



Orkney Museums

Collections Development Policy 2019-2024



Name of museum: Orkney Museum

Name of governing body: Orkney Islands Council

Date on which this policy was approved by governing body: 6 February 2019

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: 6 February 2024

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. Relationship to other relevant policies/plans of the organisation:

- 1.1. The museum's statement of purpose is:**
The safeguarding, collecting, preserving, conserving and interpretation of Orkney's heritage.
- 1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.**
- 1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.**
- 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.**
- 1.5. The museum recognises its responsibility, when acquiring additions to its 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 museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, or bequest, 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 museum will not undertake disposal motivated principally by financial reasons.**

2. History of the collections

In 1967 Orkney County Council commissioned a report from a joint committee from the Museums Association and the Carnegie UK Trust. They recommended the approval of a museum being set up at Tankerness House in Kirkwall. A local committee was set up to oversee the development of this new museum, based on the Kirkwall Antiquarian Society Collection which had previously been housed at Kirkwall Library.

The committee to oversee the development of the museum included Dr Stanley Cursiter, Mr E. W. Marwick, and Mr E. MacGillivray, who was appointed as Honorary Curator until a full-time appointment could be made. Students from the department of Museum Studies at Leicester University were brought in to help with displays.

The official opening took place at 3pm on 31st May 1968. R. B. K. Stevenson, Keeper of the National Museum of Antiquaries, was invited to perform the opening ceremony.

The collection has continued to grow ever since. A significant agricultural collection was built up and housed at Corrigan Farm Museum (opened 1984) and Kirbuster Museum (opened 1986). In 2000 the museums service took over the management of the Scapa Flow Visitor Centre and Museum, Lyness, along with its collection of material relating to WWI and WWII. This was uncatalogued and poorly documented and a portion of this work was immediately undertaken by the first Curator, Bryce Wilson.

3. An overview of current collections

The Arts, Museums and Heritage Service collects items and associated information relating to all aspects of Orkney's human history in all periods. The collections are held for the public benefit, for display and for research.

The Collecting Area for the Arts, Museums and Heritage Service is the area of Orkney, and surrounding waters. The period of time to which the collection relates covers the whole of known human history in Orkney, from earliest traces to the present day. The collection is currently cared for by two curators, each responsible for the entire collection, with specialisms in archaeology and social history, including fine and decorative art.

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

Where the Arts, Museums and Heritage Service seeks to collect the work of artists from Orkney, or living and working in Orkney, or to acquire local views, the area defined above will normally be used as the basis for decisions.

The Orkney Museum has a collection of around 140,000 objects. The archaeology collection is estimated at 100,000 and social history at 40,000.

Archaeology

The archaeological collection consists mostly of material from formal excavations, with a substantial number of individual finds that have been brought in by members of the public. Orkney Islands Council's policy that artefacts excavated in Orkney should stay in Orkney whenever possible was confirmed by a General Meeting of Orkney Islands Council on 21st April 1992 (Paragraph 5 (b) (1)). However, archaeological collections may only be acquired by allocation through the appropriate legal system.

The Arts, Museums and Heritage Service archaeological collection consists of an estimated 70,000 items from more than 70 sites. In September 2008 the Archaeology Collection cared for by Orkney Museum was Recognised by the Scottish Government as a collection of National Significance to Scotland. Major items in the collection include the spiral-carved stone from Pierowall Quarry in Westray, the Neolithic pottery sequence from Pool in Sanday, the bones from the tomb at Isbister, and the goods from the Viking boat grave at Scar in Sanday.

The material is held for display and for research. Each new group of material is not only useful in its own right, but also adds to the understanding of the existing collection, attracting more researchers to develop new interpretations of Orkney's past environment and human history.

Social History

COMMERCE & INDUSTRY

Agriculture - Our most important artefacts in this collection are those uniquely Orcadian items whose use dates from the centuries predating the agricultural improvements of the 19th century when equipment and methods began to be standardised with the rest of Scotland. The traditional artefacts include Orkney-made tools, implements and utensils for ploughing and sowing, reaping and milling, stock-raising, food production, peat-cutting and transport.

Weaving & Knitting - The collection of the once important linen industry includes several examples of Orkney linen from the 18th and 19th centuries, along with a flax spinning-wheel and glass linen smoothers. There is also a parish hand-weaver's loom, Orkney blankets, and examples of 20th-century weaving product and spindles of wool. So far, knitting consists of some fine examples of traditional wedding stockings and North Ronaldsay pattern, and several knitted shawls. Of modern commercial knitting, there is only one example of "runic" knitwear, along with advertising ephemera.

Kelp & Straw Plait - The kelp collection consists of two rare kelp irons and an example of burnt kelp from a 1980s experiment. Straw plait is represented by a small collection of plaiting equipment and examples of the craft.

Brewing & Distilling - The collection includes labelled bottles of the current distilleries and brewery (with some gaps), plus photographs and ephemera, and part of an illegal whisky still.

Modern Crafts - The collection includes representative samples from local jewellery firms, plus advertising ephemera. Pottery is represented by a selection of early Fursbreck ware.

Traditional and Commercial Food Production - Butter and cheese, oatcakes, biscuits, fudge, seafood, and lemonade are traditional industries, but, in recent years, initiatives such as Orkney Island Gold and Orkney the brand have been used to market Orkney food products. The collection consists of glass and ceramic milk and lemonade bottles of local firms from the 19th and 20th centuries, a small amount of packaging, and advertising ephemera.

Shops, Restaurants, Hotels - The collection consists of printed paper bags from the 19th and 20th centuries, modern polythene carrier bags, a shop till (and a display counter on loan) of the early 20th century, a mangle bearing the name "James Flett & Son", engraved and printed hotel glasses, china and cutlery, advertisements and photographs.

Trades - The collection consists of historic trade guild banners, emblems and chests, carpenters' tools, including a fine set of moulding planes, slater, mason, blacksmith, tinsmith, wheelwright and saddlery hand tools, watch-makers' and shoemakers' equipment, and tailoring goose irons. There is a commercial weaving loom used by Gardens of Kirkwall in the mid-20th century.

Tourism - The collection consists of Orkney souvenir china from the late 19th/early 20th centuries, a variety of souvenirs produced in the 1980s, along with guide books and other ephemera. The collection on this now important industry consists mainly of ephemera, but is linked closely with other modern crafts and businesses and the collection of items relating to Orkney's transport links, including objects and souvenirs marking the first air mail service between Inverness and Kirkwall in 1934.

DOMESTIC & COMMUNITY LIFE

Furniture & Household Effects - The collection consists of a good representation of traditional Orkney-made furniture and utensils of straw, wood, horn, stone and metal, along with commonly used imported items up to the 1920s (after which domestic interiors tended to have less local character).

The straw and heather collection is of superb quality, representing the finest traditional craftsmanship. It includes two chairs made almost completely of straw - two of only three now known to exist. There are fifteen other straw-backed Orkney chairs in the collection which show the variety of design and technique employed.

The living conditions and interest of the landed and professional classes are chiefly represented by the possessions of the Baikies of Tankerness. Robert Baikie's library was catalogued in 1990 by Katherine A. Armstrong of New College, Oxford, who described it as, "a potentially fascinating hunting-ground for research into the printed matter available to provincial readers in the late 18th century ... the library contains a number of rare books which the Bodleian catalogue, for one, does not list." Baikie furniture includes a longcase clock with marquetry case, dating from the early 18th century, a Regency period sofa table, and a dressing mirror. There are also fine pieces of family silver, a superb 18th-century Oriental Lowestoft punch bowl, and the brass microscope built by William Cowan, with which he identified the phosphorescence, *Nocti Luca*.

There are carved 17th-century panels of the Traills of Holland, Papa Westray. Reputedly from the Earl's Palace in Kirkwall, there is a fine mid-18th-century tea-table. There is also an early 19th-century piano which belonged to Dr Logie, minister of the Cathedral, and a sealed wine bottle of the Elphinstones of Lopness in Sanday.

Garments and Soft Furnishings - There is an extensive collection of clothing, chiefly women's garments from the late 19th/early 20th centuries. These include wedding dresses, shawls and undergarments. There is a superb collection of babies' embroidered caps and dresses, dating back to the mid-18th century, and, from a bog burial at Huntsgarth in Harray, a Scotch bonnet and swaddling clothes from the same period. A man's shirt from the early 19th century is reputedly made from linen spun and woven in Orkney. There is one pair of 'rivlins', home-made shoes of untanned hide.

Soft furnishings comprise mainly table and tea-cloths, kist runners and patchwork quilts (including a superb one from Hall of Gorn, Holm); sheets and blankets, and a feather bed.

Education - The collection consists of a fine collection of embroidery samplers dating from the 18th century, copy books and text books, an art folder, slates, a school desk and other items from late 19th/early 20th-century schools, plus photographs and ephemera up to the present time.

Health - The collection consists of two Victorian machines for the treatment of nervous diseases and the improvement of blood circulation, along with several bottles of patent medicines, advertising ephemera, and photographs of hospital facilities.

Law & Order & Local Government - The collection consists of the last birch rod used in Orkney, part of the Kirkwall Gallows Tree, two pairs of handcuffs, the key of the old Kirkwall Prison, and photographs of policemen and magistrates. There are also the robes of Kirkwall Town Council, the Provost's chain of office and the burgh flag. There is a fibreglass coat-of-arms of the County of Orkney made by Harry Berry.

Religion - The collection consists of communion vessels and tokens, church collecting boxes (on poles), photographs and ephemera. Recently added are five 19th-century oil portraits of ministers of the Paterson Church (formerly the East Kirk, now the Council's One Stop Shop), including a fine portrait of Dr Robert Paterson, presented by the East Kirk Session. On long-term loan from Birsay and Harray Kirk Session are two silver-gilt communion cups, presented to the Kirk Session of Birsay by Nicol Spence in the early 18th century.

Clubs, Societies & Institutions; Sports & Entertainment; Writers & Musicians – The collection consists of Good Templar and Oddfellow regalia and ephemera, Orkney Volunteer Artillery uniforms, photographs, badges etc of local clubs and organisations, a cylinder gramophone and some records, but is by no means a comprehensive collection.

Transport - The collection consists of ox and horse carts, a pony gig (on loan), Orkney yoles, photographs and ephemera. Further representative examples of Orkney yoles, skiffs and other inshore craft must now be actively collected and stored for the projected Orkney Boat Museum. The Kirkwall hearse is on loan to the Fossil and Heritage Centre in Burray.

WORKS OF ART

There is a collection of oil portraits of local landed families, including several by Charles Smith of Tormiston, "Painter to the Great Mogul", dating back to the late 18th century, and an engraving by Sir Robert Strange, the Kirkwall-born artist whose reproduction of famous paintings received royal patronage in the 18th century. Robert Clouston's *Rest After Toil* is a fine illustration of a late 19th-century Orkney interior. George Jamiesone's 1640 portrait of Murdoch Mackenzie, Bishop of Orkney, is now on long-term loan to the Orkney Museum from Jean Clarke (née Baikie of Tankerness) and her family, the loan to be reviewed in 2022. The portrait of James Stewart of Brough (builder of Cleaton House in Westray) by Sir John Watson Gordon P.R.S.A. is on long-term loan to Cleaton House Hotel in Westray under the Orkney Heritage policy of the distribution of works and artefacts to suitable public places in the county.

There is a small number of 18th-20th-century topographical water-colours, prints and drawings by reputable artists from outwith Orkney: *A View of Kirkwall in the Orkney Islands* by Edward Dayes (Turner's tutor), dated 1787; the full set of 12 hand-coloured aquatints of Orkney by William Daniell, dated 1821 and 1822; *Kirkwall from Highland Park Brae* by Sam Bough, dated 1867; *The Lammas Fair, Kirkwall*, by Tom Scott, dated 1900; a drawing of Palace Road, Kirkwall, by Sir

Muirhead Bone, dated 1918; a fine watercolour of Kirkwall Harbour in 1908 by the Irish painter, J. W. Carey.

There are now thirteen oils and watercolours by Stanley Cursiter RSA, Queen's Limner in Scotland, and a native of Kirkwall, including a fine watercolour of the Shore Houses of Kirkwall, donated by Ragnhild T. Hickey of Illinois, USA, in memory of her father, Dr John Tait. Four of these are displayed in the Orkney Museum, and five in Kirkwall Town Hall. They include a portrait of Margaret Baikie, Orkney landscapes and a seascape, a series on St Magnus Cathedral, and a fine studio work, *House of Cards*.

There are cartoon drawings by "Spike", photographs by Tom Kent, and a growing collection of contemporary Orkney prints, chiefly by Soullisquoy Printmakers.

In accordance with the decision of Orkney Islands Council (11.10.94) the Museums Service administers the Art in Public Places Scheme, presently in abeyance due to financial cut-backs. Works by Mark Scadding, John Cumming, Matilda Tumim, Sam Macdonald, Gloria Wallington, Malcolm Olva, Sylvia Wishart, Frances Pelly, and other Orkney-based artists, have been bought in previous years and are on display in a number of locations, including care homes, schools and public buildings. A selection of contemporary works relating to Orkney was also gifted by the Scottish Arts Council, including a 1980 portrait of George Mackay Brown by Alexander Moffat from his series of seven portraits of the major poets of the Scottish literary renaissance.

WARTIME ORKNEY

This theme relates to Orkney's major role as a naval base in two World Wars. The Museums Service collects artefacts and memorabilia which existed in, or, in some cases, are similar in type to those which existed in Orkney during both World Wars. The collection includes the scuttled German light cruisers, *Dresden*, *Brummer* and *Köln*, vehicles and firearms, oil pumps, ships' furniture, uniforms, photographs and ephemera, and small boats, such as Admiral Ludwig von Reuter's barge.

Until 2017, wartime artefacts were exhibited at the Scapa Flow Visitor Centre & Museum, Lyness, although there is a selection of wartime objects illustrating the wider experience of Orcadians during the two World Wars at Orkney Museum. The Scapa Flow Visitor Centre & Museum is currently closed for refurbishment and is scheduled to reopen in 2020.

4. Themes and priorities for future collecting

Archaeology

The Arts, Museums and Heritage Service will continue to bid for excavated material from all periods of Orkney's prehistoric and medieval past, but acquisition is dependent on discovery and allocation, and so is largely outwith the organisation's direct control. However, there are areas of the collection where we lack high-status objects and would like to acquire items, for example, Bronze Age gold and Viking-period silver.

Social History

The priority for future acquisitions to the Social History collections is filling gaps in the Museum's existing holdings in the areas outlined above, and collecting items which were once common to Orcadian life, but are now becoming extremely rare, such as Orkney-made tools, implements, straw-work and furniture.

The acquisition of contemporary examples of work or material culture in areas such as knitting, weaving, crafts, retail, food and drink, and local clubs and societies should continue to keep the collection up-to-date. Selected acquisitions of art and wartime objects should also be made where the item/s complement or enhance the collection.

5. Themes and priorities for rationalisation and disposal

- 5.1 The museum recognises 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.**

Rationalisation and disposal of collections is an important aspect of collections care. The disposal of artefacts which do not fit the collecting policy (through appropriate and ethical procedures) enables curatorial staff to focus their time and energies on caring for artefacts which have a relevance for local people, researchers and visitors. Rationalisation and disposal can therefore increase access to artefacts and information about collections and enable improvements in the care of relevant objects.

Orkney Arts, Museums and Heritage is guided by the Museums Association Code of Ethics, formally adopted by Orkney Islands Council, and the Museums Association Disposal Toolkit. Orkney Arts, Museums and Heritage is aware that unethical and inappropriate disposal (e.g. financially motivated disposal to generate short-term revenue) can result in loss of Accreditation status and removal from the Museums Association. Appropriate advice will be sought from the Museums Association in any instance of disposal.

Themes and priorities for rationalisation and disposal

Archaeology

The Arts, Museums and Heritage Service currently have no plans to rationalise or dispose of any part of the archaeology collection.

Social History

The Arts, Museums and Heritage Service plans to assess the Commerce & Industry, Domestic & Community Life, and Art collections (as described above) to identify duplicate artefacts for potential disposal in the future.

The Wartime Orkney collection has been assessed and agreement was gained from the governing body to dispose of a select group of items identified as being duplicate or having no local provenance. Most of these disposals to other museums have already taken place. Further assessment will take place as part of the refurbishment of the Scapa Flow Visitor Centre & Museum from 2018 to 2020, and any future decisions to undertake disposal will follow the procedures outlined above.

6 Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museums Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s)/organisation(s):

Stromness Museum, Orkney Wireless Museum, the Fossil & Heritage Centre, the Pier Arts Centre, National Museums Scotland, and Historic Environment Scotland.

8 Archival holdings

Orkney Arts, Museums and Heritage Service does not actively acquire archive material. The depository for this material in the county is Orkney Library and Archive.

However, as the Museum holds archival material in the form of photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

9 Acquisition

9.1 The policy for agreeing acquisitions is:

The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, or bequest, 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.

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 Human remains

10.1 As the museum holds or intends to acquire human remains from any period, it will follow the guidelines in the ‘Guidance for the Care of Human Remains in Scottish Museums’ issued by Museums Galleries Scotland in 2011.

11 Biological and geological material

11.1 The museum will not acquire any biological or geological material.

12 Archaeological material

12.1 The museum 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 Orkney Museum by the Crown. However, where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a Curator or other responsible person acting on behalf of Orkney Islands Council, 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 the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin**
- acting with the permission of authorities with the requisite jurisdiction in the country of origin**

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

14 Spoliation

14.1 The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

15 The Repatriation and Restitution of objects and human remains

- 15.1** The museum's governing body, acting on the advice of the museum's 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 museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 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, 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. 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, 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 MA's 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 museum will not dispose of items by exchange.

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, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

17 Documentation

17.1 In relation to the collections held by Orkney Islands Council, for the purposes of this policy, documentation includes the following, but is not exhaustive:

- Entry forms
- Accession registers
- Images and electronic databases
- Movement control records
- Loan documentation
- Disposal documentation

The aim of the Documentation Policy is to ensure that the museum fulfils its responsibilities in relation to security, management and access to the collections, and will:

- Improve accountability for collections
- Maintain at least minimum professional standards in documentation procedures and collection information
- Extend access to collections information
- Strengthen the security of the collections

17.2 The Documentation Policy is guided by relevant professional and ethical guidelines, or legislation that governs museum documentation, and to which museum staff are required to work. For example (but not exhaustive):

- Museums Association Code of Ethics
- Data Protection
- Freedom of Information (if relevant)

17.3 Orkney Arts, Museums and Heritage curators maintain such records as are necessary to manage the collection, for which they are legally responsible, and any movements therein, including loans documentation.

17.4 Orkney Arts Museums and Heritage is committed to following SPECTRUM, the UK Collections Management Standard, specifically the recommended procedures for:

- Object entry
- Acquisition
- Loan in
- Loan out
- Location and movement control
- Cataloguing
- Object exit (disposal)

- 17.5 Orkney Arts, Museums and Heritage is committed to ensuring that documentation allows for access to information for staff, researchers, and the general public, through a variety of methods and OAMH is working towards an online presence.
- 17.6 Orkney Arts, Museums and Heritage is committed to ensuring the physical security of the records in their documentation systems, and the long-term preservation of those records, including regular back-up of electronic data and security copying of key records, such as accession registers.

Accession registers, and other key documentation, are kept in a fire-proof cabinet in a locked room. Electronic records and systems are backed up regularly by Orkney Islands Council ICT Service. Software is updated regularly in accordance with the contract held with the provider.

18 Access

As a service provider, Orkney Arts, Museums and Heritage creates inspiring and educational visitor experiences for all through its collections, permanent displays, temporary exhibitions, and public events across all our sites to encourage participation and inclusion in the cultural heritage of Orkney.

It is our aim to ensure access to all who would like to use our services and to develop a culture of continuous improvement in service provision. Promoting equality means recognising that everyone has different needs and taking positive action to ensure that everyone is able to participate in society wherever possible.

Orkney Arts, Museums and Heritage is committed to enabling access to our collections for education, research and enjoyment by all and, wherever possible, we will make reasonable adjustments to ensure access for all, within the constraints of resources, conservation, and security.

- 18.1 Our approach to access is guided by relevant professional and ethical guidelines or legislation that governs museum practice and the public sector including (but not exhaustive):
- Museums Association Code of Ethics
 - DCMS Guidance for the Care of Human Remains 2005
 - Equality Act 2010
 - MGS Guidance for the Care of Human Remains in Scottish Museums 2011
 - Orkney Community Planning Partnership's Equality and Diversity Strategy
 - Orkney Islands Council Equality Outcomes 2017-2018
- 18.2 Orkney Arts, Museums and Heritage is committed to assessing, identifying and addressing access issues by means of internal checklists, access audits and / or working with local advocacy groups. We will undertake this through a regular review of access which will take place every five years as a minimum, and more frequently if possible. The review will include consultation with the Orkney Access Forum, and seeking advice from the Council Access Officer as to up-to-date best practice and requirements.
- 18.3 Orkney Arts, Museums and Heritage understands that users have different needs and is committed to reducing barriers to physical, intellectual, financial and geographical access to our collections. To engage visitors with the collections, information is delivered in a variety of ways at appropriate sites, for example (but not exhaustive):

- Permanent displays
- Temporary exhibitions
- Hands-on activities in galleries
- Audio-visual listening and viewing points
- Large print exhibition text available in galleries, or by request
- A range of foreign language room guides
- Visitor Services staff trained in customer service, including specialist training on meeting visitors' needs
- Hearing loops
- Website and Facebook pages
- School loans boxes
- Loans programmes
- Art in Public Places scheme
- Outreach visits to schools and community groups

Orkney Arts, Museums and Heritage reviews and assesses current access provision when re-displaying galleries or setting up new exhibitions. Any specific requests for assistance will be considered.

Orkney Arts, Museums and Heritage is committed to listening to our users and non-users, and to responding pro-actively to visitor feedback in order to reduce any identified barriers to access.

18.4 Restricted access to parts of our collections because of the sensitivity of material held is guided by:

- Museums Association Code of Ethics
- DCMS Guidance for the Care of Human Remains 2005
- MGS Guidance for the Care of Human Remains in Scottish Museums 2011

18.5 Orkney Arts, Museums and Heritage aims to balance its long-term responsibility for the preservation and care of collections with public access.

19 Collections Care

19.1 Collections Care includes:

- Provision of appropriate buildings for museums and stores
- Monitoring and control of temperature, humidity and light levels
- Housekeeping and preventive conservation
- Repacking and labelling as required
- Pest control
- Condition assessment of artefacts entering the collection
- Routine checks of artefacts

Caring for the collections is a fundamental duty for all museums. Orkney Arts, Museums and Heritage makes use of a combination of preventive and remedial conservation measures, designed to ensure long-term preservation.

Preventive conservation covers the measures necessary to slow down or minimise deterioration of museum objects and specimens and structures.

Remedial conservation involves treatment of an object or specimen to bring it to a more acceptable condition or state in order to stabilise it or enhance aspects of its cultural or scientific value.

All workforce members and freelance staff working to support the care and conservation of the collection are aware and follow all policies and procedures.

19.2 Collections care and conservation is guided by relevant professional and ethical guidelines, or legislation that governs museum documentation, and to which museum staff are required to work. For example (but not exhaustive):

- Museums Association Code of Ethics
- Health and Safety at Work Act 1974
- COSHH Regulations 2002

19.3 The Collections Care and Conservation Policy is guided by relevant standards and guidelines, for example, Benchmarks in Collection Care for Museums Archives and Libraries.

19.4 Orkney Arts, Museums and Heritage is committed to meeting the standards set out in Benchmarks in Collection Care for Museums Archives and Libraries.

19.5 The Collection Care and Conservation Policy is also guided by policies and plans including (but not exhaustive):

- Orkney Arts, Museums and Heritage Forward Plan
- Site-specific Emergency Plans
- Collections Care and Conservation Plan or planning information on collections care and conservation included within a wider plan

19.6 Orkney Arts, Museums and Heritage is committed to consulting professional conservators for advice when needed on remedial conservation, or for remedial conservation to be carried out under the supervision of a professional conservator accredited by ICON.