
Report To:	The Inverclyde Council	Date:	1 December 2016
Report By:	Corporate Director Environment, Regeneration & Resources	Report No:	SL/LP/148/16
Contact Officer:	Sharon Lang	Contact No:	01475 712112
Subject:	McLean Museum Draft Collections Development Policy – Remit from Education & Communities Committee		

1.0 PURPOSE

- 1.1 The purpose of this report is to request the Council, as Trustees of the Watt Institution, to note the decision made by the Education & Communities Committee relative to the McLean Museum Draft Collections Development Policy.

2.0 SUMMARY

- 2.1 The Education & Communities Committee on 1 November 2016 considered a report by the Corporate Director Education, Communities & Organisational Development seeking approval of an updated Collections Development Policy for the McLean Museum and Art Gallery, the adoption and implementation of which are a requirement of the Arts Council England (ACE) Accreditation Scheme which sets nationally agreed standards for museums in the United Kingdom. A copy of the report is attached as appendix 1.
- 2.2 The Education & Communities Committee decided:
- (1) that approval be given to the McLean Museum Collections Development Policy to meet the requirements of the Arts Council England (ACE) Accreditation Scheme; and
 - (2) that the decision of the Committee be referred, for noting, to the next meeting of the Inverclyde Council as Trustees of the Watt Institution.

3.0 RECOMMENDATIONS

- 3.1 The Trustees are asked to note the decision of the Education & Communities Committee relative to the McLean Museum Draft Collections Development Policy.

Report To:	Education and Communities Committee	Date:	01 November 2016
Report By:	Corporate Director Education, Communities and Organisational Development	Report No:	EDUCOM/64/16/AW
Contact Officer:	Alana Ward, Libraries, Museums and Archives Manager	Contact No:	01475 712330
Subject:	McLean Museum Draft Collections Development Policy		

1.0 PURPOSE

- 1.1 The purpose of this report is to ask the committee to approve an updated Collections Development Policy for the McLean Museum and Art Gallery. The adoption and implementation of such a policy by the Inverclyde Council, the Governing Body of the McLean Museum and Art Gallery, is a requirement of the Arts Council England (ACE) Accreditation Scheme which sets nationally agreed standards for museums in the UK.

2.0 SUMMARY

- 2.1 This Policy is intended to replace the Acquisition and Disposal Policy approved at Committee in October 2010 and supersedes all previous and existing practices and policies, formal or informal, relating to the acquisition of items for the collections of the Museum.
- 2.2 This policy represents the aims and plans of the Inverclyde Council at the time of its adoption in November 2016 and as such will be subject to revision as the Museum develops. Museums Galleries Scotland will be notified of any changes to the Collections Development Policy.

3.0 RECOMMENDATIONS

It is recommended that the Committee:

- 3.1 approves the McLean Museum Collections Development Policy to meet the requirements of the Arts Council England Accreditation Scheme; and
- 3.2 refers the decision of the Committee to the next meeting of The Inverclyde Council for noting as Trustees of the Watt Institution.

4.0 BACKGROUND

- 4.1 The adoption and implementation of a Collections Development Policy for the McLean Museum and Art Gallery by the Inverclyde Council, the Governing Body of the McLean Museum and Art Gallery, is a requirement of Arts Council England (ACE) Accreditation Scheme for Museums in the UK.
- 4.2 The McLean Museum and Art Gallery currently enjoys Accredited Status within the Scheme and seeks to retain this status as it is a benchmark standard which attracts Government funding. Museums that do not meet the standard do not receive Government grants.
- 4.3 It is considered good practice to review Collections Development Policies every five years. The current Acquisition and Disposal Policy was approved by the Regeneration Committee in October 2010.

5.0 PROPOSALS

- 5.1 It is proposed that Inverclyde Council will approve the Draft Collections Development Policy.

6.0 IMPLICATIONS

6.1 Finance

There are no implications.

Financial Implications:

One off Costs

Cost Centre	Budget Heading	Budget Years	Proposed Spend this Report £000	Virement From	Other Comments
N/A					

Annually Recurring Costs/ (Savings)

Cost Centre	Budget Heading	With Effect from	Annual Net Impact £000	Virement From (If Applicable)	Other Comments
N/A					

6.2 Legal

The Head of Legal and Property Services comments that, as the Watt Institution is held and administered by the Council as Trustees, any recommendation of this Committee will require to be referred to the Trustees of the Watt Institution for noting.

6.3 Human Resources

There are no implications.

6.4 Equalities

Has an Equality Impact Assessment been carried out?

☐ Yes See attached appendix

☒

No

This report does introduce a revised policy, however it does not have an impact on people. Inverclyde Council's Equalities Officer has been consulted on the draft document and has confirmed that no Equality Impact Assessment is required.

6.5 Repopulation

There are no implications.

7.0 CONSULTATIONS

- 7.1 Museums Galleries Scotland have been consulted on the draft document and have confirmed that it meets the requirements of the Accreditation Scheme.

8.0 LIST OF BACKGROUND PAPERS

- 8.1 Draft McLean Museum Collections Development Policy.



McLean Museum and Art Gallery

Collections Development Policy 2016

Inverclyde
council

Definition of this policy document:	<p>This collection development policy covers the various procedures and standards used in collections development with the McLean Museum and Art Gallery's Collections.</p> <p>The McLean Museum and Art Gallery serves as Inverclyde Council's Museum Service.</p>
Aims of this document:	To describe the collections development policy used at the McLean Museum and Art Gallery, Greenock and serve as the reference document for Museum staff, external bodies and service users.
Date of initial compiling	<p>Originally compiled as part the Museum's Accreditation application in 2006 and updated in accordance with regulatory changes.</p> <p>This is the September 2016 edition incorporating the revised Museum Accreditation standard of the Arts Council of England and has been approved by Museums Galleries Scotland.</p>
Name of the compiler:	George A. Woods, Assistant Curator
Amendments:	

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Name of museum: McLean Museum and Art Gallery

Name of governing body: Inverclyde Council

Date on which this policy was approved by governing body: 1 November 2016

Policy review procedure:

The Collection Development Policy of the McLean Museum and Art Gallery will be monitored annually by the Curator of the Museum and recommended changes and revisions discussed with senior local authority management prior to Committee approval and approval by Inverclyde Council as Trustees of the Watt Institution at least every five years.

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: November 2021

***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 McLean Museum and Art Gallery exists to enhance and enrich the learning, leisure and cultural experiences of people who live, work and visit Inverclyde."

The aims of the McLean Museum and Art Gallery's collection development policy are:

- To enhance the role of the collections in fulfilling the learning, research and cultural goals of the Museum.
- To ensure that acquisitions to a museum's collections are in accordance with the McLean Museum's mission statement and that current collections are regularly assessed to establish relevance to the Museum's mission.
- To ensure that all acquisitions and disposals are made in conformity with applicable ethical and legal standards and with the ACE Museum Accreditation Scheme.
- To ensure that any acquisitions contribute to a balanced growth of the various collections to enable the Museum to properly fulfill its mission and purpose.
- To ensure that any proposed acquisitions can be accommodated within the current and future human, spatial and financial resources of the Museum.

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, 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 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
 - the disposal will significantly improve the long-term public benefit derived from the remaining collection
 - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
 - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
 - extensive prior consultation with sector bodies has been undertaken
 - the item under consideration lies outside the museum's established core collection

2. History of the collections

- 2.1 The current collections at the McLean Museum have been acquired over the last 140 years and represent a unique record of the history of the Inverclyde area. This heritage is a special part of the broader national heritage embodying some of the most important themes, events, industries and experiences that have helped shape modern Scotland. The preservation of this heritage is therefore of great importance not simply for the people of Inverclyde but also for the nation as a whole.
- 2.2 The McLean Museum grew out of the activities of the Greenock Philosophical Society and the collections it had acquired. By 1816 a museum of natural and artificial curiosities already existed as a branch of the Society. When the Greenock Library moved to the Watt Library in the 1830s some members added autographs, maps, prints, coins, medals, and armour to the collection. This collection was later expanded by gifts from travellers and by donations from scientific societies and individuals.
- 2.3 A report of 1850 stated that: 'as the building is well adapted to the purpose of a museum it is hoped that donations of a like kind and of articles generally of literary or historical interest will continue to increase.' In the first report of the Philosophical Society suggestions were made to interest owners and masters of local ships in the collection of natural history specimens, and for the purchasing of some scientific apparatus. But the main and practical object aimed at was 'a collection to illustrate the industries, the Natural History and the Antiquities of the town and its neighbourhood.'
- 2.4 From 1863 onwards the erection of a suitable lecture hall, with a museum attached, became an important objective of the Society. James McLean, a local timber merchant, gave the funds to build the Watt Hall and the Museum, which now bears his name. He laid a memorial stone on 23rd September 1875, in the northwest wall of the Museum Building. The Museum opened on 3rd November 1876 and although James McLean was not able, through illness, to be present he recovered sufficiently to visit the Museum; and inspect its contents before his death in January 1877.
- 2.5 In the early days the Museum's collections were enhanced from time to time with temporary loans from other museums such as the Victoria and Albert Museum and the

National Gallery. In return the Museum lent to the National Museums some of their collection for exhibition purposes. Up until 1914 the Museum received regular donations from the Egypt Exploration Society and was therefore able to acquire an interesting collection of Egyptian material. Collecting in the early days was focused on areas such as Natural History, Technology and Egyptology although some artworks were also acquired. From 1913 onwards the collecting of Fine Art became an important aspect of the Museum's activities and a significant collection of art works were collected through a combination of donation, bequest and purchase.

- 2.6 Since the Museum became administered by the local authority in late 1970s the collections have grown considerably. A large amount of Social History material has been acquired and collecting has continued in all areas with the exception of the Natural Sciences collection which is effectively closed to future acquisitions.
- 2.7 The McLean Museum aspires to preserve and develop the collection so that it remains relevant and fulfils the mission and purposes of the institutions and aim to have the collection widely recognised and valued by the Inverclyde community and others through the provision of high quality services enabling the collections to be enjoyed by all.

The main current collections at the McLean Museum and Art Gallery are:

- Archaeology
- Coins, Medals and Tokens
- Costumes and Textiles
- Decorative and Applied Art
- Fine Art
- Natural Sciences
- Photographs
- Social History
- Social History: Publications
- World Cultures

2.8 Archaeology

The most significant part of the Archaeology collection consists of ancient Egyptian objects that were collected from the 1880s to 1914 as donations from the archaeological activities of the Egypt Exploration Fund. Many of the pieces came from digs carried out by the most eminent archaeologists of the day. It includes items discovered by Sir William Flinders Petrie (1853-1942), the founding father of British Egyptology and Édouard Naville (1844-1926), two of the most important nineteenth century European Egyptologists. The collection contains pieces of national and international significance such as the mummy cartonnage from Herakleopolis Magna and the temple stone from the Great Temple of Bast at Bubastis. The collections are of importance to researchers since the material is properly provenanced and comes from published archaeological excavations, giving the collection a continuing relevance.

There is also a mixed collection of material from elsewhere collected in an ad hoc fashion since 1876. This consists of stone-age tools from the Kilmacolm area, a Bronze Age spear head, Roman and medieval material from London and some undistinguished foreign items, largely collected as souvenirs and items from archaeological digs carried out at Newark Castle, Port Glasgow; Castle Levan, Gourock and the site of the former Clyde Pottery Works, Greenock.

Significant donors to the Archaeology Collection include:

- The Egypt Exploration Fund

2.9 Coins, Medals and Tokens

This collection contains coins, tokens, commemorative medals and banknotes collected in an ad hoc fashion since the opening of the Museum in 1876. There are coins from Ancient Rome, Egypt and Byzantium. It also contains coins and banknotes issued in Britain, European states and non-European coins and banknotes. The collection also contains communion tokens non-military medals and trade tokens. Although the collection has groups of items it has no overall coherence in terms of donation, collecting or subject matter.

2.10 Costume and Textiles

Much of this collection has only a very weak connection with Inverclyde and has been collected in an ad hoc fashion. Some of the items such as Burgh robes were donated by the local authorities. It includes European costume of all types: men's, women's and children's clothes and accessories used in a wide variety of contexts such as fashion, sports and leisure wear, sacred dress, theatrical costume and uniforms. It also includes council robes of office and military items. There is a smaller group of items such as decorative panels, quilts, carpets, samplers and curtains. Little of this material, apart from the civic items, has a strong connection with the Inverclyde area is therefore of general interest only.

2.11 Decorative and Applied Art

This collection contains items with strong Inverclyde connections especially items made by the Clyde Pottery of Greenock and Greenock Provincial Silver pieces. The most important items in the ceramics collection are from the Clyde Pottery. The Clyde Pottery collection at the McLean Museum is the world's largest collection of ceramics from this pottery. The collection was acquired partly from the Clyde Pottery Co. in the late 1870s and has subsequently been added to via purchase. The Clyde Pottery material is a unique resource and reference point for collectors and scholars documenting an important Inverclyde industry which produced wares from 1816 to the early 1900s.

The collection also contains glassware and stained glass works of an architectural or decorative type, the major part of this collection consists of pieces of revival Venetian glass made by the Salviati Company and donated by them to the Museum in the nineteenth century.

Greenock Provincial Silver is well represented with pieces of undoubted quality and skill by John Heron, Jonas Osborn, John Taylor, William Clark and Nathaniel Hunter. These have been acquired via purchase since the 1970s. There are also examples of Scottish, British and European decorative metalwork in a variety of metals, especially pewter, dating from the seventeenth century. These have been acquired through donation and purchase.

Significant donors to the Decorative and Applied Art Collection include:

- The Clyde Pottery Co., Greenock
- Venice and Murano Glass and Mosaic Company Limited

2.12 Fine Art

The McLean Museum's Fine Art Collection is one of the most interesting in Scotland and is the product of over 130 years of donations, bequests and active collecting by the Museum. The first painting to become part of the Museum's collections was, appropriately, a 'Portrait of the late James McLean' in oil, which entered the collections in 1877. Until 1913 the bulk of the art collection was devoted to portraits of local people and views of the

locality. This changed with the Mackellar Bequest. Peter H. Mackellar (1872-1911) was a local merchant who had interests in shipping and property. Peter Mackellar was one of the first to recognize the important effect that the presence of a large art collection would have on his fellow townsfolk. To further the appreciation of art he arranged that on his death his large collection of 46 Victorian and Edwardian paintings should be made available to the public at large.

The original nucleus of the Caird Art Collection was the personal collection of Mr. Stuart Anderson Caird, a ship owner in Greenock who died in 1917. In 1917 he bequeathed his own picture collection to the McLean Museum, Greenock. At the same time he also bequeathed a sum of £6,000 to fund a trust that would purchase other works of art and add them to the collection 'for the promotion of Art in the town of Greenock'. Stuart Anderson Caird was anxious to ensure that the public should benefit to the maximum extent from his bequest and to that end he requested that the artworks were 'to be displayed in the McLean Museum, to be open for inspection by the public at all times the Museum is open, and that they were to be viewed free of charge.'

Several other bequests and donations have made important contributions to the art collection. In 1939 a retired ship surveyor, Andrew Young, bequeathed his collection of 18 paintings to the museum. In 1961 William Y. Laurie, a former Greenockian, donated his large collection of works, adding to the increasingly important collection of marine art held by the museum. Miss Elizabeth T. Caird also gifted several important works to the collection. These are some of the major donations and bequests to the collection, the most recent large bequest being over 20 works from the Scottish Arts Council in 1998. There have also been many individual works bequeathed and donated by local people.

Significant donors to the Fine Art Collection include:

- Stuart Anderson Caird Bequest: Over 150 artworks covering Scottish, British and European Art. Stuart Anderson Caird (1837-1917) was a member of the prominent local shipbuilding family and a ship owner.
- Colin Y. Caird (Sydney) Bequest: Colin Young Caird (1865-1928) bequeathed funding for the purchase of watercolours and works on paper as well as sculpture. A collection of over 40 works.
- Walter Graham Bequest: A collection of 4 works by William McTaggart (1835-1910) and Eugène Louis Boudin (1824-1898)
- Peter Mackellar Bequest: A collection of 46 works, mainly Scottish, acquired by the Greenock merchant Peter Mackellar (1832-1912).
- Scottish Arts Council Bequest 1998: A collection of 22 post war Scottish artworks, including artists from Inverclyde.
- Colonel A.E.S. Stewart Bequest: A bequest of 16 works by John Stewart and John Pettie (1839-1893).
- Andrew Young Bequest: Andrew Young (1869-1939) was a local ship surveyor who bequeathed his art collection of 18 works which included paintings by Sir John Lavery (1856-1941) and Sir Alfred East (1844-1913).
- Elizabeth Tennant Caird (1891-1993): A donation of 17 etchings and drypoints by eminent artists working in that field.
- Sir William Burrell (1861-1958): Donated a group of four European paintings to the Museum.
- William Y. Laurie: Donated his collection of 18 marine paintings to the Museum.
- Thomas C. Riddell (d.1974): A donation of 6 paintings by William McTaggart and others.

2.13 Natural Sciences

The Natural Science collection is substantial and reflects the considerable importance attached to collecting in this field over the years of the Museum's existence from its inception up until the 1940s. The holding of bird specimens, mainly mounted for display

includes significant species such as the extinct Passenger Pigeon and Eskimo Curlew. Other animal groups are represented, including several thousand specimens of insects (mainly Coleoptera and Lepidoptera), and molluscs. The origin of the animal material is world-wide and includes the large mounted big game specimens including a Nile crocodile, Indian Tiger, Okapi and a Bongo.

The botany section of the Natural History collection includes vascular plants, (flowers, trees, grasses and ferns) and the bryophytes (mosses and liverworts) which reproduce with microscopic spores as opposed to seeds. The botanical specimens of the Natural History collection are currently undergoing cataloguing. The botanical specimens are mostly nineteenth century examples of which around one third were collected within the Renfrewshire area. There are over 1100 herbarium specimens mainly local to Inverclyde providing a source of data for the geographical distribution of species within the Renfrewshire area in the nineteenth century. The rest of the botanical collection was been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. The lichen section in the natural history collection is now effectively closed and is not used for either long term or temporary display, in part due to conservation concerns over the fragile nature of many of the specimens. It is now primarily a research resource.

The McLean's collection of over 1,000 geological specimens encompasses rocks, minerals and fossils from all over the world. Only a small proportion of this material is of local origin. The collection includes a limited amount of high quality material but its strength is in its range and diversity. The specimens serve as good illustrative material for topics relating to some of the principal areas of study in geological science. There are minerals with a wide range of specimens from around the world and from across the major mineral groups including native elements, carbonates, oxides, sulphides, sulphates and phosphates. The fossil collection contains mostly specimens from Scotland and England. The rock collection is a general collection including examples from Scotland, England and beyond.

The geological section of the natural history collection has been acquired in an ad hoc manner and whilst providing a wide range of examples, it does not do so on any scientific basis. It is now effectively closed and is not used for either long term or temporary display and is now primarily a research resource.

The zoological section of the Natural History collection includes bird and bird egg specimens. The collection mostly consists of mounted bird specimens and bird eggs and a small number of study skin specimens and some un-catalogued osteological specimens of British bird sterna along with a variety of other material such as skeletons and skulls. The specimens come from the British Isles, Europe, Asia, the Americas, Australia and especially Africa. Specimens were collected from the middle nineteenth century until the 1960s. Many of the specimens are provenanced and several of the specimens in the collection are of now extinct or severely endangered birds such as the Passenger Pigeon and the New Zealand Kakapo. Many of the specimens in the collection are now almost 100 years old and conservation requirements make them unsuitable for public display, they are currently retained for research purposes.

The invertebrate section of the Natural History collection contains insect specimens. Although the collection is has large numbers of British specimens there are also holdings of butterflies, moths and beetles from around the world. The specimens date from the mid nineteenth century to the mid twentieth century. Most of the specimens are dried and pinned. The most significant group within the collection are the specimens donated by George Rodgers Macdougall. These have been professionally mounted in glazed plaster moulds.

The collection consists of dry empty shells and includes terrestrial, fresh water and marine molluscs from all over the world. The specimens date from mid nineteenth century to the mid twentieth century. The geographical range is worldwide but there is a particular emphasis on foreign species.

The Natural History collection contains 4 reptile specimens: an iguana, a python skin, a turtle shell and a Nile crocodile *Crocodylus niloticus*, the latter being the only specimen of note. There are also some mammal and fish specimens acquired in the 1920s and 1930s. The mammal mounts are of high quality having been made by Rowland Ward of London, the world's leading taxidermist of the inter war years. These include Indian Tiger, Bongo, Okapi, Lion and Leopard.

Significant donors to the Natural Sciences collection include:

- Robert Ferris Damon (1845-1925), a noted fossil collector and dealer of the period.
- Sir Alexander Tilloch Galt (1817-1893), son of the famous Inverclyde novelist and Governor-General of Canada.
- Robert Lyons Scott (1871-1939), a prominent member of an Inverclyde shipbuilding dynasty and Director of Scotts' Shipbuilding and Engineering Ltd.
- George Rodgers Macdougall (1843-1917), a trustee of the Museum and a leading international sugar trader.

2.14 Photographs

This collection contains photographs dating from the 1850s onwards. The subjects are mainly ships and maritime scenes with a large number of views of Inverclyde locations, scenes and events. The collection largely consists of prints along with large format glass negatives and some modern colour transparencies. This collection is the largest repository of images of Inverclyde and as such plays a unique role. The Paterson Collection of shipping photographs serves as an important archive of Clyde maritime images containing many photographs of Clyde built vessels on trial and in service at various Clyde ports. There are also yachting images of Sir Thomas Lipton and

The most significant donor to this collection is:

- Robert Beatty Paterson (1917-1993): donated over 3,800 photographs of Clyde shipping to the collection.

2.15 Social History

The Social History Collection has been acquired from a wide range of donors ranging from local companies to local organisations and individual donors. Unlike the relatively small number of large scale donors to the Fine Art Collection, the Social History collection has been collected from a wide range of sources reflecting the diversity of Inverclyde's industrial and social history.

An important aspect of the collection is material relating to the civic and political history of Inverclyde. The relatively early development and industrialisation of the Inverclyde meant that the burghs of Greenock and Port Glasgow were to the fore in creating and developing the idea and practice of municipal governance, setting a pattern that was to be emulated throughout Scotland and beyond. The items are related to the governing of Greenock, Gourock and Port Glasgow, the growth of the burghs, including the incorporation of surrounding villages such as Wemyss Bay, Inverkip and Kilmacolm. This collection is unique to Inverclyde and records the development, decline and regeneration of the area. The collection is strong in terms of material relating to civic initiatives, public services and other areas of burgh responsibility.

The collection also documents the many religious and faith based groups that have been established in the Inverclyde area and, in addition, there are items from faith based or inspired organisations, such as the Temperance movement. It also records the historical religious divisions in the area and includes sectarian and anti-sectarian objects material.

There is material relating to social amenities, entertainments and hobbies and all forms of amateur and professional sporting activity in Inverclyde. The collection also contains material relating to social organisations and their activities in the Inverclyde area including material related to fraternal organisations and clubs, charities, trades unions, political organisations and other social and political organisations. The collection also has material relating to domestic, personal and family life in the Inverclyde area.

The collection also contains material relating to the history of warfare and defence in the Inverclyde area and to the participation of the Inverclyde area in broader conflicts elsewhere. It includes items relating to local militia, volunteers, defence units and regiments from the eighteenth century onwards. There is a small collection of licenced weapons and a significant collection of First World War material such as posters and proclamations.

James Watt (1739-1819) is the most famous person to have been born in the Inverclyde area. His discoveries and inventions helped to make Britain the world's first industrial power. The collection contains items that are personally linked with him and includes tools and other items used by him or invented by him. These items are of international significance.

Shipbuilding and ship repair were industries of enormous significance for the Inverclyde area and had at various times national and international significance. In many ways these industries were the key forces that defined the Inverclyde area in the later nineteenth and early twentieth centuries, creating much of what is now perceived as local tradition and heritage. As the predominant employer in the area for a century and a half these industries influenced several generations of local people in wide variety of fields beyond employment such as politics, education and social development. The collection includes predominantly builder's models of vessels built by local shipyards and engine models made by local marine engineering companies.

The sugar processing industry is also represented in the collection with items such as product samples, engineering models and other equipment used in the industry. As a major Inverclyde industry sugar processing influenced the lives of many Inverclyde people. In the 250 years of its existence it led to Inverclyde becoming involved in many aspects of British foreign policy from the age of slavery to the colonial produce protection schemes of the twentieth century. This material not only has Inverclyde significance but also illustrates aspects of national and international trading activity. Other industrial material in the collection relates to rope making, whaling, banking, seafaring, tailoring, electronics and computer manufacturing, retailing and land transport within Inverclyde.

This collection is the largest collection of items with Inverclyde connections and as such it occupies a unique place. It documents the personal, working and social life of Inverclyde's inhabitants over the last five hundred years and as such it is a valuable resource for Inverclyde residents and those researching Inverclyde's past.

Significant donors to this collection are:

- Thomas Thompson (1856-1935): He was a banker and Treasurer of the McLean Museum and was the prime mover in acquiring the outstanding collection of over 1,000 First World War posters and proclamations.
- The former Burghs of Greenock, Gourock and Port Glasgow: donated much material related to civic life.

2.16 Social History: Publications

This small collection contains a mixture of locally published newspapers, books on subjects related to prominent Inverclyde industries such as shipbuilding, rope making and sugar refining. There are also a small number of large format art books such as David Roberts' 'Nubia'. The collection is a mixture of low quality mass market books, commercial material and a small amount of high quality material of significance and value. Some of the large format books, such as the seventeenth century maritime atlas *Le Neptune François*, are of national and international importance.

Significant donors to this collection are:

- Miss Mae Caird: Donated important 19th century publications and other rare books.

2.17 World Cultures

The World Cultures collection contains items from all over the world beyond the British Isles but has particular strengths in the cultures of Asia, Africa and Oceania. The World Cultures collection of the McLean Museum has been an important part of the Museum's displays since its foundation in 1876. The collection grew as a result of the Inverclyde area's importance as a seaport and its involvement in maritime and trading activities of all types. The importance of this connection was not lost on the Museum's early trustees who actively encouraged and commissioned ships' captains to gather material on their voyages for the collection. Much of the material from the Pacific area was collected in this way. In addition many people from Inverclyde sought their living abroad as planters, mining engineers, administrators, soldiers and missionaries. They donated a wide variety of objects from the many different cultures they encountered.

The collection contains items from a wide range of locations in western, eastern and southern Africa. The items date from the nineteenth and twentieth centuries include weapons, domestic and ceremonial items, musical instruments and personal items such as jewellery. It includes a collection of ironwork from West Africa, items from the battlefield of Isandlwana and ceremonial adzes of the Tiv people of northern Nigeria.

There are also items from China and territories of the former Chinese Empire including Tibet and Formosa. The items are mainly from the latter part of the Qing dynasty that ended in 1911, and from the early period of the Chinese Republic. They come from various parts of China and fall into two broad categories: items produced for export to Europe and America, and those items produced by the Chinese for themselves. Items of particular importance are the 17th century Kang Xi period fire screen and a pair of Tibetan bodhisattva figures.

One of the most significant parts of the collection in terms of scale, quality and significance is the large collection of Japanese items which date from the 16th century onwards. It includes armour, swords and sword fittings, tsuba, lances and other military items, ceramics, inro, lacquer work, netsuke, printed items, wood carvings, equestrian items and costume.

There is also a small group of items from Europe and the near and middle east. This small collection is of a very miscellaneous nature including items such as handcuffs from Siberia and thumbscrews from Portugal. Almost all of this material has poor provenances and is of no known Inverclyde, national or international significance.

The American material contains a variety of objects from arrowheads to snowshoes. It contains some items of significance such as a Naskapi painted caribou skin from Labrador, a Yurok dance hat and early period birch bark and moose hair baskets.

The collection contains material from the Pacific region and includes items from Polynesia, Melanesia, Micronesia and Australia. This varied collection includes weapons such as clubs and spears as well as ceremonial and religious items along with domestic items. This group of items has a high significance. It is one of the larger public collections of this material in Scotland it includes a nationally and internationally important collection of Malagan material from New Ireland and Papua New Guinea and includes contemporary material.

Much of the material from South Asia was brought home as 'souvenirs' by nineteenth century travellers to India who were fascinated by the richness, variety and complexity of the societies that they found. These nineteenth century travellers collected those items that often seemed to represent the unique inner qualities of the south Asian world - its religions and their beliefs. As such, the collection centres on the gods, myths and legends of south Asia. Figures of the Buddha from Myanmar (Burma), the Hindu gods and other deities are prominent as are weapons.

The world cultures collection at the McLean Museum is one the top half dozen collections of its type in Scotland. This collection documents the activities of people from the Inverclyde area as well as Inverclyde's connections with the wider world.

The most significant donors to this collection are:

- George Rodgers Macdougall (1843-1917): Macdougall was prominent in many local enterprises such The Harbour Trust, School Board and the Museum. He was involved in the local sugar trade and eventually his business led him to emigrate to New York, where he established one of the largest commodity trading firms of the day. In the period 1900-1914 he acquired and donated a significant collection of Japanese material to the Museum.
- Captain David Swan (1849-1914): Captain Swan was a local mariner who captained emigrant ships travelling in Pacific waters. It was on these trips that he acquired an important collection of Malagan items from the island of New Ireland which he donated to the Museum.
- Sir William Northrup McMillan (1872-1925): McMillan was an American industrialist who travelled in Africa collecting African material, especially from Benin and East Africa, which was donated to the Museum in the 1920s.
- Mrs. Jessie Ballantyne: Mrs. Ballantyne donated an important collection of material from Papua New Guinea. This had been collected by her son David Ballantyne (1868-1909), a local man who rose to become Controller of Customs for British New Guinea.

3. An overview of current collections

3.1 Archaeology

The Archaeology Collection currently contains 481 catalogued items.

The strength of the collection is:

- Ancient Egyptian material

Outstanding items include:

- Female mummy cartonnage from Herakleopolis Magna
- Temple stone frieze from the Great Temple of Bast at Bubastis.

The Archaeology collection has a few items recovered from various sites within Inverclyde and archaeological digs carried out at Newark Castle, Port Glasgow; Castle Levan, Gourrock and the site of the former Clyde Pottery Works in Greenock. The non-Inverclyde material includes a group of Palaeolithic flint implements from Milton Street,

Kent and stone axes from Ireland. There is also a small quantity of Roman and medieval material from London and a small collection pre-Columbian pottery from Peru and a votive tablet from Carthage bearing an inscription incised in Phoenician referring to the deity Baal Hammon. The most important part of the Archaeology Collection is the important collection of Ancient Egyptian material which contains pottery, shabtis, amulets, and scarabs in addition to carvings, stela and other funerary equipment from sites at Abydos, Bubastis, Defenna, and Deir el-Bahri, Dendera, Diospolis Parva, El Amra, Herakleopolis Magna, Naukratis and Oxyrhynchus.

3.2 Coins Medals and Tokens

The Coins, Medals and Tokens Collection currently contains 1417 catalogued items.

The collection contains coins from the Ancient World and includes Roman, Greek and other near eastern coins. There are coins from Ancient Rome, Roman occupied Egypt and Byzantium. The collection also contains coins and banknotes issued in Britain and range in date from the reign of Elizabeth I to the decimal era but are primarily eighteenth and nineteenth century. There are also coins issued by the major European states and non-European coins and banknotes, including material issued by the colonial powers for use in their colonies. Scottish material includes a range of banknotes from Scottish banks including Dumfries Commercial Bank, Greenock Bank Company, British Linen Bank Company, Caithness Bank and the Renfrewshire Bank Company.

The collection also contains communion tokens, used to allow access to the celebration of communion in Protestant churches. The communion tokens are mainly from the eighteenth and nineteenth centuries. There are also non-military medals and a variety of trade tokens. There are medals and badges issued to or by the military, mainly First and Second World War period from a wide variety British Army regiments. The collection also has medals, mostly Victorian, on various subjects such as Lord Nelson, George Washington, Queen Victoria's jubilees, the Pope and Christopher Columbus and some medals relating to the Great Reform Act in Renfrewshire.

3.3 Costume and Textiles

The Costume and Textiles Collection currently contains 354 catalogued items.

Much of this collection has only a very weak connection with Inverclyde and is therefore of general interest only. It includes European costume of all types: men's, women's and children's clothes and accessories used in a wide variety of contexts such as fashion, sports and leisure wear, sacred dress, theatrical costume and uniforms. It also includes council robes of office and military items. There is a group of items such as decorative panels, quilts, carpets, samplers and curtains.

3.4 Decorative and Applied Art

The Decorative and Applied Art Collection currently contains 850 catalogued items.

The strengths of the collection are:

- Ceramic pieces made by the Clyde Pottery, Greenock
- Greenock Provincial Silver
- Venetian revival glassware
- Pewter Collection

Outstanding items include:

- Silver punch bowl yachting trophy of the Northern Yacht Club by John Heron of Greenock.

This collection contains items with strong Inverclyde connections especially items made by the Clyde Pottery of Greenock and Greenock Provincial Silver pieces. There are also Scottish, British and European ceramic pieces made from fired clay in earthenware, stoneware and porcelain. There are tiles, drinking and serving vessels, bowls, dishes, storage jars and decorative items

The most important items in the ceramics collection are from the Clyde Pottery. The Clyde Pottery collection at the McLean Museum is the world's largest collection of ceramics from this pottery. The collection provides a unique resource and reference point for collectors and scholars documenting an important Inverclyde industry which produced wares from 1816 to the early 1900s.

The collection also contains glassware and stained glass works of an architectural or decorative type. The major part of this collection consists of pieces of revival Venetian glass made by Salvati Company containing a variety of dishes, bowls, jugs and flagons. There is also a small group of stained glass pieces.

The collection includes Greenock Provincial Silver in the form of teaspoons, sugar tongs, wine labels, serving trays, ladles, cups and a yachting trophy produced by local silversmiths. There are pieces of undoubted quality and skill by John Heron, Jonas Osborn, John Taylor, William Clark and Nathaniel Hunter.

The collection also includes Scottish, British and European decorative metalwork in a variety of metals, primarily pewter. These date from the seventeenth century onwards and were made for ecclesiastical use and several of these have Inverclyde connections and provenances. They include tankards, plates, teapots, jugs, salvers, communion jugs and church collection plates.

3.5 Fine Art

The Fine Art Collection currently contains 1028 catalogued items.

The strengths of the collection are:

- Scottish Art from 1800
- British and European Art
- Works by Inverclyde Artists
- Marine Art

Outstanding works include:

- Paintings by the Scottish Colourists
- Art works by The Glasgow Boys
- Paintings by William Clark of Greenock
- Paintings by John Fleming
- Paintings by Robert Salmon

The McLean Museum's Fine Art Collection is one of the most interesting in Scotland and is the product of over 130 years collecting by the Museum. It contains a wide range of works including American and European art as well as contemporary work from Papua New Guinea.

The collection contains American artworks dating from the middle of the nineteenth century to around the First World War period. There are works from the Tonalist school of artists and other American artists of the late 19th and early 20th century.

Although small in number, there are paintings by major European artists such as Eugène Louis Boudin, Jean-Baptiste-Camille Corot and Gustave Courbet. The collection also contains paintings by lesser known European artists from France, Italy, Russia and the Netherlands and Italian sculpture.

British Art in the collection includes English landscapes, English Victorian narrative paintings, history paintings and genre paintings with several important artists from this period represented in the collection. Particularly noteworthy are a group of five watercolours on Italian and Spanish subjects by John Frederick Lewis and a group of oil paintings on Inverclyde subjects by the marine artist Robert Salmon. Other British artists include Dame Laura Knight, Lord Frederic Leighton, Sir Alfred John Munnings and works by the Irish artists Sir William Orpen and Seán Keating. The collection also includes sculpture by Sir Francis Legatt Chantrey and Sir Charles Wheeler.

Scottish Art is a major part of the collection with works by Scottish artists from the eighteenth century to the present day and includes a work by almost every significant Scottish artist between 1800 and 1950. Of particular note are the groups of works the Glasgow Boys and the Scottish Colourists.

The Scottish Art collection also includes portraits by artists such as Allan Ramsay and Sir Henry Raeburn. Other significant Scottish artists working in a range of genres such as landscapes, Scottish Victorian narrative and history paintings, portraits, architectural and wartime subjects are represented and include Horatio McCulloch, Waller Hugh Paton, Sir William Quiller Orchardson, William Strang, Muirhead Bone, John Duncan, George Houston, Robert Gemmell Hutchison, James Kay and John McGhie. Of particular note is the group of eight paintings by William McTaggart and five paintings by Robert Inerarity Herdman.

The Glasgow Boys are also well represented in the McLean collection with works by Sir David Young Cameron, David Gauld, Sir James Guthrie, George Henry, Edward Atkinson Hornel, Sir John Lavery, Arthur Melville, James Paterson, Robert Macaulay Stevenson and George Henry.

The Scottish Colourists are also represented with works by Francis Campbell Boileau Cadell, John Duncan Fergusson and Samuel John Peploe.

The collection also has works from the post Second World War period till the present and include paintings Stanley Cursiter, John MacLauchlan Milne, Alberto Morrocco, James McIntosh Patrick, Anne Redpath, Robert Sivell, Mary Nicol Neill Armour, Robert Henderson Blyth, William Crosbie, James William Hunter Cumming, David Ewart, William Russell Flint, William George Gillies and Alexander Goudie.

Of particular importance to Inverclyde is the Museum's unique collection of works by Inverclyde artists. The Inverclyde area has made a valuable contribution to Scottish art over the last two centuries, producing artists of importance working in a wide variety of genres. The collection has significant holdings of nineteenth century works by William Clark, John Fleming, and Patrick Downie in addition to works by other local artists. Twentieth century works include paintings by George Telfer Bear, Leonard Boden, Margaret Isobel Wright, William Somerville Shanks, William Niven, Alexander Galt and others. An important recent acquisition was a landscape by the Greenock born artist William Scott.

3.6 Natural Sciences

The Natural Sciences Collection currently contains 9,503 catalogued items.

The strengths of the collection are:

- Mounted mammal specimens
- Herbarium specimens

Outstanding items include:

- Indian Tiger (mounted specimen)
- Sloth Bear (mounted specimen)
- Nile Crocodile (mounted specimen)

The McLean's Natural Sciences collection is substantial in size and reflects the considerable importance attached to collecting in this field the Museum's inception up until the 1940s. The collection covers Botany, Zoology and Geology.

There are over 1100 herbarium specimens mainly local to Inverclyde in the form of labelled herbarium sheets comprising pressed and dried plant material mounted in album leaves. The botanical collection has been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. It is now primarily a research resource.

The collection has over 1,000 geological specimens of rocks, minerals and fossils from all over the world with only a small proportion of this material being of local origin. The fossil specimens mainly come from Scotland and England. The collection has been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. The minerals and rocks form a general collection containing a wide range of specimens from around the world and from across the major mineral groups including native elements, carbonates, oxides, sulphides, sulphates and phosphates. The geological specimen collection is now primarily a research resource.

The zoological section includes bird and bird egg specimens. The collection mostly consists of mounted bird specimens and bird eggs with a small number of study skin specimens. The specimens come from the British Isles, Europe, Asia, the Americas, Australia and especially Africa. Specimens were collected from the middle nineteenth century until the 1960s. Several of the specimens in the collection are of now extinct or severely endangered birds. These include the Passenger Pigeon and the New Zealand Kakapo. Such extinct and endangered specimens are particularly important for research purposes.

The Invertebrate section of the Natural Sciences collection contains insect specimens. The collection contains over 3,100 specimens of butterflies, moths and coleoptera specimens. There are also mollusc specimens including amphineura, bivalves, cephalopods and gastropods. This collection consists of dry empty shells and includes terrestrial, fresh water and marine molluscs from all over the world.

The Natural Sciences collection contains 4 reptile specimens: an iguana, a python skin, a turtle shell and a Nile crocodile (*Crocodylus niloticus*). The mammal section of the Natural Sciences collection contains specimens, mostly of big game mounts of African animals. Some of the mammal specimens form part of the long term display on the upper floor of the Museum.

3.7 Photographs

The Photograph Collection currently contains 10,877 catalogued items.

The strengths of the collection are:

- Clyde maritime and ship photographs.
- Photographs of the Inverclyde area.
- Photographic surveys of urban development schemes in Inverclyde.

Outstanding items include:

- Photographs of the Greenock Blitz aftermath in 1941.

The collection has all formats of photographs reflecting the acquisition the material in an ad hoc fashion. The collection spans some 150 years of Inverclyde's history and records many now vanished streets and locations. These images record the life of Inverclyde's people as they worked in the industries of the area, their leisure activities, important local events and the buildings and streets of the various towns and villages of the area. There are also photographs of miscellaneous non Inverclyde subjects.

The Paterson Collection of Clyde shipping photographs was compiled by Mr. Robert Beatty Paterson of Dunoon. It contains almost 5,000 images of all the many types of vessels that were once so common on the Clyde and also records many of the piers, harbours and anchorages of the river. There is also a large collection of postcards of Inverclyde and non-Inverclyde subjects.

3.8 Social History

The Social History Collection currently contains 4,609 catalogued items.

The strengths of the collection are:

- Industrial history of Inverclyde
- Social history of the Inverclyde area
- Civic history of the Inverclyde area
- Items relating the First World War

Outstanding items include:

- Original builder's ship models of locally built vessels
- First World War propaganda and recruitment posters

The Social History Collection includes is the largest collection of items with Inverclyde connections and as such it occupies a unique place. It documents the personal, working and social life of Inverclyde's inhabitants over the last five hundred years and as such it is valuable resource for Inverclyde residents and those researching Inverclyde's past. It also includes a variety of domestic, personal and working items without any strong Inverclyde connections.

An important part of the collection covers material relating to the civic and political history of Inverclyde and the historical burghs of the area and the governance of the burghs of Greenock, Gourock and Port Glasgow, the growth of the burghs, as well as Wemyss Bay, Inverkip and Kilmacolm. There are plaques, boards, police batons, badges, chains of office, medals, badges, glass and ceramics, textiles, uniforms, burgess tickets, burgh lamp glass, seals & dies, coats of arms for Inverclyde and its various constituent former burghs, weights and measures, commemorative trowels and other ephemera and a variety of commemorative items.

The collection also contains material relating to the domestic, personal and family life of individuals and families in the Inverclyde area and covers a wide range of topics such as housing, domestic life, food, eating, drinking, smoking; heating, sanitation, cleaning, childhood, marriage and poverty. The collection also documents the many religious and faith based groups that have been established in the area and, in addition, there are items from faith based or inspired organisations, such as the

Temperance movement. It also records the historical religious divisions in the area and includes sectarian and anti-sectarian objects such as sashes and ephemera.

The collection also has small group of items relating to education and health in the Inverclyde area. The type of object ranges from educational medals, a writing slate and a tawse to material from chemist's shops, equipment and instruments, nurses' uniforms and ophthalmic equipment, medical equipment and instruments, commemorative items and badges.

The collection contains a range of items associated with the historical industries of the Inverclyde area and includes tools, equipment and other items associated in addition to a collection of engineering and shipbuilding models.

There is also material relating to working life in Inverclyde outside the industries listed above. These include items associated with rope making, whaling, banking, seafaring, tailoring, electronics and computer manufacturing, retailing and land transport within Inverclyde. The sugar processing industry is represented in the collection with items such as product samples, engineering models and other equipment used in the industry.

The collection contains ship models from the early nineteenth century onwards. They are predominantly builder's models of vessels built by local shipyards with engine models made by local marine engineering companies. There are also engineering models relating to the sugar processing industry and other businesses. Some of these items are of Inverclyde and national significance.

There are models of Comet, the first commercial steamship in Europe, models of important vessels built by Caird & Co. such as the Windsor Castle (the first steel ship to sail to India) and the Mona's Isle and vessels built by Scott's, Lithgow and other Inverclyde yards. The collection also includes Napoleonic Prisoner of War models in bone. The engineering models are also of significance and include a trunk engine made by Caird & Co. around 1860 and a working model of a compound surface condensing steam engine made by John Gray, an apprentice of John Napier in 1838 and an early steam pumping engine from the 1790s.

The collection contains material relating to social amenities, entertainments and hobbies and all forms of amateur and professional sporting activity in Inverclyde. Items in this group include awards, sporting medals, ceramic figures, trophies, cups and shields, sporting costume and equipment such as football jerseys. A wide range of sporting activities are represented with medals, shields, trophies, associated ephemera and sporting equipment. The sports covered include swimming, football, boxing, bowling, tennis, cycling, and golf, sailing, rowing and running.

There is also material relating to social organisations and their activities in the Inverclyde area including material related to fraternal organisations and clubs, charities, trades unions, political organisations and other social and political organisations. A wide range of community organisations and activities are covered with the items represented including medals, regalia and associated ephemera.

The collection contains material relating to the history of warfare and defence in the Inverclyde area and to the participation of the Inverclyde area in broader conflicts elsewhere, including the First and Second World Wars. There are items relating to local militia, volunteers, defence units and regiments from the eighteenth century onwards and includes badges, medals, uniforms, armbands.

The collection also contains many printed items from the First World War period. There is a large collection of posters, proclamations and other printed material relating to the First World War. Around 500 of these items are colourful illustrated posters on all aspects of the British and Allied war effort. There are also 500 proclamations issued by the German military occupation authorities, the Imperial German General Governorate of Belgium (Kaiserliches Deutsches Generalgouvernement Belgien) which shows how the German occupation forces controlled various aspects of civilian life in that country. These rare items provide a special historical resource for everyone with an interest in the First World War. In addition to British items it also includes Canadian, New Zealand, United States, Portugal, Greece and other countries in its comprehensive survey of the subject.

3.9 Social History: Publications

The Publications Collection currently contains 133 catalogued items.

Outstanding items include:

- Six volume work 'The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia. After lithographs by Louis Haghe from drawings made on the spot by David Roberts, R.A.
- 'Le Neptune François ou recueil des cartes marines levées et gravées par ordre du roy.'

This small collection contains a mixture of published items from books on local industries to rare editions of nineteenth century works

3.10 World Cultures

The World Cultures Collection currently contains 1,780 catalogued items.

The strengths of the collection are:

- Japanese collection
- Material from the Pacific

Outstanding items include:

- Collection of material from New Guinea
- Collection of Malagan items from New Ireland

The World Cultures collection at the McLean Museum is one the top half dozen collections of its type in Scotland. This collection documents the activities of people from the Inverclyde area as well as Inverclyde's connections with the wider world with many of the items being donated by seafarers, merchants, missionaries and others from Inverclyde who made their careers in the far flung parts of the world.

The collection grew as a result of the Inverclyde area's importance as a seaport and its involvement in maritime and trading activities of all types. Many people from Inverclyde have sought their living abroad as planters, mining engineers, administrators, soldiers and missionaries. They have donated a wide variety of objects from the many different cultures they encountered. Today this material provides important evidence of their travels and of the societies they visited.

The World Cultures collection contains items from all over the world beyond the British Isles but has particular strengths in the cultures of Asia and the Pacific. The items in the collection date from the nineteenth to twenty first centuries and the types of objects include weapons, domestic, religious and ceremonial items, clothing, musical instruments and jewellery.

The collection contains items from a wide range of locations in western, eastern and southern Africa. The items date from the nineteenth and twentieth centuries and the types of objects include weapons, domestic and ceremonial items, musical instruments and personal items such as jewellery. It includes a collection of ironwork from West Africa and items from the battlefield of Isandlwana, the great battle between the Zulus and the British Army. Other items of interest include a manuscript from Ethiopia and ceremonial adzes of the Tiv people of northern Nigeria.

The collection includes material South Asia. Much of it was brought home as 'souvenirs' by nineteenth century travellers and as such, is focussed on the gods, myths and legends of south Asia such as figures of the Buddha, the Hindu gods and other deities. The material is generally of modest significance although it does contain some important pieces such as Burmese marble Buddhas.

There are also items from China and territories of the former Chinese Empire including Tibet and Formosa. The items are mainly from the latter part of the Qing dynasty that ended in 1911, and from the early period of the Chinese Republic. They come from various parts of China and fall into two broad categories: items produced for export to Europe and America, and those items produced by the Chinese for themselves. Items of particular importance are the 17th century Kang Xi period fire screen and a pair of Tibetan bodhisattva figures.

The American material contains a variety of objects from arrowheads to snowshoes. It contains some items of significance such as a Naskapi painted caribou skin from Labrador, a Yurok hat and early period birch bark and moose hair baskets. The southern and Central American material contains mostly domestic items and weapons and ranges from the modern West Indies to and ceramic items from Mexico.

The Pacific area group of items contains items from Polynesia, Melanesia, Micronesia and Australia. This varied collection includes a wide range of items from the area and although there are a large number are weapons such as clubs and spears there are also ceremonial and religious items along with domestic items. This group of items has a high significance and includes the nationally and internationally important collection of Malagan material from New Ireland. It is one of the larger public collections of this material in Scotland.

4. Themes and priorities for future collecting

- 4.1 The McLean Museum aspires to develop the collection so that it remains relevant and fulfils the mission statement and purpose of the Museum. The Museum aims to have the collection widely used and valued by the Inverclyde community and others that it serves through the provision of high quality. The Museum aspires to remove all barriers to accessing the collection including physical, cultural, social, financial, intellectual, psychological and emotional barriers and making the collection available to all in a wide variety of forms. The Museum also aspires to preserve the collection for future generations through proper stewardship and by adherence to recognised standards and best professional practice.
- 4.2 The aims of the McLean Museum and Art Gallery's collection development policy are:
 - To enhance the role of the collections in fulfilling the learning, research and cultural goals of the Museum.
 - To ensure that acquisitions to the museum's collections are in accordance with the McLean Museum's mission statement and that current collections are regularly assessed to establish relevance to the Museum's mission.

- To ensure that all acquisitions and disposals are made in conformity with applicable ethical and legal standards and with the Accreditation Scheme for Museums and Galleries in the United Kingdom.
- To ensure that any acquisitions contribute to a balanced growth of the various collections to enable the Museum to properly fulfill its mission and purpose.
- To ensure that any proposed acquisitions can be accommodated within the current and future human, spatial and financial resources of the Museum.

4.3 The McLean Museum will seek to implement the aims and aspirations of the Collection Development Policy by ensuring that they inform the strategic plans, operational plans and written procedures of the museum. Collection management plans will incorporate objectives that meet the SMART definition: that they are Specific, Measurable, Achievable, Realistic and Time Specific.

4.4 Archaeology

Given the paucity of Scottish material in the archaeology collection the McLean does not seek to actively collect in this field and if objects are offered they would be best placed with the National Museum of Scotland or another appropriate holder of archaeological material. The exception to this rule would be for finds located within Inverclyde subsequent to notification of the Regional Archaeologist. Items which are without a provenance or an Inverclyde connection will not be collected. The Museum will not acquire archaeological antiquities, including excavated ceramics, where the governing body or responsible officer has any suspicion that the recovery of the object(s) involved a failure to follow the appropriate legal procedures.

The Egyptian material in the collection was acquired before 1914 as a result of the activities of the Egypt Exploration Fund. Since the legal export of antiquities has been restricted since the 1920s, it is unlikely that this collection will have any further additions in the future from contemporary archaeological excavations in Egypt. Therefore only the passive collecting of properly provenanced items exported prior to 1914 should be considered and, with this exception, this collection is effectively closed to future acquisitions.

4.5 Coins, Medals and Tokens

The Coins, Medals and Tokens collection does not generally seek to add material which does not have an Inverclyde connection except in very exceptional cases which will be judged on a case by case basis by the Curator. Only items with a specific and strong Inverclyde connection or context will continue to be collected. Items made elsewhere and merely used in the Inverclyde area for a general purpose should not be accepted, this includes non-Inverclyde coins, tokens, metallic checks and banknotes (appropriate museums will be recommended to potential donors when such items are offered to the McLean Museum).

4.6 Costume and Textiles

Future collecting objectives include the acquisition of textile products by local industry, e.g. Fleming Reid & Co. and working clothes representing local occupations. The following categories and objects are excluded from future collecting: Samplers (unless of exceptional historical or local interest); Wedding dresses; Christening gowns and baby clothing; general men's and women's clothing of the period, unless it has specific Inverclyde associations in its manufacture, use or ownership, with supporting documentation.

4.7 Decorative and Applied Art

The Decorative Arts collection should continue to collect material with a strong Inverclyde connection, in particular items relating to the Clyde Pottery and Greenock Provincial Silver. Items without a strong Inverclyde connection should only be collected when their other qualities make a strong claim on being part of the collection. This may be their quality, craftsmanship, aesthetic or design or some other aspect which would enhance the overall standard and quality of the collection. Trophies presented by or to local societies or similar organisations, unless of special significance to local history, will be excluded from future collecting.

4.8 Fine Art

The collection of American and European art works contribute to the breadth and scope of the collection as a whole and will continue to be collected when the opportunity arises. Collecting should be of a passive rather than active nature since this does not constitute a primary collecting priority for the Art Collection as a whole.

The collecting of Scottish and British art works is central to the Art collection and the Museum Collections as a whole. Collecting should be of an active nature, especially in seeking artworks that fall within the key genres of the collection: marine works, portraits of Inverclyde people, depictions of Inverclyde scenes and works by significant Scottish and British artists. These should be sought as part of a long term strategy of building on the strengths of the collection. Of particular importance is the continued acquisition of high quality works by artists from Inverclyde, enhancing the Museum's role as the main repository for the artistic traditions of the Inverclyde area.

All artworks which become available as potential additions to the collection should be considered for acquisition only if they meet the aesthetic standards of the existing collection, do not require inappropriately high levels of conservation and can be effectively displayed within the current facility.

Our ability to collect certain sorts of work, e.g. Sculpture and other 3D work is limited by the available storage space available to the Museum service. Acquisitions are therefore dependent on adequate storage facilities.

4.9 Natural Sciences

The Natural Sciences collection has been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. Although the Zoology Collection is a historically important one for the McLean Museum, the principal current use of the historical collection is in permanent and temporary display work. There is no systematic collecting of Zoological material for scientific study, so it is effectively a closed collection.

The fossil, rock and mineral collections are retained primarily for the purposes of display, exhibition and research. As there is no systematic collecting of this material for scientific study, it is now effectively a closed collection with the exception of material from Inverclyde with accompanying collection data. It is now primarily a historical research resource. The Natural Sciences collection was collected on an ad hoc basis, limiting the scientific and research use of the collection. There is no current collecting of specimens in any of the Natural Sciences collections so effectively it is a closed collection. The focus of the Natural Sciences collections will be on consolidating and improving the storage of the existing vulnerable collections and making them more accessible to the public, rather than in adding to the collection.

4.10 Photographs

The McLean seeks to add to its collection of historical photographs of local maritime interest and views of people and places relating to Inverclyde. Wherever possible, the copyright or reproduction rights should be acquired by the Museum in order to permit the widest possible public access to the Photograph Collection. The Museum should build up, as far as is practicable, contemporary photographic records as a valuable archive for future exhibitions and research. In particular the Museum should collect in the following key areas: photographs showing local subjects such as local scenes, events and activities and photographs of interior scenes in Inverclyde buildings, domestic and industrial, from any period. In particular the Museum will collect photographs showing local subjects which cannot be represented in the collections by objects.

Photographs of non-Inverclyde subjects will be excluded from future collecting as will photographs of equipment or machines of unknown purpose which lack accompanying documentation. Portraits, unless the identity of the sitter is known or the photograph has an Inverclyde connection, will not be collected.

4.11 Social History

The McLean Museum will specifically collect objects connected to the history of the towns and people of the Inverclyde area. Many items, including oral recollections, have been donated as a result of an active programme of temporary exhibitions on a variety of topics related to Inverclyde's history. This should continue. Items of contemporary date may be added to the collection where this is merited. This collection will also continue to collect items which reflect aspects of industrial, social, working and personal life in the Inverclyde area.

Items for the Social History Collection will only be collected where they do not require inappropriately high levels of conservation and can be effectively displayed within the current facility.

The Social History collection will refuse purchases, donations and deposits of material which fall outside its area of interest, or where it is the professional opinion of the Museum's Curator that the material is inappropriate for permanent preservation, or where such acquisitions would threaten the principles of archival integrity and respect of provenance, or where there are grounds to believe that the vendor, donor or depositor does not have the legal right to dispose of the material in question. The Museum will not collect large items of industrial equipment such as steam engines and machinery, owing to lack of display and storage space. It will not collect items lacking a specific and strong Inverclyde connection or context or generic items made elsewhere and merely used in the Inverclyde area for a general purpose.

4.12 Social History: Publications

Where appropriate, the Museum will seek to add to this collection to fill in gaps and expand the range of subjects covered provided that it falls within the stated areas of interest, which is the Inverclyde area. Special formats such as video or film may be transferred to specialist repositories with the agreement of the donor/depositor. Vendors, donors and depositors offering us material outside of our area of interest will be urged to pass such material on to a more appropriate archive repository.

4.13 World Cultures

Given the significance of the World Cultures collection, and its importance within the permanent and temporary display framework of the Museum, it is desirable to

augment the collection when suitable opportunities arise. World Cultures items are still regularly donated to the Museum, often by inhabitants of the Inverclyde area. Material must be of a high enough quality to merit preservation and not duplicate material already held. Items with local associations are particularly welcome as are objects of oriental origin which would give added breadth and depth to the strong and substantial collection of material from Japan, China and the Pacific Region.

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.
- 5.3 The McLean Museum aspires to develop the collection so that it remains relevant and fulfils the mission and purpose of the Museum through the policies in this document. The Museum also aims to have the collection widely recognised and valued by the Inverclyde community and other users that it serves through the provision of high quality services enabling the collections to be enjoyed by all. The Museum also aspires to preserve the collection for future generations through proper stewardship and by adherence to recognised standards and best professional practice.

The McLean Museum and Art Gallery acknowledges the importance of significance assessment when considering an item for disposal from the collection. Significance does not refer simply to the item's physical state or appearance; it also explains the object's meaning for the Museum and influence future decisions concerning the acquisition, interpretation, display, conservation or disposal of an object. Significance assessment provides valid arguments for or against the acceptance of an item into the collection or for the disposal of an item from the collection.

- 5.4 Significance includes all aspects of an object that add to the object's story including the history, use and the social and spiritual values of an object. It is through these that the object gains meaning. The individual significance of an item and its value to the McLean Museum and Art Gallery collection will be evaluated as part of the rationalisation process.
- 5.5 Through the significance assessment process the McLean Museum and Gallery is able to demonstrate the importance of the item to the collection and the community. The significance assessment process will include these steps:
 - Researching the object's history and provenance.
 - Consultation with relevant donors, owners, users, community groups and ethnic communities.
 - Establishing an understanding of the object's context
 - Documenting the object's condition.
 - Consideration of any comparative examples.

An assessment will be made regarding the acceptance or disposal and recorded in the catalogue record of the object.

- 5.6 The McLean Museum and Art Gallery employs four main criteria when assessing significance:

- Historical significance: There is a proven association between the object and a known individual, event or historical period that is considered significant by the McLean Museum and Art Gallery.
- Aesthetic significance: Objects as significant because of their beauty, age, skill used in creation, style or design.
- Scientific, research or technical significance: The item shows a significant degree of technical or creative achievement for the period of their creation.
- Social or spiritual significance: Objects considered important by communities because of their cultural or spiritual associations.

5.7 The McLean Museum and Art Gallery also employs an extra five criteria which may alter the main criteria assessment when evaluating an object's significance. They are:

- Condition and completeness: An incomplete object or object in poor condition can only tell part of its story.
- Contribution to interpretation: The ability of an object to interpret particular themes, people or ideas to users of the Museum service.
- Provenance: This is crucial in assessing significance because knowledge of the provenance increases the Museum's capacity to communicate the story of the object. Without a provenance, the Museum may only communicate a partial, possibly inaccurate history of the object.
- Representativeness: The object may or may not represent a particular category of item or activity, a way of life or some other theme relevant to the Museum's purpose.
- Rarity: The significance of an object to the Museum would increase if it is rare or uncommon and relates to the Museum's mission statement and policies.

Rationalisation reviews will also include all other aspects of the collections, especially the storage, management capacity and conservation requirements of the collections.

5.8 Although all collections may potentially be reviewed in the future, depending on circumstances, the collections under consideration at the moment are:

- Natural Sciences Collection
- Social History Collection

The main issues relating to the Natural Sciences collection are:

- Health and safety limitations on the use of the collection
- The usability, relevance and significance of the specimens in the fulfilment of the Museum's statement of purpose
- Conservation and storage required for the collection.

The main issues in the Social History collection are:

- Relevance and significance of the material in the fulfilment of the Museum's statement of purpose
- Duplication of items
- Conservation and storage requirements.

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 Museum 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 museums and organisations:

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

Specific reference is made to the following museums:

- Castle House Museum, Dunoon
- Renfrewshire Museums Service
- Glasgow Museums Service
- North Ayrshire Museums Service
- Inverclyde Archives Service
- Inverclyde Libraries Local History Service

8 Archival holdings

The Museum does not intend to hold or collect archival materials. All such materials relating to the Inverclyde area fall under the remit of the Inverclyde Archives Service and the Museum will cooperate with them where required to ensure that archival materials are held in the appropriate repository.

9 Acquisition

9.1 The policy for agreeing acquisitions is:

The Curator and Assistant Curators of the Museum are authorised to acquire items on behalf of the Museum. Where the item is of significant value, scale or bears a cost in acquiring it or imposes costs in terms of storage or transportation then the agreement of the Curator and the Manager of Inverclyde Libraries, Museum and Archives is required.

Authority to approve the acquisition of items is delegated by the Inverclyde Council according to value. The authorisation levels for agreeing acquisitions (whether purchases, gifts or bequests) are:

Value of Item	Authoriser
Up to £1,000	Assistant Curator
£1,000 and over	Curator

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

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 The McLean Museum and Art Gallery 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 the Inverclyde 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, 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. 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 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 the 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.