

COLLECTIONS DEVELOPMENT POLICY

Name of museum: Aberdeen Art Gallery and Museums

Name of governing body: Aberdeen City Council, Education Culture and Sport Museums and Galleries

Date on which this policy was approved by governing body: 30 January 2013

Date at which this policy is due for review: 2017

Museum's statement of purpose:

To maximise the potential of Aberdeen Art Gallery & Museums as an art gallery and museum service that develops and celebrates collections, enlightens, educates and inspires.

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Introduction - Collections Background

The Museums and Galleries Service is based in Aberdeen City Council's Education Culture and Sport Directorate. It delivers museums and art galleries services across the City of Aberdeen, with a focus on themes of art, heritage, social history and culture. The Service is a key player in the provision of cultural activity and museums in the North East of Scotland and makes an important contribution to the cultural agenda for Scotland. Through partnerships, networks and loans the Service also is a major contributor to UK national museum provision and has an international reputation.

The origins of the Museums and Galleries Service can be traced to 1873 when John Forbes White and a number of local art collectors decided to hold a public exhibition to display their collections. From this developed a plan to establish a public art gallery for the benefit of citizens, an objective that continues to drive the programmes of activity today. Aberdeen's handsome granite Art Gallery, designed by Alexander Marshall Mackenzie, one of the loveliest Victorian galleries in the UK, was opened in 1885. The displays combined industrial exhibitions with exhibitions of art, greatly enhanced by generous gifts, including Aberdeen granite merchant Alexander Macdonald's private collection in 1900. Twenty years later the building was extended to accommodate the establishment of a plaster cast collection from which art students at the newly established Gray's School of Art, adjacent to the Art Gallery, could practice drawing. This light and clean central space is used today to exhibit works by leading contemporary artists.

In 1907 the Town Council assumed responsibility for the building and its growing collections. In the 1920s further development took place with the addition of the City's War Memorial and the Cowdray Hall, opened by King George V and Queen Mary. The cost of the War Memorial was met by public subscription, and that of the Cowdray Hall, a unique recital venue, by Lord and Lady Cowdray "with a view to encouraging the taste for art and music in the City of Aberdeen".

In 1937 the Regional Museum opened in the basement below the Cowdray Hall, with displays of local history, natural history and geology. The Regional Museum closed in the 1970s, with the opening of a new display space in James Dun's House. Also in the 1930s, plans were made to restore and refurbish "Cumberland House" a fine 16th century town house in Guestrow. Following the war the building was opened in 1953 by HM Queen Elizabeth the Queen Mother as Provost Skene's House. The early 1960s saw further developments at the Art Gallery with the opening of the James McBey Print Room and Art Library in 1961. This fitting tribute to a famous local artist was thanks to the generosity of his widow, Marguerite, who left another substantial bequest when she died in the 1990s.

In the 1970s James Dun's House, situated on Schoolhill diagonally across from the Art Gallery, was acquired as space for exhibiting social and domestic collections, very much at the forefront of museological practice of the time. The building continued a programme of small-scale exhibitions ranging in topics from the Spanish Civil War to local archaeology until budgetary restraints led to its closure in the 1990s.

1985 saw the opening of Aberdeen Maritime Museum in Provost Ross's House on the Shiprow by HM Queen Elizabeth the Queen Mother. The museum was designed to tell the story of Aberdeen's maritime history and quickly proved popular with visitors. The building was expanded in 1997 with an innovative award-winning glass link building that joins two historic buildings, Provost Ross's House and Trinity Church. This transformation facilitated extensive displays of maritime exhibits, including paintings and artefacts telling the story of the North Sea, which for centuries has influenced life in Aberdeen, from fishing to the oil and gas industries. The building has benefited from a number of sponsorship opportunities from oil-related businesses; most recently a new education suite and 3D cinema experience. The

next phase – the renovation of the Oil and Gas Galleries – is due to open in April 2013, with sponsorship from Oil and Gas UK.

The Council continued to expand its museum provision when the Tolbooth opened in 1995. One of the oldest buildings in Aberdeen, which includes 17th century gaols, this museum traces Aberdeen's civic history.

Aberdeen Art Gallery and Museums possesses collections of outstanding importance and quality. The entire collection was awarded Recognised Collection of National Significance status in 2007.

The fine art collections are wide-ranging and are of local, national and international stature, with particularly rich holdings of 19th and 20th century Scottish art, early 20th century English art and a growing collection of challenging international art of the 21st century. Artists' portraits and self-portraits form one important collection area, as does our unrivalled holding of work by local artist and world renowned printmaker James McBey and expansive archives of artists as diverse as William Hogarth and Ian Hamilton Finlay.

The rich and diverse decorative art collection covers all aspects of the discipline, with principal collecting areas of ceramics, glass, metalwork, jewellery, costumes and textiles and a strong presumption towards Scottish work. Strengths include an important group of historic Aberdeen silver, local costume, including the Bill Gibb archive, Chinese lacquer, the Cochrane Collection of ceramics and innovative contemporary metalwork.

The high quality archaeological collections helps to tell the City's history and to reflect the rural and urban identities of Aberdeenshire and Scotland for many thousands of years from the Mesolithic period, 8000 or more years ago, until medieval times. Although including artefacts from the Scottish Stone Age onwards, together with Middle Eastern objects, their particular strength is in excavated material from the medieval burgh of Aberdeen. This grouping is second to none in Scotland and of European significance. The large numismatic collection contains examples of coins from most countries of the world and from most periods of history, from Ancient Greece and Rome to the present day.

The service also holds a unique collection relating to the maritime history, science and industry of North-East Scotland and beyond. The collection consists of ship models, maritime paintings, shipbuilders' drawings, and artefacts relating to fishing, shipbuilding harbour development and internationally important offshore oil and gas industries. Under the nationally-recognised UK Maritime Collections Strategy, Aberdeen Maritime Museum is designated "Lead Museum for UK Offshore Oil Industries". Scotland's industrial and scientific heritage is reflected in the science, industry and local history collection, which focuses on working life in Aberdeen and its environs, with key subject collection areas of medicine, granite, engineering and photography, which are integral to understanding Scotland's national story.

1.0 ACQUISITION and DISPOSAL POLICY

1.1 INTRODUCTION

- 1.1.1 This is the Policy Statement regulating the acquisition of items for the Collections of Aberdeen City Council, Aberdeen Art Gallery and Museums (AAGM, hereafter known as 'the Museum'). The adoption and implementation of such a policy by The Council is a requirement of the Accreditation Scheme for Museums in the UK. Accreditation is a set of national standards for UK museums, which all participating museums are required to meet to achieve Accreditation status. The scheme was previously administered by Museums Libraries Archives (MLA) and is now administered by Arts Council England (ACE) following its merger with MLA in 2011. ACE administers the scheme for the entire United Kingdom, in partnership with Museums Galleries Scotland, Northern Ireland Museums Council and CyMAL
- 1.1.2 This Policy Statement represents the aims and plans of the Council at the time of its adoption in 2013, and as such will be subject to revision as AAGM develops. It is intended that this policy should be reconsidered at least once every five years and no later than 2018, when a revised statement will be brought before the Council for its agreement.
- 1.1.3 This Policy Statement supersedes all previous and existing practices and policies, formal or informal, relating to the acquisition of items for the collections of the museum.
- 1.1.4 The general intention of the policy shall be to strengthen the scope of the existing collections by filling gaps and in some cases by acquiring comparative material. This shall be achieved both by purchase and by adding to the collections by passive means, i.e. accepting gifts. Disposal will be undertaken only for sound curatorial reasons and following procedures in line with Accreditation and Museums Association Ethics.
- 1.1.5 The Aberdeen Art Gallery and Museums received full Accreditation in 2005 from the MLA. This has been successfully reviewed on a biennial basis by the MLA.
- 1.1.6 Aberdeen Art Gallery and Museums re-launched its website in 2009 greatly enhancing online access to the collection.
- 1.1.7 This Policy recognises the financial restraints that are likely to occur over the period 2013 – 2018. Future collecting by means of purchase will reflect the economic climate and AAGM will continue to seek grant aid avenues in order to maximize our purchasing potential.

1.2 Existing collections, including the subjects or themes and the periods of time and geographic areas to which the collections relate.

For details of existing collections see Section 4 Appendix 2.

1.3 Criteria governing future acquisition policy including the subjects or themes, periods of time and geographic areas and any collections which will not be subject to further acquisition.

For details of future acquisition policy see Section 4 Appendix 2.

1.4 LIMITATIONS OF COLLECTING

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

Where the acquisition of any item would result in significant financial implications, the matter will be referred to Aberdeen City Council, Education, Culture and Sport Committee for decision.

1.5 COLLECTING POLICIES OF OTHER MUSEUMS

- 1.5.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources. Specific reference is made to the following museums:

Aberdeenshire Museums Service
The Gordon Highlanders Museum
Grampian Transport Museum
The Blairs Museum
St Peter's Heritage Trust
University of Aberdeen Museum Collections
National Museums Scotland
National Galleries of Scotland

- 1.5.2 The Museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.
- 1.5.3 The Museum acknowledges the Concordat *Developing the Collections of Museums in North East Scotland* (see Section 4 Appendix 4). The principal purpose of the Concordat is to minimise competition and duplication of collections of the partner museums of Aberdeen City Council, Aberdeenshire Council and the University of Aberdeen, along with those of the Moray Council and Angus Council. The Museum also recognises the North East Museum Partnership, formed by Aberdeen City Council, Aberdeenshire Council and the University of Aberdeen to deliver its Regional Development Challenge Fund-supported project with the aim of augmenting and developing the work of the museums sector in the North East of Scotland.
- 1.5.4 Acquisitions outside the current stated policy should be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

1.6. POLICY REVIEW PROCEDURES

- 1.6.1 The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.
- 1.6.2 Museum Galleries Scotland will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

1.7 ACQUISITIONS NOT COVERED BY THE POLICY

- 1.7.1 Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proposer consideration by the governing body of the Museum itself, having regard to interests of other museums.

1.8 ACQUISITION PROCEDURES

- 1.8.1 The Museum will exercise due diligence and will make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the Museum can acquire valid title to the item in question.
- 1.8.2 In particular, the Museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. For the purposes of this paragraph 'country of origin' includes the United Kingdom.
- 1.8.3 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 1st November 2002, the museum will reject any items that have been illicitly traded. The Governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.
- 1.8.4 So far as biological and geological material is concerned, the Museum 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.
- 1.8.5 In Scotland, under the laws of *bona vacantia* including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to Aberdeen Art Gallery and Museums by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the Governing Body, 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.
- 1.8.6 The only exceptions to the above General Rules – 1.8.1, 1.8.2, 1.8.3, 1.8.5 - will be in specific circumstances where the Museum is either: acting as an externally approved repository of last resort for material from the UK; or

acquiring an item of minor importance that lacks secure ownership history but in the best judgment of experts in the field concerned has not been illicitly traded; or

acting with the permission of authorities with the requisite jurisdiction in the country of origin; or

in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the permission of an appropriate outside authority.

- 1.8.7 As the museum holds or intends to acquire human remains from any period, it will follow the guidelines in the “Guidance for the Care of Human Remains in Scottish Museums” issued by Museums Galleries Scotland in 2008. The Museum’s governing body, acting on the advice of the Art Gallery and Museums Manager may take a decision to return human remains, objects or specimens to a country or people of origin. This is entirely a matter for individual museums to consider, taking into account the ethical implications and within their legal position

1.9 SPOILIATION

- 1.9.1 The Museum 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.

1.10 THE REPATRIATION AND RESTITUTION OF OBJECTS AND HUMAN REMAINS

- 1.10.1 The Museum’s governing body, acting on the advice of the Museum’s professional staff, may take a decision to return human remains (unless covered by “Guidance for the Care of Human Remains in Museums” issued by DCMS in 2005), objects or specimens to a country or people of origin. The Museum 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 procedure described in 1.12.1–1.12.4, 1.12.3 and 1.12.8 below will be followed but the remaining procedures are not appropriate

1.11 MANAGEMENT OF ARCHIVES

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

1.12 DISPOSAL PROCEDURES

1.12.1 Disposal Preliminaries

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

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

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

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

1.12.2 Motivation for disposal and method of disposal

1.12.2.1 When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 1.12.3. – 1.12.8 will be followed and the method of disposal may be by gift, sale or exchange.

1.12.2.2 In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 1.12.3 – 1.12.6 and 1.12.8 will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection,
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit),
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.

1.12.3 The disposal decision-making process

1.12.3.1 Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

1.12.4 Responsibility for disposal–decision making

1.12.4.1 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and

safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

1.12.5 Use of proceeds of sale

- 1.12.5.1 Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from MGS.
- 1.12.5.2 The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

1.12.6 Disposal by gift or sale

- 1.12.6.1 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 1.12.6.2 If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.
- 1.12.6.3 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

1.12.7 Disposal by exchange

- 1.12.7.1 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 1.12.7.2 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12.1 and 12.3 - 12.4 will be followed as will the procedures in paragraphs 12.7.4 - 12.8.

- 1.12.7.3 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 1.12.7.4 If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.
- 1.12.7.5 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

1.12.8 Documenting disposal

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

2.0 CARE AND CONSERVATION OF THE COLLECTIONS POLICY

2.1 INTRODUCTION

Collections care is central to AAGM's mission and we are committed to ensuring that the collections are displayed, stored and looked after in a secure and sustainable manner. A diverse range of material is held by AAGM and the requirements of different objects will be taken into account when considering their future preservation.

Our policy of collections care combines preventive and remedial conservation. Preventive conservation involves making sure that the environment in which the collections are kept contributes to their preservation. At the same time we undertake to review the collections in order to identify items which would benefit from remedial or interventive conservation in order to ensure their future stability.

The purpose of this policy is to set out guidelines for the conservation of the collections in the care of AAGM, to maximise access to the collections whilst promoting their long-term preservation and to support the Service Plan of AAGM. It also outlines the principles of preventive and remedial conservation so that all staff are aware of these aims.

2.2 AIMS AND OBJECTIVES

2.2.0 Link to the Service Plan

The Museums and Galleries **Care and Conservation of the Collections Policy** relates specifically to Strategic Aim 1 of the Aberdeen Art Gallery and Museums Service Plan 2013-16:

Strategic Aim 1: To develop and enhance the quality of our Collections, ensuring their long-term preservation.

Strategic Objective 1.1

- Continue our policy of ambitious and relevant acquisitions in line with the Collections Development Plan and consistent with our 'Recognised Collection of National Significance' status

Strategic Objective 1.2

- All documentation of the Collections will be SPECTRUM compliant

Strategic Objective 1.3

- Continue to implement the Collections Conservation Plan

Strategic Objective 1.4

- Develop and implement a new Collections Centre by 31 December 2014

We will also continue to use Benchmarks in Collections Care to improve our standards.

2.2.1 Preventive Conservation

- Monitor the temperature and humidity in all display and storage areas.
- Monitor light and UV levels in areas where light-sensitive objects are displayed.
- Keep records of the temperature, relative humidity, light and UV levels.
- Control the environment according to the data gathered by monitoring.
- Good housekeeping – keep display and storage areas clean and free from air-borne pollution.
- Implement an Integrated Pest Management Policy.
- Use inert materials for display and storage – make sure these materials are compatible with the objects
- Be aware of possible risk of damage from vibration and take measures to ensure safety of objects.

- Promote best practice in handling and moving objects and ensure that all staff are trained in correct procedures.

2.2.2 Remedial Conservation

- Assess condition of items prior to acquisition and record conservation requirements.
- Check condition of new acquisitions and enter a survey report into the relevant fields of the collections database.
- Collections review to identify items requiring remedial conservation.
- Programme of items to be sent to external accredited conservator.
- Document all condition reports and conservation treatments.

2.3 DISASTER PLAN

We have an emergency plan in place to be used in the eventuality of any unforeseen disaster. This clearly details:

- what staff on duty should do in the event of an emergency
- external emergency service numbers
- internal emergency team numbers
- instructions for procedure after emergency services have vacated the building
- external phone numbers for professional help
- location and contents of emergency boxes
- salvage record forms
- instructions for salvage team with contact details for external professional conservators
- instructions for recovery team.

2.4 EXHIBITIONS AND LOANS

- Assess the condition of an item before agreeing to lend it and, if necessary, seek the advice of an external conservator.
- Condition-check loans out before they leave the premises and on arrival at borrowers' venue. If considered appropriate items on loan will be accompanied by a courier. Check loans in on arrival and document all findings.
- Before agreeing to borrow an object, ensure that lenders' requirements relating to environmental conditions and security can be met.
- Assess condition of objects prior to inclusion in new displays or temporary exhibitions. Items in poor condition will be checked by a conservator in order to assess their suitability for display.

2.5 RESOURCES AND BUDGETS

- Institutions requesting items on loan are asked to pay for condition assessments and to contribute to any conservation required or re-glazing of paintings.
- Applications are made to Museum Galleries Scotland for grant aid to conserve works on a rolling programme and for capital projects such as up-grading of the environmental monitoring system.
- AAGM's conservation budget is supplemented by external grants where possible.

3.0 DOCUMENTATION POLICY

3.1 INTRODUCTION

Items entering Aberdeen Art Gallery and Museums (AAGM) must be documented so that the museum knows exactly what is in its collections and where each item is located. Accurate recording allows for greater accessibility to the collections and saves time in the planning of exhibitions, research, publications and answering enquiries. The object itself will provide much of the information: what it is made of, who made it and for what purpose. The curator also records the provenance and any additional knowledge gained through research or from external sources. The purpose of accurate cataloguing is to allow the collections to be easily searched and for retrieval of specific information.

3.2 BACKGROUND TO DOCUMENTATION OF THE COLLECTIONS

The collections are divided into two curatorial sections: Art and History, which are catalogued using ABDAG and ABDMS numbers respectively. Items on long-term loan (for a period of more than 12 months) are catalogued using these pre-fixes and short-term loans-in are given the prefix X along with a loan number, prefix L.

In the 1980s a computer mainframe system (GALS) was developed by the Council's IT Department and paper records were transferred to this database. In March 2002 the data from GALS was moved to The Museum System (TMS). The Collections are divided into 9 Departments on TMS: Applied Art, Archaeology, Fine Art, Numismatics, Science and Industry, Social History, Maritime History, Ships and City Monuments and further sub-divided into Classifications, which are detailed in the Acquisition and Disposal Policy. TMS has an Internet front-end, e-museum, which also provides public internet access as www.aagm.co.uk to selected items from the collections.

In addition to the Museums and Galleries collections the service holds approximately 12,000 publications in the James McBey Art Reference Library and Lloyds Register of Shipping Library. These items are catalogued on TMS in the Bibliography Module using ABDLI numbers.

3.3 AIMS AND OBJECTIVES

Link to the Service Plan

The Museums and Galleries **Documentation Policy** relates specifically to Strategic Aim 1 of the Aberdeen Art Gallery and Museums and Service Plan 2013-16:

Strategic Aim 1: To develop and enhance the quality of our Collections, ensuring their long-term preservation.

Strategic Objective 1.1

- Continue our policy of ambitious and relevant acquisitions in line with the Collections Development Plan and consistent with our 'Recognised Collections of National Significance' status

Strategic Objective 1.2

- All documentation of the Collections will be SPECTRUM compliant

Strategic Objective 1.3

- Continue to implement the Collections Conservation Plan

Strategic Objective 1.4

- Develop and implement a new Collections Centre by 31 December 2014

The aims of AAGM's Documentation Policy are that for each object in the collection:

- AAGM has documentary proof of legal title and has established that the previous owner acquired the item legally.
- Each object is identified by a unique number.
- The number is labelled or marked on the object.
- There is an accurate record in the TMS database identified by the object accession number.
- The database record contains cross-references to any paper-based documentation associate with the object.
- AAGM has an exact and up-to-date record of location.
- All documentation procedures meet SPECTRUM standards:
<http://www.collectionslink.org.uk/spectrum-standard> .

Our objectives are to instil and maintain professional standards in documentation. We will use Benchmarks in Collections Care to improve our standards.

3.4 COLLECTIONS MANAGEMENT

- Documentation procedures are detailed in the Collections Management Manual which is available for consultation by all staff.
- The short-form *Procedure for Cataloguing* ensures that all curators enter records consistently.
- New acquisitions are input to the database within 10 days of their receipt by AAGM.
- In the case of a large number of acquisitions it is acceptable to catalogue only in the mandatory fields, adding further information at a later date.
- Copies of Entry Forms and Transfer of Title forms are filed and held in a secure location by the Collections Access section.
- Recent projects have been undertaken to eradicate the documentation backlog with a primary aim of creating an inventory of all objects which can then be assessed for possible disposals.
- All disposal procedure follows Museums Association guidelines.

3.5 SECURITY

- Changes in location are notified in writing to either the Documentation Officer or the Collections Access Officer, who update the computer record.
- The hard-copy Object Movement Forms are filed and retained for a period of two years.
- The Museum's displays are checked regularly throughout the day by the Museum Assistants. If there are any problems these are immediately raised to the Museum Supervisor on duty for appropriate action.
- The Lead Curator (Collections Access) and the Head of Collections undertake regular Inventory Checks which are described in the Collections Management Manual.
- The TMS database is backed up regularly by Aberdeen City Council's IT department.
- Old paper records are kept in the Collections Access office and consulted when required.
- All personal paper-based data is secured in a locked cupboard in compliance with the Data Protection Act (1998).
- The TMS database is accessible only by password. Volunteers are given access to a limited number of fields.

3.6 ARCHAEOLOGICAL EXCAVATION MATERIAL

It is not necessary or practical to document in detail all the bulk archaeological excavation material, mainly from highly productive excavations within the medieval burgh of Aberdeen. Some objects, mostly those of greater significance or fragility, are documented as individual objects, while larger groups, particularly of animal bone, pottery and soil samples are documented at box level or equivalent.

3.7 RETROSPECTIVE DOCUMENTATION

AAGM's primary accession register is the TMS computer database catalogue. The backlog consists of objects which do not have a record on the computer catalogue. The aim of retrospective documentation is to ensure that each individual object in the museum's collection has an inventory record on The Museum System (TMS) collection database. The Documentation Plan quantifies and addresses the backlog.

3.8 RESOURCES AND BUDGETS

External funding has been and will continue to be sought in order to employ additional staff to address the documentation backlog. Currently, specific projects involve cataloguing and providing web access to the James McBey Collection and the George Shepherd Pharmaceutical Collection. Both these projects will reduce the backlog and make the collections more accessible by creating dedicated pages on the AAGM web-site.

4. APPENDICES TO COLLECTIONS DEVELOPMENT POLICY

APPENDIX 1

Definitions

1. The Museum is defined as those premises, staff and collections of Fine Art, Decorative Art, Maritime History, Science, Technology and Industry, Archaeology, Numismatics and Social History which may from time to time be under the control of the Art Gallery and Museums Manager. At the time of adoption of this Policy, this principally encompasses Aberdeen Art Gallery, Aberdeen Maritime Museum, Provost Skene's House, the Tolbooth and the Reserve and Study Collections housed at Frederick Street and Kittybrewster, although certain artefacts, normally held in other premises owned by The Council and public statues, sites and monuments are generally recognised as being the responsibility of the Museum. The term "Museum" is used in a functional sense, and may at all times be taken to subsume the terms "Gallery", "Art Gallery", "Heritage Centre" or otherwise as appropriate.
2. "Collections" are defined as:

"any item entered in the Accession Registers of (the) Museum, whether as gift, or purchase, together with any item not entered in the Accession Registers, but in the possession of (the) Museum at (a specified date), which was donated or purchased with the intention that it should become part of the Collections."

"Valid title" is defined as valid legal ownership.
3. The Art Gallery and Museums Manager is defined as being the professional officer responsible to The Council through the Director of Education Culture and Sport for the operation of the Museum according to proper professional standards. The Art Gallery and Museums Manager must have a relevant degree, or a diploma in museum studies (or equivalent), or experience of the principles and practice of museum operation and management as may be determined to be acceptable by Museums Galleries Scotland.

APPENDIX 2

Existing Collections and Criteria Governing Future Acquisitions, 2013-2017

A. Introduction

The Art Gallery and Museums Manager, as Aberdeen City Council's senior museum professional, will normally have delegated authority and responsibility for the acceptance or rejection of potential gifts or bequests to the Museum, for soliciting gifts of material for the collections within the terms of this policy, and for making recommendations and taking action on the purchase of material in accordance with this Policy and within Aberdeen City Council's normal standing orders.

Items offered to the Museum as gifts or bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions, such as that they be displayed in a particular way. In exceptional circumstances, if the Art Gallery and Museums Manager feels that the item(s) in question are of over-riding importance, the Council may be asked to approve the acquisition of a specific item to which conditions are attached. A general exception to this rule will be deemed to exist in respect of restrictive covenants or conditions intended only to assure the permanent protection of the item concerned in the Museum's collections, such as restrictions placed upon any legal powers of disposal that the Museum may have; under such circumstances, the Art Gallery and Museums Manager may reasonably recommend that the Council accept the gift or bequest in question.

The acceptance of items, on loan, normally for a finite period for display or specific study, may be authorised by the Art Gallery and Museums Manager acting on the Aberdeen City Council's behalf. In exceptional cases, a privately owned item of major importance that falls within the scope of this Policy may be accepted on a finite long loan, whether or not it is required for immediate display or study. No item will be received on 'permanent loan', a term which has no legal status. The period of all loans will normally be agreed in writing between the Art Gallery and Museums Manager and the owner of the item at the time of deposit. Where the term of a loan has expired, it may be renewed or extended for further finite periods, at the discretion of both the owner and the Art Gallery and Museums Manager.

The Collecting Area for the Museum will be principally the City of Aberdeen and Aberdeenshire. Some specific collecting themes are of national and international artefacts or are governed by association (for example the Bill Gibb archive) and these specific collecting areas are defined in this policy statement.

The period of time to which the collection relates will be from Prehistoric times (archaeological material) to present day.

Items made in, at some point used within, or otherwise provenanced to the Museum's Collecting Area, may be acquired, regardless of their location at the time of acquisition. Where this involves the collection of items from a place within the geographical sphere of influence of another museum, a principle of open actions and good communications will apply.

In an emergency, and to ensure the preservation locally and in public ownership of important material, the Art Gallery and Museums Manager is exceptionally authorised to collect material from outside the museum's stated collecting area, relating to those parts of Aberdeen City not yet covered by any museum service. Such material is acquired on the understanding that it may be transferred to other museums at a future time.

Where the Museum seeks to collect the work of 'local' artists, or to acquire 'local views, the area defined above will normally be used as the basis for decisions.

B. Description of current collections and future collecting

1.0 FINE and DECORATIVE ART

1.1 FINE ART

It is recognised that in the prevailing financial climate it is not possible to collect as widely as we have done in the past. Without limiting the range of possible acquisitions, a process of prioritisation has, nevertheless, taken place and the Fine Art Section is currently restricting purchases largely (though not exclusively) to contemporary art, whilst other areas of the collection will continue to be enhanced through gifts and bequests. Given the increase in status and quality of photographs, video, DVD pieces and installations, we envisage that much of our forthcoming acquisitions will be in these and other new media.

1.1.1 OIL PAINTINGS: BRITISH SCHOOL - Late 17th Century to Present

The collection of British oil paintings dates from the 17th Century to the present day. Amongst the earliest are portraits by the Aberdeen painter George Jamesone. Portraits and a large view of Aberdeen by William Mosman, along with portraits by Cosmo Alexander, represent the early 18th century. From 1750 onwards the collection can count works by Allan Ramsay, William Hogarth, Johannes Zoffany, Sir David Wilkie and Sir Henry Raeburn. From the mid 19th century are Landseer's *Flood in the Highlands*, and a group of Pre-Raphaelite works by Millais, Burne-Jones, Holman Hunt and Rossetti. There are two fine subject paintings by J. W. Waterhouse, and works also by the Glasgow Boys, including Lavery's *The Tennis Party* and Sir James Guthrie's *To Pastures New*. Aberdeen has bred several painters acclaimed both nationally and internationally; the foremost of these is William Dyce. The Museums own the major part of his known oil paintings, including the Italianate *Lamentation over the Dead Christ*. John "Spanish" Phillip, a favourite artist of Queen Victoria, is equally well represented, both by his earlier Scottish subjects and his later Spanish ones.

Aberdeen Art Gallery is exceptionally rich in paintings of the earlier 20th century, with works by Walter Richard Sickert and artists of the New English Art Club and the Camden Town Group such as Phillip Wilson Steer, Harold Gilman, Robert Bevan and Lucien Pissarro. The Scottish Colourists, Peploe, Cadell, Fergusson and Hunter are each well represented as are other notable 20th Century Scottish artists, such as William Gillies, Robin Phillipson, Joan Eardley and Ian Mackenzie Smith. Paintings by the Bloomsbury Group include Vanessa Bell, Roger Fry and several canvasses by Duncan Grant. Paul Nash is handsomely represented by *Wood on the Downs* and *Northern Adventure*. There is a fine Ben Nicholson *Still Life March 14/47* and three paintings by Winifred Nicholson. Some of the best of Stanley Spencer's work is in Aberdeen, including one of the Resurrection series. Both Gwen and Augustus John are represented in the collection. We also have an outstanding work by Francis Bacon, his *Pope I – study after Pope Innocent X after Velasquez* and other works by several of his contemporaries, including Frank Auerbach, Robert Colquhoun and Robert MacBryde.

There are also works by a number of local artists including James Cowie and James McBey. Indeed, we have the largest collection of James McBey's works in the world.

The more recent years have added works by Gilbert and George, and younger artists, Tim Ollivier, Trevor Sutton, Ken Currie, Alison Watt and Julie Roberts.

Future Collecting

Aberdeen's principal benefactor Alexander Macdonald added to his fine personal collection of Victorian paintings, a bequest of purchase funds with the proviso that they only be spent on works of art created within 25 years of the purchase. This has ensured that contemporary works have been progressively added to the collection over the years.

We intend to continue this practice and to collect actively to fill the gaps throughout the British collection, giving priority to contemporary art. Oil painting is not now the most popular of media and for this reason we envisage that future acquisitions of contemporary art will more often be in other media. However this does not preclude our desire to buy challenging contemporary paintings in oil, should they be appropriate additions to the collections.

1.1.2 FOREIGN SCHOOLS

There is a small number of early works including a triptych, recently attributed to the early Sieneese artist Vecchietta and a painting by Pieter Breugel the Younger, *The Faithless Shepherd* but these are exceptions and most of this collection dates from the 19th, 20th and 21st centuries.

The small but choice collection of French paintings is of international importance, including a portrait of a Scottish sitter on the Grand Tour by Blanchet, a French artist resident in Rome who also painted the Young Pretender and his brother. There are two flower pieces by Fantin Latour, seascapes by Boudin and works by the Impressionists, Monet, Renoir, and Sisley, in addition to Fernand Léger and Marie Laurencin.

As Aberdeen patrons and painters admired and bought works by the Hague School, the Gallery has paintings by Roelofs, Mollinger, the Maris brothers and Josef Israels. The last of these visited Aberdeen and had his portrait painted by Sir George Reid and two other Scottish artists (also in our collection).

More recent acquisitions by foreign artists include a watercolour by Jules Bissier and a collage by the American Abstract Expressionist Robert Motherwell.

Future Collecting

Aberdeen Art Gallery has, since its inception, always included foreign art in its collections. We actively collect through purchase in the area of foreign paintings and sculptures already represented, and also intend to broaden this holding to include notable works of the modern schools so that the Aberdeen public can see examples of art reflecting modern movements which influenced, and continue to influence, Scottish artists. We have acquired, for example, examples of contemporary Japanese art, such as that by Chiho Aoshima, thus allowing comparison with art by Scots such as Kenny Hunter who have been inspired by contemporary Japanese culture.

1.1.3 DRAWINGS and WATERCOLOURS: BRITISH SCHOOL - Late 18th Century to Present

There are four exceptional illuminated pages depicting Stations of the Cross They are thought to be Flemish and to date from the 14th century but this is a collection, in the main, of work dating from the 18th century or later.

Aberdeen has a very fine collection of British watercolours including Paul Sandby, JMW Turner, William Blake, Samuel Palmer, Miles Birket Foster, Charles Rennie Mackintosh, Eric Ravilious, Oscar Kokoshka and more recently John Piper and John Bellany.

Amongst the drawings is a fine group by William Dyce. There are figure studies by John Phillip and landscape drawings by the Aberdeen born painter James Giles. There are also some 150 drawings by Joan Eardley.

Future Collecting

It is intended to continue an active collecting policy especially enhancing our current holding and filling obvious gaps.

1.1.4 PRINTS

The earliest prints in the collection are mostly engravings, which include many portraits, the moral scenes of William Hogarth and a variety of early views of Aberdeen.

The 19th century prints begin with William Daniell's aquatints of the Scottish coastal towns and landscape, completed by the end of the first quarter of the century.

The Etching Revival of the latter part of the century is well represented, with work by Seymour-Haden, Whistler, Sickert, D. Y. Cameron, Muirhead Bone, and the largest holding in the world of etchings by local artist James McBey. Wood engravings, which saw such popularity in the 1920s and 1930s, are represented with over two hundred and fifty prints.

The superb collection of French 19th century paintings and sculpture is echoed by a small, but excellent holding of prints by Toulouse-Lautrec, Renoir, Matisse, Picasso, Bonnard and Chagall.

Modern movements in printmaking, specifically the rise in popularity of the screenprint, are reflected in work by artists of international standing - Lichtenstein, Warhol and Kitaj being a few of the well known names. Aberdeen's own printmaking studio, Peacock Printmakers, is included with many etchings, screenprints and woodcuts. Within the last few years the Peacock Archive, comprising an example of every print ever produced by the local printmaking workshop, has been added to the collections of the Museums.

Future Collecting

It is intended to continue a limited amount of active collecting although this would principally be in order to fill obvious gaps in our current holding.

1.1.5 REPRODUCTIONS

Over the years various reproductions have come into the collections, including sets of reproductions after works by Picasso and Matisse, amongst others.

Future Collecting

We do not plan to acquire any more reproductions in the future.

1.1.6 SCULPTURE

A plaster cast collection was formed in 1905 for the new Art Gallery building - celtic crosses, classical sculpture and sculpture of the Italian renaissance, largely funded by local subscription. The sculpture collection dates from the 19th and 20th centuries - important Scottish sculptures, include work by Alexander and William Brodie, James Pittendrigh Macgillivray as well as English sculptors - Papworth, Thomas Woolner, etc., are represented. The 20th century collection is stronger, with important examples of the work of Sir Jacob Epstein, Barbara Hepworth, Henry Moore, Eduardo Paolozzi, Richard Long, Anthony Caro and Gavin Scobie. A small but good holding of sculpture by French artists includes work by Degas, Rodin and Bourdelle. Recent additions to the collection have enhanced our contemporary collections with notable works by David Batchelor, Michael Wilkinson, Kenny Hunter, Christine Borland, Bryndis Snaeborndottir and Charles Avery, amongst others.

Future Collecting

Further purchases are likely, especially of contemporary works.

1.1.7 ART PHOTOGRAPHS

Largely as a result of the Scottish Arts Council Bequest of 1997 we now have a small but significant collection of artist – photographs. Recently this has been enhanced by several notable acquisitions of photopieces, by Gilbert and George, Jenny Saville, Chiho Aoshima and Francesca Woodman.

Future Collecting

It is intended to supplement and enrich this collection with future acquisitions and we predict that given the increase in status of photography as an art medium, that this will be a fast growing area of our collecting for the foreseeable future.

1.1.8 NEW MEDIA

Artists are using new media, including computer generated film, video and DVD. We have reflected this trend with recent acquisitions such as Dalziel and Scullion's *Another Place*, Julian Opie's *Sparkly Jeans and Top*, which came with an integral plasma screen, and Tracey Emin's neon light piece, *For You*.

Future Collecting

Given the popularity of new media, it is intended to focus on supplementing and enriching this small collection with future acquisitions.

1.1.9 INSTALLATIONS

Two installation works by Richard Wright and Craig Richardson were acquired through the Scottish Arts Council Bequest in 1997. More recently we have acquired another installation entitled *Head and Shoulders with Conditioner* by Jim Lambie.

Future Collecting

We plan to supplement and enrich this small collection with future acquisitions. As with New Media works, we predict that, given the popularity of installations amongst younger artists, acquisitions of this type will make up a large proportion of our future collecting, within the constraints of resources and display space.

1.2 DECORATIVE ART

This is a diverse and comprehensive collection covering all aspects of applied and decorative art; design, craft, costume and textiles. The prime collecting areas are ceramics, glass, metalwork, jewellery, costume and textiles which includes Scottish, British and International work. An extensive contemporary craft collection has been developed, and is now recognised as one of the most important of its kind in Britain.

Participation in the National Collecting Scheme for Scotland has enriched the collection with important acquisitions of contemporary metalwork and we will continue to augment this collection by acquiring work by UK and International makers.

1.2.1 CERAMICS

This section comprises representative examples from the major English and Continental porcelain factories (including Meissen, Sevres, Chelsea, Bow, Worcester), a group of 1920s and 30s British Studio Pottery presented by the Contemporary Art Society, the Robinson-Young Collection of Art Pottery and the Cochrane Collection of British and Continental porcelain. In recent years a collection of British contemporary ceramics has been developed, with the emphasis on work by ceramists with Scottish connections. There is a small group of ceramics designed by artists, which includes work by Scottie Wilson, Eric Ravilious and Bruce McLean. Examples of British 20th century factory wares have been acquired, particularly pieces designed by Gordon Mitchell Forsyth, Susie Cooper and Clarice Cliff and key factories such as Shelley, Denby and Hornsea. The Scottish historic collection includes examples of transfer print wares, spongeware, hand-painted wares, work from the East Coast (particularly Wemyss) and Glasgow potteries and Aberdeen's Seaton Pottery. In addition there are examples of general domestic and commercial wares of local significance.

Future Collecting

Collecting in this area will be actively pursued with the exception of general domestic and commercial wares, where only those of local significance will be added to the collection.

1.2.2 GLASS

There is a mixed collection of British and Continental glassware from 17th century to present day, illustrating the development of stylistic techniques and decoration. Examples of commercial glassware such as lemonade and ink bottles, and stained glass panels are also acquired. Strengths lie in 18th century British drinking glasses, the Cromar Watt collection of Venetian glassware and the Vaughan collection of Monart and Vasart glass. There are groups of European Art Nouveau and Art Deco glass and key examples of contemporary Scottish glass.

Future Collecting

Collecting in this area will be actively pursued with the exception of general domestic and commercial ware, such as soft drink bottles.

1.2.3 METALWORK

English and Scottish silver domestic hollowware and flatware from 17th century onwards are included. Strengths lie in outstanding examples of North East of Scotland silver and the study collection of Aberdeen silversmiths' hallmarks. There is a growing collection of early 20th century metalwork and enamelling, featuring important work by Arts and Crafts designers.

Participation in the National Collecting Scheme for Scotland has greatly enhanced the representation of contemporary metalwork, making it the strongest collection of its kind in Scotland.

Future Collecting

Every opportunity will be taken to fill gaps in this important collection, particularly historic Scottish silverware, Arts and Crafts metalwork and contemporary metalwork by UK and International makers.

1.2.4 JEWELLERY

Jewellery includes a good mixed media group of material including precious metals, resins and plastics, gemstones, cameos, costume and mourning jewellery from 17th century to present day. There is strong collection of Victorian local and Scottish jewellery, including clan badges, granite brooches and Scottish semi-precious gemstone work.

Aberdeen Art Gallery & Museums now holds the best collection of designer jewellery in Scottish local authority museums, with recent acquisitions of outstanding work by international makers.

There is a small, but significant group of Arts and Crafts jewellery including enamel and jewellery work by the Aberdeen born James Cromar Watt (1862 – 1940).

Future Collecting

Active collecting will continue in this area, with a particular focus on contemporary jewellery and Arts and Crafts jewellery.

Exceptional examples of historic, costume and mourning jewellery will be collected through donation and bequest.

1.2.5 CRAFT and FURNITURE

A broad mixed media collection including leatherwork, papermaking, lapidary, basketry, and woodworking and wood specialities such as marquetry and pyrography. The strength of the collection lies in its high quality work with a Scottish emphasis.

The furniture collection comprises domestic British furniture from 16th century to present day, with an emphasis on Scottish work. Most of the collection is on display permanently in the City Council's buildings, particularly Provost Skene's House.

Musical instruments (plucked, bowed and keyboard) are represented, as is ecclesiastical furniture.

This section also includes a small group of British timepieces dating from 17th century to present day, with specific reference to clocks, watches, timepieces and movements made in Aberdeen

Future Collecting

Objects offered through gift or bequest will be examined on their individual merits, ensuring that duplication of material in the existing collection does not take place.

Active collecting will focus on examples of contemporary craft work. Furniture will be acquired in line with opportunities for public display.

1.2.6 COSTUME AND FASHION

The Costume collection numbers some 7,355 individual items covering historic dress and accessories for adults and children, from the 1770s to present day. The collection mainly comprises middle class dress, with the emphasis on clothes worn, purchased or retailed in the local area. Personal accessories such as millinery, eyewear, gloves and footwear are included. There is a group of occupational costume relating to local industries and trades, uniforms and regalia from local schools, regiments, societies and clubs, and civic robes. Packaging and ephemera connected with local costume, fashion shops, dressmakers, tailors and milliners (e.g.

hat boxes, hangers, hat stands) have also acquired, along with photographs recording local people in fashionable and occupational dress. Notable acquisitions include the Peggy Walker Gift, Joan Burnett Collection, Stewart Collection of children's clothing, and two collections of costume and accessories worn locally by Mrs. F. Farquharson of Invercauld and Mrs. Hamilton of Skene.

Future Collecting

Not actively adding to the collection – offers of gift and bequest will be examined on their merits and with reference to the existing collection. Only exceptional items will be added to the collection.

1.2.7 THE BILL GIBB COLLECTION

This nationally significant collection of over 100 garments is complemented by an archive of 2460 fashion sketches, working drawings and notes by the famous North East born designer, Bill Gibb.

Future Collecting

Additions to this collection will only be considered where objects do not duplicate material in existing holdings.

1.2.8 TEXTILES

This is a relatively small collection comprising Scottish needlework, needlepoint, lace, samplers and beadwork from the early 19th century onwards. There is a group of household and domestic textiles and furnishings, and a collection of local Trade Union banners. Needlework accessories and tools along with dressmaking and knitting patterns form part of this collection. Notable acquisitions include The Harrower Bequest of Continental and British Lace dating from mid 17th century, examples of local New Pitsligo lace and the collection of dressmaking tools and teaching aids donated by the Robert Gordon University.

There is an important collection of Scottish tapestry, which has been significantly enhanced by the SAC Bequest.

Future Collecting

Exceptional examples of historic textiles including samplers and lace will be collected through donation and bequest.

Every opportunity will be taken to fill gaps in the modern and contemporary textile collection with a view to acquiring UK and International makers.

1.2.9 DOLLS

Good collection of dolls from mid 19th century to present day including examples of wax, bisque, composition, plastic and fabric dolls. A large collection of foreign costume dolls, and a representative collection of doll related material such as dolls' houses and furnishings, beds, clothes and teasetts.

Future Collecting

Not actively adding to the collection – offers of gift and bequest will be examined on their merits and with reference to the existing collection.

1.2.10 ORIENTAL

A significant group of Asian art, including the James Cromar Watt bequest of Chinese lacquer, carvings in ivory, semi-precious stone and wood, bronzes, and cloisonné enamel. Japanese *netsuke* and *okimono* are also represented.

Future Collecting

Not actively adding to the collection – offers of gift and bequest will be examined on their merits and with reference to the existing collection.

2.0 HISTORY

2.1 MARITIME HISTORY

This is a rich and varied collection relating to the maritime history of Aberdeen with reference to the marine trades and industries of the North East of Scotland and the North Sea. The collection consists of over 320 ship models, including builders half models, 230 watercolour paintings and over one hundred maritime oil paintings, the majority of which are ships portraits, thousands of shipbuilders drawings; more than 7,500 maritime photographs as well as the artefacts used in the prime collecting areas of fishing, shipbuilding and the history of the port of Aberdeen. An extensive collection relating to the North Sea oil and gas industry has also been established and a major initiative is to maintain and upgrade this material. Future acquisitions will continue to be informed by the U.K. Maritime Collecting Strategy in consultation with The Maritime Curator's Group. Under this Strategy Aberdeen Maritime Museum has been designated the "Lead Museum for UK Offshore Oil Industries".

Subject areas not represented in the collection include naval history and marine wildlife. Active collecting will not take place in these areas.

The Maritime section has been successful in acquiring the bulk of its collections through gift, business sponsorship or substantially subsidised purchase. In this context priority will be given to the North Sea Oil and Gas Industry section and in acquiring ship models, paintings and photographs with a significant Aberdeen connection.

2.1.1 ABERDEEN HARBOUR

The top floor of the Church Building in Aberdeen Maritime Museum was opened as Aberdeen Harbour Gallery in May 2006. This gallery, sponsored by Aberdeen Harbour Board, allows for a permanent display of items relating to the history of the harbour area. There is a small collection of items relating to the harbour and its operation. This includes model quay sections; patterns for items such as capstans, and diving equipment of the type used in harbour maintenance. There is also a photographic record of the harbour landmarks, such as the sheerlegs as well as art works relating to events in the harbour such as the Royal visit of 1848. Objects held in the Science and Technology Collection reflect the industries of the hinterland served by the harbour, such as granite and agriculture. Therefore, items relating to this hinterland are not collected by Maritime History.

Future Collecting

Items which reflect the harbour and its operation will continue to be collected. Material relating to cargo and cranes would be of particular interest as this area is poorly represented at present.

2.1.2 FISHING

The fishing collections comprise artefacts, photographs and models on the main subject areas of this primary industry of the North East of Scotland, augmented with a large collection of records from Aberdeen Steam Fishing Vessel Owner's

Association. The collection in general includes great line fishing, life and work in small fishing communities, trawling, fish processing, herring fishing, fisheries research and the environmental impact of fishing. Decommissioning of vessels, the demolition of the fish market at Aberdeen harbour and the effective cessation of fish being landed and traded at Aberdeen provides an opportunity to collect information, records and objects from areas under threat. Recent acquisitions from the closure of Aberdeen Inshore Fishsellers reflect the change in the fish industry in Aberdeen.

Future Collecting

Every opportunity will be taken to fill gaps in the collection but cognisance of other North East museums will be taken so that policies do not come into conflict. Particular attention will be paid to recording current fishing activity out of Aberdeen and the impact of decommissioning and fish quotas on the industry.

2.1.3 LEISURE

This collection consists of a small number of high quality pond models, which were sailed at Duthie Park Lake as well as minute books from the Aberdeen Model Boat Club 1908 to 1972.

Future Collecting

Passive collecting will continue in this area with reference to paragraph 2.1. Items relating to contemporary leisure activities, such as windsurfing, would be of particular interest.

2.1.4 LIFE AND WORK AT SEA

This diverse collection covers life aboard a range of vessels from trawlers to clipper ships. Objects include navigational instruments, master's certificates and diaries written at sea.

Future Collecting

Items connected to Aberdonians and Aberdeen vessels will be added to the collection when available and with reference to paragraph 2.1.

2.1.5 SHIPPING

The collection currently consists of over 175 ship models representing the diversity of Aberdeen shipping. The collection of ships' portraits is very strong with examples ranging from the oil painting of a Scottish warship of the 1660s through to a model of the North Boat *St. Clair III*. The acquisition of a large amount of material on the North Boats from P and O and the McRobb bequest has significantly enriched the collection.

Other recent acquisitions relating to early Aberdeen ships and shipping include the purchase at auction of a coin 'rummer-type' glass commemorating the ship *Ranger* 1833, a glass engraved with a portrait of the ship *Walter Hood*, 1853 donated by the owner and a very early watercolour painting of the ship *Success*, 1819, purchased with assistance from the National Fund for Acquisitions and the *Friends* of Aberdeen Art Gallery and Museums maritime fund.

Future Collecting

Portraits of Aberdeen ships, ephemera, objects and photographs illustrating Aberdeen shipping will be collected when available. A policy of documenting current maritime activity in the harbour through photography will also be pursued.

2.1.6 NORTH SEA ENERGY INDUSTRIES

The change of name for this area of collecting, previously referred to as the North Sea Oil and Gas collections, reflects the changing nature of the industry as it seeks

to expand into other forms of energy production, but still maintaining its offshore focus.

Aberdeen Maritime Museum is the UK's 'Lead Museum' in oil and gas industries, as acknowledged by our peers in the United Kingdom Maritime Collections Strategy and intends to maintain this lead as the industry evolves to include new and renewable energies, carbon capture offshore, etc.

A panel of industry experts meet with curators three times a year to inform the museum on latest trends and assist in the collecting of material deemed to be significant. The collection includes documents relating to the industry, hardware, photographs, models and large engineering models of oil platforms.

It is intended that the permanent displays of these collections at Aberdeen Maritime Museum will be upgraded and renewed in 2010/2011.

Future Collecting

Aberdeen is in the unique position of being able to acquire objects, documents and photographs on the offshore energy industry which can be classed as being of National or even International importance. The commitment to build this contemporary material into a large and coherent collection must be continued through an active collecting policy in this field. Efforts must be made to document the industry as thoroughly as possible. This includes looking at a range of issues, such as transport and supply to platforms, life offshore and the environmental impact of the oil industry and new and renewable energy developments offshore. Photography, DVD and digital images will continue to be one of the major elements in collecting related to the North Sea energy industry.

2.1.7 OCEANOGRAPHY

There is a small but nationally important collection of oceanographic instruments and related items.

Future Collecting

Passive collecting will continue in this area, with most acquisitions likely to be on a small scale, such as current markers and drift bottles.

2.1.8 SHIPBUILDING

A significant part of this collection is formed by the Hall Russell half models, drawings, specification books and photographs gifted by A and P (Holdings) Ltd. A recent exhibition '*Hall Russell and Co Ltd; the jewel in British shipbuilding*', prompted a large number of individual donations of material, mostly photographs and ephemera relating to the yard. This exhibition also identified objects, in particular a large oil painting of the steam ship *Thermopylae*, formerly believed lost, held by a company in one of the former shipyard premises, ITCA Ltd., who agreed to sell these items to the collections. The purchases were made with assistance from the National Fund for Acquisitions and the *Friends of Aberdeen Art Gallery and Museums* maritime fund.

19th century shipbuilding is represented by items relating to the clipper ships, including a large collection of photographs, papers and objects from the Duthie family. There is also a small collection of shipyard tools and drawing instruments. Additional collections of John Lewis and Sons material have been added recently.

Future Collecting

Additional material will be collected when possible although opportunities to acquire large pieces of machinery are unlikely since there are no remaining Aberdeen shipyards. Aberdeen built vessels may be available as possible exhibits. However, at the present time, there is no space permanently available in the harbour and a floating exhibit is not a possibility.

2.1.9 WHALING

This small collection includes a number of fine items including ship models, harpoons and scrimshaw.

Future Collecting

Further items will be acquired when possible although reference will be made to the collecting policies of Aberdeenshire Museums Service and Dundee City Museums to avoid possible conflicts of interest.

2.1.10 HANDLING COLLECTION

The Handling Collection, which is used extensively by schools from across the region, is extensive and represents all the areas of maritime history collected by the museum. The collection includes two harpoons, a merlan basket, shipbuilder's tools, an offshore survival suit, cork lifebelt, foghorn and most recently a lifeboat radio was added.

The objects are handled under the supervision of the Formal Learning Officer. All items are drawn from the main collection and are varied according to the lesson or subject under discussion. Occasionally this collection is used outwith the museum, for outreach projects.

2.1.11 MARITIME ORAL HISTORY COLLECTIONS

For the Hall Russell Shipbuilders exhibition, which opened in 2009, more than a dozen oral history recordings were made with former employees and others associated with the history of the shipyard. Extracts from these interviews were used in the exhibition and the interviews in their entirety now form part of the oral history collections and will be retained as a permanent public reference collection. Relevant copyright permissions have been signed by participants to allow for future use by Aberdeen City Council.

In addition to interviews relating to Hall Russell shipyard, other interviews have been recorded relating to offshore oil and gas work and the fishing industry in Aberdeen. Other recordings will be made as and when it is appropriate in line with the maritime collections strategy as outlined above.

2.2 SCIENCE, TECHNOLOGY and INDUSTRY

This large and varied collection focuses on working life in Aberdeen and the way in which scientific and technological change impacts on our communities.

The collection is very broad, covering most local industries over the modern period. Collecting will primarily focus on improving the quality of the collection through the judicious acquisition of well provenanced local objects and oral histories, with more proactive collecting to fill gaps in the collection. In extreme cases it may be necessary to collect outwith this policy due to the pace of technological change.

The storage restraints experienced by the service over many years has necessarily restricted the collection of large objects of our industrial heritage. This has created an over reliance on archival material and ephemera to represent industries such as textile manufacture and engineering. Wherever possible, similar acquisitions will be assessed in partnership with Aberdeen City Archives to ensure best possible care for collections and to safeguard storage for the acquisition of objects with a greater display and interpretation value. The curatorial post for this subject was vacant for a substantial period which has impacted on the quality of recent collecting.

Most of this collection was gifted and it is anticipated that most future acquisitions will continue to be acquired by gift or bequest.

2.2.1 AGRICULTURE

A representative collection of hand implements from pre 1900 and the early 20th century forms the core of this collection, complemented by many photographs, horse harness and a number of larger items such as ploughs and threshing mills.

Future Collecting

This policy statement acknowledges the strength and importance of the collections of Aberdeenshire Museums Services and Pitmedden Gardens (National Trust for Scotland). Material will be added to this collection only if it has a strong local provenance, such as machinery made or used by people in Aberdeen.

2.2.2 WEAPONRY

A small collection of firearms with examples of 18th century militia muskets, 19th century pistols and sporting guns form the basis of this collection. All items have Aberdeen provenance.

Future Collecting

Our policy shall not conflict with the remit of the Gordon Highlanders' Museum and we shall only extend this collection where some very strong North East connection has been established.

2.2.3 CRAFT TRADES

This area is strongly represented by woodworking and leather working trades. Woodworking comprises handtools from coopering, wheelwright, coachbuilding and joinery trades. Handtools also form the core of the collection of leather working items, particularly strong for shoe repair and shoe making. There is also a collection of handtools relating to the trade of plumber.

Future Collecting

Where gaps exist collecting will continue.

2.2.4 ENGINEERING

This is a large area of collecting which ranges from civil and mechanical to electrical and electronic engineering. The collection comprises many hundreds of engineering drawings of the 19th and 20th centuries, catalogues, photographs, models, handtools and products (such as radios and televisions). This collection reflects both the face of local industries and the way in which technology impacted upon Aberdeen.

In recent years, our strong collection of photographs relating to the Harper family engineering and bridge building companies has been supplemented by John Harper's original 19th century letters patent and an example of his patented wire tensioner.

Future Collecting

Collecting will continue to ensure representation of Aberdeen firms and locally made products where these become available. Oral histories will also be collected to add depth to existing collections and to fill gaps in representation. Archival collections where there is little material of engineering value will be considered in partnership with Aberdeen City Archives.

2.2.5 GRANITE INDUSTRY

This industry is of prime importance in the history of Aberdeen and how the City defines itself. The Granite Industry is well represented in the collections with

strengths are in hand tools, photographs, catalogues, business records and drawings.

Recently there have been several highly significant acquisitions in this area. These include the remaining minutes of the Aberdeen Granite Association, which had been presumed lost, but the complete set is now in our collections and has already generated several research visits. Along with these we were also gifted a set of photographs from Garden and Co.'s granite yard on King St, c.1910. These photographs are believed to be unique because they clearly show the whole yard, its layout and each individual process. Recent exhibitions and talks have also generated further donations.

Future Collecting

Collecting will continue in this area as there is substantial public interest in this collection, in particular in response to future aspirations for a permanent museum display on the industry. Machine tools are particularly sought either through acquisition of originals or the commissioning of models.

2.2.6 MEDICINE AND HEALTHCARE

A very strong medical collection has been built up with two major collections forming the core: The George Shepherd Pharmaceutical Collection and The Kenneth A Webster Nursing Collection. All artefacts have North East connections and reflect the way in which medical science and practise impact upon local communities. The collection is of national significance.

Future Collecting

This policy statement recognises RGU Art and Heritage Collection who collect items of equipment formerly used in teaching or research at RGU, photographs and ephemera and oral history relating to RGU.

Collecting will be actively pursued looking to add both historical and contemporary items to the collection, with a particular emphasis on items with a strong provenance to local hospitals, pharmacists or locally based medical practitioners. In keeping with the spirit of the Kenneth A. Webster Nursing Collection, the focus of this collection will continue to be professionals other than qualified doctors.

Nursing badges, certificates and teaching aids (with a local provenance) are particularly sought but books will no longer be accepted except in extraordinary circumstances.

2.2.7 OFFICE WORK

A good strong representative collection exists which reflects the rising importance of the office and the move from typewriting technologies to the emergence of the computer.

Future Collecting

Collecting will continue to reflect future changes in office and personal technologies or to fill historical gaps in the existing collection where there is a strong local provenance. Oral histories may be collected to add depth to the existing collections.

2.2.8 HISTORY OF PHOTOGRAPHY

This is a strong collection with a good balance of professional and amateur equipment but weak pre-1880s and post-1960s items. In addition we hold a major archive of George Washington Wilson photographs, ephemera and a large and wide

ranging collection of glass and film negatives, slides and photographs depicting life in work in the city.

Future Collecting

Collecting will continue with gaps being filled where possible, especially important for early technologies and the current move into digitising images. The G.W. Wilson archive will be added to when resources allow and when significant items become available.

2.2.9 TRANSPORT

We hold a good collection of railway items and material such as handcarts that reflect the ways in which different forms of transport affected life in the North East. In addition we have a small Gandar Dower archive, which records the story of the emergence of commercial flight at Dyce.

Future Collecting

Our policy shall not conflict with that of Grampian Transport Museum at Alford, which holds the premier transport collection in the North East of Scotland. Items might be taken into the collection when they are deemed to be of very particular significance to Aberdeen. Identified gaps are the absence of material relating to city based road haulage forms and the Western Peripheral Route.

2.2.10 METROLOGY

The science and practice of weighing and measuring is well covered in the collections with particular strengths in examples of standards from the 19th and early 20th centuries.

Future Collecting

This will only be added to where significant historical items or where examples of unrepresented technologies and new technologies become available.

2.2.11 PAPERMAKING

This is a relatively small collection. We hold examples of products, raw materials and photographs of the industry. A significant collection of samples and ephemera from Mugiemoos Mill was acquired in recent years.

Future Collecting

Items should continue to be represented in the collection if suitable items become available.

2.2.12 PRINTING

This is a relatively small collection but does include an example of an 18th century printing press as well as a good selection of printing blocks and ephemera. The collection represents printing in Aberdeen, currently with an emphasis on City Council departments and Aberdeen Journals.

Future Collecting

Items should continue to be represented in the collection, with an emphasis on the evolution and local use of printing machinery. 18th and 19th century examples of presses and type are particularly sought. Printing blocks and ephemera should only be collected where they are of exceptional historical value or add knowledge to the collection.

2.2.13 BREWING AND DISTILLING

This is a relatively small collection with examples of bottles from various local brewers and distillers, with some national examples sold by local businesses. The

collection extends to some ephemera as well as fixtures and fittings and other material from local pubs.

Future Collecting

Only examples of locally produced beers and spirits should now be added to the collection, with additional ephemera photographs and oral histories collected where they add to our knowledge of local brewers and distillers.

2.2.14 CHEMICALS AND GAS

This is a good solid collection that represents the emergence of gas manufacture and associated chemical processing. The collection comprises photographs, manuscript material, catalogues and domestic appliances. A large proportion of this comes from the John Lovie Gas Works Collection.

Future Collecting

Items should continue to be represented in the collection if suitable items become available and where storage constraints allow.

2.2.15 TEXTILE INDUSTRY

This small collection includes a number of items on loan from the former owners of Grandholm Mills. Notable recent acquisitions include some mid 18th century maps of the River Don, Woodside Works and Grandholm Mills. A significant oral history project also gathered numerous testimonies from former workers at Grandholm.

Future Collecting

Collecting will continue as will building a photographic archive.

2.2.16 POST OFFICE

Largely dating from the 1880s to the present day, this collection represents various aspects of the Post Office in Aberdeen. It contains several large significant items including post boxes, a telephone box and fixtures and fittings from the former General Post Office and sorting office on Crown Street.

Future Collecting

This should continue to be represented in the collections with an emphasis on adding value to current holdings through oral histories and collecting select items representing significant changes to the role and processes of postal services in Aberdeen.

2.3 ARCHAEOLOGY

Collecting in this area has always been well focused, with the aim of reflecting the extraordinarily rich archaeological heritage of Aberdeen and the North East of Scotland and the internationally significant excavations which have taken place within the medieval burgh since the 1970s. The strength of the collections lies mainly in the substantial body of local medieval material, which, owing to special staff expertise in this field, is an important resource for research and interpretation. Additions to the collection will continue to be carefully considered on a case-by-case basis. Unfortunately, budgetary constraints in 2008 and 2009 numerically reduced the available curatorial expertise in this area of the City's collections.

- 2.3.1** For the purposes of cataloguing, the collection is divided into two classifications, Archaeology Excavated and Archaeology Collected, reflecting the acquisition of objects either through the process of modern archaeological excavation or as a result of chance finds or purchases in the past by individual collectors.

2.3.2 Across and within those categories, the archaeology collections fall into three broad groups, which can be defined as prehistoric, medieval and Mediterranean.

2.3.3 The prehistoric and medieval material comes almost entirely from localities within the former Grampian Region, now Aberdeenshire, Moray, Angus and Aberdeen City. Most of the prehistoric material is the result of the activities of private enthusiasts whose finds have been donated over the years. This includes a large group of neolithic stone axes, along with other stone objects including carved stone balls, a small group of bronze axes and swords and a substantial collection of Mesolithic flints from the Dee Valley. The prehistoric collections also include several items acquired through Treasure Trove and a number of groups of objects from excavations in Aberdeenshire. Among the prehistoric material the main strengths are in the collections of local flintwork, while the centrepiece of the group is the late Bronze Age gold bracelet from Tomnaven, Moray, acquired through Treasure Trove procedures.

2.3.4 The medieval material is largely the product of the excavations carried out in the city since the mid 1970s, largely by the City's Archaeological Unit. It is composed of pottery, metalwork, glass, wood, bone and leather objects, textiles and samples, is backed up by a substantial archive, and is of major national and international importance. In addition, the Museums hold small groups of medieval material (largely pottery) from other sites in the former Grampian Region.

2.3.5 The third aspect of the archaeological collections is represented by a small group of Egyptian, Greek and Roman artefacts collected by local travellers in the 19th and early 20th centuries.

2.3.6 Future Collecting

Continued excavation in Aberdeen City will add to the body of local medieval material. Further research into this material as more sites are published will make the evidence more comprehensive and accessible.

In line with the archaeological strategy to understand further the relationship between the medieval burgh and its hinterland, material from other well-documented medieval excavations within Aberdeenshire and Moray will also be acquired. From the same area, individual medieval and later finds, or groups, will be acquired where they add to, or complement existing collections.

Where possible attempts will be made to fill significant gaps within the prehistoric collections, with the aim of presenting an overall view of the development of human activity in the region. The interests of all museums in the area will, however, be taken into consideration in this aspect of collecting.

2.4 NUMISMATICS

The collection of coins, medals, tokens and paper money is one of our most comprehensive since it covers the period from ancient Greece and Rome to the present day as well as most countries of the world. It has as its nucleus a number of early-20th- century bequests and the contents of the medieval hoards from Aberdeen city centre. The inclusion of the latter mean that the collection is of European significance. The collection as a whole may be divided into the following categories: British Coins; Ancient Coins; Foreign Coins; Medieval Hoard Coins; British Banknotes; Foreign Banknotes; Trade Tokens; Communion Tokens; General Tokens; Military Medals; Commemorative Medals; Prize Medals; Numismatic Miscellanea.

Since April 2009 there has been no specialist curator of these collections. However an overview is maintained to ensure an awareness of opportunities to fill significant gaps, particularly in the assemblages of material from Scottish and local contexts.

2.4.1 BRITISH COINS

This is the most important area of the collection. The Scottish material in particular was added to significantly in the 1990s, so that it includes sixteen rare gold pieces and a wide range of silver including a number of pieces minted in Aberdeen. It is hoped that it will be possible to fill at least some of the remaining gaps in this fine collection.

English coins are also well represented and specimens from the Anglo-Saxon period to the Union of 1707 are present. This section is not being actively added to.

As well as the above the collection includes coins from Ireland, the Isle of Man and the Channel Islands together with a large number of modern British coins dating from 1707 to the present day. Selective additions to modern British have been made from time to time via the Royal Mint Coin Club.

2.4.2 ANCIENT COINS

There are about 150 ancient coins, mostly of Greece and Rome, and including a few rare silver pieces of the Roman Republic. Since the University of Aberdeen holds a larger collection of ancient coins it is anticipated that additions in this area will be by donation or bequest only.

2.4.3 FOREIGN COINS

Most countries of the world are represented in this part of the collection which covers the period from the late Middle Ages to the present day. It is an area which has been extensively 'modernised' recently by donations of European pre-Euro coins and a few examples of the Euro itself, including a Vatican City set. Foreign coins are not acquired by purchase.

2.4.4 MEDIEVAL HOARD COINS

The entire contents of two hoards of medieval silver pennies found in the centre of Aberdeen during the 1980s together with half the contents of a third hoard unearthed a century earlier form a unique feature of the collection. As these hoards may be said to be 'complete' in themselves further additions would be inappropriate. However, that does not preclude the possible acquisition of any future hoards which may be discovered in the Aberdeen area.

2.4.5 BRITISH BANKNOTES

This is another important area in which the emphasis is very much on issues by Scottish banks. In particular it contains a considerable number of great rarities issued by the old Aberdeen-based banks. It has been one of the most active collecting areas in recent years and it is hoped that, despite financial restrictions, it will still be possible to make occasional additions.

2.4.6 FOREIGN BANKNOTES

A fairly large and miscellaneous part of the collection which has been considerably augmented by donations during the past few years. It is not otherwise an active collecting area.

2.4.7 TRADE TOKENS

A specialised category of pieces from all parts of Britain and Ireland dating mostly from the late 18th and early 19th centuries. Some recent additions have been made but it is not proposed to fill remaining gaps unless the items have a definite connection with the north of Scotland.

2.4.8 COMMUNION TOKENS

Although examples of church tokens from almost all parts of Scotland are present the large majority relate to the North East and the Highlands. As these are relatively inexpensive items it should be possible, despite present financial restrictions, to make occasional acquisitions in this area of the collection.

2.4.9 GENERAL TOKENS

This is a very mixed group comprising pieces relating to advertising, admission, gaming, transport etc. Although mostly basic in design they are often interesting in a social history context. Collecting policy is the same as that for communion tokens.

2.4.10 MILITARY MEDALS

A small part of the collection of which a group of Victorian campaign medals are the highlight. Additions will only be made on the basis of local interest and giving consideration to the interests of other local museums.

2.4.11 COMMEMORATIVE MEDALS

By far the largest area of the medals collection, its contents range from locally-issued medals and badges of various periods to limited-edition Victorian medallions struck by the Royal Mint. There is also a small number of foreign medals. Most have been acquired by donation or bequest and it is expected that that will continue to be the case.

2.4.12 PRIZE MEDALS

This is a small but valuable part of the collection containing as it does gold, silver and bronze pieces relating to education, sport, agriculture etc. The majority of the items are of local interest and that characteristic will continue to be important in relation to future acquisitions.

2.4.13 NUMISMATIC MISCELLANEA

A group of non-numismatic objects which are related to numismatics, e.g. purses, money boxes and promotional material issued by banks. These items are not actively collected but donations are accepted provided suitable storage is available.

2.4.14 Future Collecting

While the collection is international in compass its greatest strength lies in the material relating to Scotland and to Aberdeen and the North-east in particular. This category has seen considerable enhancement since the late 1980s and, within current financial and curatorial constraints, is likely to remain the principal focus of numismatic collecting for the foreseeable future. During the period of this current collecting policy a strategy will be developed to secure the level of curatorial expertise that these fine collections deserve.

2.5 SOCIAL HISTORY

The Social History collection comprises material of local, social and domestic interest that is not included in other collecting areas. This collection focuses on themes such as sports, recreation, books, toys, games, hobbies, domestic appliances, kitchenware, smoking and writing accessories.

Miscellaneous artefacts and ephemera relating to local personalities such as Donald Dinnie and Mary Garden are included. There is also material relating to local clubs, societies and organisations, civic history and items connected with ex-Lord Provosts and Freemen of the City. Other artefacts reflect the life and story of the people who live and work in the City of Aberdeen.

There is a small group of souvenirs and commemoratives, including objects connected with royalty and objects celebrating landmarks in the City's story.

This section also includes a collection of design and graphics comprising packaging, printed tins and boxes, especially those relating to local shops and famous designers (eg Mary Quant and Biba).

Most artefacts in this collection were acquired by gift or bequest, and it is likely that future acquisitions will continue to be acquired by gift or bequest.

2.5.1 CIVIC

This collection includes artefacts relating to the civic history of Aberdeen, especially objects relating to ex-Lord Provosts and Freemen of the City. Material relating to city services, such as fire and police are also included in this section. Recent notable acquisitions include a collection of material from PC Donald Cameron from his 30 years as a local police officer, including elements of his uniform and early police radios.

Future Collecting

Material will be added as the opportunity arises, subject to storage restrictions and in consultation with the City Archives.

2.5.2 DOMESTIC

This area of the collection focuses on domestic life and activities, including cooking, washing and grooming. A wide-ranging collection of greetings cards and Christmas cards is part of this grouping.

Future Collecting

Collecting will concentrate on material relating to domestic life as experienced by inhabitants of Aberdeen.

2.5.3 ECCLESIASTICAL

A small group of objects relating to the ecclesiastical history of Aberdeen, including ephemera, hymn books, communion vessels and artefacts saved from disused Aberdeen churches.

Future Collecting

This policy document recognises the policy of Blairs Museum of Scottish Catholic history to collect moveable items of whatever nature that refer to the history of the Catholic Church in Scotland. Material will be acquired from Aberdeen places of worship of any religion or spiritual belief as the opportunity arises and with reference to storage restrictions.

2.5.4 EDUCATION

A small group of objects relating to formal and informal education, including school and college certificates of achievement and prizes.

Future Collecting

Not actively collecting in this area, however additions of artefacts of local significance will be made to fill gaps in the collection.

2.5.5 SHOPPING

This collection includes packaging and graphics, shop fittings and furniture and receipt books and ephemera. Previous collecting has concentrated on recording Aberdeen shops and stores, such as Watt and Grant and Isaac Benzie's. Notable recent acquisitions include promotional figures, price signs and a juke box from the popular Rendezvous Café, on the corner of Union Grove and Forest Avenue.

Future Collecting

Material will be acquired from Aberdeen shops as the opportunity arises and with reference to storage restrictions.

2.5.6 SOCIETIES

This collection includes account books, records and memorabilia connected with local organisations and societies, including Friendly Societies such as the British Order of Ancient Free Gardeners.

Future Collecting

Collecting will concentrate on objects connected with Aberdeen-based societies and organisations, as the opportunity arises, subject to storage restrictions.

2.5.7 SOUVENIRS

A small collection of holiday souvenirs and commemoratives. This section also includes memorabilia relating to royalty including magazines, publications and mementoes. This collection was augmented in 2002 by the Petersen Bequest of royal souvenirs and by the addition of memorabilia marking the Golden Jubilee of HM Queen Elizabeth.

Future Collecting

Additions will be made of locally significant material and where potential acquisitions do not duplicate existing holdings.

2.5.8 SPORT AND RECREATION

This collection includes objects and ephemera relating to recreational activities and hobbies such as scrap books, cigarette card collections, philately and postcards. There is a good representation of sheet music and magazines. Sporting equipment, accessories and trophies are included.

Future Collecting

Collecting will focus on sports clubs and individuals from Aberdeen who have achieved significant goals and on hobbies pursued by Aberdonians, subject to storage restrictions. Particular emphasis during this period is on material relating to local individuals who participate in or attend the London Olympics in 2012 and the Glasgow Commonwealth Games in 2014.

2.5.9 TOYS AND GAMES

The scope of this collection ranges from 19th century board games to electronic games of the late 20th century. There is a good collection of miniature trains and model cars along with more contemporary television-inspired toys.

Future Collecting

As the pace of technology makes new games and toys redundant, the policy will focus on adding representative examples of toys and games to the collection.

2.5.10 WARTIME

A small, but important, collection with objects reflecting life during wartime. Most artefacts in this collection are objects of local significance including ration books, gas masks and ephemera. An important collection of family correspondence from World War One was recently collected charting the domestic experience of war and war work, as well as a World War Two diary from the same family.

Future Collecting

Collecting will concentrate on objects recording the history of Aberdeen and its inhabitants during wartime. Particular emphasis during this period will be on identifying and acquiring material relating to World War One as we work towards commemorating the centenary in 2014.

2.6 ORAL HISTORY

An oral historian was previously employed by the Arts Education team; the postholder conducted both individual and group interviews with city residents over a period of approximately 20 years. As was common during this period, copyright forms were not signed by participants until 2000 but the material collected was recorded and kept on audio cassettes and used in the writing of published books.

The oral historian post was transferred to the Museums and Galleries service in 2007 but when the post became vacant it was not filled. All material recorded and generated by previous post-holders is now part of the McBey Library, situated within Aberdeen Art Gallery. This material is therefore not part of the accessioned collections at present but represents a remarkable historical resource which the service has undertaken to preserve for the public benefit.

Curatorial staff have added further oral history interviews and also care for a small number of recorded interviews and speeches that have entered the accessioned collections through donations and by active collection.

Modern oral history interviews are recorded in a digital format.

Future Collecting

Oral histories will continue to be collected for internal research and exhibitions and will be retained as a permanent public reference collection. Relevant copyright permissions should always be signed by participants to allow for these and future use by Aberdeen City Council.

APPENDIX 3

DEVELOPING THE COLLECTIONS OF MUSEUMS IN NORTH-EAST SCOTLAND

A CONCORDAT TO FOSTER COLLABORATION

General Principles

A wide range of material from the North-East of Scotland is curated by a variety of different museums. While no one institution has ever attempted to collect all types of item, together they make up a spectacular range of material, ranging from geological and archaeological specimens from the North-East to zoological and ethnographic items collected from throughout the world. These collections have been created by the exploits of many different people since the 18th century and so in themselves give a valuable insight into the recent history of the region.

In recent years, the collecting activities of these museums has become more formalised, with written collecting policies. This offers museums the opportunity to work together, understanding and respecting their varied collections, resources and interests. This concordat reflects that shared concern, highlighting in particular the benefits to be gained from working together when acquiring new material for the collections. Three aspects are of particular note:

- The need to ensure the long-term preservation of material worthy of collection by a museum.
- The value of working together to minimise competition between museums when collecting.
- The benefits to be gained from providing access to each others' collections for research, teaching and display.

From these statements of principle flow a number of policies that apply to all material to be considered for acquisition by one of the partner museums.

- Each museum will provide to the others a copy of its collection policy, outlining the key areas for future development of the collection. As changes to collecting policies are adopted, they will be circulated to the other museums.
- Where a museum is offered material that does not fall within its collecting area, it will make this known to those museums that might be interested or direct people to those museums.
- If a museum believes that it is in competition with another museum over the acquisition of material, it will contact the other museum to discuss whether there is scope for collaboration.
- Each museum expresses its willingness to lend material for display in the other museums agreeing to this concordat, subject to security and conservation conditions and other uses of the material. Requests for loans will be considered favourably.
- The museums express their willingness to work towards publicly accessible on-line catalogues of their collections.

Principles for the collection of Scottish archaeological material

The acquisition of archaeological material through the Treasure Trove procedure and Historic Scotland's Finds Disposal Panel is governed by external procedures. These ensure that information about competing bids is circulated and that an independent decision is made about allocation. Any registered museum is entitled to bid for material within its collecting policy. The museums agreeing to this concordat respect each other's collecting areas, recognising that there are overlaps in their collecting interests. This concordat is the first step in minimising overlaps and conflicts in the collection of material.

Material made available through these procedures will range from high-value attractive items to large assemblages of excavated material of little display value and with no monetary valuation. While the National Museums of Scotland has expressed its willingness to accept material for which no museum has made a bid, this concordat expresses the willingness of museums in the North-East to try to ensure that this is not necessary.

To achieve these aims, the museums agreeing to this concordat will abide by the following policies.

- To eliminate competing bids wherever possible, each museum that wishes to bid for material agrees to contact other museums with a possible interest in the material to discuss possible collaboration or withdrawal of bids. This should be done as far as possible in advance of the deadline for bids. If there is no agreement, competing bids will be submitted for assessment by the relevant Panel.
- In order to encourage the retention of as much relevant material as possible in the North-East, if a museum decides not to bid for material for which it has expressed a general interest in its collecting policy, it will contact the other museums with a possible interest in the material to discuss possible collaboration. If no museum is willing to bid for material, this should be reported to the relevant Panel.

The published collecting policies of museums are the only authoritative source of information about the collecting interests of each museum.

Maritime Finds and Wreck Material

Any items of wreck material recovered from the seabed, no matter how small or seemingly insignificant must be reported to the Receiver of Wreck under the terms of the Merchant Shipping Act 1995. Any items of Wreck handed in to the museum will be registered with the receiver of Wreck who will establish legal title to the item.

On designated and scheduled historic wrecks, as well as certain military wrecks covered by the Protection of Military Remains Act 1986, other restrictions apply and the museum will seek advice on the application of the Protection of Wrecks Act 1973 from the Royal Commission on Ancient and Historic Monuments Scotland.