

HIGH LIFE HIGHLAND



## **COLLECTIONS DEVELOPMENT POLICY**

2024-2029

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 (HLH):** charitable company limited by guarantee; granted rights to manage a museums service, including associated buildings and collections, on behalf of The Highland Council; governing body of the Highland Folk Museum and Inverness Museum & Art Gallery.

**Highland Folk Museum (HFM):** Accredited open-air museum, based at Aultlarie Croft, Newtonmore; run by High Life Highland on behalf of The Highland Council.

**Inverness Museum and Art Gallery (IMAG):** Accredited city-centre museum, based at Castle Wynd, Inverness; run by High Life Highland on behalf of The Highland Council.

**The Highland Council (THC):** local government body for the Highland region; sole shareholder of High Life Highland; transferred responsibilities for managing the museums service to High Life Highland, while retaining ownership of the land, the buildings, the collections and the intellectual property rights associated with the collections.

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## 1. INTRODUCTION AND STATEMENT OF PURPOSE

**Introduction:** High Life Highland manages the museum collections of The Highland Council, including the Highland Folk Museum and Inverness Museum & Art Gallery, which are both Accredited Museums.

The following policy statement regulates the acquisition of items for these collections. It is representative of the plans and ambitions of High Life Highland Museums in 2024 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 2029 or before. All revisions will be brought before the Chief Executive of High Life Highland 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 museums:** Highland Folk Museum and Inverness Museum and Art Gallery

**Name of governing body:** High Life Highland

**Date when the policy was approved by the governing body:** 2024

**Policy review procedure:** High Life Highland's *Collections Development Policy* will be published and reviewed at least once every five years.

**Date when the policy is due for review:** 2029

**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 museums' collections.

## **Purpose of High Life Highland Museums:**

### **1.1 High Life Highland Museums' Statement of Purpose is...**

#### **Purpose**

High Life Highland Museums connect people to collections and inspire everyone to discover what makes the Highlands special.

#### **Aims**

- Provide excellent stewardship
- Be sustainable, resilient and collaborative
- Be inclusive, participatory and relevant to all
- Provide engaging and enjoyable experiences and opportunities to be curious and creative
- Shine a spotlight on Highland people, places, culture and environment, for the wider world

## **Purpose of Collections Development Policy**

1.2 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. HLH 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.

1.3 HLH will ensure that all acquisitions and disposals are carried out openly and with transparency.

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

1.5 HLH museums recognise their responsibility, when acquiring for the collections, to ensure that the care, documentation and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management.

HLH museums will also take into account the constraints placed on collecting by factors such as staffing capacity, limitations of storage and display spaces, and collections care arrangements.

1.6 The acquisition of objects that place significant financial burdens on the owners of the collections will not be considered without referring first to HLH senior management.

1.7 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 responsible officer is satisfied the museums can acquire valid title for the item in question.

1.8 As part of the Museum Accreditation requirements, and in line with the Museum Association's *Code of Ethics*, HLH and THC will not undertake any disposal from the museums' collections which are motivated principally by financial reasons.

## 2. HISTORY OF THE COLLECTIONS

**Inverness Museum & Art Gallery's** roots go back to 1825 and the formation of the Northern Institute in Inverness – a society for the promotion of science, literature and history, which established a museum from collections assembled by its members. When the Northern Institute disbanded in 1873, the museum moved, first to the central hall of Inverness Royal Academy, then to a room within the old Town Hall. However, plans were underway to secure a building in Inverness for the establishment of a School of Art and Museum. Subscriptions were gathered and, together with donations for setting up a Free Library, the funds used towards new premises on Castle Wynd. First opened for the Inverness Fine Art Exhibition in 1881, but officially opened in 1882, the accommodation was quickly found to be too small for three distinct facilities, so the School of Art moved out soon after.

The formation of the Inverness Scientific Society and Field Club in 1875 led to considerable strengthening of the museum's collections of natural history, while the collections of archaeology and historical Highland artefacts grew too. Following the success of the museum's *Highland and Jacobite Exhibition* in 1903, it was formally reorganised as a "...Highland and Jacobite collection..." and "...one of the educational institutions of the North". Thomas D. Wallace, former Rector of Inverness High School and President of the Educational Institute of Scotland, was 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, originally loaned in the 1920s, then eventually part-bequeathed and 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.

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, Grant housed her first museum at a disused church on the island of Iona. Named 'Am Fasgadh' (Gaelic for 'The Shelter'), its remit was "...to shelter homely ancient Highland things from destruction". By 1939 the museum had outgrown its home and was relocated to another disused church, this time on the mainland, in Laggan, Badenoch.

Requiring a more permanent site with land to build vernacular buildings, Grant purchased Pitmain Lodge, a Georgian house with three acres in Kingussie, which opened to the public in 1944. During her tenure, Grant oversaw the acquisition of three vernacular buildings – a cottage, a blackhouse and a 'but-and-ben'. These buildings and the use of 'live demonstrations', sealed HFM's popular reputation as mainland Britain's first open-air museum.

The collections at Kingussie were developed "...to show different aspects of the material setting of life in the Highlands in bygone days" and included a vast array of domestic, agricultural and cultural objects, especially hand-crafted items. When Grant retired in 1954, ownership of the Museum and its collections was taken over by a Trust formed by the four ancient Scottish universities. George 'Taffy' Davidson (1893-1976) was appointed curator in 1956 and he developed the collections in parallel with his own antiquarian interests.

A new phase began in 1975, when HFM was transferred to the Highland Regional Council. Ross Noble was appointed curator, who re-introduced living history demonstrations. An eighty-acre site was acquired, about 3 miles away at Newtonmore, and work began to lay out the four distinct areas of the museum: Aultlarie Croft – a 1930s working farm; Balameanach ('Middle Village') – a community of relocated buildings; the Pinewoods – a forest area; and Baile Gean – a reconstruction of an early 1700s Highland township. The Newtonmore site opened to the public in 1987 and operated in tandem with Am Fasgadh in Kingussie, until the closure of the latter in 2007.

In 2011 responsibility for managing HFM and its collections was handed over to High Life Highland. The new Am Fasgadh (a purpose-built collections storage facility and conference venue) opened in 2014, and in 2015 the collections of HFM received official 'Recognition' status from Museums Galleries Scotland and the Scottish Government, as a 'Nationally Significant Collection'. This award was retained following a periodical review in 2022.



### 3. OVERVIEW OF CURRENT COLLECTIONS and FUTURE COLLECTING PRIORITIES

The following sets out the strengths of the collections at present and the priorities for future collecting. 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, or when it fills acknowledged gaps. Due to acknowledged pressures on space and other resources, more detail has been provided in this policy than previous versions, to aid with focusing resources on priorities.

**What?** The accessioned museum collections cover the following areas of interest:

3.1 **Archaeology:** Finds and Assemblages

3.2 **Archives:** Documents; Books; Maps; Photographs

3.3 **Buildings and Architecture:** Buildings and Structures; Architectural features

3.4 **Costume and Textiles:** Costume; Costume Accessories; Textiles

3.5 **Fine and Decorative Arts:** Decorative Arts including glass, ceramics and silver; Paintings and Prints; Sculpture

3.6 **Natural Sciences:** Botany; Geology – Palaeontology; Geology – Rocks and Minerals; Zoology – Invertebrates; Zoology – Vertebrates

3.7 **Numismatics:** Coins and Tokens; Paper money; Medals; Stamps; Par anumismatics

3.8 **Social History:** Agriculture; Crafts and Trades; Domestic Life; Furniture; Leisure including Music and Sports; Services and Industries including Health and Wellbeing; Technology; Transport; Weapons and Defence

**When?** IMAG's collections cover all periods from the earliest times of geology and prehistoric archaeology, up to present day social history and contemporary art, therefore IMAG has no limitations on the age of material it will collect. However, some collecting areas will predominately reside with a specific timeframe – this will be noted in the collection summaries. IMAG will continue to pursue a proactive collecting strategy, acquiring material that is representative of ongoing changes in society and the landscape.

The majority of the collection at HFM dates from the 1700s up until the mid-20<sup>th</sup> century. This upper date range reflects the time when Highland vernacular material culture is, in general, superseded by global consumerism and mass-production. This collecting time period will continue to be the main focus, unless the objects have exceptional importance and relevance to more modern Highland life, and specifically within the local area of Badenoch and Strathspey. When considering contemporary donations, thought will be given to more appropriate repositories within HLH or the Highland area who actively collect modern day material.

**Where?** The geographical limits of High Life Highland's collecting policy are dictated by the jurisdictional bounds of The Highland Council region, with some notable exceptions, and potential acquisitions must have a Highland association to be of interest. However, that association can take any form including, but not limited to, the following...

- Highland places – e.g. archaeological sites; place of manufacture or place of use; relating to the history of the City of Inverness or any regional towns, villages, settlements or Clan territories, etc.; relating to coastal areas, forests, hills, islands, mountains or natural habitats; locations of cultural and historical events.
- Highland people – e.g. named artistic, business, creative, cultural, inventive, landowning, political or religious people; as well as those 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 – beliefs, customs, dialects, faiths, folklore, games, humour, languages, legends, myths, religions, songs, sports, stories, traditions, etc.
- Highland styles or subject matter – 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 they apply regardless of the item's location at the time of acquisition.

**FUTURE COLLECTING GENERAL STATEMENT:** All collecting will be undertaken in accordance with the key objectives set out in chapter 1 of this document.

HLH museums collect objects that track the development and tell the stories of Highland heritage and culture. Priority will be given to objects that enhance existing narratives or introduce new narratives for under-represented sectors of Highland society, including women, ethnic minorities, immigrants and refugees, the Traveller community, people with disabilities and sensory impairments, LGBTQI+ communities, children and young people.

The *Collections Development Policy* covers both the Highland Folk Museum and Inverness Museum & Art Gallery. Collecting will be pursued across the entire collection where gaps have been identified, but the policy still allows for the particular collecting needs and aspirations of those individual sites to be targeted.

During the period covered by this policy, HFM will particularly focus on collecting items which address local and relevant aspects of climate change, including important contemporary items. Objects and archives of significance to the Gaelic culture and language will also be prioritised, as will collecting relating to endangered traditional crafts (as designated by Heritage Crafts <https://heritagecrafts.org.uk/redlist/>)

During the period covered by this policy, IMAG will particularly focus on developing the archaeology, decorative arts and natural history collections, as well as contemporary collecting across all subject areas, making them relevant for the 21<sup>st</sup> century.

**3.1 ARCHAEOLOGY:** Most of the archaeology collections are held by IMAG. They comprise over 13,000 finds and over 100 assemblages, with material dating from the Palaeolithic to 20<sup>th</sup> century – although it is mainly Highland material, some are of national significance. The single most important item is the Achavrail armlet – a 1<sup>st</sup> century ‘massive’ type armlet in bronze from Rogart, Sutherland. Other 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, and a smaller axe hoard from Dores in Inverness-shire
- an important collection of early Bronze Age Beaker and food vessel cist groups
- medieval metalwork acquired through Treasure Trove allocations
- a regionally significant collection of early stone working material from Inverness
- a large excavation assemblage from an Iron Age craftworking centre at Culduthel, Inverness, which is of national importance.

Approx. 50 archaeological artefacts are in the collection of the Highland Folk Museum. Many of these form part of the original Folk Museum collection, so although HFM no longer actively collects archaeology, these items will not be considered for transfer or disposal.

**Future:** As a museum eligible to receive material through the Scottish Archaeological Finds Allocation Panel (SAFAP), Inverness Museum & Art Gallery will bid for Highland material where appropriate, in liaison with other eligible museums in the Highland Council area.

IMAG 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 and Roman material of all types
- Pictish carved stones (especially Type II) or smaller material culture of any type
- Norse material of any type

- items that specifically reflect or relate to the locality e.g. Highland dress, the clan system, farming methods, cottage industries or customs
- military items relating to Highland regiments
- any items relating to the Battle of Culloden

IMAG will continue to acquire assemblages although this will be even more selective in future due to pressures on space; some rationalisation of existing assemblage material will be necessary for collecting to continue. Modern material and environmental samples are unlikely to be acquired. With a preferred presumption for assemblages to be housed as close to their geographic origin as possible, priority will be given to assemblages from the Inverness-shire area.

**3.2 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 including early accession registers and other unaccessioned paper and photographic records. Many of the archive holdings have strong links to other parts of the collections and will therefore also be discussed under other headings.

**3.2.1 Documents:** The archive at HFM 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. Some of the re-erected buildings, which are accessioned, have an archive which documents past owners or builders, and if the building was originally used for trading includes headed paper, invoices and customer lists. The museum also holds the private papers of Isabel F. Grant, founder of the Highland Folk Museum, and original documents relating to the collecting and running of the museum in its early years. HFM's document collection also includes oral history recordings on cassette tape and reel-to-reel, in particular a Badenoch local history project carried out in the 1980s.

The document archives at IMAG are extremely varied. Highlights include:

- important collections of Inverness Burgh charters, many from the 15<sup>th</sup> century but some as early as the 12<sup>th</sup> century
- Burgess tickets, souvenirs and certificates relating to the Freedom of the Burgh of Inverness
- archives from individual families – the most significant of these are the Inglis Family Papers which include civic, business and family papers from a prominent Inverness family who owned plantations in South America
- documents relating to Jacobite history, including some authentic letters and legal documents
- miscellaneous collections of trade journals, tradesmen's daybooks, etc
- archives and records relating to the history of the natural sciences
- 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 published on High Life Highland's *Am Baile* website ([www.ambaile.co.uk](http://www.ambaile.co.uk))

- notebooks kept by Margaret MacDougall, former curator of Inverness Museum and other archives on tartan and various trades.

**Future:** Both museums will continue to collect archive material that relates to the history of the museums and their collections.

IMAG will continue to collect archives which relate to the history of the Highlands and in particular the burgh of Inverness. IMAG will also focus on acquiring archives that directly connect with objects or subjects that are either currently in the collection or potential future acquisitions. Consideration will always be given as to whether potential archival acquisitions would be more relevant to the collection held by Highland Archives Centre.

**3.2.2 Books:** there are extensive reference libraries at both HFM and IMAG. Books in the reference libraries are not accessioned. Books accessioned into the museums' collections number approximately 450 in HFM's collection and 150 in IMAG's. These include family bibles, Gaelic texts, game registers, educational texts and cookery books.

**Future:** HFM and IMAG will continue to develop their reference libraries and only accession books of special historic significance. Consideration will also be given to HLH Libraries Service's Special Reference Collection.

**3.2.3 Maps:** the map collection consists of over 500 maps and plans, printed and manuscript, from the 18<sup>th</sup> century onwards; this total is split equally across both museums. Of notable import are Avery's 1726 map of the Moray Firth and Great Glen area, held at IMAG.

Most of IMAG's maps relate to Inverness-shire and Easter Ross. Included are:

- Inverness town plans
- estate maps
- thematic maps showing plans for communications, services, railways and Hydro-power stations
- Ordnance Survey maps.

HFM holds within their collection: local maps; estate maps; historical world maps and geographical/geological maps for educational purposes, including a 1908 British Navy League Map; and a 1950s hand-drawn map of Highland Roads to 1809. Also held in the collection is the Duke of Gordon's 1812 plan for Kingussie.

**Future:** HFM and IMAG will collect maps and plans that refer to the local area and relate to the existing collections. Consideration will also be given to HLH Highland Archives Service.

**3.2.4 Photographs:** the photographic collections at IMAG consist of over 15,000 photographs in a range of printed, cellulose and glass negative forms. More recently, born digital images have also been accessioned. There are a large number of miscellaneous photographs showing views of Inverness, and albums of postcards and photographs, mostly from the early 20<sup>th</sup> century. Distinct collections within this collection include:

- Joseph Cook Collection (approx. 750 photos by various photographers c.1890 to 1900, collected by Cook, very important local resource)
- M.E.M. Donaldson Collection (approx. 1100 images, mostly landscapes from the early 20<sup>th</sup> century, nationally important female photographer)
- Gordon Shennan Collection (approx. 630 photographs, a unique and nationally important record of Traveller folk and rural life)

The photographic collection held at HFM consists of both original photographs and reproduction prints and postcards; it 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. Many of the images have been digitised onto the *Am Baile* website ([www.ambaile.co.uk](http://www.ambaile.co.uk)).

The Highland Photographic Archive is also managed by IMAG staff, but it is an unaccessioned collection due to the terms of the original gift. Comprising approx. 80,000 images, it is a valuable local resource and a significant number have been digitised and made available on *Am Baile*. It also has distinct collections within the archive, namely:



- David Whyte Collection (approx. 70,000 studio portraits, from 1880s to 1970s, almost 35,000 have been digitised)
- Jimmy Nairn Collection (approx. 2000, from the 1950s)
- Jimmy Thompson Collection (approx. 1500, from the 1980s and 1990s)

**Future:** HFM and IMAG will collect relevant photographs and negatives, of any media including born digital. Where possible, digital duplicates will be made and images made available via the *Am Baile* website. Copies of images, where the original is returned to the owner, will not be accessioned but will be kept on file with the relevant image rights and contact details – this is most likely to apply to contextual photos being kept in object history files.

Preference will be for images where the subject/location is identified, but IMAG will also consider photographs or albums where, although the subject/location is unknown, the photographer is identified as one of the many Inverness-based photographers. During the period covered by this policy, it is not intended that images will be added to the Highland Photographic Archive, as preference will be given to acquiring images that can be accessioned.

**3.3 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. As well as entire buildings and structures at HFM, both museums collect architectural features, including stonework, metalwork and roofing materials.

**3.3.1 Buildings:** The buildings at HFM form the backbone of the museum attraction. The 35 historic structures 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. Recent additions include a smiddy and woodsman's wagon, and 2024 will see the construction and opening of a general grocer's shop.

**Future:** HFM will collect Highland buildings and other structures, including street furniture, as these become available as donations. Decisions about acquiring any further buildings must consider the need for external funding for contractors to oversee the dismantling and reconstruction, in line with HLH health and safety advice. Also, buildings will be adapted where possible to meet current accessibility requirements.

The buildings cannot be managed with the same expectations and standards as an accessioned object which is kept inside an environmentally controlled collections store, due to the nature of the "object". Ongoing maintenance and repair of the buildings will over time slightly alter the original fabric of the building, to ensure its longevity. The buildings are primarily for the interpretation and display of living history, and are crucial to the open-air experience of the Highland Folk Museum. They will be looked after and preserved within all reasonable expectations, but will be treated as dynamic objects, open to the elements and to visitor interaction, and so cannot be treated the same as a static object in a protected environment.

Any potential building acquisitions will be assessed on a case-by-case basis and will need to further 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, HFM will develop and maintain a varied non-accessioned 'working collection' to be used for dressing and interpreting the historic buildings. See the *Documentation Plan* for details on the auditing of the working collection.

Priority will be given during the timeframe of this policy to acquiring a multi-purpose building, which in addition to historic relevance, could also be used as a wet-weather room for school groups, exhibition area, workshop space etc.

### **3.3.2 Architectural features:**

IMAG has a small number of architectural items, mostly salvaged from urban buildings within the burgh of Inverness. These include several locks and keys from significant buildings, three 'marriage' lintels, a weather-vane from Old High Church (the oldest church in Inverness), and lead roof tiles from the Tolbooth Steeple.

HFM holds within its architectural collection numerous locks and keys, feeding troughs, collar brackets, saddle rests, and also large items such as stable partitions, a cruck-frame from a building in Tain, and a section of wattle and daub from Kingussie.

**Future:** There is a strong presumption for architectural features to be kept in situ or within the associated building where possible, so IMAG will only collect architectural features from significant buildings within Inverness city where these are at risk of demolition, disposal or dispersal. HFM will only collect exceptional examples of architectural features.

**3.4 COSTUME AND TEXTILES:** These collections are both numerous and significant for both museums. Each museum holds more than 2000 items including garments, costume accessories, household linen and tartan, as well as items relating to the production of fabric and garments. However, there are some differences between the two collections; HFM includes fashionable historic costume, but also items made or worn within the Highlands, with a particular emphasis on items worn or used by working class and rural folk, whereas IMAG collects across a broader remit and timespan, including modern and mass-produced items, and from a wider demographic including military uniforms and courtly fashions.

**3.4.1 Costume:** At IMAG there is much fashionable female costume from the early 19<sup>th</sup> to the late 20<sup>th</sup> centuries, including a variety of wedding dresses. Male costume is more heavily represented by military uniform than fashionable or utilitarian garments. The most important pieces of male costume are an embroidered frock coat and matching waistcoat, dating from the 1780s and originally attributed as belonging to 'Bonnie Prince Charlie'. There are also some fine examples of the use of tartan in 19<sup>th</sup> century Highland society, worn by both sexes. One particularly important ensemble, a rare 18<sup>th</sup> century tartan wedding dress and plaid, believed to be the oldest extant, is on long-term loan. Beyond christening gowns, children's clothing is quite limited in its representation.

HFM's costume collection features fashionable female costume from the early 19<sup>th</sup> century to the mid 20<sup>th</sup> century including fine examples of the use of tartan in 19<sup>th</sup> century Highland society. Two important examples of this include the two tartan 'Drummond dresses' dating from 1842 made for Lady Willoughby d'Eresby and worn at a visit of Queen Victoria to Drummond Castle. Another important item in this collection is a black silk dress said to have belonged to Queen Victoria.

19<sup>th</sup> and 20<sup>th</sup> century male costume is also represented at HFM, including shirts, trousers, breeches, waistcoats, kilts and jackets. One of the most important pieces is a fine example of an early 19<sup>th</sup> century Robertson tartan kilt and jacket with distinctive Kingussie kilt pleat.

The HFM collection has a small but significant collection of working dress including some very important examples of drugget; an extremely hard wearing fabric made

from a mix of linen and wool and used in working skirts. Few examples of drugget exist today as working clothes were used until they wore out.

**Future:** HFM will acquire early everyday clothing and utilitarian items to address gaps in the collection. There will also be a focus on costumes which represent traditional pastimes and sports, e.g. Highland Dancing, shinty strips.

IMAG will continue to collect costume, including representations of different wedding dresses, tartans and military uniforms, but will particularly seek to broaden its holdings of children's clothing, men's fashion and work uniforms – especially medical.

Priority will be given to items with additional context such as photographs, archives and supporting artefacts. Of special interest are garments labelled, or with provenance, as being made locally.

**3.4.2 Costume Accessories:** The accessories in both collections cover a broad scope of items including parasols, fans, bags, footwear, hats, scarves, ties, gloves, sporrans and costume jewellery. However, the numbers are small therefore the range within each type is limited, with the exception of a collection of 1980s footwear, salvaged following the closure of Melville's Shoe Shop in Inverness. Most of the hats, both male and female, are for uniforms.

**Future:**

Both museums will continue to add good quality costume accessories, of all types and with local provenance, to its holdings. Sporrans and other items associated with Highland dress will be of particular interest.

**3.4.3 Textiles:** In the textiles collections of both museums there is a very significant repository of Highland flat textiles, including traditional homespun and handwoven blankets, tartan pieces and tartan samples (including a large collection of Wilson's of Bannockburn samples), and collector's scrap books. The collections also feature handsewn quilts and good examples of plaids, shepherd's plaids and arisaids.

HFM also has some important examples of locally produced linen by William Jack, Tain c 1780. The making of linen fabrics had died out in the Highlands by the mid 18<sup>th</sup>

century which makes these pieces of special interest and importance. The larger linen collection comprises sheets, pillowcases, tablecloths and napkins.

Woollen items are represented at HFM by handknitted and crocheted items and articles, including a dress and cardigan which was spun, knitted and worn by HFM founder Isabel Grant.

IMAG holds approx. 30 flags in the collection, most of which were acquired from Inverness Town House, as well as a handful of banners from local societies or trades. IMAG also holds some tapestries, embroideries and works of textile art, including textile artworks by Fiona Matheson and pop artist, Gerald Laing.

**Future:** Both HFM and IMAG will continue to collect traditional Highland textiles and tartan samples that fill gaps and build on the strength of their collections.

IMAG will continue to accept flags that have been used for special occasions at Inverness Town House. Banners and flags used by trades, societies, charities and protest groups will be considered.

To complement the strength of the textiles collection at HFM, IMAG will focus on developing its contemporary textile collection with the addition of works by notable artists, particularly those recognised as experts in this field.

**3.5 FINE AND DECORATIVE ARTS:** These collections represent the largest public repository of art in the Highlands, yet they are small when compared with other regional towns and cities in Scotland, reflecting the fact that Inverness did not have a vibrant 19<sup>th</sup> century tradition of artistic patronage and public donation.

#### **3.5.1 DECORATIVE ARTS**

**Ceramics:** The ceramics collection at HFM 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. HFM has a significant collection of Spongeware, primarily examples of brushstroke and sponge printing.

As well as further examples of Barvas Ware and domestic china, IMAG holds a small but important collection of garden pots by Aldourie Pottery – an enterprise founded by Arts & Crafts pioneer Mary Seaton Watts. There is also a small collection of studio pottery by 20<sup>th</sup> century Highland makers.

**Future:** HFM and IMAG will collect ceramics that fill gaps or build on strengths in the existing collections, especially Barvas Ware at HFM and studio ceramics at IMAG.

**Glass:** A significant collection of 350 items of Caithness Glass was donated to IMAG by The Graham Cooley Collection in 2022. IMAG also holds four Jacobite glasses (though one is certainly a fake) as part of the Jacobite collections. Both museums hold general domestic and decorative glass, as well as bottles and containers.

**Future:** The Caithness Glass collection at IMAG will continue to be developed as a reference collection for the brand (i.e. not just items made in Wick). Further additions of Jacobite glasses will be considered if funding can be found – loans will also be considered. Both museums will continue to add selectively to the domestic collections and priority will be given to local items, e.g. bottles with local branding.

**Silver:** The Highland silver collection at IMAG comprises about 650 pieces and dates from the 17<sup>th</sup> century to the present. It is almost comprehensive in its representation of work by individual silversmiths of Inverness, Wick, Tain and Elgin

and is therefore of regional and national significance. 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, and Highland dress weapons such as dirks and sgian dubhs. Approximately 20 items of Highland silver are held by HFM. The HLH collections 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.

**Future:** IMAG will acquire examples of Highland silver by unrepresented makers, unrepresented maker's marks, and under-represented types of wares, especially vessels, in order to continue to develop the silver collections to a standard of national significance. More contemporary items, from the late 20<sup>th</sup> to 21<sup>st</sup> century, will also be purchased or commissioned when funding allows.

**Other:** the Decorative Arts collection also includes finely crafted objects made from organic materials such as ivory carvings, treen, hornwork etc.

**Future:** IMAG will actively seek to expand its collection of contemporary craft, which is currently under-represented.

HFM will explore and expand its collection of locally made folk art, such as naïve artworks, scrimshaw, straw work, sculptures etc.

### 3.5.2 FINE ARTS

In the collection at IMAG there are approximately 250 easel paintings, 70 portrait miniatures, and about 600 prints and drawings. A number of works, including most of the portrait miniatures, relate to the Stuart royal family and the Jacobites. In 1997 the art collection was strengthened with the addition of several 20<sup>th</sup> century works from the Scottish Arts Council Bequest.

Historically, IMAG has held the more significant fine art collection of the two museums, although HFM does hold a small number of artworks, the most



significant being oil portraits of Mrs Anne Grant of Laggan, and her daughter Moore, and a pastel portrait of HFM founder Isabel F. Grant.

**Paintings and Prints:** There is a good range of landscapes and historical portraits, as well as abstract and contemporary subjects. The works are mostly of Highland interest, whether by subject or artist, with very few works by foreign artists.

**Future:** IMAG will collect fine art that has been inspired by Inverness and the Highlands, including prints and contemporary art. Particular preference will be given to works by recognised professional artists (e.g. RA, RSA, RSWA) or to artists with strong connections to the region.

**Sculpture:** there are about 50 pieces of sculpture in the collection at IMAG, the most significant being:

- relief portraits and marble busts by the Pre-Raphaelite sculptor, Alexander Munro;
- a marble bust by Patric Park
- two figurative bronze sculptures by pop artist Gerald Laing;
- several plaster and bronze busts by 20<sup>th</sup> century sculptor Gladys Barron;
- several box constructions by contemporary artist Will McLean.

**Future:** IMAG 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 (or any archival material about this Inverness-born artist) will be considered.

**3.6 NATURAL SCIENCES:** These collections are held by IMAG and comprise approximately 35,000 specimens, subdivided into Botany; Geology including Palaeontology, and Rocks and Minerals; Invertebrate Zoology; and Vertebrate Zoology.

**3.6.1 Botany:** The botany collections are built around herbaria of vascular (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 bryophytes (non-flowering plants including mosses and lichens), including some very rare Highland specimens. There is a very small number of fungi specimens and seaweeds and algae are very under-represented. HFM have a small number of lichens and mosses as part of the natural dye collection.

**Future:** IMAG 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.

**3.6.2 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.

**Future:** IMAG will continue to collect specimens from the Highlands that help to fill gaps in its palaeontology collection.

**3.6.3 GEOLOGY - Rock and Minerals:** this part of the collection consists of approximately 2,300 specimens. 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.

**Future:** IMAG will continue to collect specimens from the Highlands that help to fill gaps in its mineralogy collection.

**3.6.4 ZOOLOGY - Invertebrates:** the invertebrate collections consist of about 11,000 specimens. Most of the invertebrates are molluscs or entomology specimens.

**Molluscs:** There are approximately 2,000 molluscs, of which about 1200 are unprovenanced Indo-Pacific. The remaining 800 are mostly marine molluscs from the Moray Firth area. The collections contain no land or freshwater molluscs.

**Entomology:** There are about 9,000 insects, representing some 1,200 species, largely from the Highlands. Almost half of the insect collection was acquired through fieldwork by museum staff in the 1990s. The collection data for these is of quality, and the collection forms the nucleus of a useful resource for scientific research and public reference. Approx 10% of the insect specimens were collected in the 19<sup>th</sup> century and are unprovenanced. A recent and significant acquisition to the Lepidoptera collection is the Rosie Moth Collection which contains approx. 1000 moth specimens collected in Caithness in the 1970s, complete with meticulous data.

**Future:** Inverness Museum & Art Gallery will continue to collect insects from the Highlands, where full sets of data accompany the acquisitions. Marine molluscs will be accepted where they fill gaps in the invertebrate zoology collections, and land and freshwater molluscs will be sought in order to fill a significant gap. Other invertebrates, such as arachnids, will be added to build up these collections from their current baseline – but all should be accompanied with relevant data.

**3.6.5 ZOOLOGY - Vertebrates:** the vertebrate zoology collections consist of approximately 16,000 specimens and covers a wide range of species including birds, land mammals, cetaceans and fish.

**Birds' Eggs:** Around 10,500 birds' eggs make up the majority of the vertebrate collection. The most significant of these are the 6000 specimens in the William Stirling of Fairburn Collection, which is of national importance and includes extinct species such as the Great Auk and the Passenger Pigeon.

**Taxidermy:** There are over 500 bird, mammal and fish mounts and study skins. Some of these mounts are also of historical interest, being the work of Inverness and Beaulieu taxidermists. Others are more recent specimens, mounted for museum displays and education purposes. HFM holds one taxidermy specimen – the head of pedigree stallion Knocknagael Marksman - but are not looking to add to this collection.

**Osteology:** There is a good selection of osteology specimens, some of which relate directly to study skins or mounts in the collection. Cetaceans and fish are more likely to be represented by bones than other forms. The Henry McGhie Collection of seabird skulls was a significant addition in the late 1990s. Examples of osteology from domestic species are also acquired to provide comparison with other species (e.g. domestic cat to compare with wildcat).

**Future:** Collections of well-documented and legally-acquired birds' eggs from the Highlands are not actively sought, but will be acquired by IMAG by donation where they enhance the existing egg collections. Highland birds, especially passerines and waders (or any species not represented in the taxidermy or osteology collections), will be added when available to increase the potential of the collection for study and research. Other vertebrate specimens, in particular Highland mammals, will be acquired by donation where the specimens on offer have been legally acquired. Fish from the Highlands will also be sought as these are under-represented. Good examples of the work of Highland taxidermists will be acquired when they become available.

**3.7 NUMISMATICS:** the numismatics collections numbers approx. 3500 items and consists of coins, tokens, banknotes, stamps and numismatic ephemera (paranumismatics), as well as commemorative and campaign medals. The majority of the numismatics collection is held by IMAG, with HFM holding only small numbers of coins, tokens and medals.

**3.7.1 Coins:** Over 2000 coins are held by IMAG. Most of the coin collection is Scottish but English and foreign material is also included e.g. from larger historic collections or archaeological hoards. The collection includes a number of important local hoards, a good collection of Scottish and English hammered silver coins, and later milled coinage.

**3.7.2 Tokens:** Across both museums there is a representative collection of communion tokens, including a collection of 856 pieces donated to IMAG in 1951 through J.R. Lockie. There is also a selection of Scottish trade tokens.

**3.7.3 Paper Money:** This is the smallest part of the numismatics collection, numbering only a handful of items including Caledonian Banking Company banknotes and modern banknotes featuring views of the Highlands.

**3.7.4 Medals:** 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.

**3.7.5 Stamps:** IMAG has a small stamp collection and a few first day covers.

**3.7.6 Paranumismatics:** IMAG has a small collection of paranumismatics, some of which overlap with the social history collections.

**Future:** IMAG 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, made anywhere but found in 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, especially if they feature places or people from the Highlands. Foreign coins and tokens will only be collected if they form part of a larger relevant collection.

Campaign and commemorative medals relating to particular individuals or events will be collected, especially where supporting biographical information and artefacts are available.

HFM will seek in particular to collect medals which relate to Highland sports and pastimes such as curling or shinty, or to agricultural practices such as ploughing competitions. Medals won by women or any of the minority groups signalled at the start of this collecting policy will be prioritised.

IMAG will only collect stamps with Highland relevance, including imagery or franking mark.

IMAG is particularly interested in growing the number of charms and jewellery items which have been made from coins and medals. Any material relating to independent Highland-based banks is also of interest, e.g. Caledonian Bank in Inverness.

**3.8 SOCIAL HISTORY:** the Social History collections are rich and varied across both museums, covering many aspects of domestic and working life. Social History is subdivided into topical categories. As with all future collecting, particular consideration will be given to objects which increase the prominence of previously under-represented groups or individuals within the collections.

**3.8.1 Agriculture:** the agriculture collections, held mostly at HFM, are amongst the most important in Scotland. They cover manual work from the 18<sup>th</sup> century, through 19<sup>th</sup> century developments in agriculture and crofting, to the mechanised farming of the early 20<sup>th</sup> 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. HFM'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.

**Future:** HFM 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. IMAG...

**3.8.2 Crafts and Trades:** the trades and industries collections at both museums are significant, although those of IMAG are smaller in quantity and scope. The collections cover traditional crafts such as basketry, masonry, joinery, shoe-making, wheel-wright and smith works and traditional industries such as textiles, forestry, whisky-distilling, kelp-burning and fishing. HFM has a small but nationally significant collection of material used by, made and sold by the Travelling community, including silver, jewellery, tools, baskets and horn work. The collection reflects the continued importance of Travellers in Highland society well into the 20<sup>th</sup> century and also to their contribution to the silversmith tradition of the Highland burghs.

There are also important collections relating to other crafts. HFM has a very significant collection of textile crafts including spindles, distaffs, spinning wheels, muckle wheels, wool winders, looms and accessories. IMAG 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 in IMAG's collections, including the workshop contents of MacPherson's Sporting Stores.

**Future:** HFM and IMAG will fill gaps and build on strengths in the crafts and trades collections by collecting items manufactured in Inverness and the Highlands, or with strong associations to the local area. HFM will prioritise objects and tools relating to endangered and at-risk crafts.

**3.8.3 Domestic Life:** the important domestic collections, with unquestioned international significance, are housed mainly at HFM. 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.

IMAG has a small collection relating to domestic life. The most significant part of this collection 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.

**Future:** HFM will collect Highland domestic objects that fill gaps or build on strengths in the existing collections. IMAG will only acquire exceptional items with strong Inverness connections.

**3.8.4 Furniture:** HFM's collection of furniture is the most comprehensive example of vernacular Highland craftsmanship in Scotland, and is of international fame and importance. 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.



Highlights include 4 Sutherland “knee” chairs, a South Uist dresser made from driftwood, and a rare wickerwork and timber larder.

**Future:** HFM will collect examples of Highland vernacular furniture that fills gaps or builds on strengths in the existing collection. IMAG will only acquire exceptional items with strong Inverness connections.

**3.8.5 Leisure, Sport and Music:** these subject areas have been improved in recent years but gaps still remain.

**Leisure:** IMAG has a significant amount of material from the various cinemas and theatres of Inverness, and will continue to focus on these in the future. Tobacco and snuff are very well represented with smaller items, but notable gaps are a table mull and a tobacconists’ ‘Highlander’ advertising statue.

HFM leisure collections include a handful of toys, dolls and games dating from the 19<sup>th</sup> and 20<sup>th</sup> centuries. Tobacco and snuff are well covered by the HFM collections, with numerous snuff mulls, clay pipes and tobacco tins.

**Future:** HFM and IMAG will collect objects that fill gaps and build on strengths in the leisure collections. HFM will seek to build up the games and toys collection to better represent leisure within Highland culture.

**Sport:** Curling and shinty are both well represented in the HFM collections. A 2018-19 project which documented the 500+ collection of shinty objects and archives brought attention to the collection at a national level through support from the Camanachd Association. HFM hold one of the largest collections of historic curling stones in Scotland, many of which form the nationally important Henderson Bishop collection. Partnership working with the Scottish Curling Trust is planned to improve the documentation and knowledge held about the HFM curling collection.

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 IMAG has a number of fishing rods and fiddles by Alexander Grant, who patented

the 'Vibration Rod'. There is also a strong collection in both museums relating to game-shooting, including some important sporting guns and estates game books.

**Future:** HFM and IMAG will collect objects that fill gaps and build on strengths in the sporting collections, particularly focussing on representing women in sports. IMAG also acknowledges the limited holdings of golf and football within the collection, given the popularity and importance both have for the local economy.

Winter sports such as skiing and mountaineering will be a future collecting theme for HFM. Cups, medals, memorabilia, etc. representing more recent sports and pastimes will be actively sought for both museums.

**Music:** IMAG 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' pipes. There is also a small number of band instruments and a 'Brigg's Harp' donated by the Friends of Highland Music in 2020. The music collection at HFM 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.

**Future:** 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.

**3.8.6 Services and Industries:** 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. 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.

**Future:** The IMAG collections relating to law and order will be strengthened if the opportunity arises, especially with regards 19<sup>th</sup> and 20<sup>th</sup> century material from Inverness and the rural Highlands.

HFM will prioritise collections relating to the development of the local Mountain Rescue Service. Also of interest will be objects related to services and industries highlighting underrepresented groups, and specifically any rare and unusual material from the locality of Badenoch and Strathspey.

Items related to the extractive industries and renewable energy production will be sought to highlight stories of human-driven climate change and carbon emissions, as well as changes in land use.

**3.8.7 Health and Wellbeing:** IMAG 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. *Health, Wealth & Happiness*, a major project in 2022 reflecting on the Covid-19 pandemic and over 400 years of healthcare in the Highlands, resulted in a Covid Archive and several other acquisitions which now better represent the area's diverse communities.

**Future:** IMAG will continue to 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.

HFM will seek to collect material related to herbalism and natural remedies, pre-NHS, which illustrate the history of women as healers, and Gaelic folklore.

**3.8.8 Technology:** IMAG has a small 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.

**Future:** Both museums will continue to develop their technology collections to reflect the various technologies that have had an important role to play in the economy and lives of people in the Highlands. Due to the speed of change in this subject, IMAG will restrict some of its collecting activity to items with an IMAG provenance e.g. mobile phones.

**3.8.9 Transport:** HFM has a varied collection of personal, agricultural and trade vehicles. This includes horse-drawn, steam powered and combustion engine machinery. 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. Agricultural vehicles include a small number of pre-1960s tractors. HFM holds two early 1900s large Showman Wagons, adding to another branch of the important Highland Folk Museum Traveller 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.

IMAG 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 (some of which is on long-term loan), and items relating to the Highland Railway.

**Future:** Vehicles will only be collected in exceptional circumstances due to limitations of space and resources. IMAG will continue to collect material and

models relating to leisure and commercial transport in the Highlands, in particular aviation and railways.

**3.8.10 Weapons and Defence:** the arms and armour collections at IMAG consist of almost 400 items. Most date from the 18<sup>th</sup> century, including muskets from the Battle of Culloden, but some are more recent in date including 20<sup>th</sup> 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 in 1790. Many items were part of the collection of Highland weapons compiled by Captain William MacKay which was purchased by IMAG in 1985.

The firearms collection at HFM consists of roughly 150 guns including early flintlock pistols, shotguns and rifles, and associated collections of shot flasks and powder horns. One of the most important items in this collection is a sporting gun in original case with paraphernalia, made by Purdey of London c. 1850. The gun belonged to Sandy Cameron, Deerstalker to Queen Victoria at Balmoral.

**Future:** IMAG will collect arms and armour that fill gaps in the existing collections, and that build on strengths. Highland material will be sought, especially targes, and sporting guns or other objects manufactured by Highland gunsmiths or silversmiths, and items used by local volunteer militia.

Weapons will be acquired and kept within the terms of current legislation. HFM will not actively seek more firearms due to the constraints on displaying and accessing these items, unless of exceptional importance. A priority area of collecting for HFM is local items related to WWI and WWII, to enhance the interpretation about life during the wars at an individual and community level.

### 3.9 GLOBAL THEMES

**3.9.1 Jacobites:** the Jacobite collections have been a particular focus for IMAG since 1907. During the early 20<sup>th</sup> century two especially important collections of memorabilia relating to the Jacobites and the House of Stuart 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.

**Future:** IMAG will collect Jacobite objects, of any type, 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 intertwined lore and history associated with this period.

**3.9.2 Religion, Beliefs and Customs:** At HFM 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 18<sup>th</sup> century. One of the most significant items in this collection is Leanach Church from Culloden, built c.1900 from a corrugated iron clad kit building. Other larger items include a rare preaching box from Torridon dating from the mid-1800s and a pulpit from a church in Iona.

The collections at IMAG are smaller in number and scale but include ladles, tokens, silverware, bibles and the aforementioned weathervane from Old High Church. The items reflect the complex history of the Church in Scotland and the importance of religion in Gaelic culture, as well as representing individual churches within Inverness and the wider region.

**Future:** both HFM and IMAG will collect material, of any type, relating to organised or institutional religion in the Highlands. Charms, amulets and other material relating to non-institutional religion, superstition and folklore – especially Gaelic folklore – will also be collected.

**3.9.3 Travellers:** HFM holds a modest but important collection of objects that are directly provenanced to the Highland Traveller community (either made by or owned by Travellers), including traditionally crafted items such as tinware, basketry, hornware, silverware, tools and heather pot scrubbers. Travellers also contributed to the original collection as they often had a role in trading second-hand goods. The founder of the museum, I.F. Grant, often purchased goods from local Travellers who were scrap dealers.

Travelling people have been part of Highland culture for many centuries, and representing the indigenous people of the Highlands through the collections and buildings at the museum helps to increase the visibility of the Traveller story and their role in society.

**Future:** HFM will continue to collect relevant and important archives and material, of any type, related to Traveller culture. IMAG will only consider Traveller items with particularly strong Inverness connections.

**3.9.4 World Cultures:** Originally, IMAG had a collection of ethnographic material, but most of this was transferred to the Royal Scottish Museum in 1968. Remaining in the collection are about 30 pieces of Egyptian origin, a dozen Chinese ivory carvings, a small collection of foreign archaeology comprising stone tools and Mediterranean ceramics, and some weapons of international origin. There is also a large quantity of foreign currency, as discussed in the Numismatics section. As yet, none of the material has been identified as desirable candidates for repatriation.

**Future:** non-Highland and foreign material will not be collected unless it has a particular relevance to the Highlands and is not a candidate for repatriation. This material should provide opportunities to compare and contrast with Highland material, to discuss Scotland's place in the world, address legacies of Empire and demonstrate decolonising collection practices.

### **3.10 Non-Accessioned Collections**

Both museums hold collections of non-accessioned material for use in handling workshops, loan boxes, memory boxes and dressing historic buildings etc. These are known as the

‘working collections’. The working collection at HFM has grown to large proportions, for numerous reasons, including a historic lack of strict criteria for collecting this material, and a need for dressing an increasing number of vernacular buildings with low value but authentic props.

**Future:** This material will not be accessioned but will be marked or otherwise identified as working collection, so as to not be confused with the accessioned collections. To avoid further mass duplication, only items which address gaps in the working collections, or which meet a specific need or use for engagement and/or display, will be considered for acquisition. See the *Documentation Plan* for more details about the auditing and potential rationalisation of the working collection at HFM.



## 4. THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL

4.1 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.

4.2 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.

HFM will start to rationalise the Working Collection, as explained in more detail in the Documentation Procedural Manual and Documentation Plan. IMAG will focus on rationalising unaccessioned material and excavation assemblages.

4.3 Disposals carried out by High Life Highland Museums will adhere to the procedures outlined in chapter 15 of the current document ('Disposals procedures') and the method of disposal will be by gift, sale or destruction. Items can also be considered for deaccession but retention in the Working Collections.

Where disposals are proposed, HLH 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.

## 5. LEGAL AND ETHICAL FRAMEWORK FOR THE ACQUISITION AND DISPOSAL OF ITEMS

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.

## 6. COLLECTING POLICIES OF OTHER MUSEUMS

6.1 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.

6.2 Specific reference will be made to the following museums:

- Aberdeenshire Museums Service – agriculture and farming
- Accredited independent museums in The Highland Council area – archaeology, Jacobites and militaria
- Culloden (National Trust for Scotland) – archaeology, Jacobites and militaria
- Dundee Museum of Transport – vehicles and transport
- Glasgow Museums (Glasgow Life) – Barvas Ware, transport
- High Life Highland Archives Service – archives, maps 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

## 7. ARCHIVAL HOLDINGS

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).

## 8. ACQUISITIONS

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

### 8.1.1 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.

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

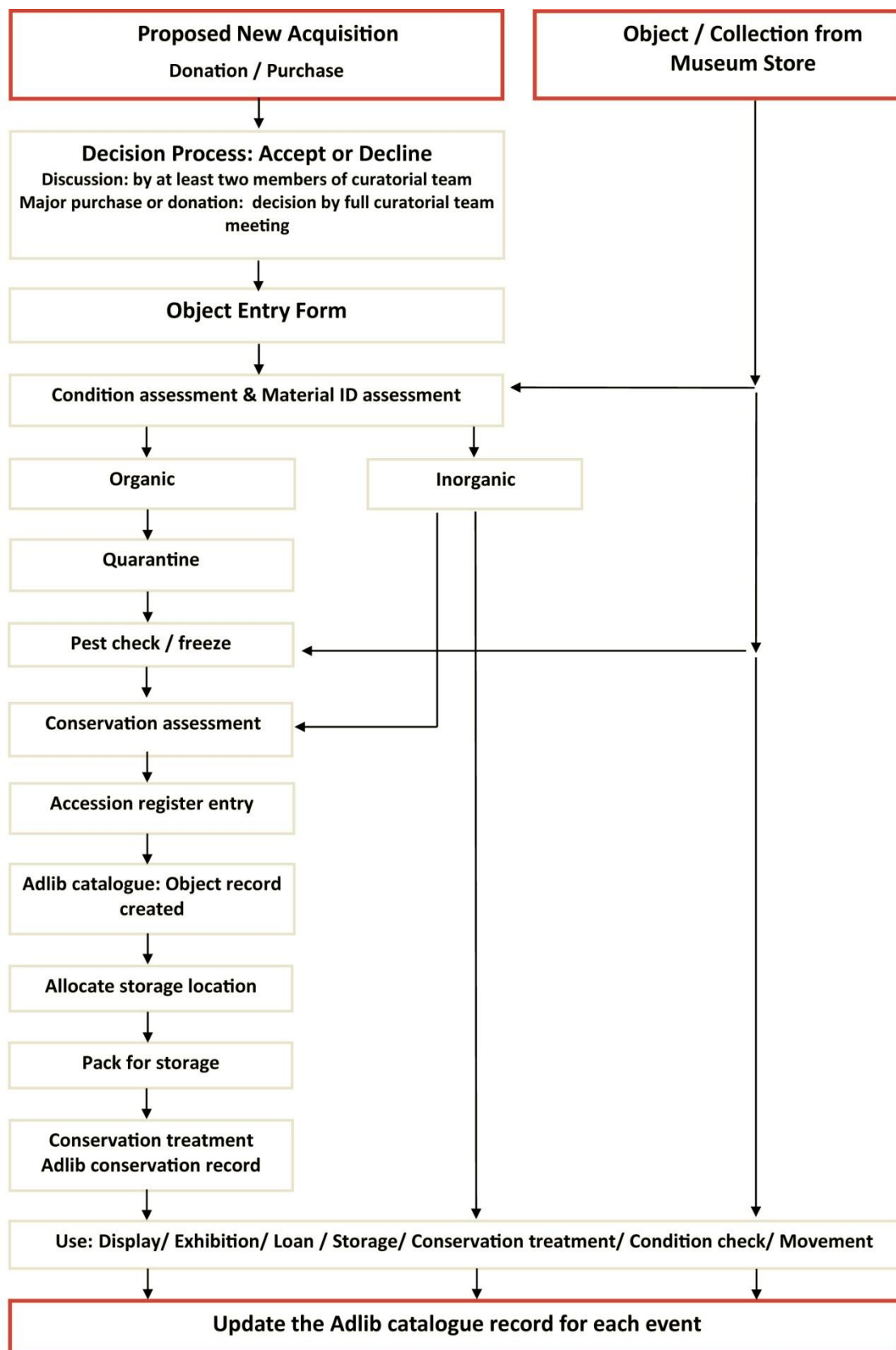
- Curatorial – does the acquisition fit with the collecting policy? Does it relate to other items in the collection or create duplication? Does it create a new narrative? Does the item fit better within another museum's collection?
- Conservation – is the item in suitable condition for research or display? 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 *Documentation Policy* and *Documentation Procedural Manual*. 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 aforementioned documents (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.

8.1.3 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*.



8.2 High Life Highland Museums will not acquire any object or specimen unless they are satisfied that it 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 UK.

8.3 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 most current national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport.

## 9. HUMAN REMAINS

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

## 10. BIOLOGICAL AND GEOLOGICAL MATERIAL

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.

## 11. ARCHAEOLOGICAL MATERIAL

11.1 High Life Highland Museums will not acquire archaeological material 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.

11.2 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.

## 12. EXCEPTIONS

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.

### 13. SPOLIATION

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.

### 14. REPATRIATION AND RESTITUTION OF OBJECTS AND HUMAN REMAINS

14.1 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. HLH 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 15.1 – 15.5 will be followed but 15.6 onwards do not apply.

14.2 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.



## 15. DISPOSALS PROCEDURES

High Life Highland Museums, acting on behalf of The Highland Council, will ensure that the disposals process is carried out openly and with transparency. By definition, HLH 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. HLH and THC therefore accept the principle that sound curatorial reasons for disposal must be established before considering the disposal of any item in the collections.

15.1 All disposals will be undertaken with reference to the SPECTRUM standard for disposals, and the HLH Museums *Documentation Procedural Manual*. Recently updated guidance from the Museums Association will also be followed:

<https://www.museumsassociation.org/campaigns/ethics/disposal/>

15.2 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.

15.3 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.

15.4 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.

15.5 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 when appropriate, and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

15.6 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).

15.7 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.

15.8 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.

15.9 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, HLH may consider disposing of the material to other interested individuals and organisations, giving priority to organisations in the public domain.

15.10 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.

15.11 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.

15.12 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**

15.13 High Life Highland Museums will not dispose of items by exchange.

#### **Disposal by destruction**

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

15.15 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.

15.16 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 (e.g. high asbestos risk) or is part of a destructive testing request, approved by a responsible officer, in order to obtain new information which will have a wider benefit for the collection.

15.17 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.

15.18 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.

## 16. 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*, *Loans Policy* and *Loans Agreement*. 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 for the temporary exhibition programme or enquiries.

16.1 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.

16.2 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.

16.3 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.

16.4 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.