

Appendix B

FUTURE COLLECTING PLAN

This plan sets out the Museum's collecting priorities and rationale for objects entering the collection based upon assessments of the current asset and strategies for future collecting.

Commitments

We are committed to continue to grow the collection against key principles that collectively encompass the values, identity and purpose of the Museum collection:

- **Equality**
We are committed to ensuring that as many people as possible in Aberdeen's diverse communities see themselves, their lives and experiences represented in the collections
- **Process, innovation and experimentation**
We collect objects and supporting material that enable us to document and share the creative process, innovation and experimentation
- **Contemporary collecting**
We will continue our commitment to contemporary collecting to enable us to maintain the collections' unique identity and value

Priority themes

In addition, for the duration of the current policy, subject to review, the following themes will guide active collecting across the Art and History collections.

We will **actively collect objects** that enhance our priority collecting themes:

ENERGY, ENVIRONMENT & LOCAL ECONOMY

Well-being and future prosperity in the world around us will be influenced by the inter-section between concerns and developments in the areas of energy, environment, and economy. We will pro-actively collect to document the evolving experiences, opportunities and challenges in these areas. We will focus on Aberdeen city and its residents, and look further afield at significant world events and their local impact.

IDENTITY AND REPRESENTATION

It is important that our future collecting fairly and equitably reflects the society we live in, in particular representing different forms of identity and social and political change. At the same time, when possible we will try to redress historical imbalance and omissions within the collection. To do this we will actively acquire objects – associated with existing areas of the collection.

ART COLLECTION: APPLIED ART

Under the priority theme of energy, environment and local economy, we will actively collect:

- Work by contemporary artists and makers addressing themes particularly related to the North East's experience of the climate crisis, energy transition and changing economy
- Work that supports sustainability through use of recycled materials
- Work that demonstrates an artist or maker consciously changing their practice in response to environmental and/or economic concerns
- Work associated with environmental and economic campaigning and opposing views

Under the priority theme of identity and representation, we will actively collect:

- Work associated with political and social campaigning and opposing views
- Work reflecting on people's experiences of contemporary geopolitics e.g. the war in Ukraine and migration
- Work exploring and confronting perceptions regarding feminism, toxic masculinity and family dynamics
- Work relating to themes of mental health, feelings, grief and emotions
- We are especially keen to acquire work by renowned artists and makers exploring these themes, like Grayson Perry

Material we are interested in acquiring to strengthen existing collections:

- Contemporary and historical studio ceramics to realise our ambition to become a research centre for studio ceramics
- Historical and contemporary objects made by Aberdeen silversmiths with emphasis on collecting works from those not already represented in our collection like Beverley Hutton Moore
- Significant garments designed by Bill Gibb that made an important contribution to fashion history and/or correspond to existing drawings and archival material in our collection. We are most interested in representing his appeal to celebrity and his designs for menswear.
- Clothes and accessories worn in contemporary commitment ceremonies held for people associated with Aberdeen; embracing the city's diversity regarding race, religion and sexual orientation
- Historical garments worn by men at weddings

Material we are unlikely to acquire, unless it is exceptional:

- Costume and clothing that does not reflect revolutionary design, is not in excellent condition, does not have a story, or was not made, worn or purchased in Aberdeen
- Historical British mass-produced ceramics
- Clocks and watches
- Musical instruments
- Furniture

ART COLLECTION: FINE ART

Under the priority theme of energy, environment, and local economy, we will actively collect:

- Work that explores the Scottish landscape, created by living artists, with particular focus on the North-East coastline and the presence of humans in the natural environment. For example, Hanna Tuulikki and Frances Walker.
- Work created by artists that instils a sense of well-being, solace and refuge
- Work synonymous with our time addressing the climate of unrest and uncertainty due to pandemic, war, economic and environmental crisis
- Contemporary sculptures and installations by women artists exploring art from a STEM perspective (science, technology, engineering, mathematics), for instance Katie Paterson and Angela Palmer
- Work exploring a sense of being an outsider, reflecting Aberdeen's unique geographical and economic identity

Under the priority theme of identity and representation, we will actively collect :

- Work by living creative practitioners with connection to North-East Scotland whose artistic careers are emerging and flourishing
- Contemporary and historic portraiture, including artist self-portraits, focussing on underrepresented stories regarding race, religion, disability, sexual orientation and gender
- Work by renowned artists exploring these themes, such as artists represented at the Scottish Pavilion, Scottish Turner Prize winners and British Art Show 9 exhibitors

Material we are interested in acquiring to strengthen existing collections

- To extend our tradition of collecting contemporary artwork, we are keen to acquire paintings by Scottish artists created in the last 25 years
- Building on the legacy of created personas (such as Dyce's *Beatrice* and Rachel MacLean's *The Lion and The Unicorn*), we would like to acquire contemporary two-dimensional tableau vivant works by artists not currently represented in the collection, like Cindy Sherman. These works can support imagination and empathy, putting oneself in another's shoes.
- Our representation of early 20th century artistic movements in our collection is currently limited. We are keen to showcase critical artistic movements e.g. Cubism, Futurism, Dadaism, Surrealism to aid our story of 20th century art history.
- To complement our existing holdings of artworks by artists who were prominent and successful in the Aberdeen art scene, we are keen to acquire works by established alumni of Gray's School of Art not already represented in the collection, like Andrew Cranston
- To further our interest in showing artistic development, we are keen to acquire comparative works that demonstrate influence and critical changes to the style of artists currently represented in the collection
- To complement our existing collections of The Glasgow Boys, we are keen to expand our currently limited collection of The Glasgow Girls e.g. Margaret Macdonald, Bet Low
- We have a limited collection of collages made by women artists from 1930s onwards and we would like to acquire collages/assemblages by women, like Pauline Boty, to boost the representation of this gender in this critical art form
- In line with our ongoing commitment to exhibiting significantly sized work in the Sculpture Court, we are interested in collecting large works with visual impact by Scottish artists and sculptors
- We would like to grow our current time-based media collection with contemporary works by artists like Margaret Salmon and Douglas Gordon

Material we are unlikely to acquire, unless it is exceptional:

- McBey artworks and materials
- Artist archives and memorabilia
- Plaster casts
- Reproductions

HISTORY

Under the priority theme of energy, environment and local economy, we will actively collect:

- Items relating to the offshore energy installations within UKCS with emphasis upon Significant Fields as defined by Prof Alexander Kemp, and onshore support services for the energy industry. For example a section of drill string, a section of subsea cable from an offshore wind farm, or maps relating to rerouting subsea infrastructure.
- Items relating to the development of and transition to renewables and green technologies, including (but not limited to):
 - Infrastructure for Biogas, hydrogen bus refuelling, combined heat and power, Donside Hydro, NESS Energy
 - Small scale and domestic developments such as heat pumps and solar panels
 - Heating and fuel poverty, such as samples of external insulation being applied to council properties, or items relating to the City Centre Multi Storey Housing Consultation to tell personal stories of the residents.
- Excavated material and chance archaeological finds from the medieval period (defined as from approx. 1000-1500) to the modern period through the Treasure Trove process, as outlined in the NE Museums Concordat.
- Items relating to environmental and economic campaigning and opposing views. For example climate change protest signage.

Under the priority theme of identity and representation, we will actively collect:

- Items that reflect experience of life in Aberdeen regarding race, religion and sexual orientation. This includes but is not limited to food consumption, migration from outside the UK, faith and worship and items of dress.

Material we are interested in acquiring to strengthen existing collections:

- Items relating to the Port of Aberdeen (particularly post 1990) and Aberdeen Harbour South and its impact on Aberdeen South, for example objects relating to the expansion and its role in the current Energy Transition Zone and tourist economy.
- Items relating to the changing face of the city centre, its use and the supporting infrastructure. For example samples of rumble strips intended for a cycle pathway down Union Street Central which would alert those with visual impairments to oncoming cycle traffic.
- Banknotes from Scottish banks, particularly those which originated in NE Scotland, commemorative coinage which relates to the priority collecting themes and objects for cashless transactions.
- Material relating to working lives, businesses, organised labour movements and industry bodies. Objects which demonstrate steps in a manufacturing or business process and well provenanced examples of items manufactured or made in Aberdeen, or a strong connection through repair, installation and service are desirable.

To complement our holdings of industrial processes we are interested in collecting:

- Pre-1880 and contemporary papermaking industry, such as locally used dandy rolls and security papers for bank note production.
- Printing industry, particularly 1700s and 1800s examples of printing presses and type, moveable type boxes, brothers swear boxes. *The Press and Journal* is the oldest daily newspaper in Scotland and one of the longest running newspapers globally.
- Aberdeen fish market, fish processing in Aberdeen, the Torry Research Station, Aberdeen Marine Laboratory and the decommissioning of the Aberdeen Fleet.
- Brewing and distilling was a historically important industry in Aberdeen, and there has been a strong resurgence in recent years, with local firms such as Brewdog and Fierce on the global market. We are interested in historic and contemporary material associated with brewing or distilling, such as working costume, tools used for quality control and samples of raw products used in production. Other important areas to collect are in skills and sustainability of local operations.
- Pre-1900s material relating to shipbuilding and in particular, shipbuilders not currently represented in the collection as well as material relating to the repair of ships
- Pre-1880s photographic material such as daguerreotypes taken by local photographers, for example George Washington Wilson.
- Whaling items with a strict Aberdeen provenance like photographs, tools e.g. a blubber mattock or a flenser, clothing or processing equipment.
- Aberdeen's granite industry including examples of early monumental or sculptural work or maquettes, quarrying in the city, working costume, photographs and granite diaspora and seasonal migration.
- Textile industry material such as process samples, samples of finished products. We are aware that early archival material from the Broadford works relating to the Grey Mill were not deposited with the company archive. These items are internationally significant and would be collected as a priority if offered.
- Developments in local trading standards, for example counterfeit goods, the tools used to enforce trading standards.

To complement our holdings of objects relating to the culture of working lives we are interested in collecting:

- The experience of local workers working with uncertain terms and conditions and the effects of this on their working and personal lives, for example the 'gig' economy or zero hours contracts work.
- The training of mariners, the role of female mariners, contemporary ferry operations, and the role of the harbour as a point for emigration and immigration.
- Items relating to welfare services such as workhouses, residential care for children and the elderly, and adaptive or assistive technologies.
- The development of Aberdeen Airport post 1945, particularly the development of the heliport as a key transport hub for local industries.
- Items relating to women in paid employment, such as objects from female mariners, shipyards workers, and the retail, service and hospitality industry.

- Material relating to domestic, social, and cultural life in Aberdeen. Significant gaps we are aware of:
 - Medals and related items from conflicts not currently represented in the collections, particularly post-1945. Military and civilian experiences are equally sought.
 - Post-1980s toys and games which inspired girls in Aberdeen to pursue STEM careers, in particular the energy industries.

Material we are unlikely to acquire, unless it is exceptional:

- Coins of an antiquarian nature will not be collected, unless it can be demonstrated there is a significant connection to Aberdeen City, for example can be shown to be coinage from a now-dispersed hoard
- Whole or large sections of transport vehicles or maritime vessels will not to be acquired
- Hand tools for woodworking Printing blocks
- Sewing machines
- Typewriters
- Flat irons
- Medical textbooks
- Medals from the First and Second World Wars already represented in the collections
- Railway material, this should be reviewed in conjunction with local railway societies and Special Collections at the University of Aberdeen.

Defining Active Collecting

We will **actively** collect by:

- Pursuing and maintaining relationships with owners/ repositories and of makers/ creators of actively sought objects
- Ensuring curatorial representation at relevant fairs and events, and on industry, commercial and 3rd sector panels
- Visiting workshops, places of work, community, industrial and commercial settings – keep in the loop with current trends, developments & innovations
- Commissioning new artworks
- Engaging in community, audience & sector consultation
- Researching and developing new knowledge around existing collections
- Sharing our collecting plan with grant making bodies and other funding providers
- Carrying out collection reviews to identify opportunities to enhance specific themes and object groupings

Active collecting checklist:

- Object addresses at least one of our priority themes
- History object relates to Aberdeen as defined by the current local authority boundary (or previous boundary should the neighbouring museum service agree), with the exception of items acquired under the terms of the UK Maritime Collecting Strategy, which designates Aberdeen Maritime Museum as the lead museum for the UK Offshore Energy Industries. For the purposes of this policy, this is in accordance with the parameters set by the UK Offshore Operators Association 1999 Guidance notes i.e. North of Block 135 in west and south of a line defined by the UK interest zone, In East line north of Block 33 and defined by international treaty to East and North.
- Authenticity, copyright and provenance is clear
- No unreasonable conditions are attached
- Condition of object and potential conservation needs have been assessed and impact of acquisition on the wider collections considered
- Any additional costs have been identified and assessed
- Transportation, movement and storage of object has been assessed as viable
- Implications relating to technology degrading/ need to up-grade technology have been assessed as viable
- Other museum and gallery collecting policies have been assessed for potential areas of conflict
- History object helps tell a personal story; details of which should be retained at point of acquisition

Passive collecting:

We will continue to acquire objects passively as and where they are assessed as enhancing existing collections. Offers of objects by gift, donation and bequests will be assessed for the following AS WELL AS beyond considered against criteria on the active collecting checklist:

- Contemporary or historical significance
- Local significance and provenance to Aberdeen
- Enhancement of existing holdings
- Duplication - although it may be acceptable to duplicate holdings where an artist's proof is involved as this would classify as a 'comparative work'.
- Innovation, design, experimentation
- Outstanding example

We will not collect:

- Artworks that use human remains or tissue as a material; nor will we collect or display anything that uses live animals
- Items containing material deemed hazardous to health or to the collection (unless they can be safely managed)
- Items that we cannot safely and securely store in our buildings or house by agreement at an alternative location
- Items in extremely poor condition, specifically where high or prohibitive conservation costs outweigh assessments of an object's significance
- Items that are unethical or illegal to collect (see main policy)
- Natural history