

HIGH LIFE HIGHLAND



COLLECTIONS DEVELOPMENT POLICY

2019-2024

Highland Folk Museum

Inverness Museum & Art Gallery

TERMS

Collections Development Policy: a policy regulating the acquisition and disposal of items from museum collections, ensuring sound legal, ethical and curatorial practices, in line with PAS197 of the *Code of Practice for Cultural Collections Management* (2009). The adoption and implementation of a formal Collections Development Policy is a requirement of Arts Council England's Accreditation Scheme for museums in the United Kingdom. In Scotland the scheme is administered by Museums Galleries Scotland

High Life Highland: governing body, charitable company limited by guarantee, granted rights to manage a museums service, including associated buildings and collections, on behalf of The Highland Council

The Highland Council: owner of High Life Highland's museum buildings and collections, including intellectual property rights associated with those collections

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1. INTRODUCTION AND STATEMENT OF PURPOSE

Introduction: High Life Highland manages the museum collections of The Highland Council. These consist of the collections held by the Highland Folk Museum and Inverness Museum & Art Gallery. The Highland Council has transferred responsibilities for managing a museums service while retaining ownership of the land, the buildings, the collections and the intellectual property rights associated with the collections.

The following policy statement regulates the acquisition of items for the collections. It is representative of the plans and ambitions of High Life Highland museums in 2018, and will be subject to revision as the museums develop. The policy will be reviewed and updated at least once every five years, with the next review taking place in 2023 or before. All revisions will be brought before The Highland Council for approval. Museums Galleries Scotland will be notified of any changes to the policy, together with the implications of these changes for the future of the collections.

The current document supersedes all existing and previous policies and practices, formal or informal, relating to the acquisition of items for the collections. The adoption and implementation of a formal Collections Development Policy by High Life Highland and The Highland Council is a requirement of Arts Council England's Accreditation Scheme for museums in the United Kingdom. This scheme is administered in Scotland by Museums Galleries Scotland.

Name of museum: Highland Folk Museum and Inverness Museum & Art Gallery

Name of governing body: High Life Highland

Date when the policy was approved by the governing body: 2019

Policy review procedure: High Life Highland's Collections Development Policy will be published and reviewed from time to time - at least once every five years

Date when the policy is due for review: 2024

Changes to the policy: Museums Galleries Scotland will be notified of any changes to High Life Highland's Collections Development Policy, and the implications of any such changes for the future of the museum collections.

Relationship to other relevant policies/plans of the organisation:

1.1 High Life Highland museums' statement of purpose is to provide an outstanding resource for Highland culture and history, enriching people's lives through the promotion of knowledge, understanding and enjoyment of heritage and the arts.

Key objectives:

- a) To provide optimum access to collections and services, both now and in the future
- b) To be acknowledged and respected as a leading resource for learning, experience and engagement with Highland heritage, culture, living history and the environment
- c) To collect, preserve, exhibit, interpret and celebrate Highland heritage and culture
- d) To promote engagement with people of all ages and abilities
- e) To develop links with communities and improve the aspirations of individuals
- f) To create and develop partnerships with local communities
- g) To create and develop partnerships with national agencies
- h) To promote, support and develop the creative economies of the Highlands by inspiring designers and makers, and stimulating an appreciation and enjoyment of craft and design through the ages
- i) To promote, support and develop the involvement of local communities and visitors to help identify, interpret and share knowledge about the history and culture of the Highlands, encouraging contributions to the recording and interpretation of that heritage

1.2 High Life Highland will ensure that all acquisitions and disposals are carried out openly and with transparency.

1.3 By definition, a museum has a long-term purpose and holds its collections in trust for the benefit of the public in relation to their stated objectives. High Life Highland therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collections or disposal from the collections.

1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5 High Life Highland museums recognise their responsibility, when acquiring for the collections, to ensure that care, documentation and the use of the collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 High Life Highland museums will undertake due diligence and make every effort not to acquire, whether by purchase, gift or bequest, any object or specimen unless the governing body or responsible officer is satisfied the museums can acquire a valid title for the item in question.

1.7 High Life Highland will not undertake any disposal motivated principally by financial reasons.

2. HISTORY OF THE COLLECTIONS

The **Highland Folk Museum** was founded in 1935 by the historian, ethnologist and pioneering collector Dr. Isabel F. Grant (1887-1983). Inspired by folk museums in Scandinavia, and named Am Fasgadh (Gaelic for 'The Shelter'), Grant housed the first Highland Folk Museum at a disused former United Free Church on the island of Iona. Its remit was "...to shelter homely ancient Highland things from destruction", and Grant collected assiduously to that end; by 1938 the collection had outgrown its home. In 1939 the museum moved to larger premises on the mainland at Laggan: a village in Badenoch in the central Highlands, where Am Fasgadh was sited for the next five years. The outbreak of the Second World War, and resultant restrictions on movement along the west coast and islands of Scotland, meant that Grant was unable to collect during this period, while petrol shortages contributed to a general reduction in the numbers of visitors to the museum. In 1943 she purchased Pitmain Lodge, a large Georgian house, together with three acres of land near to the train station at Kingussie, about twelve miles east of Laggan, and on the 1st of June 1944 the Highland Folk Museum opened once again to the public.

The collections at Kingussie were developed "...to show different aspects of the material setting of life in the Highlands in bygone days" and included vast arrays of objects: furniture, tools, farming implements, horse tackle, cooking and dining utensils and vessels, pottery, glass, musical instruments, sporting equipment, weapons, clothing and textiles, jewellery, books, archive papers with accounts of superstitions, stories and songs, and home-crafted items of every shape and description, including basketry, Barvas-ware and treen. The site at Kingussie also enabled Grant to develop a suite of replica buildings: including an Inverness-shire cottage, a Lewis blackhouse and a Highland but-and-ben. These buildings and the use of 'live demonstrations' to interpret exhibits for visitors sealed the Highland Folk Museum's popular reputation as the first open-air museum on mainland Britain.

Isabel Grant was awarded for the creation of Am Fasgadh with an honorary doctorate from the University of Edinburgh in 1948, and ownership of the Highland Folk Museum and its collections was taken over by a Trust formed by the four ancient Scottish universities (Aberdeen, Edinburgh, Glasgow and St. Andrews) in 1954 when Grant retired. George 'Taffy' Davidson (1893-1976), senior fellow in arts and crafts at the University of Aberdeen,

was appointed curator in 1956 and developed the collections in parallel with his own antiquarian interests, including folk music, taking in large numbers of gifts over the next years. By 1974, according to one report, the collections numbered some 25,000 individual items.

The third phase of the Highland Folk Museum's history began in 1975, when Highland Regional Council took over its running. Ross Noble, formerly of the Scottish Country Life Museums Trust, was appointed curator and a process of modernisation began. Noble introduced open, thematic displays and re-introduced live demonstrations as part of popular 'Heritage In Action' days for visitors. The museum thrived. In the early 1980s an eighty acre site was acquired at Newtonmore – about three miles to the south of Kingussie – and work began to lay out four distinct areas: Aultlarie Croft – a 1930s working farm; Balameanach (Gaelic for 'Middle Village') – a developing community of relocated buildings; the Pinewoods – an area of forest with interlinking paths; and Baile Gean – the Highland Folk Museum's reconstruction of an early 1700s Highland township. The Newtonmore site opened to the public in 1987 and operated in tandem with Am Fasgadh until the closure of that site in Kingussie in 2007. In 2011 responsibility for the day-to-day running of the Highland Folk Museum and its collections was handed over to High Life Highland – a charity formed by the Highland Council to develop culture, health and wellbeing, learning, leisure and sports across the region. The new Am Fasgadh – a modern, purpose-built collections storage facility and conference venue – opened in 2014, and in 2015 the collections of the Highland Folk Museum received official 'Recognition' from Museums Galleries Scotland and the Scottish Government as a 'Nationally Significant Collection'.

Inverness Museum & Art Gallery's roots go back to 1825 and the formation of the Northern Institute – a society in Inverness for the promotion of science, literature and the history of Scotland and the Highlands. The Northern Institute flourished in its early years and established a museum based on collections assembled by members between 1825 and 1834. This establishment would struggle in later years from want of a permanent home, and when the Northern Institute disbanded in 1873, the museum moved to the central hall of Inverness Royal Academy on Academy Street, and later to a room within the old Town

Hall on Bridge Street. Developments were already taking place by this time, however, to secure a building in Inverness for the establishment of a School of Art and Museum. Subscriptions of £1,200 were quickly gathered, and these – together with £500 from the prominent local engineer Joseph Mitchell of Viewhill House for the setting up of a Free Library – provided funds towards the opening of new premises on Castle Wynd as part of the Inverness Fine Art Exhibition in 1881. The building opened permanently in 1882, though the accommodation was quickly found to be too small for three distinct facilities; the School of Art transferred to Inverness High School soon after.

The formation of the Inverness Scientific Society and Field Club in 1875 had led to considerable strengthening of the museum's collections of natural history, especially botany, geology and zoology, and the collections of archaeology and historical Highland artefacts grew too. Major changes followed the success of a Highland and Jacobite exhibition held at the museum in 1905, for which some 1,500 items were lent by families from all across Scotland. In 1907 the museum was reorganised as a "...Highland and Jacobite collection and [work began] developing it as one of the educational institutions of the North", with Thomas D. Wallace (d. 1926), former Rector of Inverness High School and President of the Educational Institute of Scotland, appointed Honorary Curator.

Highland and Jacobite artefacts would be the main focus of the museum's collecting for the next half-century. This was greatly augmented by the collection of Stuart artefacts from Prince Frederick Duleep Singh, which was loaned in the 1920s then eventually part bequeathed, part purchased in the 1950s. During the 1950s the curator, Margaret MacDougall, developed the Highland silver collections and tartan reference collection.

The current Inverness Museum & Art Gallery, a modern concrete structure, was built as part of the project to clear and comprehensively redevelop Bridge Street and Castle Wynd in 1963. Two major refurbishments have taken place since then: in 1982 to incorporate new café and gallery spaces, and a £1.3 million makeover for Scotland's Year of Highland Culture in 2007. In 2011 responsibility for the day-to-day running of the museum and its collections was handed over to High Life Highland – a charity formed by The Highland Council to develop culture, health and wellbeing, learning, leisure and sports across the region.

3. OVERVIEW OF CURRENT COLLECTIONS

The accessioned museum collections managed by High Life Highland cover the following areas of interest:

3.1 Natural Sciences

3.2 Human History

3.3 Fine and Decorative Arts

3.4 Archives and Books (including museum history archives)

The museum collections cover all periods from the earliest times, as represented by the geology and prehistoric archaeology of the Highlands, to the present day. High Life Highland museums pursue a proactive contemporary collecting strategy, acquiring material that is representative of ongoing changes in society and the landscape. Material is collected that develops and enhances the existing collections, particularly when it relates to specific items already held in the collections, without creating duplication. The geographical limits of High Life Highland's collecting policy are dictated by the jurisdictional bounds of The Highland Council region and potential acquisitions must have a Highland association to be of interest. However, that association can take any form including, but not limited to:

- Highland places – e.g. archaeological sites, areas of industry, manufacturing and production, the City of Inverness, Clan territories, coastal areas, fisheries, forests, hills, islands, landscapes, locations of cultural and historical events, mountains and mountain ranges, natural habitats, regional towns, villages and settlements, etc.
- Highland people – e.g. actors, architects, artists, authors, business people, collectors, creators, designers, directors, engineers, inventors, leaders, manufacturers, novelists, owners, patrons, poets, politicians, and cultural figures and creatives inspired by the Highlands, as well as 'ordinary' people connected to the Highlands through birth, education, work or death.

- Highland events – e.g. battles, concerts, disasters, exhibitions, fairs, formal gatherings, Highland games, parties, political rallies, religious festivals, Royal visits, shows, sporting contests, tournaments, etc.
- Highland traditions – accents, beliefs, creeds, customs, denominations, dialects, folklore, games, humour, languages, legends, mores, myths, religions, songs, sports, stories, traditions, etc.
- Highland styles – artistic, cultural, historic, material, technical, etc.

The collections mainly focus on local and regional history but do include global stories with Highland relevance e.g. Jacobites or tartan. The above lists are examples and not exhaustive, and apply regardless of the item's location at the time of acquisition.

3.1 NATURAL SCIENCES: These collections are held by Inverness Museum & Art Gallery and comprise approximately 35,000 specimens, subdivided into mineralogy, palaeontology, invertebrate zoology, vertebrate zoology and botany.

3.1.1 Botany: The botany collections are built around herbaria of flowering plants, consisting of approximately 2,000 specimens. 900 of these are from the Highlands, while another 900 are from elsewhere in Scotland. 200 are foreign (from Germany, New Zealand and the Punjab). There are about 1,300 specimens of non-flowering plants (including fungi and lichens), including some very rare Highland specimens.

3.1.2 Geology (Mineralogy): the mineralogical collections consist of approximately 2,300 specimens, including rocks and minerals. 100-150 of these are of non-Scottish origin. About 40% of the remainder are from the Inverness area, with 60% from the rest of the Highlands. Some of the material was collected by notable collectors such as John Horne and Baroness Burdett-Coutts.

3.1.3 Geology (Palaeontology): the palaeontology collections consist of approximately 1000 specimens, with about 70% of these from the Highlands. A particular strength is the group of fish from the middle old red sandstone beds of the Moray Firth area from Nairnside, Banff and Easter Ross. Some significant specimens are originally from the collections of Hugh Miller and Thomas Davidson Wallace.

3.1.4 Zoology (Invertebrates): the invertebrate zoology collections consist of about 10,400 specimens. 2,000 of these are molluscs, of which 60% are unprovenanced Indo-Pacific. The remainder are mainly marine molluscs from the Moray Firth area. The collections contain no land or freshwater molluscs.

There are 8,300 insects, representing some 1,200 species, largely from the Highlands (there are approx. 22,000 species of insect in the British Isles). 10% of the insect collection, mainly Lepidoptera collected in the 19th century, is unprovenanced. Almost half of the insect collection was acquired through fieldwork by museum staff in the 1990s. The collection data for this last group is of quality, and the collection forms the nucleus of a useful resource for scientific research and public reference.

3.1.5 Zoology (Vertebrates): the vertebrate zoology collections consist of approximately 16,000 specimens. Almost 15,500 of these are birds' eggs including a large collection assembled by William Stirling of Fairburn, which is a collection of national importance. There are also bird, mammal and fish mounts. Some of these mounts are of historical interest, being the work of Inverness and Beaulieu taxidermists. Others are more recent specimens, mounted for museum displays and education. There are also small collections of study skins and osteology relating to Highland mammals and birds.

3.2 HUMAN HISTORY: the human history collections are rich and varied across both museums. They are subdivided into agriculture, archaeology, arms and armour, buildings and architecture, community services, costume and textiles, domestic life, ethnography, furniture, health and well-being, Jacobites, numismatics, religion and beliefs, sports and pastimes, technology, trades and industries, and transport.

3.2.1 Agriculture: the agriculture collections, held mostly at the Highland Folk Museum, are amongst the most important in Scotland. They cover manual work from the 18th century, through 19th century developments in agriculture and crofting, to the mechanised farming of the early 20th century. Highlights include a 1916 'Titan' tractor, a John o' Groats mill of 1846 and a 1850s example of Crosskill 'Bell's Reaper' that are of international importance, while the examples of implements from foundries and manufacturers such as the Rose Street Foundry of Inverness, Murray of Banff and MacDonald of Portsoy are nationally significant. The Highland Folk Museum's substantial, comprehensive collection of harness and associated material culture represents the use of draught animals within the Highlands and throughout related Scottish rural culture.

3.2.2 Archaeology: Most of the archaeology collections are held by Inverness Museum & Art Gallery. They comprise mainly Highland material but are of national and international significance. Strengths include a nationally significant collection of Pictish Class 1 symbol stones from Inverness, Easter Ross and East Sutherland; a nationally significant reference collection of earlier Bronze Age metalwork from across the Highlands, including the important flat axe hoard from Dail na Caraidh, near Fort William; an important collection of early Bronze Age Beaker and food vessel cist groups; medieval metalwork acquired through Treasure Trove allocations; and a regionally significant collection of early stone working material from the Inverness area. The single most important item in the archaeology collections is the Achavrail armlet - a 1st century 'massive' type armlet in bronze from Rogart in Sutherland.

3.2.3 Arms and Armour: the arms and armour collections consist of approximately 300 items. Most date from the 18th century, including muskets from the Battle of

Culloden, but some are more recent in date including 20th century sporting rifles and firearms from both World Wars. There is particular focus on weapons associated with Highland dress, such as pistols, broadswords and targes. Particularly noteworthy is the pair of flintlock pistols made by Murdoch of Doune for presentation to the Duke of Clarence. Many items were part of the collection of Highland weapons compiled by Captain William MacKay which was purchased by Inverness Museum & Art Gallery in 1985.

3.2.4 Buildings and Architecture: the buildings collections represent different aspects of Highland vernacular architecture – in particular any styles, features and building types that are in danger of being lost to decay, demolition and development. The collections at the Highland Folk Museum include a blackhouse, a church, a clockmaker's workshop, a croft cottage, a curling hut, a joiner's shop, Lochanhully house, a post office, a school, a shinty pavilion, a smoke house, a summer house and a tailor's shop.

As well as entire buildings and structures at the Highland Folk Museum, both museums collect architectural features, from locks and keys to stone 'marriage lintels'.

3.2.5 Community Services: the community services collections contain material relating to education, law and order, regulation of trade, fire service etc. They include the official weights and measures of several Highland burghs, including Inverness. The collections are small and only of local significance.

3.2.6 Costume and Textiles: in the textiles collections of both museums there is a very significant repository of Highland flat textiles, including traditional hand woven blankets, tartan pieces and tartan samples. The Highland Folk Museum also has some important examples of locally produced linen. Across both museums the collections number more than 2300. There is much fashionable female costume from the early 19th to the late 20th centuries, including fine examples of the use of tartan in 19th century Highland society. Male costume is more heavily represented by military uniform than fashionable or utilitarian garments. The most important pieces of male costume at Inverness Museum & Art Gallery are an embroidered

frock coat with matching waistcoat, dating from the 1790s but originally attributed as belonging to 'Bonnie Prince Charlie'. The majority of the textiles collections were acquired by donation, but some important pieces, including a rare 18th century tartan wedding dress and plaid, are on loan.

3.2.7 Domestic Life: the important domestic collections, with unquestioned international significance, are housed mainly at the Highland Folk Museum. They comprise items from both rural and urban contexts, ranging from cooking implements, through heating, lighting, laundry and personal hygiene, to a major holding of traditional house fittings and furniture. The collections number some 3,000 items.

Inverness Museum & Art Gallery has a small collection relating to domestic life, much of which was salvaged from the home of Mrs Rollo on Friars Street, Inverness – it was demolished in the 1970s, but had remained unchanged since the 1920s.

3.2.8 Ethnography: Inverness Museum & Art Gallery had a collection of foreign ethnography, most of which was transferred to the Royal Scottish Museum in 1968. About 30 pieces remain, mostly of Egyptian origin. There is also a small collection of foreign archaeology comprising stone tools and Mediterranean ceramics and some weapons of international origin.

3.2.9 Furniture: The Highland Folk Museum's collection of furniture is the most comprehensive example of vernacular Highland craftsmanship in Scotland. The collection reflects the ingenuity of Highlanders in their ability to make best use of the natural resources around them, including fine examples of Highland vernacular imitation of fashionable furniture styles from the lowlands and England, as well as purely functional objects. The collection ranges from 'basic' to sophisticated design, incorporating a wide range of construction and decorative techniques and includes chairs, settles, cradles, dressers, kists and box beds.

3.2.10 Health and Wellbeing: Inverness Museum & Art Gallery has a growing collection of medical equipment and material relating to the medical profession in the region. The Highlands & Islands Medical Service served as a case study and model for the formation of the National Health Service in the 1950s, and medical sciences are still a major industry in Inverness today.

3.2.11 Jacobites: the Jacobite collections have been a particular focus for Inverness Museum & Art Gallery since 1907. During the 20th century two especially important collections of Jacobite memorabilia were acquired, the first from Miss Emilie May Bowerbank and the second from the family of Prince Frederick Duleep Singh. The collections comprise paintings, portrait miniatures, jewellery, weapons, letters and pamphlets, relics and souvenirs. There is also an important collection of medallions representing both Jacobite and anti-Jacobite propaganda from the period.

3.2.12 Numismatics: the numismatics collections consist of approx. 2500 coins, tokens, numismatic ephemera and banknotes, as well as commemorative and campaign medals.

Most of the coin collection is Scottish but foreign and English material is also included e.g. from larger collections or archaeological hoards. The collection at Inverness Museum & Art Gallery includes a number of important local hoards, a good collection of Scottish and English hammered silver coins, and later milled coinage. Across both museums there is a representative collection of communion tokens, including a collection of 856 pieces donated to Inverness Museum in 1951 through J.R. Lockie. There is also a selection of Scottish trade tokens.

The medal collections at both museums include a small number of military campaign medals and a larger number of medals commemorating sporting, musical, political, agricultural and academic achievements.

3.2.13 Religion and Beliefs: the religious collections consist of items of local and regional interest, such as church collection ladles, religious books, Sunday school items, etc. There is also a small but significant collection of charms and other objects of superstition and magic, some dating from 18th century. One of the most

significant items in this collection is Leanach Church from Culloden, built from a corrugated iron clad kit building c1900. Other larger items include a rare preaching box from Torridon dating from the mid1800s and a pulpit from a church in Iona.

3.2.14 Sports and Pastimes: the sports and pastimes collections are patchy, with some major strengths and weaknesses. The strongest element in the area of sport at the Highland Folk Museum is the Bishop-Henderson collection of curling stones, together with a repository of shinty artefacts and memorabilia, that is designated by the Camanachd Association. There is a small collection of golf clubs and other late 19th century artefacts relating to the game in the Highlands. Freshwater fishing, both as a recognised sport and an unofficial means of support, is well represented in both collections – in particular Inverness Museum & Art Gallery has a number of fishing rods and fiddles by Alexander Grant, who patented the ‘Vibration Rod’. There is also a strong collection relating to game-shooting, including some important sporting guns and estates game books. In relation to music, Inverness Museum & Art Gallery holds a number of bagpipes and chanters from the collections of Captain William MacKay and Torquil MacLeod, together with a small number of ‘non-Highland’ instruments. The music collection at Highland Folk Museum comprises of 30 plus items including a clarsach made by Glen of Edinburgh, a cello made from a Canadian apple packing case, a set of bagpipes made by MacDonald of Edinburgh and a set of bagpipes said to have been played at the battle of Waterloo.

3.2.15 Technology: Inverness Museum & Art Gallery has a budding collection reflecting various technologies that have had an important role to play in the economy and lives of people in the Highlands. This includes growing collections of photographic and projection equipment, and Cold War technical equipment and manuals recovered from the Ministry of Defence bunker at Raigmore in Inverness.

3.2.16 Trades and Industries: the trades and industries collections at both museums are significant although those of Inverness Museum & Art Gallery are much smaller in quantity and scope. The collections cover traditional crafts such as masonry, joinery, shoe-making, wheel-wright and smith works and traditional industries such as textiles, forestry, whisky-distilling, kelp-burning and fishing. The Highland Folk

Museum has a small but nationally significant collection of material both used by and also made and sold by the cairds, or gypsy travellers, including silver, jewellery, tools, baskets and horn work. The collection reflects the continued importance of travellers in Highland society well into the 19th century and to their contribution to the silversmith tradition of the Highland burghs. The collection includes a silver brooch from the late 1700s made by Charles Jamison, a silver crossed heart brooch made in 1790 by Alexander Stewart, a travelling craftsman, a pair of skivvies made from two silver spoons, and a ring made from a teaspoon.

There are also important collections relating to other crafts. The Highland Folk Museum has a very significant collection of textile crafts including spindles, distaffs, spinning wheels, muckle wheels, wool winders, looms and accessories. Inverness Museum & Art Gallery holds the instruments and workshop tools of Alexander Grant, the Inverness rod and fiddle-maker, and a smaller collection of items from the workshop of Torquil MacLeod, the bagpipe-maker from Tain. Taxidermy was an important part of the early tourism industry in the Highlands, and the work of Inverness taxidermists is well-represented including the workshop contents of MacPherson's. Material relating to the extractive industries is confined to samples and models relating to North Sea oil production. Both museums hold small collections relating to local shops and markets.

3.2.17 Transport: the Highland Folk Museum has a varied collection of both personal transport and primarily horse-drawn 'vehicles'. The collection is representative of non-automobile transportation from the mid-1800s to the later 1900s. The bicycle collection includes two 'boneshakers', a 'penny farthing', four 'safety' bicycles and 17 others including three trade bicycles. One unique item is an American 'cutter' sleigh, made in Boston, Massachusetts, which was used locally at Cluny Castle, Laggan. The horse-drawn wheeled vehicles comprise both personal and goods transport. The collection includes five gigs, six farm box carts and a sprung cart from Auchindachy, Keith.

Goods transport includes two dairy carts and an early 1900 'Asher's Bakery' trolley from Nairn. The collection has two early 1900s large Showman Waggon, adding to

another branch of the important Highland Folk Museum travelling people's collection which includes a horse-drawn trolley. The collection also has a 1911 Shand Mason horse-drawn, steam powered pump fire engine originally from Ballindalloch Castle.

Inverness Museum & Art Gallery has a small collection of archive material, objects and models relating to transport in the Highlands, including the Fresson collection charting the origins of Highland Airways, and items relating to the Highland Railway.

3.3 FINE AND DECORATIVE ARTS: these collections represent the largest public repository of its type in the Highlands, but are small when compared with other regional towns and cities in Scotland, reflecting the fact that Inverness did not have a vibrant 19th century tradition of artistic patronage and public donation.

3.3.1 Decorative Arts: The ceramics collection at the Highland Folk Museum primarily comprises two significant categories, of which the 'primitive' Hebridean pottery collection is of national importance – the 'Barvas Ware' collection, comprising of forty four items, reflects both an old indigenous tradition of pottery making and a relatively modern tradition. The latter, in the form of 'primitive' tea sets, were sold to tourists from 1880s onwards. The Highland Folk Museum has a significant collection of Spongeware, primarily examples of brushstroke and sponge printing.

The Highland silver collection at Inverness Museum & Art Gallery comprises about 500 pieces and dates from the 17th century to the present. It is almost comprehensive in its representation of work by individual silversmiths of Inverness, Wick, Tain, (Dingwall) and Elgin. The various types of flatware and hollow-ware produced are well represented. Overlapping with the silver collection are excellent collections of Highland quaichs, snuff mulls and snuff boxes.

3.3.2 Fine Arts: there are about 220 easel paintings in the collection at Inverness Museum & Art Gallery, together with a larger number of prints, miniatures and drawings. There is a good range of landscapes and historical portraits, as well as abstract and contemporary subjects. In 1997 the collection was strengthened with the addition of several 20th century works from the Scottish Arts Council Bequest. The works are mostly of Highland interest, whether by subject or artist, with very few works by foreign artists.

3.3.3 Sculpture: there are about 40 pieces of sculpture in the collection of Inverness Museum & Art Gallery, including significant works by Alexander Munro, Patric Park and the 20th century constructionist Will McLean. There is one important sculpture which is on loan from The Highland Council, but is not part of the accessioned collections – a marble bust of John Gordon by Edme Bouchardon.

3.4 ARCHIVES AND BOOKS (including museum history archives): Both museums hold extensive archives and reference libraries. The archive holdings at each museum include material that relates to the histories of the respective collections.

3.4.1 Archives: The archive at the Highland Folk Museum gives invaluable supportive information to the collection of material cultural objects. The archive has grown alongside the collection of objects and is a most significant area in its own right. The re-erected buildings, which are accessioned, each have a documentary archive which includes past owners or builders, and if the building was originally used for trading includes headed paper, invoices and customer lists.

The archives at Inverness Museum & Art Gallery comprise important collections of Inverness Burgh charters. There are also small and miscellaneous collections of trade journals, tradesmen's daybooks, etc. relating to the 19th century rural Highlands, together with papers from local societies and individual families. There are small collections of archives and records relating to the history of the natural sciences in the Highlands. There is also a small sound archive on reel-to-reel tape and a collection of oral history tapes resulting from projects in the 1980s. Some of the former has been duplicated on High Life Highland's *Am Baile* website (www.ambaile.co.uk).

The museums also hold material relating to their own histories, including private papers of Isabel F. Grant, founder of the Highland Folk Museum and notebooks kept by Margaret MacDougall, former curator of Inverness Museum. The archives also comprise early accession registers and other unaccessioned paper and photographic records.

3.4.2 Books: there are extensive reference libraries at both the Highland Folk Museum and Inverness Museum & Art Gallery, but only a small number of these books – fewer than 100 – have been accessioned into the museums' collections. Most of these are family bibles or Gaelic texts.

3.4.3 Maps: the map collection consists of about 300 maps, printed and manuscript, from the 18th century onwards. Most relate to Inverness-shire and Easter Ross. Included are Inverness town plans, estate maps, thematic maps showing communications and services, and Ordnance Survey maps. Avery's map of the Moray Firth and Great Glen area, produced in 1726 held at Inverness Museum & Art Gallery and the Duke of Gordon's 1812 plan for Kingussie held at the Highland Folk Museum are particularly important.

3.4.4 Photographs: the photographic collections at Inverness Museum & Art Gallery consist of over 15,000 photographs in a range of printed, cellulose and glass negative forms. This includes 11,000 photographs from the M.E.M. Donaldson Collection (including over 1,000 glass negatives of the West Highlands), the Joseph Cook Collection and the Shennan Collection. There is also a large number of miscellaneous photographs showing views of central Inverness, and a collection of postcards and photographs relating to the early 20th century Highlands.

The large photographic collection held at the Highland Folk Museum is invaluable in the vividness of character that the photographs translate of the people who lived and worked in the Highlands as well as a physical document of the landscape itself. Historic postcards add greatly to the archival collection, many of which have been digitised onto the online 'Am Baile' resource.

4. THEMES AND PRIORITIES FOR FUTURE COLLECTING

GENERAL STATEMENT: High Life Highland collects objects that track the development and tell the stories of Highland heritage and culture, in line with the key objectives set out in chapter 1 of the current document. The Collections Development Policy covers both the Highland Folk Museum and Inverness Museum & Art Gallery, but allows for the particular needs and aspirations of those individual sites to be targeted as regards collecting.

The museums will collect in accordance with the principles set out in chapter 1. The acquisition of objects that place significant financial burdens on the owners of the collections will not be considered without referring first to The Highland Council. High Life Highland also takes into account the constraints placed on collecting by factors such as staff shortages and limited storage space.

During the period covered by this policy, the Highland Folk Museum will particularly focus on vernacular architecture and collecting across all subject areas, bringing the collections up to the 1970s. Contemporary collecting of items of popular culture e.g. the Millennium Book, will introduce items from the 21st century.

During the period covered by this policy, Inverness Museum & Art Gallery will particularly focus on developing the decorative arts collections, archaeology, costume, and contemporary collecting across all subject areas bringing the collections up to date for the 21st century. Priority will be given to objects that enhance existing narratives or introduce new narratives for under-represented sectors of Highland society, including women, BME groups, immigrants and refugees, traveller community, prisoners, people with disabilities and sensory impairments, children and teenagers.

Material will be acquired for the 'working collections' at the Highland Folk Museum and the 'handling collections' at Inverness Museum & Art Gallery for purposes such as handling workshops, school loans boxes, memory boxes and dressing historic buildings. This material will not be accessioned.

4.1 NATURAL SCIENCES:

4.1.1 **Botany:** Inverness Museum & Art Gallery will continue to collect specimens from the Highlands that help to fill gaps in its botany collection. It will also collect reference material for botany, especially with regard to local species that are difficult to identify in the field.

4.1.2 **Geology (Mineralogy):** Inverness Museum & Art Gallery will continue to collect specimens from the Highlands that help to fill gaps in its mineralogy collection.

4.1.3 **Geology (Palaeontology):** Inverness Museum & Art Gallery will continue to collect specimens from the Highlands that help to fill gaps in its palaeontology collection.

4.1.4 **Zoology (Invertebrates):** Inverness Museum & Art Gallery will continue to collect insects from the Highlands, with other groups (e.g. marine molluscs) accepted where they fill gaps in the invertebrate zoology collections and where full sets of data accompany the acquisitions. In particular land and freshwater molluscs will be sought in order to fill a significant gap.

4.1.5 **Zoology (Vertebrate):** Collections of well-documented and legally-acquired birds' eggs from the Highlands will be acquired by donation where they enhance the existing vertebrate zoology collections. Other vertebrate specimens will be acquired by donation where the specimens on offer have been legally acquired. Highland mammals will be added when available, especially native species such as wild cat, pine marten and otter. Highland birds, especially passerines and waders, will be added when available for study and research. Fish from the Highlands will also be sought. Good examples of the work of Highland taxidermists will be acquired when they become available.

4.2 HUMAN HISTORY:

4.2.1 **Agriculture:** the Highland Folk Museum will collect agricultural artefacts that have been manufactured or used in the Highlands, and where they complement rather than compromise the existing collections, given the constraints there are on storage. In addition, the Highland Folk Museum will aim to stock the site during the open season with traditional native breeds of animals as they become available, provided these animals are cost effective to support.

4.2.2 **Archaeology:** Inverness Museum & Art Gallery will collect archaeological material that fills gaps in the existing collections and enhances the regional and national significance of those collections as a reference resource. In particular the museum is keen to acquire tools from the earlier Neolithic; axe heads, swords, tools and small personal items from the Late Bronze Age; Iron Age (including Celtic and Roman) material of all types; Pictish carved stones (especially Type II) and any smaller material culture; and Norse material of any type.

As a museum eligible to receive material through the Scottish Archaeological Finds Allocation Panel, Inverness Museum & Art Gallery will act as a centre for the reporting and processing of such finds, and will bid for Highland material where appropriate, in liaison with other eligible museums in The Highland Council area.

4.2.3 **Arms and Armour:** the Highland Folk Museum and Inverness Museum & Art Gallery will collect arms and armour that fill gaps in the existing collections, and that build on strengths. Highland material will be sought, especially sporting guns and other objects manufactured by Highland gunsmiths, silversmiths and other makers, or used by local volunteer militia. Weapons will be acquired and kept within the terms of current legislation.

4.2.4 **Buildings and Architecture:** the Highland Folk Museum will collect Highland buildings and other structures, including street furniture, as these become available, either as donations or as identified as at risk (e.g. the Buildings At Risk Register), with these dismantled and re-erected on site to a standard commensurate with the standards applied to any other object in the collections. These will be assessed on a

case by case basis and will enable the development of the site as a rural community, demonstrating the relevant aspects of vernacular architecture, rural practices and a timeline of regional social history. Duplication will be avoided and efforts will be made to address gaps in the collection.

Replica buildings will also be developed, but in general the presumption will be that these should not be accessioned as museum objects. In addition, the Highland Folk Museum will develop and maintain a non-accessioned 'working collection' to be used for dressing and interpreting the historic buildings.

There is a strong presumption for architectural features to be kept in situ or within the associated building where possible so Inverness Museum & Art Gallery will only collect architectural features from significant buildings within Inverness city where these are at risk of demolition, disposal or dispersal.

4.2.5 Community Services: the Highland Folk Museum and Inverness Museum & Art Gallery will develop the community services collections of early educational material, including school books, classroom fittings and teaching aids. The collections relating to law and order will also be strengthened, especially with regards 19th and 20th century material from Inverness and the rural Highlands.

4.2.6 Costume and Textiles: the Highland Folk Museum and Inverness Museum & Art Gallery will collect traditional Highland textiles, works banners and tartan samples to fill gaps and build on strengths in the existing collections. Garments that are handmade or manufactured in the Highlands will also be considered. In addition, Inverness Museum & Art Gallery will acquire costume, footwear and accessories that represent fashions of the 20th century for men, women and children in the Highlands. Priority will be given to items with additional context such as photographs and supporting artefacts.

4.2.7 Domestic Life: the Highland Folk Museum will collect Highland domestic objects that fill gaps or build on strengths in the existing collections. Inverness Museum & Art Gallery will only acquire exceptional items with strong Inverness connections.

4.2.8 **Ethnography:** non-Highland ethnographic material will not be collected.

4.2.9 **Furniture:** the Highland Folk Museum will collect examples of Highland vernacular furniture that fills gaps or builds on strengths in the existing collection. Inverness Museum & Art Gallery will only acquire exceptional items with strong Inverness connections.

4.2.10 **Health and Wellbeing:** Inverness Museum & Art Gallery will add to its collection of medical equipment, especially where this material relates to the history of the Highlands & Islands Medical Service. It will also seek to represent contemporary innovations in the medical sciences that are developed in Inverness and the Highlands.

4.2.11 **Jacobites:** Inverness Museum & Art Gallery will collect Jacobite objects that fill gaps or build on strengths in the existing collections. As well as items contemporary with the Jacobite risings, souvenirs and items associated with Jacobite supporters will be sought, to illustrate the folklore and local history associated with this period.

4.2.12 **Numismatics:** Inverness Museum & Art Gallery will strengthen its numismatics collections by adding examples of coins and tokens that have a particular relevance to Inverness, such as hammered silver minted in the town under Alexander III and James I or trade tokens from local businesses. Hoards and stray finds from the Highlands will be collected through Treasure Trove. Representative samples of Scottish hammered and milled coinage, tokens and numismatic ephemera will be sought to fill gaps in the existing collections.

Bank notes from Scottish banks will be collected, but foreign coins and tokens will not, unless they form parts of larger collections. Campaign and commemorative medals relating to particular individuals or events will be collected, especially where supporting biographical information and artefacts are available.

4.2.13 Religion and Beliefs: the Highland Folk Museum and Inverness Museum & Art Gallery will collect material relating to organised or institutional religion in the Highlands. Charms, amulets and other material relating to non-institutional religion will also be collected.

4.2.14 Sports and Pastimes: the Highland Folk Museum and Inverness Museum & Art Gallery will collect objects that fill gaps and build on strengths in the sports and pastimes collections. Cups, medals, memorabilia, etc. representing more recent sports and pastimes will be actively sought. Musical instruments, including characteristic Highland instruments such as the clarsach, fiddles and bagpipes, will be collected where they fill gaps and build on strengths in the existing collections. Instruments with Highland musical associations, such as those used by members of the Inverness Town Band, will also be sought. Associated material such as reeds, bows and recordings will be collected, as will the work of contemporary composers and instrument-makers.

4.2.15 Technology: Inverness Museum & Art Gallery will continue to develop its technology collection to reflect the various technologies that have had an important role to play in the economy and lives of people in the Highlands.

4.2.16 Trades and Industries: the Highland Folk Museum and Inverness Museum & Art Gallery will fill gaps and build on strengths in the crafts, trades and industries collections by collecting items manufactured in Inverness and the Highlands, or with strong associations to the local area.

4.2.17 Transport: the Highland Folk Museum will continue to develop the working collection and aim to fill any gaps in the railway material. Inverness Museum & Art Gallery will continue to collect material and models relating to leisure and commercial transport in the Highlands, in particular aviation and railway material. Actual vehicles will only be collected in exceptional circumstances due to limitations of space and resources.

4.3 FINE AND DECORATIVE ARTS:

4.3.1 **Decorative Arts:** the Highland Folk Museum and Inverness Museum & Art Gallery will collect ceramics that fill gaps or build on strengths in the existing collections, especially Barvas Ware at the Highland Folk Museum. Inverness Museum & Art Gallery will acquire examples of silver by unrepresented makers, unrepresented local hallmarks, and under-represented vessel types.

Inverness Museum & Art Gallery will actively seek to expand its collection of contemporary craft, studio pottery and studio glass – all of which is currently under-represented. This includes small commercial ventures such as Caithness Glass and Highland Stoneware, as well as works by individual artists.

4.3.2 **Fine Art:** Inverness Museum & Art Gallery will collect fine art that has been inspired by Inverness and the Highlands, including prints and contemporary art. Particular preference will be given to professional artists (e.g. RA, RSA, RSWA) or to artists with strong connections to the region.

4.3.3 **Sculpture:** Inverness Museum & Art Gallery will collect sculpture that has been inspired by Inverness and the Highlands, or where the sculptor or designer has an association with the region. In particular, works by Alexander Munro that enhance the existing body of work will be considered.

4.4 ARCHIVES AND BOOKS:

4.4.1 **Archives:** the Highland Folk Museum and Inverness Museum & Art Gallery will continue to collect archive material that relates to the history of the museums and their collections.

4.4.2 **Books:** the Highland Folk Museum and Inverness Museum & Art Gallery will continue to develop their reference libraries and only accession books of special historic significance.

4.4.3 **Maps:** the Highland Folk Museum and Inverness Museum & Art Gallery will collect maps and archives that refer to the local area and relate to the existing collections.

4.4.4 **Photographs:** the Highland Folk Museum and Inverness Museum & Art Gallery will collect historic photographs and negatives (and make digital duplicates) through donation, bequest or purchase, or loan for the purpose of copying. Where possible, images will be made widely available through the *Am Baile* website (www.ambaile.co.uk).

5. THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL

5.1 High Life Highland museums, acting on behalf of The Highland Council, recognise that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and which are excluded from the review. The outcome of the review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be carried out by a responsible officer and will be documented, open and transparent, and there will be clear communication with key stakeholders on the process and outcomes.

The Highland Folk Museum will continue to rationalise the Working Collection. Inverness Museum & Art Gallery will focus on rationalising the Handling Collection, unaccessioned material and excavation assemblages.

5.3 Disposals carried out by High Life Highland museums will adhere to the procedures outlined in chapter 16 of the current document ('Disposals procedures') and the method of disposal will be by gift or sale. Where disposals are proposed, High Life Highland will institute a formal programme of curatorial survey and assessment, providing recommendations on the rationalisation of the collections and lists of specific objects or groups of objects that might be considered for disposal. Disposals will not be carried out that are motivated primarily by financial gain. Specific objects or groups of objects that might be considered for rationalisation and disposal will only include items that have been identified under the following criteria:

- Deteriorated condition
- No accurate data or provenance
- Duplication
- Objects deemed outside the scope of agreed acquisition priorities and themes

6. LEGAL AND ETHICAL FRAMEWORK FOR THE ACQUISITION AND DISPOSAL OF ITEMS

6.1 High Life Highland museums recognise their responsibility to work within the parameters of the Museum Association's Code of Ethics when considering acquisitions and disposals.

7. COLLECTING POLICIES OF OTHER MUSEUMS

7.1 High Life Highland museums 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 arise, defining areas of specialisms and avoiding unnecessary duplication and waste of resources.

7.2 Specific reference will be made to the following museums:

- Accredited independent museums in The Highland Council area – archaeology, Jacobites and militaria
- Culloden (National Trust for Scotland) – archaeology, Jacobites and militaria
- Glasgow Museums (Glasgow Life) – Barvas Ware
- High Life Highland archives – archives, maps, photographs and paper ephemera
- Museum nan Eilean – Barvas Ware
- National Galleries of Scotland – fine arts
- National Museums Scotland – all areas of collections
- Perth Museum & Art Gallery – fine and decorative arts

8. ARCHIVAL HOLDINGS

8.1 As High Life Highland museums 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* (Third Edition, 2002).

9. ACQUISITIONS

9.1 The policy for agreeing acquisitions is that the proposed item/s must fulfil the principles of collecting and meet the assessment criteria. The museums' curatorial staff are responsible for nominating and selecting acquisitions.

9.1.1 Principles of collecting:

- Quality – significance over quantity
- Context – items should provide new narratives and learning opportunities
- Care – the museum must be able to care for the item and provide access, within available resources

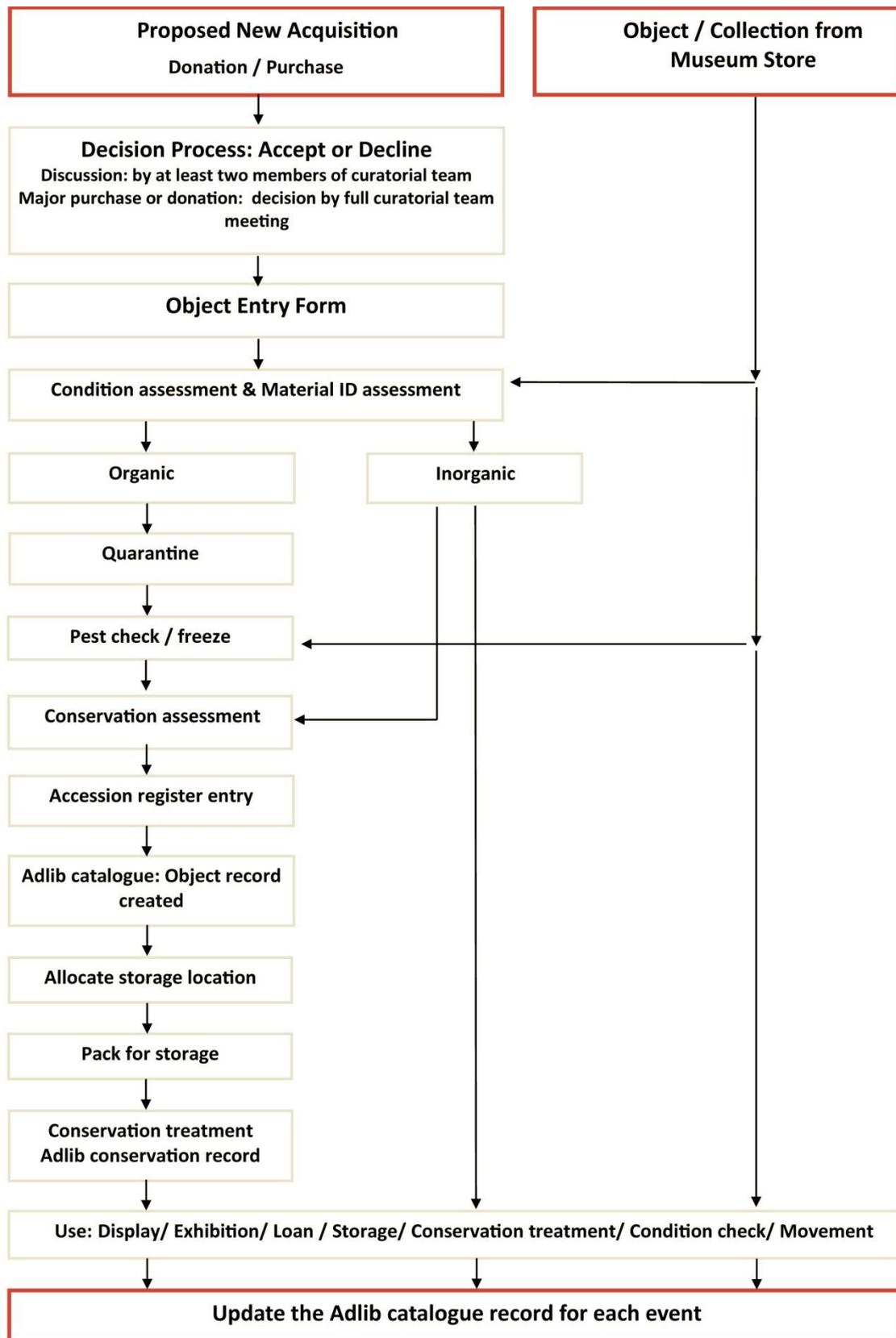
9.1.2 The criteria used by High Life Highland museums for assessing and accepting potential acquisitions is summarised below.

- Curatorial – does the acquisition fit with the collecting policy? Does it relate to other items in the collection or create duplication? Does it create a new narrative? Does the item fit better within another museum's collection?
- Conservation – is the item in suitable condition for research or display? Will it require treatment or conservation? Special environmental conditions? Special handling requirements? Are there any health and safety issues regarding materials or condition?
- Legal and provenance – are there conditions or covenants attached? Are these achievable? Is the provenance satisfactory? Does it conform with current licences and legislation?
- Financial – cost of purchase? Fees? Transportation? Long-term costs associated with conservation, storage or transportation? Can grants be obtained to off-set costs?
- Resources – what space requirements will the item need either on display or in store? Will it have an impact on staff time to care for and research it?
- Educational and research potential – will it provide learning opportunities? Handling opportunities? New interpretation or marketing opportunities?

Items offered to the museums or selected by curatorial staff will be discussed using the above criteria at regular curatorial meetings. Items must have the agreement of the majority of the team in attendance before accessioning can proceed. Acquisitions that may pose a significant impact on resources will also be discussed with other members of the museum staff and senior management and, in exceptional cases, with The Highland Council.

The process of dealing with object entry complies with SPECTRUM and is covered in more detail in the *Collections Documentation Policy*. Items not accepted for acquisition are returned to the owner or disposed of in the most appropriate manner, with the owner's consent, in accordance with the *Collections Documentation Policy* (they are not subject to the disposals procedure from this Policy, which only applies to accessioned objects). All acquisitions are accessioned into The Highland Council collections.

9.1.3 This flow-chart below summarises how new (and existing) objects are assessed for conservation requirements. A full description can be found in the *Collections Care Policy*.



9.2 High Life Highland museums will not acquire any object or specimen unless they are 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, the 'country of origin' includes the United Kingdom).

9.3 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 November 1st 2002, High Life Highland museums will reject any items that have been illicitly traded. They 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.

10. HUMAN REMAINS

10.1 As Inverness Museum & Art Gallery holds and intends to hold human remains, the governing body will adhere to the *Guidance for the Care of Human Remains in Scottish Museums* issued by Museums Galleries Scotland in 2011.

11. BIOLOGICAL AND GEOLOGICAL MATERIAL

11.1 So far as biological and geological material is concerned, High Life Highland museums 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.

12. ARCHAEOLOGICAL MATERIAL

12.1 High Life Highland museums will not acquire archaeological material (including excavated ceramics) in any case where a responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In Scotland, under the laws of *bona vacantia* including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of *bona vacantia*. Scottish material of chance finds and excavation assemblages are offered to museums through the Treasure Trove process and cannot therefore be legally acquired by means other than by allocation to Inverness Museum & Art Gallery by the Crown. However, where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a curator or other responsible officer acting on behalf of High Life Highland 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.

13. EXCEPTIONS

13.1 Exceptions to the above clauses will only be because High Life highland museums are:

- Acting as an externally approved repository of last resort for material of local origin
- Acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museums will be open and transparent in the way decisions are made and will act only with the express consent of an appropriate outside authority. The museums will document when these exceptions occur.

14. SPOILIATION

14.1 High Life Highland museums 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.

15. REPATRIATION AND RESTITUTION OF OBJECTS AND HUMAN REMAINS

15.1 High Life Highland museums, acting on the advice of its professional staff, may take a decision to return human remains (unless covered by the *Guidance for the Care of Human Remains in Scottish Museums* issued by Museums Galleries Scotland in 2011), objects or specimens to a country or people of origin. High Life Highland museums 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 in sections 16.1 – 16.5 will be followed but 16.6 onwards do not apply.

15.2 The disposal of human remains from Inverness Museum & Art Gallery will follow the guidelines in the *Guidance for the Care of Human Remains in Scottish Museums* issued by Museums Galleries Scotland in 2011.

16. DISPOSALS PROCEDURES

High Life Highland museums, acting on behalf of Highland Council, will ensure that the disposals process is carried out openly and with transparency. By definition, High Life Highland museums have a long-term purpose and hold collections in trust for the benefit of the public – in line with the key objectives set out in chapter 1. High Life Highland therefore accepts the principle that sound curatorial reasons for disposal must be established before considering the disposal of any item in the collections.

16.1 All disposals will be undertaken with reference to the SPECTRUM standard for disposals.

16.2 High Life Highland will confirm that it is legally free to dispose of an item before doing so. Agreements on disposals made with donors will be taken into account.

16.3 When the disposal of an item is being considered, High Life Highland museums will establish whether or not it was acquired with the aid of an external funding organisation. The conditions attached to the original grant will be followed in these cases. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

16.4 Where disposals are motivated by curatorial reasons, the procedures below will be followed and the method of disposal will be by gift, sale or, as a last resort, destruction.

16.5 The decision to dispose of material from the collections will be taken by High Life Highland museums and The Highland Council only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museums' collections and related collections held by other museums or organisations will be considered. 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.

16.6 The decision to dispose of an accessioned specimen or artefact, whether by gift, 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 or compliance with

legislation), will be the responsibility of The Highland Council, acting on the advice of High Life Highland's professional curatorial staff and not any person acting alone. No accessioned object belonging to The Highland Council will be disposed of without the express written permission of The Highland Council, (see Agreement 2.11).

16.7 Once a decision to dispose of material from the collection has been taken, priority will be given to retaining it within the public domain. It will be offered in the first instance, by gift or by sale, directly to other Accredited museums in The Highland Council area with relevant collecting policies.

16.8 If the material is not acquired by any Accredited museum to which it was offered, then the wider museum community will be advised of the intention to dispose, normally through a notice on the Museums Association's 'Find an Object' web-listing service, an announcement in the Museums Association's *Museums Journal* or in other specialist publications or websites, where appropriate.

16.9 The announcement will indicate the number and nature of the objects being disposed of, and the basis by which this material can be transferred to other institutions. Preference will be given to expressions of interest from other Accredited museums. A period of at least two months will be allowed for expressions of interest to be submitted. At the end of this period, if no expressions of interest have been received, High Life Highland may consider disposing of the material to other interested individuals and organisations - giving priority to organisations in the public domain.

16.10 Any monies received via the disposal of objects from the collections will be applied solely and directly to the benefit of those 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 Galleries Scotland.

16.11 The proceeds of any sales will be ring-fenced so that it can be demonstrated they are being spent in a manner compatible with the requirements of the Accreditation standard. The proceeds must be restricted to the long-term sustainability, use and development of the collection.

16.12 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 standards on de-accession and disposal.

Disposal by exchange

16.13 High Life Highland museums will not dispose of items by exchange.

Disposal by destruction

16.14 When it is not possible to dispose of an object through transfer or sale, High Life Highland may decide to destroy it.

16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

17. LOANS

The procedures for administering loans, both incoming and outgoing, and dealing with historic or 'orphan' loans are covered in detail in the *Collections Documentation Policy*. The High Life Highland Collections Agreement with The Highland Council outlines the licence under which High Life Highland can use the collections it manages. This includes outward and inward lending as stipulated in sections 3 & 4 of the Agreement and section 36, part 1 of the Schedule.

This section relates to incoming loans, in particular long-term loans, to the museums' collections. It does not apply to loans managed by the Exhibitions Unit, temporary exhibitions, enquiries or schools loans material.

17.1 Loans will be sought where material cannot be permanently acquired for the collection, (e.g. items that the museum cannot afford to purchase or unique items that are not available by any other means) which enhance the display, context and learning opportunities of items in the collection.

17.2 Loans must enhance the collection and be displayed or used for research purposes, otherwise the return of the loan should be arranged, to minimise the impact of borrowed material on resources.

17.3 Items will not be accepted on 'permanent loan' - this is a term with no legal status. The length of the loan will always be stated in the Loan Agreement or on the Entry Form. Long-term loans are usually for 5 years with the option to renew.

17.4 Loaned material will be subject to the same professional standards of care and documentation as accessioned collections, as set out in the *Collections Care and Conservation Policy* and the *Collections Documentation Policy*.

Appendix 1: HIGH LIFE HIGHLAND COLLECTIONS AGREEMENT WITH THE
HIGHLAND COUNCIL

See overleaf or attached for a copy of the official Agreement.