

COLLECTIONS DEVELOPMENT STRATEGY

JUNE 2012

NATIONAL MUSEUMS SCOTLAND COLLECTIONS DEVELOPMENT STRATEGY

INTRODUCTION

This strategy sets out:

- Our ambitions, strategic context and over-arching principles and priorities
- Summary overview of the National Museums Scotland Collections
- Themes and priorities for future collecting
- Our legislative, ethical and procedural framework in compliance with the requirements of accreditation, the nationally agreed standard for UK museums.

1 OUR AMBITIONS

1.1 Our Vision

A world class museums service that informs, educates and inspires.

1.2 Our Mission

We preserve, interpret and make accessible for all, the past and present of Scotland, of other nations and cultures, and of the natural world.

1.3 Our Ambition

We embody a tradition built up over more than two centuries of collecting for public benefit, developed on a national scale, with an international perspective. Through collections originally founded by the Society of Antiquaries of Scotland in the late eighteenth century, we are inheritors of the highest aspirations of the Scottish Enlightenment. The opening of the Edinburgh Museum of Science and Art designed by Francis Fowke in Chambers Street, Edinburgh in 1866, reflected Victorian philanthropic ideals about providing education through such public institutions. The Museum's direct links to Edinburgh University and its accession of the natural history collections in its early years helped to establish its range and scope.

The collections of the Society of Antiquaries of Scotland passed into public ownership in 1858 as the original collections of the National Museum of Antiquities of Scotland and were displayed in Findlay Buildings, Queen Street, Edinburgh. In 1985 the major national collections were brought together in the amalgamation of the National Museum of Antiquities with what was then known as the Royal Museum in Chambers Street to form National Museums of Scotland.

The completion of the first two phases of the NMoS Masterplan in 2011 transformed the visitor experience and the presentation of the international collections. The profile and reputation of the National Museum of Scotland has soared and makes a review of current collections strategy timely.

We aim to build on our strength as a multi-disciplinary museum and emphasise our ability to bring the arts and sciences together for the benefit of all. Our Strategic Plan places collections at the heart of the organisation and emphasises our role as the national collection for Scotland. The breadth and depth of the collections makes them amongst the largest in the UK and gives us international standing. However, fundamental to the continued relevance of the museum, is the need to refresh, extend and enhance these collections. This will enable us to reflect the life of the nation, the continuing impact of Scots abroad and to build collections of international content and calibre.

2 STRATEGIC CONTEXT AND AIMS

2.1 Breadth of collecting

We aim to enhance collections through identifying strategic priorities for acquisition and via more assessment of existing collections.

Traditionally the Museum has collected across a very broad range of disciplines. Its current curatorial structure reflects these broad groupings - Art and Design, Natural Sciences, Science and Technology, Scottish History and Archaeology, and World Cultures. This multi-disciplinary approach has built up the extensive collections which we now draw on. It is a basic premise of our aspirations that this approach will continue, although the particular emphasis will change from time to time.

Furthermore, as the departmental summaries below acknowledge, in certain areas our collections can be regarded as comprehensive and therefore unlikely to expand further unless some quite exceptional items become available.

2.2 Types of collecting activity

We will build relationships and identify, cultivate potential sources in order to engage with a variety of means of acquisition: field work, bequest, gift, purchase, and commission

Gifts, field work and purchase are our basic collecting building blocks. The emphasis on each varies between departments. Field work involving scientific expedition or excavation is especially important to Natural Sciences and Archaeology collection development, and fieldwork involving contact with indigenous peoples extends the World Cultures collections. Direct commission of artists can be used to extend both the national and international collections.

Cultivation of relationships with individuals or organisations leading to gifts is of critical importance generally but especially in the field of contemporary collecting. We aim to strengthen our relationships with owners, collectors and experts in a range of fields in

order to enhance our opportunities to acquire significant items. Continuing to seek major items on loan with a view to enhancing displays and with the hope of eventual possible acquisition is also of key importance.

Acknowledgement of supporters' generosity, whether from an organisation or an individual, will be important to the consolidation of existing relationships and to the cultivation of others. Wherever possible and appropriate, we will seek to profile new acquisitions and major loans with due acknowledgement.

2.3 Organisational development- major projects

We will seek opportunities for acquisition in relation to major re-display of permanent exhibitions. For the next four years the main priority will be the NMoS Masterplan Phase 3.

The transformation of the National Museum of Scotland enabled the rediscovery, reinterpretation and extension of existing collections, especially in the Natural Sciences and World Cultures. The next phase of the NMoS Masterplan will focus on European Art and Design and our Science and Technology collections. This project will provide a focal point for a reconsideration of the collections in these areas and enable us to identify suitable acquisitions or loans for new displays. It will also generate research opportunities based on investigation and assessment of our collections and their relationship to current areas of academic interest.

We will also support through acquisition the enhanced displays envisaged in relation to the National Museum of Flight Masterplan.

2.4 Special exhibition programme

We will exploit the opportunities offered via special exhibitions to extend the collections

The special exhibition programme is a powerful stimulus to our collections and collecting in several ways. By showcasing our own collections (e.g. *Shining Lights* on lighthouses and *Seeing Scotland by Train* on railway posters), it triggers a reassessment of our collections, strengthens their national and international profile and builds valuable collecting or curatorial relationships. Exhibitions with a high proportion of loans not only bring high quality material into public view but also allow cultivation of important relationships which may lead to future acquisitions.

2.5 Opportunity

We will balance opportunism and strategy in our collecting

While our collecting strategy gives us a general framework and sets out some particular targets, there should also be room for us to respond to the unexpected opportunity. Sometimes this may require a swift attempt to lever funding to bid at auction or a much longer term exercise in patience and cultivation, such as via the Acceptance in Lieu process. This can also apply to very long term cultivation where it might be our successors who enjoy the final outcome in terms of legacies or bequests.

2.6 Purchasing for the national collections

We intend to achieve maximum leverage on declining purchase grant funds

We aim to compensate for the limitations of the purchase funds provided by Government by leverage on alternative sources such as the Art Fund, Heritage Lottery Funds, National Heritage Memorial Fund plus private trusts and donors. The National Museums Scotland Charitable Trust has also been a much appreciated source of additional funds. Such leverage is essential in order that we can operate as, and be seen to be, a serious purchaser in a competitive market.

In future, we will place a strengthened emphasis on matching our own purchase funds with funds from other sources. To do so we will develop our relationships with funding bodies, potential individual donors, and our Patrons and Members. Through creating a culture of goodwill and enthusiastic support we will be best placed to attain our ambitions.

2.7 Resource

We will develop the skills set of our staff, especially the curatorial team

In order to strengthen our collecting aspirations we will encourage and develop further the skills of our curatorial teams in seeking out, nurturing and securing acquisitions. Curatorial expertise needs to be applied to a rigorous selection process and to the advocacy of fund-raising. We will also develop our networks of expertise and advice to enable us to draw upon a range of sources should this become necessary.

3. PRINCIPLES OF COLLECTING

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

- to be representative rather than comprehensive, by building narratives within subject areas
- to seek excellence rather than quantity and to focus on items of national or international significance
- to seek items which can be interpreted for audiences in a meaningful and interesting way
- to extend across the collections to represent the contemporary
- to seek to display items or make them available via web or other publication for the public benefit where appropriate
- to seek items for which we can provide care within our resource capacity
- surrogates, e.g. photographs or models, may be acceptable in certain cases for single large items or collections, either to provide contextual material or some intrinsic interest
- to determine the history, provenance, and individual quality of new acquisitions

4. SUMMARY OF MAIN PRIORITIES 2012 TO 2017

Our summary priorities are:

- To continue to collect across the range of disciplines in accordance with identified specific priorities
- To seek excellence rather than quantity and focus on items of national and international significance.
- To ensure sufficient curatorial time is given to the cultivation of relationships with peers, potential donors and lenders and develop further the skills of our staff in this area.
- To enhance our funding and support networks to support acquisitions.
- To continue with field work activity as resources permit in Archaeology, Natural Sciences and World Cultures.
- To focus on collecting for the next phase of the NMoS Masterplan: the Art & Design and Science & Technology galleries
- To extend the Far Eastern collections for their eventual re-display as part of the final phase of the NMoS Masterplan.
- To build our Scottish collections, especially those reflecting contemporary Scotland, with a view to the eventual renewal of the Scottish galleries.
- To support enhanced displays delivered by the National Museum of Flight Masterplan

5. NATIONAL MUSEUMS SCOTLAND COLLECTIONS SUMMARY OVERVIEW

In sum the collections number some 4 million items but are very differently constituted. The largest collections consist of scientific specimens, scientific samples and archaeological finds. In descending order, these are, within Natural Sciences 2.7 million items including the entomology collection with c2 million specimens, the geology collection with some 200,000 items and within Archaeology, c1 million items. The remainder, 300,000, are distributed across the cultural, technical and social history collections.

A summary listing, in alphabetical order by the current departmental structure, is given here:

- Art and Design
- Natural Sciences
- Science and Technology
- Scottish History and Archaeology
- World Cultures

5.1 Art and Design

From its opening in 1866 until 1904, when it became the Royal Museum, the Museum was known as the Edinburgh Museum of Science and Art and it set out to collect accordingly. In particular its second Director, Thomas Archer, (1860-85) took a keen personal interest in the decorative arts and, in conjunction with the Victoria & Albert Museum in London, set out to build an appropriate national collection.

The result today is a collection of European decorative art which has been extended and is the most comprehensive in the UK outside the V&A, and has international importance. It represents excellence, creativity and innovation in sculpture, metal work, ceramics, glass, furniture, woodwork and dress and textiles. It demonstrates leading edge developments in product design and craft and reflects Scottish and European achievement.

The collections date back to the Middle Ages, with small groups of religious wood carving, ivories and enamels. There is some outstanding Renaissance material including majolica and sculpture. Other styles, Mannerism, Baroque and Neo-classicism all have some representation. Victorian material is very well represented reflecting the vigorous collecting effort of the late nineteenth century.

In particular, the silver collection is distinguished by many individual works of outstanding quality and rarity including significant pieces of Tudor, Jacobean, Georgian, Neo-classical and Regency silver. This includes a splendid silver gilt tea service, created by silversmith Biennais on the occasion of the Emperor Napoleon's marriage to Marie-Louise of Austria and the complete travelling toilette service, also by Biennais, in silver gilt once owned by Napoleon's sister, Princess Pauline Borghese.

More recently, the focus has been on developing an outstanding corpus of modern and contemporary applied art by gift, purchase and commissioning of new work directly from artists and craftspeople. For example, a notable recent acquisition has been the collection of contemporary British and Irish glass assembled by Dan Klein and Alan J Poole. Collecting in the modern field has built up a fine representation of contemporary crafts including studio ceramics, glass and jewelry.

A particular strength is the dress and textile collection which ranges from the sixteenth century to the present. Some 50,000 objects, one of the three largest such collections in the UK, include fashionable dress and textiles from Europe from c1500 to the present. Alongside spectacular finished garments, including early treasures like the 1660 garter suit of the Duke of Richmond and garments by internationally renowned designers such as Mary Quant, Louis Vuitton and Yves St. Laurent, the collections of dress-related artefacts also include sketches, patterns, accessories, illustrations, photography and retail ephemera. The textile collections include tapestries, pattern books, samples, lengths of fabric and more, showing Scottish and European expertise in design, weaving, knitting, printing and embroidery. The Charles Stewart Collection donated in 1977 comprises some 6,000 objects, mainly fashionable dress and accessories from about 1750 to the 1960s. Two further substantial acquisitions in recent years have established the Museum as a leading international player in collecting 20th century fashion and design: the Jean Muir Collection acquired in 2005 forms the world's largest museum collection of an internationally-renowned fashion designer, and the Bernat Klein

Collection acquired in 2010 features the work of one of the most highly regarded textile designers of the 20th century.

These collections will feature strongly in the exhibitions planned for the NMoS Masterplan Phase 3 project.

5.2 Natural Sciences

The collections cover the following:

- Rocks, Minerals and Geological Structures
- Vertebrate, Invertebrate and plant fossils
- Vertebrates (Mammals, Birds, Reptiles and Amphibians),
- Entomology
- Marine Invertebrates

The collections contain specimens of national and international significance. Among the most important is the collection of Palaeozoic vertebrates, which is unique in the world as one of the most comprehensive early records of vertebrate life. In addition, the Hugh Miller collection of Palaeozoic invertebrates and vertebrates has eminent significance in the history of palaeontology and evolutionary theory. Collections of minerals, insects, and terrestrial mammals and Scottish fauna are the best in Scotland with national and international significance. The whale collection ranks among the top ten in the world. The insect and vertebrate collections are further significant as historical archives of terrestrial environmental change, highly relevant to pressing issues such as global warming. Current efforts in assembling collections of marine mammals and deep sea marine invertebrates will be scientifically very important, since this is an ecosystem of critical environmental concern but from which very few institutions are systematically sampling for these animals.

These collections formed the basis for the major displays completed in 2011 as part of the NMoS Masterplan Phase 2.

5.3 Science & Technology

The collections held by National Museums Scotland are amongst the most important in Europe and in the wider world. They are remarkably broad-based, ranging from scientific instruments made in the eleventh century to cutting edge developments in renewable energy technologies. Some items are tiny, such as micro-electronic computing components; some are huge, such as the supersonic airliner Concorde G-BOAA.

This material has been amassed since the establishment of the Industrial Museum of Scotland in 1854 (opened in 1866 as the Museum of Science and Art), with a continuity of purpose of collecting international developments in science, technology and industry to demonstrate to students, artisans, craftsmen and the wider public how things are made and how they work. Over time early acquisitions have assumed growing historical significance as examples of past technologies. Then, in response to rapid deindustrialisation in the last quarter of the twentieth century, the Museum's collections expanded to include tools and apparatus from factories, mills and mines that were being

closed down. The social significance of this change underlined new approaches to our collecting. We are now not only interested in scientific concepts and technical details. The historical and cultural significance of science and technology, and their impact on people and the environment, is important to us too. In short, we are concerned with the ways in which science and technology have affected all our lives – and how they continue to do so.

The collections encompass a wide range of topics ranging from energy sources and generation, manufacturing, science, engineering and transport, to communication and information technologies. For example, we hold material ranging from the development of steam power from the time of James Watt, through to nuclear power at Dounreay to the latest developments in renewable energy. The collections include some remarkable survivors: a beam engine built to a design by Matthew Boulton and James Watt in 1786, one of the oldest surviving steam engines in the world; one of the two oldest surviving steam locomotives, the *Wylam Dilly* built in 1813; a remarkable collection of lighthouse material, to modern items such as British Airways Concorde G-BOAA and the medals awarded to Sir James Black for his discovery of beta-blocker and stomach ulcer drugs.

These collections will form the basis for the new displays for NMoS Masterplan Phase 3.

5.4 Scottish History and Archaeology

The Archaeology collection covers Scottish material culture from the earliest times and also Europe north of the Alps. Its origins lie in the work of the Society of Antiquaries of Scotland which was founded in 1780 giving the collection remarkable continuity in its coverage. It is one of the most important national collections of archaeological material in the world. Over half the known specimens for many artefact types from Scotland are held by NMS making the collection an invaluable research tool.

The Early Prehistory collections span at least 200,000 years, ranging from the Palaeolithic to the end of the Bronze Age. The majority of the objects are from Scotland and date from between the twelfth and the early first millennia BC. Late Prehistoric and Early Historic collections cover the period from c.800 BC to AD 1100 which encompasses the formative centuries of Scotland as a nation. It includes some spectacular treasures such as three examples of fine Roman parade helmets and the Hunterston brooch, a master-piece of early historic design; and eleven of the famous Lewis chessmen.

The Scottish cultural and social history collections, dating from the medieval era to the present, are unrivalled and include national treasures such as jewellery that belonged to Mary, Queen of Scots, and the sword, targe (shield) and other items associated with Prince Charles Edward Stewart. The collections reflect changes in Scottish society such as the impact of the Renaissance on Scotland in the sixteenth century and the pervasive influence of religion throughout Scottish history. The military service collections and Scottish rural life collections are extensive and reflect the strength of Scottish tradition in these areas.

Today, the main displays of these collections are in the purpose-built galleries (opened in 1998) of the National Museum of Scotland, with specialised displays at the National War Museum, housed in Edinburgh Castle and the National Museum of Rural Life near

East Kilbride. Contemporary collecting is reflected in the permanent gallery covering the twentieth century and beyond, *Scotland: A Changing Nation*, opened in 2008.

5.5 World Cultures

The extensive World Cultures collection incorporates archaeological, ethnographic and the decorative and fine arts from all cultures beyond Europe, from the past to the present.

The recognised strengths of the World Cultures collections are the historic collections that derive from the University and the Society of Antiquaries as well as the early collecting endeavours of the Industrial Museum. In addition, the University Collection and the Society of Antiquaries transferred 'ethnographic' collections brought back through first contact with indigenous people through the activities of the Scots diaspora.

The historic collections relating to North America have recognised strengths deriving from their association with individuals who collected through the activities of exploration and trade. The arctic collections can be traced to Captain James Cook (1776-1779), Sir William Parry (1790-1855), Frederick Beechey (1796-1856) and John Rae (1813-1893). Especially noteworthy are the exceptional collections made by the Hudson's Bay Company factors in Canada in the 1850s. The cultural areas that have particularly fine historic artefacts include the Arctic, the Sub-arctic, the Northern Plains and the Great Lakes.

From the mid nineteenth century the Industrial Museum and then the Edinburgh Museum of Science and Art set about collecting the decorative and industrial arts from China, Japan, Iran as well as India. These collections rank as nationally and internationally significant. Within the Chinese collection the lacquer is exceptionally fine. Within the Japanese collection, the prehistoric Japanese ceramics and Ainu material acquired from Dr Neil Gordon Munro (1863-1942) which includes domestic and ritual items is internationally significant. In the arena of the Middle East especially noteworthy are the Iranian and the Turkish collections, the strengths of the Iranian collections being attributable largely to the influence of Sir Robert Murdoch Smith (1835-1900) who contributed significantly during his tenure as Director (1885-1900), to the development of these collections.

The Ancient Mediterranean collection as it exists today was largely formed by the amalgamation of the three institutional collections, the University, the Royal Scottish Museum (RSM) and National Museum of Antiquities of Scotland (NMAS). Largely acquired in the nineteenth and early twentieth centuries, a significant proportion are from archaeological excavations.

The Ancient Egyptian collection (around 6,000 items) is internationally important and comprehensive with substantial sculpture, burial groups, and important inscribed material. It represents all major periods in Egyptian history. There is strikingly high incidence of provenanced material due to their direct association with pioneers in archaeology, most notably Alexander Henry Rhind (1833-63) and Sir William Matthew Flinders Petrie FRS (1853-1942). Much of the collection is of outstanding artistic merit due to the eye and scholarship of Cyril Aldred who shaped the collection during his long tenure as expert Egyptologist from 1937-1974.

The other archaeological collection is Near Eastern Collection which comprises about 3,000 items, the majority transferred from the University of St Andrews in 1987. The most recognized item in this collection is the massive Assyrian limestone relief of Ashurnasirpal II which was donated to NMAS in 1865 by Sir James Young Simpson (1853-1870). The Classical collection comprises around 3,000 Greek, Etruscan and Roman items, including about 300 ancient Greek and Italian ceramic vases and more than 400 fine examples of ancient glass, one acquired from the Earl of Northesk's in 1879, another from Eugène Piot (1812-1890) the scholar and antiquarian. The Classical collection of vases was originally purchased for comparative purposes in relation to industrial art from dealers or from sales of private collections.

6. THEMES AND PRIORITIES FOR FUTURE COLLECTING

6.1. ART AND DESIGN

6.1.1 Main focus

The Art and Design Department will concentrate on securing pre-eminent pieces for display, developing the relatively weak collections of furniture and sculpture with major items by leading makers/designers, and continuing the long-standing strategy of acquiring cutting-edge, contemporary examples of art, design and manufacture, which was started in the 1850s and has been pursued with renewed vigour over the past 60 years. Exhibition plans for the next phase of the NMoS Masterplan will be a catalyst for development.

6.1.2 Means of acquisition

The Department intends to make the most of the opportunities and advantages of private treaty sales, Acceptance in Lieu, and works of art that have been 'stopped' from export and are likely to receive large grants from the Heritage Lottery Fund, the Art Fund and other external sources. It also intends to 'buy in' important existing loans to National Museums Scotland, and to secure outstanding works of art which were owned by the Dukes of Hamilton and other great Scottish collectors.

6.1.3 Collecting targets

The main chronological area currently under development is the eighteenth century, with the focus on acquiring major Rococo and early Neo-classical examples with good provenances for the planned new galleries. The London furniture makers and designers we wish to represent are Matthew Lock, Thomas Johnson, Thomas Chippendale, William Linnell and, above all, Robert Adam; Scottish makers include John Shaw, Alexander Peter, William Mathie and Francis Brodie. In addition, we are actively searching for first-rate examples of French, German and Italian furniture of this period, in good original condition.

As far as silver is concerned, we want to: secure important examples of Parisian silver which 'link up' our stupendous Parisian 17th and early 19th century silver-gilt services; and show how Paris led the field and profoundly influenced the silver made in Britain and other Continental countries during the 18th century.

The main ceramic and glass requirements are large *tour-de-force* examples of Sèvres and Chelsea porcelain, and a very big glass goblet or decanter enamelled by William Beilby – the latter will be difficult and expensive to acquire.

Turning to the earlier period, the main *desideratum* is 15th and 16th century Italian sculpture by 'big names', which ideally demonstrate the realistic treatment of human faces and anatomy in the early Renaissance and the preoccupation with elongated bodies and serpentine poses in the Mannerist period. Jumping forward to the 19th century, the prime need is for furniture by William Trotter, George Bullock and other significant London makers and designers of the Regency period, and fine post-1850 furniture representing significant achievements in design and craftsmanship in Europe and America (e.g. the Aesthetic and Secession Movements). The coverage of the 20th century remains patchy and priority is being given to examples of French Art Deco, furnishings and other products representative of the 20th century modern movement, material associated with the Bauhaus, and the post-war international style in Britain, Scandinavia, Italy, Germany and central Europe.

The collecting of European and Scottish textiles and dress is already of great international significance. Attention is now being geared to items that will enhance the NMoS Masterplan displays and the overall calibre of the Collection. Special attention is at present being paid to collecting outfits by contemporary Scottish fashion designers whose work is of international significance, such as Jonathan Saunders and Christopher Kane.

6.2 NATURAL SCIENCES

6.2.1 Main focus

The natural sciences collections cover the following:

- Earth Systems: Rocks, Minerals and Geological Structures
- Palaeobiology: Vertebrate, Invertebrate and plant fossils
- Vertebrate Biology: Mammals, Birds, Reptiles and Amphibians
- Entomology: Insects
- Invertebrates Biology: Predominantly marine invertebrates.

The main focus of collecting will be to extend the existing collections to reflect the current challenges to the environment and the pace and manner of change. In addition efforts will be made to acquire historic collections with sufficient data of interest to further enhance the value of the present collections. Acquisitions will be relevant to current research programmes as well as potential display where possible. Overall, the aim is to ensure that the Museum's natural science collections remain relevant and linked to contemporary scientific development.

6.2.2 Means of collecting

Continued collecting and research in these fields is critical as it will immeasurably enhance the historical collections providing indices of environmental change through time. Field work and international peer-to-peer collaboration is the prime method of acquisition. Research collaboration is a key driver of development of knowledge and understanding of our own and others collections in this area, as well as providing rigour for the acquisition process.

6.2.3 Collecting targets

Significant collections such as those of the pioneering exploration of polar seas by W.S. Bruce during the 19th and early 20th centuries are housed by the Invertebrate Section and we are continuing in this tradition. Current efforts in assembling collections of marine mammals and marine invertebrates (including deep sea) will be scientifically very important, since this is an ecosystem of critical environmental concern. Since few institutions are systematically sampling for these organisms from these environments it will enhance the significance of our collections for the wider community. Future collecting will focus increasingly on areas of research that fall within the research themes and strands of the broader scientific community. These include: risk analysis (e.g. earthquakes and fluid flow); economic geology (e.g. mineral resources); environmental change; and biological conservation.

Of special note are the Type Specimens that are the internationally recognised standard reference for a particular genus and species. As we continue to acquire new material of new species then these holdings grow. Consequently our collections become much more widely used by the research community.

Field work and collaborations with other national and international organisations are vital to a significant acquisitions programme. For example, further major collaborative research programs in the Tweed basin promise to underscore our reputation as the world's foremost institution for Palaeozoic vertebrates.

Expeditions to polar regions or the ocean floor and deep sea trenches cost millions of pounds. However through continued working with our established international partners, our collections will continue to benefit from the acquisition of unique collections from such remote areas, including both geological and biological material.

6.3. SCIENCE AND TECHNOLOGY

6.3.1 Main focus

The main focus for developments will cover the enhancement of modern scientific material, collecting on the technology of energy and machine tools and products and the Scottish engineering diaspora, and selective acquisition of examples of transport and modern communication. Exhibition plans for the NMoS Masterplan will be a catalyst for development.

6.3.2 Means of acquisition

Contact with industry is key to this area of acquisition often resulting in donation. We have cultivated and will continue to extend our network of relationships. A long term view is also essential as, for example, in the collection of relics of the nuclear industry, where current contact may lead to further donation in the future. Gifts and loans, such as Sir James Black's medals, are important. In this area the actual size of the acquisition is a key consideration in assessment, as the balance of the importance of the object is measured against the resources needed for its preservation.

6.3.3 Collecting targets

Communications

The key contact for potential historic telecommunications material of interest is at industry level (BT) through the BT Connected Earth project. BT also advises on contemporary collecting through their advisory panel. We also reflect new developments in applications of information and communications technologies, such as social networking.

We have strong collections of television, radio and audio. However, opportunities for targeted acquisitions will be taken. For example, it is possible that a significant private library and archive of early television history will be offered for sale in the medium term. This contains John Logie Baird material and would be a key target for acquisition.

Science

Our science collections divide into historical (pre-1900) and modern (twentieth century and thereafter). Priority historical collecting will focus on early photography, including focussing on securing an outstanding private collection currently on loan to us.

Regarding historical scientific instruments our holdings are largely complete, having benefited in the past from the purchase of two major private collections. We do not envisage acquiring entire collections in this area again; only individual outstanding items as and when they become available, and where they have outstanding provenance or demonstrate some aspect of design or manufacture not otherwise represented in the collections.

For modern scientific material we will continue to foster good relationships with key personnel in industry and academia where such items reside so that we are alerted when disposal of significant, innovative, material is envisaged. In some instances we have been able to formalise these relationships in Memoranda of Agreement; a good example of this is our agreements with the Nuclear Decommissioning Authority in Dounreay.

Technology

Priority areas for collecting in technology centre on energy and machine tools and products. We currently hold a small collection relating to wind, wave and tidal power within the context of a larger energy collection and plan to build representation of these 'clean energy' technologies where Scotland continues to be a world leader.

With regard to machine tools there is a different overarching story, one of comparative decline over the past half century, but given the one-time global importance of heavy engineering manufacture in Scotland there is a need to improve our representation of the technologies underpinning it. In some specialist manufacturing areas Scotland is still active, so to provide a balanced picture it is vital that these are collected too.

Representative examples of such material may be extremely large, presenting resource challenges for their acquisition and display. In such instances we will instead pursue the proactive collecting of surrogate information such as photographs, film, video, oral history, documentary evidence, computer software etc. Where possible this will be carried out in partnership with RCAHMS and similar appropriate bodies.

Much of Scotland's industrial production and know-how was exported around the world during the nineteenth and twentieth centuries. This important phenomenon, which we characterise as the 'Scottish Engineering Diaspora', is surprisingly little represented in our collections. We will seek, through a proactive international programme of research and fieldwork, to remedy this, both to enrich our technology displays in the NMoS Masterplan and to share the results with wide audiences via digital and physical publication.

Transport

Our transport collections cover road, rail, water and air. There are other museums in Scotland active in the first three areas (e.g. Glasgow Museums, Scottish Railway Preservation Society, Scottish Maritime Museum) so our holdings are largely complementary rather than stand-alone. Nonetheless, where individual items of outstanding significance in the history and technology of Scottish transport become available (e.g. early 20th century Scottish-made motor car, vehicles demonstrating developments in new fuels) we will seek to acquire these.

In air transport we house at the National Museum of Flight, one of the largest and most significant collection of aviation material in the UK and indeed in Europe, including aircraft (civil and military), engines, and material demonstrating the passenger experience. We will continue to maintain and develop such productive relationships with defence and aviation industry partners.

A priority for collection is a World War One aircraft of a type flown from East Fortune airfield; and a Scottish-made aero engine from the same era. Both are incredibly rare, and would probably require considerable investment

6.4. SCOTTISH HISTORY AND ARCHAEOLOGY

6.4.1 Main focus

For the longer term we wish to extend the collections with a view to the refreshment of the Scottish galleries. This will focus on collecting selectively on the material culture of contemporary Scotland. We also wish to cultivate our relationships with the lenders of important items to the historic collections and to target other potential organisations and individuals as opportunity occurs.

6.4.2 Means of collecting

Field work is the prime means of acquisition to the Scottish archaeology collections. With the commercialisation of archaeology and pressure on resources, involvement in field work is likely to be on an increasingly selective and collaborative basis. However, National Museums Scotland wishes to maintain its reputation as a centre of excellence and expertise in field work. Other opportunities for acquisition occur reactively through the Treasure Trove process whereby we bid to purchase objects, but otherwise the nature of the material means outright gifts or loans are rare.

In Scottish History the more usual range of processes, gifts, loans and purchase are the norm. Loans in particular have been used to extend the range of collections, especially for display in the Scottish galleries.

6.4.3 Collecting Targets

Archaeology

Current field work projects include the Iron Age site of Birnie, the Roman fort at Traprain Law, the Pictish site at Tarbat and Deskford. These projects are within sight of completion which, although it may take some time, is the over-riding priority in this area.

Scottish History

Those collections that can loosely be defined as Scottish decorative arts aspire to target specific high-impact acquisitions; for example, 'documentary' examples of Scottish pottery, glass, silver or pewter with important narratives that enhance the understanding of the existing collections.

These collections contain a high percentage of extremely important loans, from individual treasures like the Bute Mazer to extensive collections of early church sacramental silver. We will continue to investigate diplomatically the conversion of certain loans into permanent accessions. In the current economic climate, it is inevitable that some of these will be offered for sale rather than gifted; for example, the declining membership and subsequent funding base of the Church of Scotland is a particular challenge.

There are also some well-known treasures still in private hands that may be offered for sale which we would wish to pursue. We maintain an active interest in developing appropriate relationships with a view to eventual purchase.

We wish to reflect developments in contemporary Scotland via selective acquisitions reflecting major political, social and cultural change.

Military History

For some years military history collecting has been characterised, in part, by efforts to develop representative holdings reflecting Scottish military (and civilian service) during the two World Wars. A wealth of this material continues to be offered for donation but, with growing existing holdings against which new material may be compared, the rate of acquisition has slowed considerably.

Priority for collecting is now balanced more towards high-impact acquisitions symbolic of Scottish influence and military culture across and beyond the British Empire and includes post war and contemporary items. There will be increased emphasis on tri-service material from the second half of the twentieth century.

The military history collections include a sizeable proportion of long-term loans, a small number of the more significant of which have been converted into permanent accessions in the last ten years, and more of this work remains to be done. A watching brief meanwhile is kept on significant loan collections elsewhere.

The Rural Life and Social History collections

The past collecting focus was on agricultural technology, to the detriment of other social history aspects of country life; therefore a redirection is required to give a better balance, with a broader scope for collecting the social history of the countryside. The majority of the acquisitions come through donation and only a very limited number of offers are of suitable quality and significance.

6.5. WORLD CULTURES

6.5.1 Main focus

The Department of World Cultures is distinguished in having significant historical collections of non-European world art, and ancient Mediterranean archaeology. In the future the intention is to remain focussed on selectively acquiring significant works, developing new areas to compensate for existing weaknesses and continuing to purchase and commission living artists from around the world.

6.5.2 Means of acquisition

The Department benefits from the normal range of process, gift, loan and purchase and, in the development of the new galleries, made good use of commissions from living artists to add the contemporary to the collections. It also makes significant use of field work to assess and collect modern indigenous cultures and contemporary artists.

6.5.3. Collecting Targets

The collections cover an enormous geographical range but, with the intention of capitalising the work done for the NMoS Masterplan and preparing for the eventual realisation of new Egyptian and Far Eastern galleries, the following areas have been identified as set out in summary below.

Ancient Mediterranean

For the Ancient Mediterranean collections, active collecting through purchase is restricted and requires significant expertise to work through the implications of different antiquities legislation, however collections development and research activity can enhance the reputation and international prominence of this important collection thus leading to gifts and donation.

Oceania

The Oceanic collections include fine early voyage material from Polynesia and extensive missionary and colonial collections from island Melanesia and lend themselves to new acquisitions which take both an ethnographic and art historical approach. The significant collections of Maori carving and Australian aboriginal paintings have been brought up-to-date with strategic purchases of contemporary art which is ongoing. Recent fieldwork in Papua New Guinea (2003) combined with a series of donations in the last decade means that this region is well represented ethnographically and only individual outstanding items will now be sought.

The Americas

Avenues to explore in the future include contemporary Inuit, Yup'ik and Inupiat art, as these are not currently well represented compared to historic strength of the arctic collection. Equally, contemporary works for the weaker areas may raise the calibre of collections, for instance basketry from California or the Southwest, good Navajo or Pueblo textiles, and contemporary quillwork or beadwork from the Plains. Some inroads have been made recently regarding Kiowa clothing or Southwestern jewellery, primarily through cultivating networks for purchase and donation. Little emphasis has historically been put on the South American collections which remain primarily archaeological. These Ancient American collections are under-researched and whilst some strategic collections research is anticipated, collection development in this area is primarily through donation.

Africa

The African collections developed from early missionary collecting in central Africa and traders in West Africa. An important area of contemporary collecting is textiles from East and West Africa where changes in design reflect changes in social and cultural life. These are widely available and low cost and respond to the more traditional textiles in the collection. Collections development through private individuals' donations is identified as key to ensuring the collections reflect the continuing and dynamic relationship between Africa and Scotland.

Recent gallery development reflects the breadth of the historical collections and new acquisitions show in-house curatorial expertise. The increased profile of the collections has resulted in new donations. Strategic purchases at sales is an ongoing strategy to increase collections' depth and quality, as is the cultivation of donors and sources of exceptional material. Over the medium term fieldwork in Malawi, island Polynesia, the United States and Canada is an essential part of collections development linked to research. Fieldwork provides the opportunity to make cost effective purchases and to identify emerging artists. It will be important to continue to combine field collection with commissions and acquisitions of contemporary art to enable a sensitive appreciation of changing art practices ranging from fine art to community based art. This will enhance the reach of the collection and secure its standing in relation to other international collections.

Middle East and South Asia

The strongest areas of the Middle Eastern collection are Iran, Turkey and Egypt, while the Arabic countries of North Africa, the Levant and the Saudi Arabian Peninsula are less well represented. The focus with regard to the development of the historical collection is on complementing the ceramic holdings from Iran through strategic acquisitions in sales rooms to represent more fully the diversity of techniques and styles over time.

As for the 20th century, metalwork has gained greater importance in Iranian handicraft that is not reflected in the collection and therefore will be given special attention.

The NMoS Phase 2 enabled us to add to the small collection of contemporary art from the Islamic countries significant pieces by Iranian artists, representing current developments in different media. This is an important field of collecting to pursue, given the vibrant art scene in these countries.

Recently, the Museum has received two donations from Morocco and Yemen gifted by individuals living and working overseas during the 1950-1970s. These are very beneficial to the museum, as collecting in these areas has not been a museum priority, and well-made personal collections can tell a much more powerful story of experience than the acquisition of single objects. For the development of the ethnographical collections from the Arabic countries and also South and Southeast Asia relationships to private collectors are key and will be cultivated.

For the South Asian collection we wish to consider commissions such as a series of miniature paintings from the British artists The Singh Twins, to be created in response to the objects from Maharaja Dhuleep Singh we hold.

East and Central Asia

Overall the international market in East Asian art and antiquities is extremely robust and highly competitive. This is a decisively determining and potentially limiting factor which shapes the potential for acquisition in a number of areas. A longer term aim for the section is the cultivation where possible of worthwhile collectors, dealers, and other potential individual and institutional benefactors via publication, academic activities, and exhibition. Immediate acquisition priorities are:

- Collection of mid to late 20th century Chinese propaganda material
- 19th century Japanese paintings and printed books

A continuing priority for the Chinese Collection will remain good quality ceramics of all periods. Similarly, strengthening and developing the notable lacquer collection is a continuing priority. A short to medium term priority is the reinforcing of the collection of mid to late 20th century Chinese propaganda material. Areas absent or under-represented in the collection include pictorial art and calligraphy e.g. rubbings, paintings, woodblock prints and books—and arts of the scholar's studio. Other materials and types of object which would benefit the collection include Ming (1368-1644) and Qing (1644-1911) furniture, cloisonné, bronze vessels, Buddhist and Daoist material, dress and textiles, and late imperial decorative arts.

There are a number of key areas of collecting activity for the Korean Collection. These include objects related to traditional Korean life from the late Joseon (1392-1910) period up until the mid-20th century. Ceramics from all periods continue to be a priority for acquisition. Other highly desirable object types include traditional furniture, painted screens, pictorial art, lacquer, dress and textiles, and examples of contemporary Korean craft. The acquisition of graphic and pictorial art from North Korea is also a priority.

The main collecting priority for the Japanese Collection is pictorial art in the form of painting, prints and printed books in order to address this area of weakness in the collection. In keeping with recent collecting patterns, contemporary studio arts will remain a focal collecting area, alongside works representative of traditional crafts, like bamboo, in other areas not previously collected. Regional material currently absent from the collection from areas such as the Ryūkyū Islands also offers scope for development.

The primary focus of development in the Tibetan Collection will continue to be pre-modern Tibet with a collecting focus on both good quality objects associated with Tibetan Buddhism e.g. thangkas and bronzes, as well as more widely of objects which reflect the nature of life in the traditional Tibetan world. A secondary area of collections development will to firstly address the lack of modern and diaspora Tibetan art in the collection, and secondly to strengthen the collection with material from regions within the wider Tibetan Cultural sphere e.g. Mongolia, Bhutan, Zanskar and Ladakh etc.

7. OUR LEGISLATIVE, ETHICAL AND PROCEDURAL FRAMEWORK

7.1 Statement of purpose

The National Heritage (Scotland) Act 1985, states that:

So far as practicable and subject to the provisions of this Act, the Board shall-

- a) care for, preserve and add to the objects in their collections,*
- b) secure that the objects are exhibited to and interpreted for the public,*
- c) secure that the objects are available to persons seeking to inspect them in connection with study or research,*
- d) Generally promote the public's awareness, appreciation and understanding of matters agricultural, archaeological, architectural, artistic, cultural, environmental, historical, industrial, military, scientific and social both by means of the Board's collections and by such other means, including collaboration with other institutions, as they consider appropriate and*
- e) Provide education, instruction and advice and carry out research.*

In carrying out their functions, the Board shall have due regard to the Scottish aspect of the matters mentioned in sub-section (1)(d) above.

7.2 Authority to acquire and dispose of objects

The National Heritage (Scotland) Act 1985, states that the NMS Board of Trustees

may acquire (whether by purchase, exchange or gift) any objects which in their opinion it is desirable to add to their collections' (chapter 16, 8 (1)).

The Act was slightly amended by the Museums and Galleries Act 1992 in relation to powers of disposal and transfer (See appendices 1 & 2). These changes have been incorporated in this strategy.

7.3 Limitations on collecting

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

7.4 Collecting policies of other museums

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 specialism, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museums: see appendix 3

7.5 Acquisitions not covered by the strategy

Acquisitions outside the current stated strategy will only 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.

7.6 Ethical issues

- a. The museum will exercise due diligence and 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 a valid title to the item in question.
- b. 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).
- c. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, the 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.
- d. 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.
- e. The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- f. 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 National Museums Scotland 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 Trustees of National Museums Scotland, 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.

- g. Any exceptions to the above clauses a), b), c), e) or f) will only be because the museum is:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin
 - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

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

7.7 Human Remains Strategy

National Museums Scotland strategy on Human Remains states that:

- National Museums Scotland is responsible for preserving material concerning the whole human species
- Human remains in the care of the Museum are preserved with great care and respect
- Any display or loan of such items must guarantee their treatment with such care and respect
- In all aspects of the care of human remains, NMS will be guided by the advice set out in *Guidance for the Care of Human Remains in Museums*, published by DCMS in 2005.

All decisions relating to the disposal or repatriation of human remains will be referred to NMS's Board of Trustees and considered on a case by case basis within the legal framework within which NMS must operate, taking due account of the representations made, the advice of NMS's professional staff, any other relevant expertise and the ethical, scientific and cultural context.

7.8 The Repatriation and Restitution of objects and human remains

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 the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 17.14 (a)-(d), 17.16 (a) and 17.19 will be followed but the remaining procedures are not appropriate.

7.9 Spoliation

The museum will use 'Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions', issued by the National Museum Directors' Conference in 1998, and report on them in accordance with the guidelines.

7.10 Management of archives

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 (third edition, 2002).

7.11 Acquisition procedures

7.11.1 Where the purchase price of an object and associated costs is not more than 10% of total annual Purchase Grant, authority to make decisions on acquisitions is delegated by the Board of Trustees to the Director of NMS. Items costing more than 10% of total annual Purchase Grant are considered by the Trustees Acquisitions Committee which comprises of three members of the Board of Trustees.

7.11.2 NMS will not acquire any item where the vendor or donor seeks to impose onerous restrictions or impractical special conditions on its use.

7.11.3 NMS will seek to ensure that potential acquisitions will not present or be likely to develop any unacceptable hazards in storage or display, for example radioactive materials or objects that contain hazardous materials such as asbestos or mercury.

7.11.4 NMS will conform to current copyright legislation and statutory requirements as set out in the Copyright Designs and Patents Act 1988. Where relevant and practicable, the copyright owner of a potential acquisition should be identified and either copyright assigned to NMS or a copyright licence obtained.

7.12 Authority to Dispose

The National Heritage (Scotland) Act 1985, as amended under the Museums and Galleries Act (1992) does not permit the Board of Trustees to dispose of an object, the property in which is vested in them, and which is comprised in the collections (i.e. part of the registered collections) unless:

(a) The disposal is by way of sale, exchange or gift of an object which is a duplicate of another object the property in which is so vested and which is so comprised, or

(b) The disposal is by way of sale, exchange or gift of an object which in the Board's opinion is unsuitable for retention in their collections and can be disposed of without detriment to the interests of students or other members of the public, or

(c) The disposal is an exercise of the power conferred by Section 6 of the Museums and Galleries Act (1992), or

*(d) The disposal is made with the approval of the Secretary of State to a body other than those specified in Schedule *5 (*see Appendix 1) to the Act, or*

(e) The disposal (by whatever means, including destruction) is of an object which the Board is satisfied has become useless for the purposes of its collections by reason of damage, physical deterioration, or infestation by destructive organisms.

7.13 Use of proceeds of sale

The National Heritage (Scotland) Act instructs the Board of Trustees that *money accruing to the Board by virtue of a disposal shall be applied by the Board in the acquisition of objects to be added to their collections.*

7.14 Disposal preliminaries

(a) The Board will ensure that the disposal process is carried out openly and with transparency.

(b) By definition, National Museums Scotland has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The Board 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.

(c) 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.

(d) 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.

7.15 Motivation for disposal and method of disposal

(a) When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 7.16, 7.17, 7.18, 7.19 will be followed and the method of disposal may be by gift, sale or exchange.

(b) The museum will not undertake disposal motivated principally by financial reasons

(c) As the museum engages in major projects for the benefit of the preservation of the collections, chiefly the procurement of new or re-configured storage, collection items will be reviewed against existing collections. Items which meet one or more of the criteria outlined in 7.12 will be disposed of according to the procedures outlined in 7.16.- 7.18. The major priority for the next three years will be the further development of the National Museums Collection Centre at Granton with the re-housing of the Natural Science, Science and Technology and Scottish Rural Life collections.

7.16 Disposal decision making process

(a) 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.

(b) 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), will be the responsibility of the Board of Trustees acting on the advice of professional curatorial staff and not of the curator of the collection acting alone. Such decisions will be referred by curatorial staff to their Head of Department and to the Director of Collections for items valued under £5,000. Items above this value will be referred to the Director up to a threshold of £50,000 and beyond that to the Acquisitions Committee.

7.17 Disposal by gift or sale

(a) 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.

(b) 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.

(c) 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.

7.18 Disposal by exchange

(a) 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.

(b) 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 7.14, 7.16, 7.18(c)-(e) and 7.19 will be followed.

(c) 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.

(d) 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.

(e) 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.

7.19 Documenting disposal

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

7.20 Strategy review procedure

The acquisition and disposal strategy will be published and reviewed from time to time, at least once every five years. The date when the strategy is next due for review is noted on the cover page.

Arts Council England (as the body responsible for national museums' accreditation) will be notified of any changes to the acquisition and disposal strategy and the implications of any such changes for the future of existing collections.

Institutions named in Section 5 Museums and Galleries Act 1992

The Board of Trustees of the Armouries
The British Library Board
The Trustees of the British Museum
The Trustees of the Imperial War Museum
The Board of Governors of the Museum of London
The Board of Trustees of the National Gallery
The Board of Trustees of the National Galleries of Scotland
The Board of Trustees of the National Library of Scotland
The Trustees of the National Maritime Museum
The Board of Trustees of the National Museums and Galleries on Merseyside
The Board of Trustees of the National Museums of Scotland
The Board of Trustees of the National Portrait Gallery
The Trustees of the Natural History Museum
The Board of Trustees of the Science Museum
The Board of Trustees of the Tate Gallery
The Board of Trustees of the Victoria and Albert Museum

Museums and Galleries Act 1992

1992 c.44 Transfers to and from certain institutions Section 6

- (1) Any body for the time being specified in Part 1 of Schedule 5 to this Act may, by way of sale, gift or exchange, transfer an object the property in which is vested in them and which is comprised in their collection, if the transfer is to any other body for the time being specified in either Part of that Schedule.
- (2) This section applies in relation to a document as it applies in relation to an object other than a document.
- (3) Where the property in an object has become vested in a body subject to a trust or condition, the power conferred by subsection (1) above shall be exercisable in a manner inconsistent with the trust or condition if the person who first imposed the trust or condition has, or his personal representatives or (in Scotland) his executors have, consented to the exercise of the power in that manner.
- (4) Where a body in whom an object has become vested subject to a trust or condition transfers the object under this section to another body, the object shall be held by that other body subject to the same trust or condition.
- (5) The powers conferred on a body by subsection (1) above are in addition to any other powers of transfer which the body may have.
- (6) The Secretary of State may by order amend Schedule 5 to this Act by adding any body in the United Kingdom to those for the time being specified in that Schedule.
- (7) The power to make an order under subsection (6) above shall be exercisable by statutory instrument subject to annulment in pursuance of a resolution of either House of Parliament.
- (8) The power of the Secretary of State to make an order under subsection (6) may, for the purpose of this section's application to transfers of objects by bodies in Scotland, be exercised separately.

Appendix 3

NMS will take account of the collecting policies of other organisations collecting in the same or related areas or subject fields. Specific reference is made to the following:

Aberdeen Art Gallery and Museums
Aberdeen University Historic Collections
Amberley Working Museum
Ashmolean Museum of Art and Archaeology
Avoncroft Museum of Historic Buildings
Bristol City Museum and Art Gallery
British Golf Museum
British Museum
Dundee City Council Leisure and Arts
East Ayrshire Council Arts and Museums Service
East Lothian Museums Service
Edinburgh University Collection of Historic Musical Instruments
Falkirk Council Cultural Services
Fitzwilliam Museum
Glasgow Museums
Glasgow School of Art
Grampian Transport Museum
Heriot-Watt University Museum and Archive
Highland Folk Museum
Hunterian Museum, University of Glasgow
Imperial War Museum
Milton Keynes Museum
Museum of London
Museum of the History of Science, Oxford
Museum of the Royal College of Surgeons of Edinburgh
Museum of Science and Industry in Manchester
Museum of Scottish Lighthouses
Museum of Submarine Telegraphy
Natural History Museum
National Archives of Scotland
National Army Museum
National Coal Mining Museum for England
National Galleries of Scotland
National Library of Scotland
National Maritime Museum
National Museum of Science and Industry
National Museums and Galleries of Wales
National Museums Liverpool
National Trust for Scotland
North Ayrshire Council Museums Service
Paisley Museum and Art Gallery
Perth Museum and Art Gallery
Pitt Rivers Museum
Royal Air Force Museum
Royal Armouries

Royal Naval Museum
St Andrews University Museum Collections
Scottish Fisheries Museum
Scottish Football Museum
Scottish Maritime Museum
Scottish Mining Museum
Scottish Railway Preservation Society
Shetland Museum
Summerlee Heritage Park
Ulster Museum
University of Dundee Museum Services
University of Manchester
Victoria and Albert Museum
Wanlockhead Museum Trust
Whipple Museum of the History of Science, Cambridge