

Scottish Borders Council & Live Borders Museums & Galleries Collections Development Policy 2018-2023

Name of organisations: Scottish Borders Council & Live Borders Museums & Galleries

Governing body: Scottish Borders Council (collections owner)

and

Live Borders (devolved management for collections by formal agreement)

This policy was reviewed and approved by Scottish Borders Council on 13 February 2018.

The Scottish Borders Council Museums & Galleries Collections Development Policy will be published and reviewed for necessary amendments or updates from time to time, at least once every five years.

Date at which this policy is due for review: 2023

Museums Galleries Scotland will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1.0 Relationship to other relevant policies/plans:

1.1 Statement of Purpose

The purpose of this Collections Development Policy is to regulate collections development including procedures regarding the acquisition and disposal of items from the Permanent Collections of museum objects and works of art held in stewardship by Scottish Borders Council. The Council as governing body has delegated management and decision making, regarding Permanent Collections acquisitions and disposals, to Live Borders Museums & Galleries under a formal management agreement. The adoption and implementation of this Collections Development Policy (the Policy) by Scottish Borders Council is a requirement of the UK Museums Accreditation Scheme. The policy represents the aims and plans of Scottish Borders Council and the remit of Live Borders Museums & Galleries to manage the Permanent Collections at the time of its review and adoption in January 2018.

The guiding principle is-

To develop Scottish Borders Council's permanent collections and ensure the collections enhance Live Borders museums and galleries as interesting and enjoyable places to visit, providing the widest possible access to all within resources and to ensure both parties work effectively together to collect, preserve, protect, interpret, and exhibit, material evidence of our heritage and cultural for this and future generations.

(N.B. definitions: Museums should be taken to include museums, galleries and interpretation centres; their collections and resources. Heritage and Cultural assets include material, cultural, built and natural.

- 1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3 By definition, Live Borders Museums & Galleries acting in a devolved management role has a long-term purpose working in partnership with Scottish Borders Council to hold collections in stewardship and trust for the benefit of the public in relation to their stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to the acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 The Council and Live Borders Museums & Galleries recognise their responsibilities, when acquiring additions to the collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6 The Council and Live Borders Museums & Galleries will undertake 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.
- 1.7 The Council and Live Borders Museums & Galleries will not undertake disposal motivated principally by financial reasons.

2.0 HISTORY OF THE COLLECTIONS: APPENDIX A includes an overview of our Museums & Galleries and the management of their collections by Live Borders. Reference is also included in APPENDIX A regarding the separate collecting remits of Live Borders Archives and the Libraries & Information service. Both sections operate within Live Borders Trust.

- 2.0.1 Live Borders is an independent sport/culture trust established in April 2016. It operates 11 Museums/Galleries (formerly Scottish Borders Council Museums and Galleries) under a formal management agreement with Scottish Borders Council:

Hawick Museum & Scott Gallery; Borders Textile Towerhouse; Jedburgh Castle Jail & Museum; Mary Queen of Scots' Visitor Centre; The Jim Clark Museum; Coldstream Museum; Halliwell's House Museum; Sir Walter Scott's Courtroom; St Ronan's Wells Visitor centre; Tweeddale Museum and Old Gala House. Live Borders Museums & Galleries Headquarters and the Selkirk/Galashiels collections stores are based in Selkirk.

The Council holds the permanent collections of museum objects and works of art in stewardship on behalf of Scottish Borders communities. The Council also has responsibility for a section of the permanent collections designated as

Common Good historic and cultural assets which are managed by Live Borders as part of the museum, library and archive collections.

- 2.0.2 The principles and good practice outlined in this Collections Development Policy will apply to all the aforementioned collections and collecting areas relevant to Scottish Borders Council and the devolved management remit of Live Borders Museums & Galleries.

3.0 APPENDIX A includes a detailed overview of each collecting venue, its existing collections and any relevant Common Good collections.

4.0 APPENDIX A outlines in detail Themes and Priorities for future collecting based on curatorial assessment of collections' strengths, areas for improvement or priority areas for further development through acquisition, within available resources.

- 4.1 In APPENDIX A **The Permanent Collections** are defined as any objects or works of art within the stewardship of Scottish Borders Council and entered into the Museums Accession Registers, whether by; a gift, purchase or time-limited loan, together with any object not entered in the Accession Register, but in the possession of the Museum at the current date, which was donated or purchased with the intention that it should become part of the Permanent Collections. In addition, there is a non-accessioned "museums handling collection". This is comprised of separately identified low value or duplicate items designated by the Museums & Galleries Manager as suitable for inclusion in a specific handling collection. Items acquired for the Handling Collection are typically made available in school loan boxes or reminiscence resource boxes. (Short term loans for exhibition purposes are excluded from this definition).

- 4.2 At this time, the collection (which is held in stewardship by Scottish Borders Council and managed by Live Borders Museums & Galleries) comprises approximately 50,000 items. It is anticipated that through an active Collections Development Policy this will continue to grow. The core collections include objects, works of art, Common Good heritage and cultural assets and information relevant to the Scottish Borders region. Supporting collections include photographs, personalia, high quality replica objects, handling collections and reconstructions, topographical and pictorial representations including archaeological records, reports, books, maps and printed ephemera associated with named collectors, excavations and relevant sites. The Museums currently hold approximately 500 loan deposits from other museums, trade organisations, community groups and private individuals.

5.0 THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL

There are no particular priorities for rationalisation and disposal during this policy period. Rationalisation or disposal should only be necessary for legal, safety, care or conservation reasons including material in heavily damaged or very poor condition, especially where high costs of conservation outweigh the importance of the object. Where disposal or rationalisation on this basis should be recommended by the Museums & Galleries Manager, the Council will follow The Museum Association's Toolkit Guidelines on Acquisitions and Disposals and accordingly, will not undertake disposal of collections motivated principally by

financial reasons. Should priorities for disposal, motivated by curatorial reasons, emerge in future; the Museum staff will follow disposal procedures outlined in this Policy to achieve disposal by either gift or exchange where possible, and the method of disposal will be in line with good practice as specified in this Policy.

6.0 LEGAL AND ETHICAL FRAMEWORK FOR ACQUISITION AND DISPOSAL OF ITEMS

The Council and Live Borders recognise their respective responsibilities to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7.0 COLLECTING POLICIES OF OTHER MUSEUMS/ARCHIVES/CULTURAL OR HERITAGE ORGANISATIONS

7.1 Within its devolved management for SBC museum and art collections held in stewardship, Live Borders Museums & Galleries will take account of the collecting policies of other accredited museums and galleries. In addition, those of equivalent archives, libraries or other recognised primary specialist collectors of heritage/art/information including: Trusts and University Collections.

Live Borders Museums & Galleries will consult with accredited or similarly recognised organisations to communicate on areas of collecting interest where conflicts of interest may arise, or to define areas of specialism to avoid unnecessary duplication, waste of resources or loss of or damage to items of historic, social, artistic, sporting, natural or civic interest.

7.2 Reference is made to the following organisations where past or current collecting activities/interests are acknowledged by SBC/Live Borders:

- National Museums of Scotland
- National Galleries of Scotland
- Trimontium Museum Trust, Melrose
- The Writer's Museum, Edinburgh City Council
- Eyemouth Museum
- Thirlestane Castle Museum
- Live Borders Archives/Heritage Hub
- Live Borders Libraries

It also acknowledged that other non-accredited organisations and trusts may previously have been, or are, actively collecting in the same, similar or related areas or subjects to those of importance to SBC/Live Borders regarding museums and galleries collections and loans:

- Bowhill House/Bowhill Heritage
- The Haining, Selkirk
- Abbotsford House/Abbotsford Trust
- Traquair House
- John Buchan Museum
- Jim Clark Trust
- Jim Clark Memorial Room Trust
- Harestanes
- Stow Community Archive

- The Tim Stead Trust
- Paxton House Trust
- The Great Tapestry of Scotland Trust
- Gunsgreen House Trust
- Kelso Historical Society
- Selkirk Antiquarians
- Hawick Archaeological Society
- Old Gala Club
- University of Edinburgh Collections/Edinburgh College of Art Archives
- University of St Andrews' Collections
- Heriot Watt University Textile Archive
- Individual Common Good collections within Scottish Borders area
- Tweeddale Civic Society
- Peeblesshire Archaeological Society
- Coldstream Civic Society
- Coldstream Guards
- Duns Local History Society
- Jedforest Historical Society
- Liddesdale Heritage Association
- The Borders Family History Society

8.0 ARCHIVES AND LIBRARY COLLECTIONS

In addition, there are archives and photographs specifically related to museum objects, textiles and works of art and where they represent an important or integral part of a museum or art acquisition, they are accessioned and stored with relevant museum and art collections. It should also be noted that the main Scottish Borders Archive is located at the Heritage Hub, Hawick. This is a separate collection from the minor holdings of archives, photographs and supporting information held within the Museums and Galleries permanent collections.

- 8.1 Collecting activity relating to the main Scottish Borders Archives collection of deposits, donations and loans is under the remit of Live Borders' Archives Manager. Live Borders Museums & Galleries will continue to liaise and share information with colleagues in Archives regarding collecting areas of mutual interest and proposed minor acquisitions of archive material or supporting information where deemed integral or relevant to the permanent collection holdings of museum objects and works of art.
- 8.2 Likewise, there is a Local Studies Collection of local history material and information (formerly within the remit of Libraries, now managed by Archives), and within Libraries there is a small collection of framed prints, works of art, sculpture and local history material displayed or stored within library buildings or in library office spaces and stores at St Mary's Mill, Selkirk. While Live Borders Library and Information Service does not now actively collect historic or cultural objects, archives or works of art in competition with either Museums or Archives, Libraries may hold or collect special reference collections, community artworks commissioned for library spaces or have available for study donated material such as important antiquarian reference books or Common Good assets gifted to a local community or library (for example: *The Rose Finney presentation bookcase and reference collection of books gifted to Selkirk*).

9.0 ACQUISITION

- 9.1 The policy for agreeing acquisitions devolves decision making to Live Borders Museums & Galleries Manager as the professionally qualified person with overall responsibility for the care and development of the whole permanent collection. The Museums & Galleries Manager has delegated authority to acquire museum material or works of art through donation, purchase or transfer as resources allow.
- 9.2 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).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 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.

10.0 Human remains

- 10.1 The collections include human remains from a variety of periods but there is a presumption now against acquiring further human remains from any period on health and safety grounds. In respect of the existing human remains collections, Live Borders Museums & Galleries will follow the guidelines in the '*Guidance for the Care of Human Remains in Scottish Museums*' issued by Museums Galleries Scotland in 2011.

11 Biological and geological material

- 11.1 So far as biological and geological material is concerned, the museums will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

12 Archaeological material

- 12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of bona vacantia. Scottish material of chance finds and excavation assemblages are offered to museums through the treasure trove process and cannot therefore be legally acquired by means other than by allocation to Live Borders Museums by the Crown. However where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, the Museums & Galleries Manager or other responsible person acting on behalf of Live Borders museums can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

13 Exceptions

- 13.1 Any exceptions to the above clauses will only be because Live Borders museums are:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

14 Spoliation

- 14.1 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.

15 The Repatriation and Restitution of objects and human remains

- 15.1 The museums' governing body, acting on the advice of the museums' professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in Scottish museums' issued by MGS in 2011) , objects or specimens to a country or people of origin. The museums will take such decisions on a case by case basis; within legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2 The disposal of human remains from museums in Scotland will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2011.

16 Disposal Procedures

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3 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.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 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 recommended by the museums' professional officer. Other factors including 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. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6 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 or manager of the collection acting alone.

- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. 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.
- 16.8 If the material is not acquired by any Accredited Museum to which it was offered 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 a notice on the Museums Association (MA) *Find an Object* web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 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.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Museums Galleries Scotland.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation Standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the

preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

16.13 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.

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

16.13.2 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.

16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's *Find an Object* web listing service, or make an announcement in the Museums Association's *Museums Journal* or in other specialist publications and websites (if appropriate).

16.13.4 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.

Disposal by destruction

16.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

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

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved

destructive testing request identified in an organisation's research policy.

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

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

This Collections Development Policy was reviewed, approved and adopted by Scottish Borders Council, Council Executive Committee on 13 February 2018.

(This Collections Development Policy is next due for review in 2023).

APPENDIX A

Collections Development Policy 2018-2023: Appendix A- Overview of Scottish Borders Council Museum & Gallery Collections managed by Live Borders Museums & Galleries.

Introduction

This Appendix to the 2018-2023 Collections Development Policy includes a summary **overview of each collecting venue, its existing collections and any relevant Common Good collections**. It also outlines the following:

- **Themes and priorities for future collecting 2018-2023** - based on curatorial assessment of collections' strengths, areas for improvement or priority areas for further development through acquisition, within available resources.
- **Rationalisation and disposal** - At present there is no particular requirement for rationalisation and disposal from our Museum and Gallery collections. Disposal is not a priority for this policy period and disposals will only be undertaken for legal, safety or care and conservation reasons including: damage beyond repair, spoliation/return of war loot, radiation, infestation or repatriation. Where further collecting is not advised due to lack of space or resources within specific categories of museum and gallery collections, or where collecting has been assessed as a very low priority, this is stated in this Appendix, under the *future collecting needs* section outlined for each museum or collection.

Large archaeological assemblages and human remains will not be collected within the lifespan of this Policy, due to lack of museum storage space for taking large boxed deposits of assemblages and the lack of facilities for safe handling and storage of archaeological human remains in museum stores.

A1. Definitions of collections

- A1.1 The **Permanent Collections** are defined as any museum objects or works of art within the stewardship of Scottish Borders Council and entered into the Museums Accession Registers, whether by; a gift, purchase or time-limited loan, together with objects not yet entered in the Accession Register, but in the possession of the Museum at the current date, which were donated or purchased with the intention of becoming become part of the Permanent Collections.
- A1.2 In addition, there is a non-accessioned “**museums handling, school loan and study collections**”. These are comprised of separately identified, low value or duplicate items designated by the Museums & Galleries Manager as suitable for inclusion in specific handling collections and recorded with separate status to accessioned items. Items acquired for the Handling Collection are typically made available in school loan boxes or reminiscence resource boxes. (Short term loans for exhibition purposes are excluded from this definition).
- A1.3 At this time, the collection (which is held in stewardship by Scottish Borders Council and managed by Live Borders Museums & Galleries) comprises approximately 50,000 items. It is anticipated that through an active

Collections Development Policy this will continue to grow. The core collections include objects, works of art, Common Good heritage and cultural assets and information relevant to the Scottish Borders region. Supporting collections include photographs, personalia, high quality replica objects, handling collections and reconstructions, topographical and pictorial representations including archaeological records, reports, books, maps and printed ephemera associated with named collectors, excavations and relevant sites. The Museums currently hold approximately 500 loan deposits from other museums, trade organisations, community groups and private individuals.

- A1.4 In addition, there are some archives and photographs specifically related to museum objects, textiles and works of art where they represent an important or integral part of a museum or art acquisition. These are accessioned and documented for association with relevant museum and art collections. It should also be noted that the main Scottish Borders Archive is located at the Heritage Hub, Hawick. This is a separate collection from the minor holdings of archives, photographs and supporting information held within the Museums and Galleries permanent collections.
- A1.5 Collecting activity relating to the main Scottish Borders Archives collection of deposits, donations and loans is under the remit of Live Borders' Archives Manager. Live Borders Museums & Galleries will continue to liaise and share information with colleagues in Archives regarding collecting areas of mutual interest and proposed minor acquisitions of archive material or supporting information where deemed integral or relevant to the permanent collection holdings of museum objects and works of art.
- A1.6 Likewise, there is a Local Studies Collection of local history material and information (formerly within the remit of Libraries, now managed by Archives), and within Libraries there is a small collection of framed prints, works of art, sculpture and local history material displayed or stored within library buildings or in library office spaces and stores at St Mary's Mill, Selkirk. While Live Borders Library and Information Service does not now actively collect historic or cultural objects, archives or works of art in competition with either Museums or Archives, Libraries may hold or collect special reference collections, community artworks commissioned for library spaces or have available for study donated material e.g. important antiquarian reference books or Common Good assets or presentations gifted to a local community or library (for example: *The Rose Finney presentation bookcase and reference collection of books gifted to Selkirk*).

OVERVIEW OF INDIVIDUAL MUSEUM AND ART COLLECTIONS AND PRIORITIES FOR FUTURE DEVELOPMENT

A2. Hawick Museum & the Scott Gallery, and Borders Textile Towerhouse

- A2.1 Hawick Museum's collection has to be recognised as unique within Scottish Borders as it represents over 150 years of continual collecting, something that no other museum can claim. Because Hawick Museum was for many years the only Museum operating in the Scottish Borders some of its collections have a regional rather than a local content. Notwithstanding the comments below Hawick Museum's collecting policy recognises that there are now Accredited Museums in the Scottish Borders, both local authority and

independent, that are now more appropriate homes for material which was traditionally accepted at Hawick and that in future offers of this material will be passed onto the most appropriately located Accredited Museum. Hawick Museum's collecting activities will include acquisition of textiles, hosiery, design, photographic and costume material intended for display at the Borders Textile Towerhouse (formerly Drumlanrig's Tower) in Hawick. Accordingly, Hawick Museum will be the overarching collection incorporating Borders Textile Towerhouse material under its aegis. Collecting of minor archive material in relation to museum acquisitions of textiles and hosiery etc. will be through discussion and agreement with Live Borders Archives.

A2.2 Human History - existing collections

- i. Fine holdings of early archaeological evidence span several centuries BC and include an excellent complete Bronze Age Cist burial from Menslaws, a good representative collection of worked flints and axes, cinerary urns, a fine hogsback gravestone and metalwork. Good Roman and important early Egyptian material includes ceramic vessels, ushabti and figures, decorated stonework from Ruberslaw and Minto, coinage and assemblies from Ruberslaw camp, and Newstead.
- ii. The medieval assemblies contain material from the Hawick Motte excavations, made in the early 20th century by Curle (Archaeologist) and embrace pottery, coins, metalwork, and domestic ware, in addition to masonry from the original St Mary's Church and a complete urn from rescue archaeology at the Tower Knowe site, but there is room for expansion here.
- iii. Burgh material spans the 17th - 21st century, with local Common Riding material well represented.
- iv. Social history of the Victorian and Edwardian periods is well covered and includes good domestic material, evidence of small trade and cottage industries, with some costume, but few working clothes.
- v. Sport and Recreation is covered only by a small collection of early curling and rugby items. This is an area to be regarded as a short - medium term priority.
- vi. 20th and 21st century wartime and the 1919-1938 inter-war period (are represented by a small collection of material from the home front, Stobs POW camp and civilian records, but there is an exceptional collection of war medals. Material dated after 1945 is thin and this is an area to be regarded as a short term priority.

A2.3 Human History - collection needs

- i. It is crucial that Hawick's medieval roots and development are better served by original material, particularly with regards to the area around Drumlanrig's Tower, Hawick.
- ii. Hawick's rugby tradition is international, yet relatively poorly represented. This imbalance needs to be corrected. All aspects of the game, from its exponents to its paraphernalia must be actively sought. It is noted that local rugby clubs do hold valuable collections and that the Bill McLaren Archive is another notable and well-established collection.

- iii. World Wars 1 and 2 and prisoner of war material should be expanded considerably in the short term.
- iv. Collecting of minor archive material in relation to museum acquisitions will be through discussion and agreement with Live Borders Archives.

A2.4 Archive material - existing collections:

- i. Hawick Museum has a small collection of local archive material. Most significant are the 1638 Roxburghshire copy of the National Covenant, heritor's papers from the original Parish Church, local farming and estate papers, motor licensing records, maps and plans and monumental instructions.
- ii. The Hawick Museum photographic collection comprises circa 6,000 original items, prints, glass negatives and early slides. The Museum Library includes a loan deposit from Hawick Archaeological Society (HAS) of a significant collection of local books and a set of the Society's annual publication- *HAS Transactions*.

A2.5 Archive material - collection needs

- i. Collecting of important or original manuscript material, contemporary documentary photographic work, archives relating to textile and hosiery manufacturing etc. will be the responsibility of Live Borders Archives.
- ii. Collecting of minor archive material in relation to museum acquisitions etc. will be through discussion and agreement with Live Borders Archives.

A2.6 Costume – existing collection

- i. Costume and replica costume is a priority area in line with the focus of the Borders Textile Towerhouse, Hawick and its exhibition focus and regional collecting remit for costume, textiles and hosiery. Examples of good quality historic and contemporary garments including those made by Borders textile & hosiery manufacturers, or by designers linked to Borders manufacturers, will be actively collected.
- ii. Costume collecting should be undertaken on a regional basis and all aspects of clothing and accessories, across the entire class spectrum, must be actively sought.

A2.7 Ethnography

- i. Hawick Museum is one of two Scottish Borders Council Museums holding substantial ethnographic material. The interesting ethnographic collection is held because of the fact that it grew from material brought back to the town by local people and includes Oceanic, Oriental, American, Egyptian, African and Indian artefacts.

A2.8 Industrial History - existing collections

- i. The Hawick hosiery and knitwear industry is quite well served by a collection of early machinery and product samples. A collection of contemporary knitwear garments and tweed products is also established. Tweed production machinery is represented by a fine hand loom. Supporting material from local firms is also prominent, and includes good early photographic evidence of previous production. Spinning is at present not covered notably in its industrial processes, only by early hand-methods. It is unlikely that much more machinery will be collected unless larger off-site storage or display facilities with suitable environmental controls and security can be obtained for permanent use.
- ii. Objects relating to other local Trades and Industries are adequately covered, particularly in shoe making, local medicine, aerated water manufacture and photography. There is however a lack of good material from small trades specific to Hawick such as sweet manufacturing. Shops have closed with little artefactual evidence being collected. There are small agricultural collections with some interesting examples of ploughs. Due to lack of storage space it is not desirable to continue to collect machinery or large industrial objects until centralised storage can be obtained on a permanent basis.
- iii. Transport and communication is also very thinly covered, with little evidence of objects relating to railway services including the original Waverly Line and other early modes of transport, save for some fine bicycles.

A2.9 Industrial History & Design - collection needs

- i. The collection of contemporary textile and knitwear design is being expanded, including collecting evidence of Hawick's and the Borders' role in international fashion and hosiery- for example, leading Hawick manufacturers past and present or the textiles and philosophy of Bernat Klein. As evidence of Hawick's industrial spinning and dyeing history diminishes rapidly, these areas of textile production should be adequately reflected in collection of objects or via collection of samples, film or video. Hosiery and knitwear production is however well covered in terms of machinery and should not be expanded until larger storage facilities can be secured. Collecting of important Archive material and film and video or digital media of local firms is the remit of Live Borders Archives. Collecting of minor archive material in relation to museum acquisitions of industrial history objects will be through discussion and agreement with Live Borders Archives.
- ii. Material evidence of the railway is a medium priority as is that of other local trades and shops, such as objects relating to the Stirches Pottery and local sweet makers. Local agricultural material of significant size and storage needs should not be actively sought.

A2.10 Natural Sciences - existing collections

- i. Hawick Museum, along with Tweeddale Museum, St Ronan's Wells Visitor Centre and Harestanes, are the only Scottish Borders collections traditionally and currently collecting Natural Science material. This position is recognised and it is agreed that only these sites will continue to collect in this field. Collecting will therefore be undertaken on regional basis rather than local criteria.
- ii. In terms of geology, the museum is served by good collections of regional material and interesting mineral specimens. Animal and bird specimens

reflect regional habitat patterns. There are some exotic specimens included by way of representing historical collecting activities by members of the local Archaeological Society. Insect holdings reflect the collecting activities of particular significant individuals and birds eggs were also collected up until recent legislation controlled such activity.

- iii. Although wide-ranging, the taxidermy collections, and insect specimens are not of even quality. There are significant gaps in the collection of native species and the entire holding of insect material has been classed as “non-scientific” (where there is no provenance or data).

A2.11 Natural Sciences - general collecting and data collection needs

- i. The herbaria collections held in the museum collections at Hawick Museum are of scientific importance and have relationships to other collections (e.g. Elliot Herbarium and collections at Kew Gardens, London). However this is not a priority for future collecting. Technological change and afforestation will be reflected by collecting of photographs and other material evidence, including voucher specimens and study skins.
- ii. Hawick Museum is committed to working with The Wilton Lodge Park development project to maximise visitor enjoyment of the natural environs of Wilton Lodge Park. Hawick Museum will collect appropriate natural sciences material and support the Wildlife Information Centre (TWIC) at Vogrie, as a partnership with Harestanes and St Ronan’s Wells visitor centre. TWIC’s remit includes working with volunteer Bio-Recorders in collecting wildlife data relating to species found within Wilton Lodge Park and the River Teviot, adjacent to Hawick Museum. TWIC represents a body of data of regional and national importance and is an important node in the National Biodiversity Network.

A2.12 Personalia

- i. Hawick’s illustrious people include Jimmie Guthrie, motor cycle champion killed in 1937, Steve Hislop- motorcycle champion killed in 2004 and Chay Blyth, the world famous yachtsman. There is a small Guthrie collection, which has been expanded and consolidated into an extensive collection now, but nothing significant relating to Blyth.
- ii. Material relating to Jimmie Guthrie, Steve Hislop, Chay Blyth and other eminent people connected to Hawick and environs will continue to be collected.

B2. Fine Art and Decorative Art, including Applied Art (Hawick Art Collection and the Scottish Borders Regional Art collection)

B2.1 Fine Art, Decorative Art and Applied Art - existing collections

As with Natural Science collecting on a regional basis, Hawick Museum’s recent collecting activity on both a local and a regional basis has resulted in it holding the majority of the major works in the fine art, decorative art and applied art collection. As such this provides an important regional resource. It is also important to note that some of the art collection is also designated as Hawick Common Good assets.

B2.2 Collecting priorities in this area, especially with regard to the artistic merit of work rather than its local context, has been fairly compatible across the whole of the region. While not intended to be restrictive, the Fine and Decorative Art collecting policy for Hawick Museum applies to associated museum/gallery sites (region-wide). General fine art acquisitions, will usually be stored in Hawick where the main Regional Fine Art collection is located.

B2.3 These holdings of fine art and decorative art can and must be simply divided into clear categories:

- *The Hawick local art collection* (Hawick social history interest): Amateur paintings, prints, drawings, engravings, portraits, decorative and applied arts, architects' designs relating to local subjects or premises, collected for their local content or association, rather than for their artistic merit. Only occasionally are these not mutually exclusive. (Some of which are Hawick Common Good assets).
- *Hawick Fine Art and Sculpture Collection* – paintings, artist prints, works on paper, sketchbooks, photographs, craft and sculpture collected pre 1996 and notable for their artistic merit, art historical importance or recognised quality including works by leading Scottish artists and makers. (Some of which are Hawick Common Good assets).
- *The Scottish Borders Regional fine art and decorative/applied art collection (some of which is Common Good or private loan material)* consisting of: paintings, contemporary prints and works on paper, hanging pieces, prints, sketchbooks, fine art photography, multi-media, craft, ceramics, metalwork, textile pieces (e.g. embroidery or tapestry), woodwork and sculpture. Items in this collection are collected for their quality, artistic merit, subject matter relevance and suitability for inclusion in temporary and touring exhibitions. .

B2.4 Fine Art, Decorative Art and Applied Art collecting needs:

- i. The collection of fine art with local, regional and national focus should continue in line with the major collecting areas already identified earlier, including reflecting aspects of the Scottish Borders or Scotland which cannot be represented artefactually.
- ii. The fine art collections should be actively expanded particularly in the area of high quality recent or contemporary work by Scottish, UK and international artists and photographers of significant reputation, to add to the important Scottish Arts Council bequest to Scottish Borders Council of 28 contemporary paintings, prints and sculptures gifted in 1997.
- iii. It would make sense to consolidate donations and purchases within:

- Local, regional and national topography, subjects, places or people
- Concepts or styles (e.g. impressionism, abstract expressionism etc..)

And

- Work by artists, sculptors, makers and photographers of merit with a Scottish Borders and/or Scottish connection by virtue of birth, residence or subject matter. For example: Alistair and David Michie,

Anne Redpath, the McNairn family, Phoebe Anne Traquair, Samuel Peploe, John Bellany, Jake Harvey, Tim Stead, William Johnston, William Gillies, Bernat Klein, Robert Miller and Tom Scott amongst others. Acquisition of contemporary paintings and especially artists prints by mainstream UK and international artists working in a variety of print media and digital printmaking should also be a priority. Photography, sculpture and installation (within reason) should also be sought as well as examples of high quality applied arts or exemplary pieces of craft relevant to or inspired by the Borders area. If possible, purchases should be made directly from the artist or maker.

As with other areas of the collection a shortage of storage space within Hawick Museum, Old Gala House, Municipal Buildings, Coldstream, Selkirk and Tweeddale Museum will limit the size of some works of art which can be collected. In order to develop a truly regional art collection and to provide scope for a more active collecting policy the provision of a centralised and properly fitted out fine art and sculpture store should be regarded as a priority development area to meet the need to collect artworks of quality for future generations as appropriate and be able to accept important donations with the minimum of restrictions due to storage facilities. Loans within these categories will also be considered. Donations or loans of material outwith these categories may also be considered, on their merits, their compatibility with the existing collections and the lack of any other actively collecting establishment in the Scottish Borders.

- iv. The permanent art collections are important resources and enables the curatorial staff to produce temporary and touring exhibitions for presentation in local, regional, national and international galleries. The benefits of the regional art collection being able to tour to a range of Accredited Museums and Galleries must be recognised and provision of touring exhibitions, for the Borders and beyond, supported to ensure access and learning opportunities for diverse audiences.
- v. In addition, Live Borders curatorial staff also have a watching brief and role to advise the Council on the care, display and storage of other important artworks in Council and partner properties (including the Anne Redpath and John McNairn paintings at Selkirk High School, the Anne Redpath painting at Hawick Library, the Chinnery portrait of The Earl of Minto, the Phoebe Anne Traquair painting gifted to Melrose/displayed in Galashiels' Council Chambers and other similar artworks or historic objects on loan, on display or in store within Scottish Borders Council properties.

C2. Jedburgh Castle Jail and Museum

C2.1 Jedburgh Castle Jail and Museum - existing collections

- i. The holdings at the Jail are relatively small, but nevertheless reflect adequately firstly, that period of the building's use as the town jail, and secondly, the history of the burgh.
- ii. Prison history is covered by original material from the Governor's (Jailer's) block and the debtors' prison and reflects daily life in a 19th century reform prison. Substantially more in volume, the local history collections comprise a good prehistoric assemblage from the Dunion Hill site, Roman and Romano-British related material from Camptown and environs, fine but

small medieval collections from the Friary site, including glassware, sherds and masonry; excellent burgh material such as Town weights and measures, Burgess tickets, town drums etc. and a small range of local trade and industrial artefacts. Two good examples of small cannons made at the Jedburgh foundry are particularly fine.

- iii. Artefacts and works of art or prints from town's more recent history are however, thin, but growing in scope with the development of displays at the Castle Jail.

C2.2 Jedburgh Castle Jail and Museum - collection needs

- i. Although scarce, more material to allow extended reconstruction of the building's use as a prison is required, particularly archives, records and material reflecting 19th century reform prison practice, crime & punishment and law & order.
- ii. In terms of local history, active collecting in the area of the local Callants Festival and its associated traditions is required, in addition to more recent industrial history, such as the British Rayon factory and traditional sweet making.
- iii. Examples of high quality paintings, topographical representations and other prints and photographs of Jedburgh and environs will be collected, in line with Regional fine art storage provision and display space (See Hawick/Art)

D2. Mary, Queen of Scots' Visitor Centre, Jedburgh

D2.1 Mary, Queen of Scots' Visitor Centre - existing collections

Collections at the House are small but concentrate entirely on the life, times and cult of Mary Stuart. There is a small collection of 16th century manuscript material, several artefacts which are believed to be associated with Mary herself, such as fabric, a watch, a lock of hair, a thimble and a communion set, alongside a volume of 19th century material which reflects, a her story such as paintings, prints and copy relics. Naturally the collections are very sparsely served by original authenticated material.

D2.2 Mary, Queen of Scots Visitor Centre - collection needs:

We will seek to expand the collection of artefacts which relate directly to Mary Queen of Scots, or her period, although their value may well be prohibitive. More possible however, is a continuing necessity to expand the collections of material inspired by, or derived from her times or her influence, with particular reference to her stay in Jedburgh in 1566, the House itself and her connection with Hermitage Castle in Liddesdale and other key sites in her life-story. This may include high quality replica period furniture, applied art and fine art by artists, craft practitioners and furniture makers of note and quality.

The collecting of general Jedburgh material is Jedburgh Castle Jail's remit.

E2. Kelso

E2.1 Kelso and environs- existing collections

The closure of Kelso Museum in 1998 should not be seen as a reason to stop collecting Kelso and district material.

The strengths of the existing Kelso collections lie in good medieval material drawn from earlier collections and from locally excavated materials from the 1980's. In addition a wide range of nineteenth and twentieth century artefacts reflecting Kelso as a market town include small agricultural collections and those of local trades and small industries feature skinning and tanning, aerated water and bottling, blacksmithing and cobbling. Costume is relatively well represented in terms of working clothes and Victorian women's garments. There are however significant gaps, due to major restraints on space for storage.

E2.2 Kelso and district- collection needs:

Despite restraints and the closure of Kelso Museum, the remit for collecting is carried out for Kelso and district by the Berwickshire area museum team. The intention is to continue to expand collections reflecting Kelso's history and creative heritage, where storage space allows, across all existing areas, particularly in relation to archaeology, First and Second World Wars. In addition, other priorities include: agriculture, sport, markets or fairs and small trades, especially clock making, cabinet making (particularly James Meins) and more recently industrial technology (printed circuits etc.) in the town. Material relating to Yetholm, including archaeology, works of art, objects or photography related to the Romany/Gypsy traditions in the Borders, will be particular collecting needs. Evidence of Kelso as a centre of agriculture and trade, horse racing, fishing and fly tying are priorities for collecting, as is curling.

F. Sir Walter Scott's Courtroom, Selkirk

F2.1 Sir Walter Scott's Courtroom - existing collections

Collections held in the Courtroom are small but concentrate entirely on the following areas:

- i. The life and times of Sir Walter Scott 1771-1832, with particular emphasis on his work as Sheriff of Selkirk 1799 – 1832, and his literary achievements.
- ii. Scott's literary contemporaries and writers influenced by Scott and linked to relating to Selkirk, the Valleys and environs, especially the poet and author James Hogg (the Ettrick Shepherd), late 19th century man of letters- Andrew Lang and poets J.B Selkirk and Will Ogilvie of Kirklee, Ashkirk.
- iii. Selkirk's municipal, burgh and legal history including law and order.
- iv. The building's role in the above, i.e. as Sheriff Court and Town Hall.
- v. Selkirkshire's literary heritage from Sir Walter Scott to date.
- vi. In addition to permanent collections currently on display- within the Courtroom, important items and artworks on loan from Selkirk Common Good are also acknowledged (Community Assets relevant to Selkirk include: a range of local history objects, some civic material and large framed watercolour paintings notably by Tom Scott), These are professionally cared

for by Museums staff and displayed on a rotational basis in line with environmental needs of historic artefacts and sensitive watercolour paintings.

F2.2 Sir Walter Scott's Courtroom - collection needs

The priority for continued collecting is to add to the existing areas especially Scott's role as sheriff and Scott personalia. In addition, material and information relating to crime & punishment and law & order in relation to Selkirk will also be collected. Consideration will be given to the respective collecting policy interests of Abbotsford House, The Faculty of Advocates Library, Bowhill Heritage, University of St Andrews, Scottish Poetry Library, The Writer's Museum in Edinburgh, Edinburgh University collections and similar literary collections as relate to James Hogg, Sir Walter Scott, Andrew Lang and contemporary literature of Selkirk and the Borders. Consideration will also be given to the collecting interests of Live Borders Archives and Libraries. Future collecting across Museums, Libraries and Archives will enhance themes of Borders literary heritage represented across a wide variety of media and reflecting high quality literature up to present day, as appropriate and as storage and exhibition space allows.

G2. Halliwell's House Museum, Selkirk

G2.1 Halliwell's House Museum - existing collections

The collections fall into two main areas:

- i. Material relating to the building, Halliwell's Close area and previous occupation by various traders and townspeople.
- ii. The wider history, creative output, natural history and archaeology of Selkirk, its people and environs including communities of Ettrick, Yarrow, Ashkirk, Lilliesleaf, Lindean, St Boswell's and Midlem.

G2.2 Material relating to the history and occupation of the building, especially its link with the ironmongery trade is well represented. The ironmongery collection is of regional importance and very representative of late nineteenth, early twentieth century stock.

- i. The history, development, culture, heritage, creativity and traditions of Selkirk.
- ii. The collections are reasonably strong in some of the traditional trades of leather working/shoemaking and the hammermen (masons and joiners) but weak in tailoring, fleshing and weaving. The town's important textile link is not extensively represented. The Common Riding tradition is well represented with flags, bussing ribbons, photographs and a small collection of archival ephemera.
- iii. Medieval material is scarce although the "Flodden" Flag is a notable item.
- iv. Works of art, sculpture, photography and craft depicting or relating significantly to the Royal Burgh of Selkirk, its townspeople, environs and its history will only be purchased or acquired when judged by curatorial staff to be of significant artistic merit or clear historical importance (given extremely limited space for storage or display of additional works of art in Selkirk).

- v. Material relating to the life and career of the explorer Mungo Park, in line with relocation of material relating to Park from Scott's Courtroom to Halliwell's House Museum.
- vi. The artwork of Tom Scott and personalia related to the artist, especially where there is specific reference to Selkirkshire and the Valleys, as appropriate and as storage and exhibition space allows. (See also Hawick Museum/Fine Art),
- vii. Visual material, books and other social history objects related to hill sheep farming and shepherding in Selkirkshire. Material includes objects and visual or written material including references to this in literature including: factual writing on sheep farming by James Hogg *The Ettrick Shepherd*, inclusion in popular culture or rural traditions, social history, costume and art as reflects rural life, farm working, agricultural shows or sheep husbandry in Selkirkshire.

G2.3 Halliwell's House Museum - collection needs

The existing collections should continue to be developed, with particular emphasis to the areas mentioned in the existing collections but it is recognised that a shortage of storage space and permanent display space does put limitations on the type and size of material that can be collected and duration that it may be displayed.

- i. Generic collecting in relation to Selkirk, the Valleys and the surrounding area in general is covered in the collection statement of the Museums HQ, Municipal Buildings, Selkirk.
- ii. Visual material, books and other social history objects related to hill sheep farming and shepherding in Selkirkshire, including material associated with fictional stories and illustrations set in Selkirkshire of the Border Collie character *Black Bob*, as portrayed in *The Dandy* and similar publications, published by D.C. Thomson of Dundee from 1944 to Date. Collecting in this subject area will also help to reflect and promote the recently established *Spirit of Black Bob walk* and *The Stell* drystone enclosure installation located beside the Long Philipburn in Selkirk.

H2. Old Gala House, Galashiels

H2.1 Old Gala House - existing collections

- i. The current collections held in the House are relatively small and relate to the History of the House, its inhabitants, the Lairds of Gala and their impact on the history of the town, especially its early development.
- ii. Old Gala House holds a small but important proportion of the regional fine art collection, largely material collected by the former Ettrick & Lauderdale District Council. This includes the important collections of the work and an associated archive and ephemera relating to the sculptor Thomas Clapperton. Future collecting in relation to this material will fall within the general statement on Regional Fine Art, Decorative Art and Applied Art collecting.

H2.2 Old Gala House Collection needs:

- i. Develop the existing areas of collection, especially in relation to the early history of Galashiels and environs including Melrose, Falla and Lauderdale.

- ii. Material related to the First World War and Second World War that is relevant to Galashiels and district.
- iii. Generic collecting in relation to Galashiels and the surrounding area in general is covered in the collection statement of Museums HQ, Municipal Buildings, Selkirk. This is due to lack of storage space in Galashiels.

12. Museums HQ & Museum Stores, Municipal Buildings, High Street, Selkirk

- 12.1 The collections held here largely relate to collections built up by Ettrick & Lauderdale District Museums in the period 1979-96 and cover the geographical area of the former district. Future collecting will continue to follow this geographical area within the general principles expressed in the wider Policy.
- 12.2 Archaeology - existing collections
The main archaeology collections relate to pre- Roman, Roman and Iron Age settlement in the Newstead, Eildon Hill area although we also hold material ranging from pre-history to medieval date found at Ettrick, Yarrow, Ashkirk, Whitmuir, Midlem, Melrose, Lilliesleaf, excavation finds from the Bishop's Palace and important finds from East Langlee and Carfrae near Lauder. The rest of this collection is the product of random collecting and field walking by Tom Scott (188-1920) and Walter Elliot or Treasure Trove Panel allocation awards.
- 12.3 Archaeology - collection needs
There is room for expansion here and the archaeology collections should continue to be expanded and material from Treasure Trove panel allocations be actively sought. Consideration will need to be given to the collecting policy of the Trimontium Museum and the partnership agreement between Live Borders museums and Trimontium Museum Trust as regards acquisition and display of Roman and Roman-Iron Age material. For high value acquisitions of Roman antiquities through Treasure Trove allocation, consideration will also be given to opportunities for shared ownership purchases similar to the jointly-funded acquisition of the Synton Roman silver denarii coin hoard.
- 12.4 Archives - existing collections
 - i. There is a substantial collection of Selkirk Archives notably the Walter Mason Archive, Burgh papers and Town Minute Books. The collection comprises both written and pictorial representation relating to many aspects of life in Selkirk e.g. recreation, civic and political life, trades, employment, common riding, local personalities and buildings. The Heritage Hub (Regional Archive based in Hawick) is responsible for storing the Selkirk Archives that were formerly accessioned into the Selkirk Museum Collection. Live Borders Museums will continue to liaise with the Archive Manager, as appropriate, on collecting of minor archives and photographs related to museum acquisitions.
 - ii. The acquisition in 1989 of the Walter Mason Papers provided a unique and important Scottish collection of documents relating mainly to Selkirk but extending outwith the Scottish Borders and covering the period c1500-1945. Over the years this collection has been the subject of an ongoing conservation and documentation project.

- iii. The Selkirk museum photographic collection relating mainly to Selkirk and the surrounding Valley communities includes approximately 50% on loan from Selkirkshire Antiquarian Society.
 - iv. There is a small oral history collection but further collecting in this area is the focus of Live Borders Archive Service and additions of oral history material to the Selkirk museum collection would require further liaison with the Archive Manager responsible for the Heritage Hub.
- 12.5 Archives – collection needs
- i. Archive collecting to expand the Selkirk/Galashiels Museum collection should be focused only on minor archives or supporting archival material related to acquisitions of museum objects or artworks and taking account of the Scottish Borders Archives remit in collecting for the Heritage Hub facility in Hawick, and the interests of the Stow Community Archive based in Stow Town Hall. All collecting should be done in liaison with the Archive Manager with appropriate consultation and agreements on the most appropriate location for any potential archive acquisitions or disposals.
 - ii. Gaps in the photographic collection should also continue to be filled including material representative of the Clapperton Daylight Studio and photographic businesses operated by the Mitchell family. The Clapperton Studio closed as a museum in 2016 and the Selkirk museum collection has recently acquired Clapperton and Mitchell owned items (including photographic equipment, studio objects, family connected items and framed photographs).
 - iii. In relation to Galashiels collections administered by Museums HQ in Selkirk- it is noted that the Old Gala Club also holds an extensive collection of images relating to Galashiels and some historic artefacts. Post 1945, contemporary documentary photographic work and fine art photography by notable Selkirk or Galashiels connected photographers should also be a priority for the SBC collection development in. Museums staff will liaise with Live Borders Archive Manager on relevant minor acquisitions additions to the museums' collection.
- 12.6 Civic and Burgh Life - existing collections
- Civic and Burgh material (including local festivals) is represented in small but important collections and through some loans and Common Good collections. The most notable being Selkirk Common Riding flags, sashes, banners, bussing ribbons or rosettes. In addition there is a small collection of archival ephemera; the personal collection of Henry Polson, first Galashiels Braw Lad (1930); and a number of short silent documentary films of the Braw Lads Gathering, (commissioned by Wallace Currie past-manager of the Pavilion Cinema), produced by Elder Film Productions in the period 1930-1952. Copies have been shared with National Libraries of Scotland and the British Film Institute.
- 12.7 Civic and Burgh Life - collection needs
- Collecting in this area should continue as at present.
- 12.8 Costume and Textiles - existing collections
- i. This represents an area of weakness in the collection especially when textile production played such a decisive role in the development of Galashiels and Selkirk.

- ii. There is a small collection of domestic costume but very little other textile material.

12.9 Costume and Textiles - collection needs

- i. The Museums must try to collect 19th and 20th century and 21st century textile material, i.e. patterns, samples, cloth, business information and branded goods or marketing material when it becomes available. The work of Bernat Klein is relevant but collecting focus at present is through the Borders Textile Towerhouse, Hawick where a representative collection of Bernat Klein fashion and textile design has been developed. Discussion on collecting between Selkirk/Galashiels and Hawick's curatorial staff is routine.
- ii. Costume collecting should be undertaken on a regional basis and all aspects of clothing and accessories, across the entire class spectrum, should be actively sought.
- iii. In line with the development of a new facility to house The Great Tapestry of Scotland (GTS) in Galashiels, it would be useful to develop museum and art collections to compliment the tapestry panels and/or the pictorial images or content they depict. The Great Tapestry of Scotland panels and exhibition will be managed jointly with input from the Trustees of the GTS, Scottish Borders Council and Live Borders Museums. A more detailed assessment of possible future collecting areas for the Galashiels area museum collection will be carried out by Live Borders Museums & Galleries Manager during 2019-2020. Focused collecting within Selkirk/Galashiels museum and art collection could help support interpretation of themes highlighted in the Great Tapestry of Scotland and enhance any future new tapestry exhibits.

12.10 Ethnography

There are very few ethnographic items in the collection. Unless items also fall within another collecting area, e.g. Personalia they will not normally be accepted and offers will be passed onto other Accredited Museums with notable ethnography collections located within the Borders or similar Accredited or National museums in the United Kingdom.

12.11 Industrial & Design History - existing collections

Evidence of the textile and the electronics industry represents an area of weakness in the collection especially when they play/played such a decisive role in the development of Galashiels and Selkirk. Examples of innovative textile design and manufacturing will be collected - for example notable work by textile designers and other innovative manufacturers now prominent in industry, or the medical textile/non-woven products formerly developed by ProStrakan (now re-branded under Kyowa-Kirin).

12.12 Industrial History - collection needs

The collection of large scale industrial equipment poses many problems and without adequate display or storage premises cannot be considered. However, collecting of small scale industrial, design and manufacturing material must be seen as a priority. Collecting of other industrial history material, including all aspects of transportation, and especially railway material to reflect the history of the Waverley Line and the new Borders railway link, should be expanded.

- 12.13 Natural Sciences- existing collections
There are no Natural Science items in the collection and offers will be passed onto other Accredited Museums i.e. Hawick and Tweeddale who are collecting on a regional scale.
- 12.14 Numismatics
The small collection consisting mainly of 19th century British Trade tokens and coins, communion tokens, military and commemorative medals will be expanded as local material becomes available in a passive rather than active way.
- 12.15 Personalia - existing collections
There are good collections relating to Thomas Clapperton and Henry Polson with smaller collections relating amongst others to Sir Walter Scott, James Hogg, Mungo Park, Tom Scott, J.B Selkirk, Andrew Lang, Bernat Klein and George Hope Tait.
- 12.16 Personalia - collection needs
These collections should be added to as material becomes available although it is noted that this type of material is often offered for sale rather than donation.
- 12.17 Social, Domestic and Working Life - existing collections
Social history from the mid-19th to mid-20th century is reasonably well covered and includes good domestic material (particularly from the Ironmongery Collection) with some evidence of small trade or rural industries and hill sheep farming. There is the basis of a good WW1 and WW2 home front collection. See also archives.
- 12.18 Social, Domestic and Working Life - collection needs
Post 1945 material must be seen as a priority area and the domestic material, as represented by the ironmongery collection, should be brought up to date. Sport and Recreation is covered only with small collections mainly archival rather than artefactual. This is an area to be regarded as a priority. World Wars 1 and 2, especially home front material, should also be seen as a priority.
- i. Social, Domestic and Working Life – handling collection needs:
Museum Reminiscence Resources, Education Handling Collection and Study Collection. In addition, a museum handling/reminiscence collection of social history, domestic life, sport & leisure and working life is currently being collected. This is comprised of non-accessioned material of low value or duplicate/replica material donated or purchased specifically for use in Reminiscence and Dementia Care outreach boxes or education resource boxes for loan to schools.
- This handling/reminiscence collection may, with the donor's permission, include duplicate material rejected for museum accessioned collections but approved for the handling collection. This material will be inventoried separately from the core accessioned collections. Other handling or study collections currently include a *Black Bob The Dandy Wonder Dog* loan box and a small art, design and sculpture study collection donated following closure of St Andrews' Arts Centre, Galashiels. The handling and loan box collections will be administered from museums HQ and other Live Borders museums, as appropriate with support from Libraries, Local Studies and the Archives/Heritage Hub.

- 12.19 Fine Art, Decorative Arts, Sculpture, Craft and Applied Arts - existing collections
These mainly include items of a local nature but with important small collections of the work of Tom Scott, John Mc Nairn, Tim Stead wood sculptor/furniture craftsman, the sculptor Thomas Clapperton and work by local stone carver/monumental statuary company George Sutherland. The Selkirk Tom Scott Watercolour collection is largely large works on loan from Selkirk Common Good.
- 12.20 Fine Art, Decorative Art and Applied Arts- collection needs
See Hawick Museum/Regional Fine Art Collection.

J2. Tweeddale Museum

(Encompassing the collections of the Chambers Institution, the former Innerleithen Museum and the St Ronan's Wells Visitor Centre)

- J2.1 The Museum collections in the Chambers Institution still largely reflect the collecting interests of the nineteenth century. Tweeddale Museum is accepted locally not just as the area museum for Peebles but also for all the main Tweeddale Communities- including West Linton, Innerleithen and Walkerburn. Archaeology, textiles, civic portraits, photography, decorative plasterwork (frieze), items relating to the Chambers brothers, the work of George Meikle Kemp and farming material are key strengths.
- J2.2 Human History - Existing Collections
- i. The collections comprise some good prehistoric material from Peeblesshire, including cinerary urns, flints, stone and bronze axe heads. There are also a number of items associated with the Dark Ages. The Manor Valley area is an important priority for collecting.
 - ii. Treasure Trove panel allocations have included important material from excavations and field walking at the Roman fort site of Easter Happrew and a coin hoard found in the vicinity of Peebles. Roman material relating to Tweeddale and environs is an area of active collecting. The collecting interests of Trimontium Museum and partnership opportunities to work with or exhibit Roman history collections across South of Scotland will be considered.
 - iii. The history of Peeblesshire in the medieval period is relatively well represented by objects and documents, with particular emphasis on the pre Reformation churches. There are a number of items linked with the history of the Royal Burgh of Peebles and the Burgh Council in the 17th, 18th and 19th centuries. All the material found during the excavations in the Bridgegate is held by the Museum.
 - iv. The social history of the Victorian and Edwardian period is well represented through costume, educational material and some domestic and recreational items. There is a small collection of material connected to the history of the textile industry in Peebles and some items linked to farming in the area in the Innerleithen collection.
 - v. The material transferred from the collection formed by Innerleithen Community Council in the 1980's has greatly increased the objects and archives

associated with Innerleithen, Traquair and Glen in the 19th and early 20th centuries. Active collecting should continue in this area.

- vi. Wartime, the inter war and post war periods are well covered. A number of First and Second World War exhibitions have produced interesting donations. Holdings of First World War material related to Tweeddale is still a priority for collecting.
- vii. There is a good collection of ethnographic material based on items brought back by local people to Peebles and Innerleithen from Africa, the Far East and the Indian sub-continent.
- viii. There are collections of material associated with James Hogg, Mungo Park and George Meikle Kemp. There is also a good collection on the history of St Ronan's Wells. Collecting to add to Tweeddale Museums' small collection relating to John Buchan will be limited in light of the collecting interests of The John Buchan Society Museum, which is located within the same complex as Tweeddale Museum.

J2.3 Human History - Collection Needs

- i. Tweeddale District is very rich in prehistoric, Roman and medieval sites and it is important that the collections continue to reflect this.
- ii. The history of the trades and industries in this area is poorly represented in the collections. Woollen Textiles from Innerleithen and Walkerburn and the consequent dispersal of collections have made this area of collecting a priority. However, this material is also relevant to collecting on a regional basis carried out by Borders Textile Towerhouse. Accordingly collecting of textiles, associated marketing material and information or minor archive material will be done in liaison with other textile and archive collections including Scottish Borders Archives/The Heritage Hub, and partner organisations collecting in this area including Heriot-Watt University Textile Archive.
- iii. Social history in the 20th century and 21st century is modestly covered and efforts will be made to collect in this area as storage space allows.
- iv. The role of Peebles as a market town for the surrounding area is modestly represented due to lack of collections on the history of agriculture in Tweeddale and environs. A number of 18th century agricultural improvers were based in this area and would warrant more representation. Due to the significant limitations of space in the Museum stores, no large items or machinery of significant size or weight can be acquired.

J2.4 Natural Sciences - Existing Collections

There is a significant collection of geological material, some good bird specimens and a small collection of insects, butterflies and birds' eggs in the Chambers Institution. As the bird and insect collections are virtually unprovenanced, they can be classed as non-scientific. There are also some items of Victorian "whimsical taxidermy", in particular mounts portraying duelling frogs, a duckbilled platypus and the wings of a flying fish. There are a small number of poor quality specimens of local mammals requiring assessment by specialists to establish their scientific value, if any.

J2.5 Natural Sciences - Collection Needs

- i. A collection of taxidermy specimens of the most common local mammals is established in collaboration with the collections held at Hawick Museum.
- ii. However, it is not realistic to add significantly to these collections significantly due to lack of suitable storage space, although there may be scope to develop this at St Ronan's Wells Visitor Centre. An exception to this would be collections representing Tweeddale geology linked to mines and quarries in the area which should be better reflected in the collection.

J2.6 Archive Material - Existing Collections

- i. The Chambers Institution amassed a good collection of archival material associated with the Burgh. This includes maps and plans of local estates and the archives of a number of prominent local families gifted to the museum.
- ii. There is also a photographic archive, including prints, glass negatives and slides. There are some copies of early newspapers and a collection of local books and miscellaneous ephemera. Tweeddale Museum and St Ronan's Wells both have good collections of relevant photographs and documents.

J2.7 Archive Material - Collection Needs

Collecting of minor archives and information should be undertaken in liaison with the Archive Manager/Heritage Hub. There are efforts to expand the existing Tweeddale Museum photographic archive. The responsibility for expanding the major Archive including newspapers lies with the Archive Service.

J2.8 Fine Art, Decorative Art and Applied Art - Existing Collections

In both the Chambers Institute and at St Ronan's Wells there is a small collection of oil, prints and water colour paintings, mostly of local people and local scenes with some wider subject areas by notable artists or printmakers with Tweeddale connections as well as topographical representations of the district. These are mainly, though not exclusively, important for their local significance. In the Chambers Institute there is a collection of prints, drawings and engravings relating to local subjects, and a small collection of ceramics and silver. There is also a small collection of sculpture. The paintings collection of civic and local portraits originally hung in Rosetta Road is currently in storage. The condition of this collection, especially with many damaged or poor frames and several works requiring expensive surface cleaning, limits opportunities for exhibition without significant investment in conservation treatment.

J2.9 Fine Art, Decorative Art and Applied Art - Collection Needs

The Museum collection of local images held in both Innerleithen and Peebles should continue in line with the major collecting areas identified earlier, with the Peebles collection acting as a repository, as resources allow and space permits, for material from throughout the Tweeddale area. In the absence of an adequate fine art store, there must be a presumption against the collection of any further large works on canvas unless another Accredited Museum within SBC Museums Service or partner museum organisation can offer secure and environmentally suitable storage.
See also Hawick Museum – Regional fine art collection.

K2. Jim Clark Museum

K2.1 Existing Collections

The existing collections started with the loan of trophies, awards, personalia, memorabilia and archives to Duns Town Council by the family of the late Jim Clark. Over the years this collection grew as a result of additional loans and a few donations. The original Jim Clark Room contains the collection and loans plus a small collection of photographic material associated with other, more recent racing drivers, usually in the form of personal donations. The Jim Clark room is under development 2018-2019 to create a new and extended Jim Clark Museum

K2.2 Collection needs

Duns area museum and the Jim Clark Museum Trust has traditionally been the main collecting and collection management body and the main repository of loans to the collection of Jim Clark material. The recently established Jim Clark Trust – although working in partnership with Live Borders and SBC, may have ambition to collect and store Jim Clark material independently and to broker loan material in discussion with Live Borders. It would be advantageous for the Duns area museum curatorial staff to continue to collect Jim Clark material to develop a robust collection for the new museum and to supplement current holdings through obtaining loans of important trophies, iconic cars etc., as anticipated to enhance the new museum. Good quality material associated with the life and legacy of Jim Clark is a priority, although it is noted that the cost of purchasing such material may be prohibitive so appropriate loans managed by Live Borders Museums and obtained in liaison with the Jim Clark Trusts, to an agreed policy, may well be a more realistic prospect.

In addition motor sport material having a Berwickshire association will also be collected, as space and funding permits.

L2. Coldstream Museum

L2.1 Existing Collections

The existing collections relate mainly to the social, domestic, working and recreation life of the Coldstream and area from the mid-19th century onwards.

The collections relating to the Coldstream Guards are either on loan from their Regimental Museum or are replica pieces.

L2.2 Collection Needs

The Coldstream Collection needs to be developed in all the areas with the exceptions of non-local fine art and natural sciences.

L2.3 Other collecting issues:

Collecting of Coldstream Guards material which has a direct link to the area is an area of collecting undertaken usually by the Regimental Museum. Where collection of such material was deemed desirable and feasible for SBC collections, there would be full consultation with the Regimental Museum in question.

M2. Duns Museum Office & Store - General Berwickshire area Collecting

M2.1 Existing Collections

- i. The existing collections are relatively new and relate mainly to archaeology and the social, domestic, working, trade, sporting and recreation life of Berwickshire from the mid-19th century onwards. The collections have few particular strengths and need to be developed. Material related to John Duns Scotus is not well represented. There is only a minor fine art and sculpture collection due to storage limitations.
- ii. Collecting relating to Eyemouth and its environs is generally recognised as the responsibility of Eyemouth Museum but any important material under consideration for acquisition for the SBC Permanent Collection would normally be discussed with the Chairman of Eyemouth Museum Trustees and Honorary Curator, or successor organisation, for approval to acquire for SBC.

M2.2 Collection Needs

- i. The collection needs to be developed in most areas of the Collecting Policy with the exceptions of (non local) fine art, large or industrial objects, ethnography and natural sciences.
- ii. Particular emphasis should be put on acquiring material relating to Berwickshire and Duns and its position as a county and market town, sports, local traditions, agriculture and the River Tweed.
- iii. For fine and applied art collecting relevant to Berwickshire see also Hawick Museum & Scott Gallery – Regional Fine Art Collection

N2. Areas not covered by specific museums

For the towns, villages and rural areas not which do not have their own locality museum, Live Borders Museums staff will continue to collect relevant material within resources and the guidelines and limitations of this policy, as storage space allows.

O2. Acquisition of Material relating to the lives and memories of diverse communities

It is intended that objects and works of art may be collected where they are judged to be of relevance to the settlement experiences, personal history and memories of diverse communities (including, people or communities impacted by emigration, immigration, settlement and migrant working etc.) as linked to the Scottish Borders area. Collections relating to diverse communities will be acquired or recorded in an appropriate respectful manner in consultation with those communities and as resources permit. The Permanent Collections aim to reflect the backgrounds, customs, experiences, life stories, beliefs, aspirations, innovation and creativity of diverse communities across Scottish Borders.

P2. Shared or joint ownership of museum and art collections

As regards collecting on an inter-regional basis or via local partnerships- this will be encouraged where joint collection and ownership of an important work will safeguard it for retention in the East/South/South East of Scotland. Any advantageous shared ownership arrangements relating to acquisitions should be explored with proper consultation and be between Accredited Museums. Typically, this might include arrangements for joint ownership between accredited neighbouring local authority museum organisations, national museum or national gallery bodies, other specialist collections or Accredited independent museums. Written agreements regarding shared ownership, insurance and storage or display arrangements for shared acquisitions should be compiled and the terms and conditions of shared ownership reviewed at least every five years by all parties. Past joint-working activities have included positive benefits in collections development when working with Trimontium Museum Trust on collecting and educational activities. A formal partnership agreement covering this activity in relation to museum development proposals was established in March 2017 between Live Borders and Trimontium Museum Trust.

Q2. Collection of replica objects and material for set dressing or handling boxes

Replicas or duplicates of non-unique historic, archive and cultural material may be collected separately for use in educational handling boxes, for period set dressing and loan boxes where appropriate and where similar material is identified by curatorial staff as being adequately represented in the SBC Museum permanent collections. Any replicas or set dressing will not normally be accessioned into the museums' permanent collections registers but will be held under separate inventories.

A3.0 THEMES AND PRIORITIES FOR FUTURE COLLECTING

Immediate priorities and themes for future collecting are:

First and Second World War material, high quality fine art, applied art, sculpture and contemporary prints, garments and material relating to the Borders textile and hosiery industries, archaeological material related to the Scottish Borders area (excluding large assemblages and human remains due to storage restrictions), social history and town trade material especially pre 1800, contemporary and historic costume, textile and hosiery items, material relating to the racing careers of Jim Clark, Jimmie Guthrie and Steve Hislop, personalia and documents related to Sir Walter Scott including his legal career relevant to Selkirkshire, Jedburgh and the Old Courtroom in Selkirk, and items relating to Scott and the wider literary heritage of the Borders- including notable literary figures from the contemporaries of Sir Walter Scott to present day.

Secondary priorities and themes for future collecting include:

photographs (including examples of contemporary fine art photography by leading photographers), items relating to crime & punishment and law & order, natural science material (for Hawick, Harestanes and St Ronan's Wells collections only), personalia relating to Mary Queen of Scots, militaria and regimental material specifically relevant to the Scottish Borders area, topographical and pictorial representations, objects to facilitate dementia care resources in museums and museums handling box development, minor archives including branding and marketing material, archaeological records and printed ephemera.

A4.0 THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL

There are no particular priorities for rationalisation and disposal other than duplicate items of low significance and material in heavily damaged or very poor condition, where high costs of conservation outweighs the importance of the object. In future, where disposal or rationalisation is recommended by the Museums & Galleries Manager, the Council and Live Borders will follow The Museum Association's "Toolkit Guidelines on Acquisitions and Disposals" and Code of Ethics and accordingly, will not undertake disposal of collections motivated principally by financial reasons. Should priorities for disposal, motivated by curatorial reasons, emerge in future; Museums staff will follow disposal procedures outlined in this Policy with disposal by either gift or exchange, and the method of disposal will be in line with good practice as specified in this Policy. The proceeds of any future disposals will be re-invested in the conservation, care and development of the Museum and Art Collections.

Large archaeological assemblages and human remains will not be collected within the lifespan of this Policy, due to lack of museum storage space for taking large boxed deposits of assemblages and the lack of facilities for safe handling and storage of archaeological human remains in museum stores.

With the exception of a few collecting areas indicated above in section A4.0 (or where collecting is limited due to space restrictions as indicated in Appendix A Section 2), there is at present no particular requirement for disposal from our Museum and Gallery collections. Disposal is not a priority for this policy period and disposals will only be undertaken for legal, ethical, health & safety or care & conservation reasons including: damage beyond repair, spoliation/return of war loot, radiation, infestation or repatriation. Where further collecting is not advised due to lack of space or resources within specific categories of museum and gallery collections, or where collecting has been assessed as a very low priority, this is stated in this Appendix, under the "*collection needs*" section as outlined for each area group and/or individual museum or individual collection.

This Museums Collection Development Policy was reviewed and adopted by Scottish Borders Council on 13 February 2018.

This Policy will be checked by Live Borders Museums & Galleries on an annual basis and assessed for updates required,

This Museums' Collection Development Policy is due for review by 2023.