comprising over 95,000 specimens from many sources. Particular strengths are the collections of Lepidoptera (butterflies and moths) and Hemiptera (true bugs).

Some invertebrate groups such as insects and molluscs are well represented, while others, such as spiders, are poorly represented.

The Lepidoptera collection contains about 40,000 specimens, with the majority from Britain, Scotland and Perthshire. There are approximately 5,000 foreign specimens. The most important collection is that of Francis Buchanan White (1842-1894). The strong Perthshire collection is the largest and most complete of its kind and includes voucher specimens of Scottish rarities. Other important named collections are those of Samuel Ellison (d 1939), Sir Thomas Moncreiffe (1822-1879) and David Coates (d 1980). The Coates collection contains specimens collected between 1960 and 1980 around Stirling and Aberfoyle.

The Hemiptera collection contains 8,280 specimens collected around the world with about 3,000 from Britain. Material came from collectors in New Zealand, Brazil, France, Madeira and the East Indies, including specimens from Alfred Russell Wallace (1823-1919), who co-discovered the theory of

evolution. It is the most significant insect collection at Perth because it includes 13 type specimens and associated series of overseas specimens. The collection was brought together by the leading Scottish naturalist, Francis Buchanan White (1842-1894).

The mollusc collection is a large and representative collection of 20,000 specimens of 1,940 species. The collection is the 5th largest mollusc collection in Scotland. Henry Coates (1859-1935) published a catalogue of the collection in 1925 and was a major donor. The British land and freshwater mollusca (1,108 specimens) were collected between 1832 and 2006. There are good voucher specimens, including rarities, for Perthshire and other parts of Britain. The British marine shells total 871 specimens. They were collected in the period 1857 to 1925. There are 17,000 specimens in the collection of foreign land, freshwater and marine shells. Main provenances are the Andes, Guyana, New Hebrides, West Indies, Red Sea, Philippines, Eastern Seas and the Arctic.

Botany

The botanical collections comprise about 45,000 specimens consisting of a large herbarium of vascular plants and a small collection of fungi and non-vascular plants. This is the 5th largest botanical collection in Scotland.

The vascular plants are housed in a number of named herbaria.

The '*Perthshire*' herbarium is a significant resource of voucher specimens for Perthshire on which the published '*Flora of Perthshire*' is based. This is the largest collection of Perthshire plants in the world. The '*Perthshire*' herbarium contains 12,931 specimens collected in the three Perthshire vice-counties. They were collected from 1810 to 2001, with the main period of collecting being 1868-1893 by Francis Buchanan White (1842-1894) and other members of the Perthshire Society of Natural Science.

The '*Balfour*' herbarium contains about 14,000 specimens of which approximately 50% are from Scotland, 25% from England, and the final 25% from overseas, including France, Italy, Switzerland, India, USA and Australia. The specimens were collected from 1765-1873, with the main period of collecting being 1821-1862. The collection was presented to the Literary & Antiquarian Society of Perth in 1880 and came from the '*botany classroom*' of the University of Edinburgh, at the Botanic Garden, where it was used as a teaching collection.

The '*Non-Perthshire*' herbarium contains about 6,000 specimens from Britain and Europe.

The '*Buchanan White*' Willow Herbarium contains 2,600 specimens of Willows (*Salix*) collected in Perthshire, other parts of Scotland and Britain. Buchanan White was a willow specialist and in 1889 published a '*Revision of British Willows*'.

Specimen data for significant elements of the Herbaria collections are accessible via the internet on <http://herbariaunited.org/>

Geology

Rocks

The rock collection consists of about 2,000 specimens from Perth and Kinross, Britain and Europe. In general, local rock types are well represented, though coverage of British sedimentary rocks for comparison is poor. Foreign specimens consist mainly of ornamental types and volcanic rocks from Vesuvius.

Minerals

This collection of about 3,000 specimens contains a high proportion of non-local material, for example, specimens from Russia, Australia and America.

Fossils

The Fossil collection includes about 2,500 specimens from Perth and Kinross and Britain and contains specimens of historical and scientific importance. The most significant and rare specimens are fossils collected in Angus, Perthshire and Fife including Carboniferous plants, Lower Devonian eurypterids (sea-scorpions), fish, plants and alga, and Pleistocene mammals such as elk, beaver and aurochs.

Models

The Museums & Galleries Service possesses 200 models that were originally acquired for display purposes. Many are of a very high quality and are of historic interest. They include botanical models by Brendel, glass models of invertebrates by Blaschka and plaster models of protists by Fric.

Environmental Records

The Museums & Galleries Service holds biological and geological information relating to sites, habitats, strata and the distribution of the flora and fauna in Perth and Kinross. This data increases the understanding of our environment and contributes to its conservation. The Museums & Galleries Service is unable to resource an Environmental Records Centre. In the absence of a dedicated records centre for this part of Scotland we will continue to act as a holding archive for such records until such time as a dedicated centre becomes established.

Appendix 2 - References





Online

Collections Trust - Collections Management

www.collectionstrust.org.uk/collections-management 

Includes links to further resources:

- *SPECTRUM*
- *Collections Skills*
- *Benchmarks in Collections Care*
- *Specification for Cultural Collections produced by the British Standards Institute:*
 - **PAS 197** : 2009 Code of Practice for Cultural Collections Management
 - **PAS 198** : 2012 Specification for managing environmental conditions for cultural collections
- *Collections Management Guidance and Toolkits*

Museums Association - Code of Ethics

www.museumsassociation.org/ethics/code-of-ethics 

Website also includes guidance on emergency planning, security and collections management and care.

Arts Council of England - Accreditation Scheme

www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/ 

Includes guidance and links:

- *Accreditation Scheme*
- *Museums Association Disposal Toolkit*

Museums and Galleries Scotland

www.museumsgalleriesscotland.org.uk/ 

Books

Collections Management: A Practical Guide by Susanna Hillhouse

Collections Trust, 2009



Collections

Management Framework

Culture Perth and Kinross

If you or someone you know would like a copy of this document in another language or format, (on occasion, only a summary of the document will be provided in translation), this can be arranged by contacting the Culture Perth and Kinross on 01738 444949.