

## **Scottish Borders Council & Live Borders Museums & Galleries Collections Development Policy 2024-2029**

**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)

**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: 2029**

**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 April 2024.

The guiding principle is-

*To work in partnership with Live Borders to develop Scottish Borders Council's permanent collections and ensure the collections enhance Live Borders museums and galleries, and the Heritage Hub Archive 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, document, 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 of 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. APPENDIX A also references the separate collecting remits of Live Borders Archives and the Libraries & Information service. Both sections operate within Live Borders Trust.

- 2.1 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 Motorsport Museum; Coldstream Museum; Halliwell's House Museum; Sir Walter Scott's Courtroom; St Ronan's Wells Visitor centre; Peebles Museum and Old Gala House. Live Borders Museums & Galleries Headquarters and the Selkirk/Galashiels collections stores are based in St Mary's Mill, Selkirk. Additional Museum storage is located in the Library/Contact Centre building in Duns. The Heritage Hub Archive in Hawick is the repository for Scottish Borders Region Archive.*

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.

- 2.2** 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 AN OVERVIEW OF CURRENT COLLECTIONS**

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

### **4.0 THEMES AND PRIORITIES FOR FUTURE COLLECTING**

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 Head of Museums, Galleries & Archives 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.
- 4.3** As the Museums and the Heritage Hub Archive are all now under pressure of space for collections storage, there are significant restrictions anticipated on future expansion of the permanent collections.
- 4.4** Accordingly, there are reviews in progress to establish better understanding of future collections needs including: property condition surveys; collections condition checks; analysis of collections storage & rationalisation needs including assessment of potential disposals requirements, updates to insurance valuations and documentation improvements making best use of the Museums/Archives Service's new unified collections database.

**4.5** Essential documentation improvement work is a collections management priority for the period 2024-2029. This includes editing of recently migrated data in records, accessioning the backlog of hand-written museum records pending upload into the collections database, and work on uploading location and valuations data following stores decant moves.

**4.6** Digital images are also being added and project work is in progress will promote focused highlights from the Archives, local studies and Museum/Art collections including Jim Clark, Bernat Klein, Fine Art/Sculpture, Sir Walter Scott, James Hogg and Hawick Rugby collections, to create improved on-line public browsing access.

## **5.0 THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL**

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

**5.2** The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

**5.3** As part of the current museums' storage needs analysis and rationalisation review - collections condition checks are being carried out periodically. The Head of Museums, Galleries & Archives will be the professional officer responsible for advising the Council of any recommendations to dispose of items from the collections.

**5.4** Priorities for rationalisation and disposal include:

5.4.1 Rationalisation or disposal necessary for legal, safety, care or conservation reasons including material in heavily damaged or very poor condition (broken and beyond economic repair, badly damaged by woodworm, water damage, fire damage, mould or insect infestation, provide a significant risk or danger to either people or property), especially where high costs of conservation outweigh the importance of the object. Where disposal or rationalisation on this basis should be recommended by the Head of Museums, Galleries & Archives, 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.

5.4.2 Priorities for disposal, motivated by curatorial reasons (duplicate items or replica items of low value or of low relevance to this policy, items that do not fit within this policy, items that represent an unsustainable burden on storage space or conservation care costs); where the Museum Service will follow disposal procedures outlined in this Policy with disposal by either gift or exchange to another Accredited Museum, 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
- Abbotsford House/Abbotsford Trust
- Historic Environment Scotland
- University of Edinburgh Collections/Edinburgh College of Art Archives
- Trimontium Museum, 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:

- Bernat Klein Foundation
- Buccleuch Heritage & Archive- Bowhill House and Drumlanrig Castle
- Chambers Institution Trust, Peebles
- The Guards Museum (Coldstream Guards Regimental Museum), London
- Innerleithen Community Trust/St Ronan's Games Committee
- James Hogg Exhibition, Ettrick, Selkirkshire
- KOSB Regimental Museum, Berwick-Upon-Tweed
- The Haining, Selkirk
- Traquair House
- John Buchan Story Museum
- Jim Clark Trust
- Jim Clark Memorial Room Trust
- Harestanes
- Stow Parish Community Archive
- The Tim Stead Trust

- Paxton House Trust
- The Great Tapestry of Scotland
- Gunsgreen House Trust
- Kelso Historical Society
- Selkirk Antiquarians
- Hawick Archaeological Society
- Old Gala Club
- 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
- Duns Local History Society
- Jedforest Historical Society
- Liddesdale Heritage Centre & Museum. Newcastleton
- The Borders Family History Society

## **8.0 ARCHIVES AND LIBRARY COLLECTIONS**

- 8.1** In addition, Live Borders Archives holds photographs, manuscripts, topographical prints, maps and printed ephemera 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. Live Borders Archives and the governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002) and equivalent codes of practice relevant to the regional archive at the Heritage Hub. 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.
- 8.2** 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.
- 8.3** 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 Head of Museums, Galleries & Archives as the professionally qualified person with overall responsibility for the care and development of the whole permanent collection. The Head of Museums, Galleries & Archives 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 museums will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

**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 Head of Museums, Galleries & Archives 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
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

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

### **14 SPOILIATION**

**14.1** 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.

### ***Disposal by exchange***

- 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 is being reviewed by Scottish Borders Council, Council Executive Committee on 16 April 2024.**

**(This Collections Development Policy is next due for review in 2029).**

## APPENDIX A

### Collections Development Policy 2024-2029: Appendix A - Overview of Scottish Borders Council Museums & Galleries Collections managed by Live Borders Museums & Galleries.

#### INTRODUCTION

This Appendix to the 2024-2029 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 2024-2029** - based on curatorial assessment of collections' strengths, areas for improvement or priority areas for further development through acquisition, within available resources.
- **Rationalisation and disposal** - There is a requirement for rationalisation and disposal from our Museum and Gallery collections. Disposal is a priority for this policy period and disposals will be undertaken for legal, safety or care and conservation reasons including material in heavily damaged or very poor condition (broken and beyond economic repair, badly damaged by woodworm, water damage, fire damage, mould or insect infestation, provide a significant risk or danger to either people or property), especially where high costs of conservation outweigh the importance of the object. Priorities for disposal, motivated by curatorial reasons include (duplicate items or replica items of low value or of low relevance to this policy, items that do not fit within this policy, items that represent an unsustainable burden on storage space or conservation care costs). 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. DEFINITION 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 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 Head of Museum, Galleries & Archives 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 assemblages 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 21<sup>st</sup> 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, Towerdykeside, Hawick.
- ii. Hawick's rugby tradition is international, yet modestly represented. All aspects of the game, from its exponents to its paraphernalia are also sought by Hawick Rugby Club/Murrayfield in Edinburgh. It is noted that local rugby clubs do hold valuable collections and that the Bill McLaren Archive is another notable and well-established collection so a degree of balance is required in

the collecting for the Council permanent collections, to ensure effective partnerships and raising awareness of collections increase accessibility to the public.

- 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 strong 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, mill records, diaries and notebooks, albums or sketchbooks of Borders people of note, motor licensing records, maps and plans and monumental instructions.
- ii. The Hawick Museum photographic collection archive comprises circa 6,000 original items, prints, glass negatives and early slides. Bound newspapers dating back over a century and other original manuscript material are held alongside a significant collection of local books and miscellaneous printed ephemera. 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 World Cultures**

- i. Hawick Museum is one of two Scottish Borders Council Museums holding substantial world culture material. The interesting world culture collection is held

because of the fact that it grew from material brought back to the town by local people and includes Oceanic, Oriental, North/South American, Australasian, European, Ancient Egyptian, African and Indian artefacts.

### **A2.8 Industrial History - existing collection**

- 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 and a pattern cutter. Good archive 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, architecture/building trades, printing, 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 and should be actively sought as an alternative to material evidence. 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 Peebles Museum 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 excellent 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 former 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 require review and further research to determine their 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 photographs and other material evidence, including voucher specimens and study skins.
- ii. The wet specimen collection (specimens preserved in alcohol/spirit within sealed glass vessels) requires specialist review. In absence of any formal natural sciences staff resource within the current Hawick curatorial team, assistance/advice in the continuing care/storage will be sought from National Museums of Scotland as appropriate.

### **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 contemporary 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, as storage space allows, 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, Earl Haig, 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 by makers of high merit 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, St Mary's Mill Selkirk Stores, Coldstream, Duns area office and Peebles 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 matter of urgency to reflect 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, the medieval Jedburgh Jug/measure, 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, correspondence 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 shoe sample, a thimble and a communion set, alongside a volume of 19th century material which reflects 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 archaeological and important 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 and display.

### **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 an important centre of agriculture and trade, horse racing/thoroughbred breeding, fishing and fly tying are priorities for collecting, as is curling.

## **F.2. 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. and Scott's other friendships with Robert Burns and William & Dorothy Wordsworth.

- 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/ceremonial material and large framed watercolour paintings notably by Tom Scott), which are displayed or held in store under the professional care of the curatorial staff. 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 to acquire artefacts/archives relating to his literary career. 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 Etrick, 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. Weights and measures are another important collection.
- 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. Both service review and community town planning work are currently in progress to investigate opportunities around heritage development and new co-located cultural/community hubs; and how to best address associated needs for display and storage space required for Selkirk's important museum collections.

- i. Generic collecting in relation to Selkirk, the Valleys and the surrounding area in general is covered in the collection statement of the composite Selkirk/Galashiels Museum Collection, St Mary's Mill, 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 St Mary's Mill, Selkirk. This is due to lack of storage space in Galashiels and with Old Gala Club noted as main collecting organisation of Galashiels images/local history material based in its Langlee community centre store.

## **I2. Selkirk/Galashiels Museums' Collections Stores - St Marys Mill, Selkirk**

**I2.1** 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 (Selkirk and the Valleys, Galashiels, Tweedbank, Melrose, Newstead, Earlston, Blainslie, Stow, Clovenfords and Lauder environs).

Future collecting will continue to follow this geographical area within the general principles expressed in the wider Policy taking into consideration pressure on storage space. Priority gaps in collections that best reflect the historical and cultural importance of place and people of the former Ettrick and Lauderdale district area, within the general principles expressed in the wider Policy will be a focus.

### **I2.2 Archaeology - existing collections**

The main archaeology collections relate to pre- Roman, Roman and Iron Age and medieval settlement/battle sites in the Newstead, Eildon Hill and Philiphaugh 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 Aikwood and important finds from East Langlee and Carfrae near Lauder. The rest of this collection has developed from donations of material and the product of random



collecting and field walking by Tom Scott (1880-1920) 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 high quality material from Treasure Trove panel allocations be actively sought where acquisition purchase costs are feasible. Consideration will need to be given to the collecting policy of the National Museums of Scotland and also Trimontium Museum and the partnership agreement between Live Borders museums and Trimontium Museum Trust as regards acquisition and display of Roman and Romano-British-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 now the primary repository for Scottish Borders archives, digital content, still images, film and local studies reference book/research material. It will continue to be the main recipient of archives. Live Borders Museums will continue to liaise with the Archive Manager, as appropriate, on collecting 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. The Walter Mason collection complements the Selkirk Burgh, Court and Town Trades/Crafts records and Town/Burgh proceedings books which are now stored at the Heritage Hub. Physical and digital database access to these documents is now managed through the Heritage Hub Archive.
- iii. Other written archives relate to the subject matter mentioned above and include important material on Sir Walter Scott, Andrew Lang and James Hogg.
- iv. The Selkirk museum photographic permanent collection held at St Mary's Mill relating mainly to Selkirk and the surrounding Valley communities includes approximately 50% photographic material on long-term loan from Selkirkshire Antiquarian Society much of it being indexed copies of Clapperton images. Photographs/glass negatives and slides are well represented and at least 75% of the Selkirk photographic collection is by the Clapperton/Mitchell families and Edwards- notable local photographers.
- v. 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 Archive.

## **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 St Mary's Mill, 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 Hawick Museum for display/research purposes at 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 is being undertaken on a regional basis and all aspects of clothing and accessories, across the entire class/fashion/work/leisure clothing spectrum, is actively sought. Good quality examples of material produced by local clothing or textile manufacturers, designers and contemporary creative practitioners working with textiles material, i.e. patterns, samples, yarn, weaving, knitting, cloth, sketches and supporting archives as and when it becomes available, and where space allows.
- iii. The Great Tapestry of Scotland (GTS)/Great Tapestry exhibit panels are exempt from this collecting policy and the Great Tapestry operates to its own arrangements as a nationally styled visitor centre outside of the focus on Museums Accreditation and this Collecting/Disposals Policy - which is applicable only to the SBC Museums/Archives recognised as the Permanent and Accessioned collections housed in relevant Accredited Museums storing/displaying those collections. However, 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 are managed jointly with input from the Trustees of the GTS, Scottish Borders Council and Live Borders Museums. 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 World Cultures – existing collections**

There are very few World Culture items in the Selkirk/Galashiels collection. Mungo Park's African travel trunk is an exceptional and iconic item (purchased with public subscription in 2015). 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 world culture 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 trade, shoe making, leather/tanneries trades and the electronics industry represents important areas for future collecting especially when they play/played such a decisive role in the development of Galashiels and Selkirk. Likewise- the various Selkirk trades (Flesher's, Hammermen,

Merchant Company, Tailor's etc.,) represented in banners, ribbons, clothing, flags and printed ephemera associated with ceremonial aspects of Selkirk Common riding. Other areas of interest also include transport- most recently including a good contemporary model of Selkirk's former railway station, gifted by Selkirk's twin town of Plattling, in Germany.

#### **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 industry/trades archive material must be seen as a priority and placed either in the Heritage Hub Archive or museum collections as appropriate. Collecting of other industrial history material, including all aspects of transportation (images, models and smaller objects relating to transportation) and small scale industrial history material; especially railway material (plans and trade archives) 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 Peebles where collections are established and 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 when well provenanced 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, Andrew Lang, Bernat Klein and George Hope Tait, Tim Stead, Lord David Steel, the wider Clapperton, Myers and Mitchell families (linked to photography, art and sculpture), A.R, Edwards and George Hope Tait (plus other 20-21<sup>st</sup> century personalities of note connected to the relevant local environs, sport, politics, creative practitioners, designers, musicians etc.).

#### **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. Cost may therefore be a limiting factor. It is noted that women are under-represented in the current Selkirk/Galashiels personalia collections.

### **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 Selkirk Ironmongery Collection) with some evidence of small trade or rural industries, mills, retail, schooldays, medicine, recreation, agriculture hand tools and cottage 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 St Mary's Mill, Selkirk and other Live Borders museums, as appropriate with support from Libraries, Local Studies and the Heritage Hub Archives.

### **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.

Mainly passive collecting reliant of gifted work and archives/sketchbooks/design work and artist/maker tools. Mostly seeking to add high quality artworks and sculpture or applied art examples of note to enhance existing collections of the work of Tom Scott and Thomas Clapperton and some other Selkirk/Galashiels connected contemporary artists/sculptors/crafters/printmakers/photographers etc., of national/regional importance.

## **12.20 Fine Art, Decorative Art and Applied Arts - collection needs**

See Hawick Museum/Regional Fine Art Collection.

Collections (where the main art storage facility and primary collection is located and acquisitions reflect regional works of high quality by leading artists/makers connected or inspired by Scottish Borders places, stories, landscape and people).

Also is desirable to seek some additions by donation or occasionally by purchasing or commissions, to enhance a good representative collection - reflecting examples of contemporary art/mixed media print techniques by printmakers of regional, national and internationally important status.

## **J2. Peebles Museum**

Encompassing the collections of the Peebles Museum & Gallery, Chambers Institution, the former Innerleithen Museum and the St Ronan's Wells Visitor Centre. Artworks/objects located at SBC Rosetta Road Offices in Peebles are largely Peebles Common Good collections.)

**J2.1** The Peebles Museum/wider Tweeddale collections of local history, archives, sculpture, archaeology, art, natural sciences and book collections are mainly located now in the Museum/library co-located space within the Chambers Institution in Peebles. A Service review of property and storage and the scoping of a major development project for Chambers Institution are in progress during 2024-2026. Peebles' permanent collection largely reflects the collecting interests of the nineteenth century and highlight the importance of important benefactors and philanthropists – in particular, William Chambers who gifted properties and facilitated museum collections access for the locality. Over recent years Peebles Museum and Art Gallery has become well established within the community and collections notable, important donations have been received via Treasure Trove allocations. This has been possible through the work of local archaeology groups and the metal detecting/excavation community. The Collections reflect both Peebles and the wider Tweeddale areas such as West Linton, Manor Valley, Eddleston, Walkerburn and Innerleithen. The impetus for donations in the collecting fields of archaeology, art, textiles and farming is notable. As the Museum Service has become well established within the community, it is now timely to set more definitive standards for collecting based on the perceived needs of filling gaps in the existing collections in the Tweeddale area while being mindful of development opportunities balanced with pressures on current storage space. Opportunities to review needs will be considered in line with the Chambers Institution Trust's own development plan, Peebles Town Plan (Placemaking), and emerging opportunities as key museum/voluntary group partnerships are formed focusing on archaeology, collections development and research.

## **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 and notable late Bronze Age items. 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 Haprew 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 Bridgegate is held by the Museum.
- iv. The social history of the Victorian and Edwardian period is reasonably well represented through costume, educational material photography, maps, sporting and some domestic and recreational items. Peebles' Beltane Festival material is well represented and includes loans. There is a small collection of material connected to the history of the textile industry in Peebles and environs and some items linked to farming and beekeeping in the area in the Innerleithen collection.
- v. The material transferred from the Innerleithen Museum/Library 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 as space allows and work progresses towards development of a more unified Tweeddale collection.
- vi. Wartime, the inter war and post war periods are modestly covered. A number of First and Second World War exhibitions have produced interesting donations. Holdings of First World War material related to Tweeddale is more limited and therefore still a priority for collecting.
- vii. There is a good small collection of world culture 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 important collections of literary material personalia, documents and portraits associated with William Chambers/ Robert Chambers and other small collections associated with John Buchan, James Hogg, Robert Burns, Mungo Park and George Meikle Kemp and other important local artists/sculptors. There is also a small collection including loan material on the history of St Ronan's Wells as a spa/mineral water bottling site, and some important St Ronan's Border Games/Silver Arrow competition material including loans and comprising trophies/medals, James Hogg related documents, civic and ceremonial objects. The importance of textile manufacturing is also represented in textile mill products, maps/plans, images and business archives associated with Innerleithen and Walkerburn trades/agriculture/industry. (Note: The John Buchan Story museum- a local adjacent independent museum in Peebles is now the primary collector of Buchan collections).

### **J2.3 Human History - collection needs**

- i. Tweeddale District is very rich in prehistoric, Late Bronze Age, Roman, Iron Age and medieval sites and it is important that the archaeology collections in

Peebles Museum continue to reflect this. Therefore, archaeology remains an area of active collecting and a priority for showcasing in future developments within Peebles Museum/Chambers Institution. The collecting interests of the newly refurbished Trimontium museum and also those of National Museums of Scotland are also acknowledged (but presumption would be to avoid splitting important new Tweeddale locality finds from other excavated/found material from same sites that may have close synergies with permanent collections on display or in store within Peebles Museum.

- ii. The history of the trades and industries in this area is modestly represented in the collections. The closure of the Scottish Museum of Woollen Textiles at Walkerburn and the consequent dispersal of collections have made this area of collecting important. 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 material of the 20th century and 21st century is scant and pressure of space restricts capacity to collect in this area therefore an approach towards seeking community responses to create contemporary capsule collections for Tweeddale, (see Selkirk collecting needs/late 20<sup>th</sup>-21<sup>st</sup> century topics for reference), might be explored.
- iv. The role of Peebles as a market town for the surrounding area could be better represented due to the 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 taxidermy 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, which can be used for study purposes.

#### **J2.5 Natural Sciences - collection needs**

- i. A collection of taxidermy specimens of the most common local small mammals is established but cost of acquisition prohibits further. The collection should be considered from a regional perspective in relation to considering existing collections also held at Hawick Museum, if any further collecting is considered, as space is limited.
- ii. However, it is not realistic to add to these taxidermy collections significantly due to lack of suitable storage space. 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. While the Heritage Hub Archive is now the primary archive repository, Peebles Museum houses The Chambers Institution which has amassed a good collection of archival material associated with the Burgh/Peebleshire and Tweeddale. 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 which could be digitised or passed to the Heritage Hub Archive for rationalisation to free up storage in Peebles. Likewise, good collections of relevant photographs and documents.

## **J2.7 Archive Material - collection needs**

Active collecting of minor archives and information, and original manuscripts should be undertaken in liaison with the Archive Manager/Heritage Hub. There are efforts to expand the existing Peebles 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 in storage at St Ronan's Wells there is a small collection of oil, prints and water colour paintings, mostly portraits 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. The paintings collection of civic and local portraits originally hung in Rosetta Road is currently in storage. The art collection is of varying quality but there are a few notable and important works. However, works in the reserve collection have mainly, though not exclusively, been collected due to donors having local connections rather than having a strong alignment to core collecting principles in terms of quality or subject matter relevance. A number of these paintings are now in poor condition, with re-framing and cleaning required. The collection is in need of rationalisation and assessment against Collecting Policy to identify low value/low relevance and problematic works, in relation to the likely costs of conservation. There is a good collection of prints, drawings and engravings relating to local subjects, and a small collection of ceramics and silver. There is also a small but good quality collection of sculpture including a fine sculpture of Mary Queen of Scots and the much-loved Fiddy dog. Most notable are the plaster replicas of parts of the Parthenon Frieze/19<sup>th</sup> century Alexander frieze plaster casts, which are of significant importance.

## **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. However storage is reaching maximum capacity therefore rationalisation of works/frames beyond economic repair and restricting future collecting to top priority artworks is essential. Options to develop a new repository for improved storage of collections material from throughout the Tweeddale area are currently being reviewed as part of the Chambers Institution Development Plan.

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 Motorsport 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. It also now 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 collection is displayed and stored in the newly refurbished Jim Clark Motorsport 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 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 wider Berwickshire association may also be collected, as storage space and funding permits.

## **L2. Coldstream Museum**

### **L2.1 Existing Collections**

The existing collections are modest in scope and 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 in London or are replica pieces.

## **L2.2 Collection Needs**

The Coldstream Collection needs to be developed in line with priority given to local history material with the exceptions of non-local fine art and general natural sciences as these are not priorities.

## **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 in London. Where collection of such material was deemed desirable and feasible for SBC to acquire collections, there would be full consultation with the Regimental Museum in question.

## **M2. Duns Museum Collection Store Library Building, Newtown Street, Duns - General Berwickshire area Collecting**

### **M2.1 Existing Collections**

- i. The existing collections are relatively modest in number 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 but do include some good local history material/small artworks of reasonable quality 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 Chair of Eyemouth Museum Trustees 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 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. Priority should be given to important Treasure Trove allocations.
- iii. For fine and applied art collecting relevant to Berwickshire see also Hawick Museum & Scott Gallery – Regional Fine Art Collection.

- iv. The lack of a dedicated space for a permanent display of the Berwickshire Area Collection presents significant limitations around any significant development of the collection there is no bespoke, security-compliant exhibition space in which to display the core Berwickshire 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 within the nearest locality museum.

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

There is scope to expand collecting themes/approaches to reflect changing communities/experiences/stories. It is intended that objects and works of art or archive material/images 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. Joint/shared purchase of the Synton Roman silver denarii coin hoard is a good example of collaborative collecting between the SBC collections and Trimontium Museum. Written agreements regarding shared ownership, costs, insurance and storage loan 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 loan box contents, education collections 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 (ACROSS ALL SBC MUSEUMS, GALLERIES & ARCHIVES PERMANENT COLLECTIONS)**

#### **Immediate priorities and themes for future collecting are:**

First and Second World War material, high quality fine art, applied art, sculpture and contemporary prints, Archaeology of the Tweeddale/Peebleshire late Bronze Age/Iron Age, William Chambers material 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, railway history material, rural life/work, hill-sheep shepherding, woollen industries, contemporary and historic costume, textile and hosiery items, Berbat Klein material, material relating to the racing careers of Jim Clark, Jimmie Guthrie and Steve Hislop, personalia and documents related to James Hogg, Andrew Lang, and particularly Sir Walter Scott including his legal career relevant to Selkirkshire, Jedburgh and the Old Courtroom in Selkirk, and items relating to Scott and high quality examples of items the wider literary artistic and creative/cultural heritage of the Borders- including notable literary figures from the contemporaries of Sir Walter Scott to present day. In addition: high quality archives and digital recordings.

#### **Secondary priorities and themes for future collecting include:**

Archives, photographs ( including examples of contemporary fine art photography by leading photographers), items relating to crime & punishment and law & order, natural science material (for Hawick), personalia relating to Mary Queen of Scots, Jedburgh prison material, Bill McLaren/rugby archives/Big Sheet match data examples and a selection of his career and personal items, Stobs camp/POW internment archives/images/militaria, Scottish regiments linked to the locality including KOSB (and successors) including regimental material specifically relevant to the Scottish Borders area/people, Contemporary life/youth culture/technology and capsule collections (1980s-2020s), diverse communities representation, disability representation, personalia of iconic women of the Borders, topographical and pictorial representations, high quality replica objects and reconstructions 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.

#### **Further options to address contemporary culture collecting, across all collections:**

- Consider collecting a representative service level collection to reflect 21<sup>st</sup> century issues and innovations, such as: material reflecting local approaches to address carbon net zero and global warming/climate change approaches.

Service-level collecting will avoid duplication and be more economical on storage.

- In addition: items and archives demonstrating changes in contemporary working/safety clothing, PPE, fabric/textile technology/innovation (e.g., examples of locally manufactured nano fabrics/surgical textile inventions/3-d printed medical products produced in Galashiels). Service-level collecting will avoid duplication and be more economical on storage.
- There is minimal active collecting of examples of items/stories representing contemporary/local youth culture and lifestyles nor communications products/technology change. Service-level collecting will avoid duplication and be more economical on storage.
- There is also scope to address under-representation of material relating to: items, images and stories representing local people living with disability.
- Likewise, items and archives to reflect evidence of local people's stories reflecting community diversity- including young peoples' lives, faith/belief, gender diversity/identity, immigrant, travelling/Roma people or refugee stories in a local context. Service-level collecting will avoid duplication and be more economical on storage.
- The Museum Service may also wish to engage more in local community-based collecting to reflect stories of social change, innovation and working life within contemporary Borders rural/valley communities.
- These gap areas could be considered for project or case-study collecting (e.g. to seek expressions of interest from community groups to put together capsule collections, objects, creative responses or oral histories to represent community testimonies, lifestyle changes, social trends, and impacts of technological/product change from analogue to digital etc.
- To minimise impact on storage space a balance of digital and object-based collecting should be considered for period 2024-2028 as well as Service-level collecting to avoid duplication and be more economical on storage.
- Acquiring by donation (gift or benefaction) representative items to demonstrate key characteristics of blocks of decades (covering 1980s to 2020s) including material with interesting stories/clear provenance to towns/localities, that will be suitable for education loan boxes.

#### **A4.0 THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL**

There is a requirement for rationalisation and disposal from our Museum and Gallery collections. Disposal is a priority for this policy period and disposals will be undertaken for legal, safety or care and conservation reasons including material in heavily damaged or very poor condition (broken and beyond economic repair, badly damaged by woodworm, water damage, fire damage, mould or insect infestation, provide a significant risk or danger to either people or property), especially where high costs of conservation outweigh the importance of the object. Priorities for disposal, motivated by curatorial reasons include (duplicate items or replica items of low value or of low relevance to this policy, items that do not fit within this policy, items that represent an unsustainable burden on storage space or conservation care costs).

Items for disposal and rationalisation will be recommended by the Head of Museums, Galleries & Archives; and 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. Priorities for disposal, motivated by curatorial reasons; 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 disposals will be reinvested 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.

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 is being reviewed by Scottish Borders Council on 16 April 2024.**

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 2029.**