



The Scottish Parliament
Pàrlamaid na h-Alba

Scottish Parliament Art Collection

Art Collection Development Policy 2020

Name of Collection:

Scottish Parliament Art Collection (also referred to as 'the Collection' or 'Collection')

Name of governing body:

Scottish Parliamentary Corporate Body (hereafter referred to as the 'SPCB'), the body established by section 21 of the Scotland Act 1998, with the function *inter alia* of providing the Scottish Parliament with property, staff and services required for its purposes.

Responsible officer:

Exhibitions Manager/Art Curator (referred to as 'the Curator')

Budget holder:

Head of the Events and Exhibitions Team (referred to as 'the Office Head')

Clerk/Chief Executive:

The SPCB has delegated its functions to the Clerk/Chief Executive per the Scotland Act 1998 (Schedule 2, paragraph 5) to ensure the Scottish Parliament is provided with the property, staff and services required for the Parliament's purposes.

The Presiding Officer:

Chair of the Scottish Parliamentary Corporate Body

Date on which this policy was approved by governing body:

29 October 2020

Policy review procedure:

The Art Collection Development Policy will be published and reviewed at least once every five years. The policy is due for review no later than 31 October 2025.

- 1.1** The Scottish Parliament Art Collection is a collection of contemporary art, sculpture, craft and photography. Acquired for display in the Scottish Parliament building, it represents a diverse range of Scotland's artists, makers and photographers.
- 1.2** The aims of the Collection Development Policy are to:
- Represent Scotland's living artists practising contemporary visual art, sculpture, craft or photography
 - Seek opportunities to increase the diversity of artists represented in the Collection
 - Make information about the art and artists represented in the Collection accessible to audiences in Scotland and elsewhere
 - Build on existing Collection themes exploring: the relationship between people and the environment, the identities and histories of Scotland's peoples and the history of the Scottish Parliament
 - Develop the Collection in response to the unique and historical architectural settings of the Parliament buildings and gardens
 - Display art in the Parliament for the benefit of the public, educational groups, Members, staff, event attendees and other building users
 - Only collect artworks which we can care for, conserve, store, display and interpret to professional Collection standards within our existing and anticipated future resources
- 1.3** The SPCB will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.4** By definition, the Collection has a long-term purpose and the Collection is held in trust for the benefit of the public in relation to the stated objectives. The SPCB 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 Collection.
- 1.5** Acquisitions outside the current stated policy will only be made in very exceptional circumstances and with the approval of the SPCB.
- 1.6** The SPCB recognises that when acquiring artworks, there is a responsibility 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.

- 1.7 Due diligence will be undertaken, and every effort made not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the SPCB or the Curator is satisfied that a valid title to the item in question can be acquired.
- 1.8 Disposals from the Collection motivated principally by financial reasons will not be undertaken.
- 1.9 Gifts of artworks for the Collection will not be accepted if they are accompanied by restrictive conditions, for example around display location or frequency, or the ability to loan an artwork out to other organisations. Any exceptions to this would need the approval of the SPCB.

2

History of the Scottish Parliament Art Collection

- 2.1 The Collection was established by the SPCB in 2002. The founding Collection was developed by an Art Steering Group of Members of the Scottish Parliament and expert arts advisers working with art consultants Art in Partnership. The Collection opened to the public on 9 October 2004, the day of the opening of the Scottish Parliament building. The founding Collection was developed through a combination of site-specific and other commissions, purchases, a donation by an artist and a number of works specially commissioned by other nations to gift to the Scottish Parliament.
- 2.2 The principles of the founding Collection were to:
 - collect representative and significant works from living artists;
 - showcase the breadth and diversity of the visual arts in Scotland;
 - take a thematic approach to collecting with a particular focus on Scotland's environment, people and history;
 - commission site-specific works in relation to the Parliament architecture; and
 - collaborate on the commissioning of artworks by international artists being gifted by the legislatures of other nations.
- 2.3 Subsequent collecting has built on these principles while also using relevant opportunities to acquire via the Parliament's public exhibitions programme, to collect art exploring the history of the Scottish Parliament and its Members, and to develop a Collection of limited edition prints for display in building areas used mainly by passholders.

- 3.1** The Collection is contemporary in scope and represents art made from the 1960s to the present day, with the majority of works dating from the 1990s onwards. Only artworks by living artists were acquired for the founding Collection and working with living artists continues to be a priority now.
- 3.2** The Collection represents over 70 of Scotland's artists, photographers and makers, and comprises over 200 artworks, including a number of series of photographic works.
- 3.3** The Collection contains paintings, sculpture and installation, textiles, photography in a range of different media (digital, cibachrome, selenium-toned, Polaroid) mixed media artworks and prints. It also contains some portraiture, mainly commissioned photographic portraits of Presiding Officers, one video artwork, two coats of arms, a small number of caricatures and one artist's book.
- 3.4** The Collection is particularly strong on representing artists' exploration of the complex relationships between the natural environment, people and industry.
- 3.5** Artists are represented in the Collection on the basis of significance to the development of art in Scotland, and relevance to the Scottish Parliament and the themes of its Art Collection.
- 3.6** Artists represented have a connection to Scotland through nationality or through having studied or practised in Scotland. Some international artists are represented due to being commissioned by their national legislature to make artwork specially for gifting to the Scottish Parliament.
- 3.7** A number of artists were specially commissioned to produce new work for the Scottish Parliament, mainly at the time of the Scottish Parliament building opening. The Mace was commissioned by the Scottish Office to mark the opening of the Scottish Parliament and then gifted to the Parliament.
- 3.8** A number of other makers are represented in elements of the Scottish Parliament building and its furnishings, which although significant are not part of the Art Collection and are maintained and cared for instead by Facilities Management and specialist contractors. This includes the designers and letter-cutters involved in making the Canongate Wall and adding to it in 2009-10 (Sora Smithson, Gillian Forbes, Martin Reilly, Gardner Molloy), the letter-cutting by Gary Breeze at the entrance to Queensberry House, the Visitor Information Desk by David Colwell and the Lungomare concrete bench and Ines Table by Enric Miralles. Design furniture and lighting in the Debating Chamber, Committee Rooms, Dewar Room and Members' Offices are also outside the scope of this policy.

3.9 Highlights of the Collection include –

- *The Scottish Parliament Mace* (1999), designed and crafted by silversmith Michael Lloyd to reflect the aspirational values for a newly formed Parliament. The Mace materials include gold panned in the Leadhills area and donated by the panners.
- Large-scale installation *Rebels, Mossers and Wolves (heather forest, coral tree)* (2004) by Glen Onwin. Commissioned for display in the new Scottish Parliament building, the artwork explores ideas about the destruction and regrowth of Scotland's forests.
- *Fields of Endeavour: Territory II* (2004) by Maureen Hodge and *Hinterland* (2004) by Norma Starszakowna, two site-specific textiles specially commissioned to explore the history of Scotland and to mark the opening of the Scottish Parliament.
- Photography commissioned for the original founding Collection by Peter Cattrell, Owen Logan, Gunnie Moberg and Claire Wheeldon.
- *Travelling the Distance* (2005-6) by Shauna McMullan. Funded by the Scottish Executive's Equalities Unit and commissioned by the Executive in partnership with the Parliament, this site-specific installation explores women's achievements and histories across diverse historical, social and geographic backgrounds. Significant in its participatory approach and in celebrating the lives of many historical and living women in a context where little public sculpture exists that recognises the contributions of women to Scottish society. In 2018-9, to mark the centenary of women in the UK first getting the vote, a research and interpretation project was carried out to collect and document information about the women commemorated in the original artwork and to make this information accessible to the public via a new digital exhibit.
- *Untitled* (2004) by Sigurður Gudmundsson, one of a number of artworks gifted by other legislatures and specially commissioned to mark the opening of the Scottish Parliament and its new building. In this sculpture ideas are explored about the value of law-making to society and how countries are connected through nature as well as politics.
- Commissioned photographic portraits of the Parliament's Presiding Officers by Harry Benson.
- A large-scale oil on board painting of fishermen on a wintry day, *Fishers in the Snow* (1969), by John Bellany. Gifted by the artist to the founding Collection and a significant early work.
- Will Maclean's *Voyage of Anchorites* (1996) mixed media artwork, featured on the frontispiece of the book about his work by Duncan MacMillan. The symbolism of a small boat viewed from above has a special resonance with Enric Miralles' symbolism in the architecture of the Parliament building.
- *Flexion* (2002-3) by Alison Watt, one of the paintings produced for her Edinburgh Festival exhibition in 2004 and one of her early abstract paintings.
- *Psalmsong* (2003) by Alison Kinnaird, a sound, light and glass installation that represents the first time the artist combined her musical practice with her copper-wheel engraved glass art and also representing the artist's move into making larger scale glass installations.

- *Quartet* (1980) sculpture by James B. Munro, a significant work by the artist and exploring ideas about creativity in music and art.

4

Criteria for acquisitions and loans

- 4.1** All decisions regarding acquisitions will take into account the needs of the Collection as a whole, the potential for display in the Scottish Parliament building, in public or passholder areas, and the long-term costs of displaying, interpreting, conserving and storing the artwork.
- 4.2** The Collection is contemporary in scope and mainly includes artworks made from the 1990s onwards.
- 4.3** The Collection will prioritise collecting works by living contemporary artists who have demonstrated their ability and practice over a reasonable period of time. As artists tend to only be represented in the Parliament Collection once, it is important that acquisitions reflect the best possible opportunity to represent an artist's work in the Collection.
- 4.4** Artists collected will have been born in Scotland or will have spent a significant period of time studying and/or practising in Scotland.
- 4.5** Key collecting themes are:
 - a. Scotland's environments, in particular how our lives are shaped by and how we impact on our land and marine environments
 - b. Scotland's people and their diverse identities and histories
 - c. History of the Scottish Parliament and its Members
- 4.6** We will collect art in a variety of media and where materials are suitable for long-term display in the busy and non-museum environment of the Scottish Parliament buildings and gardens.
- 4.7** Types of artworks acquired will include - paintings, installation and sculpture, mixed media, photographic prints, contemporary craft, textiles, portraiture and limited-edition prints.
- 4.8** We will commission portraits of Presiding Officers. Portraits of other Members of the Scottish Parliament since 1999 may be considered for acquisition from time to time. Portraits being acquired must be an authentic record of the sitter's appearance.
- 4.9** Other portraiture being commissioned or collected will explore themes about the diversity of Scotland's people and the places they live and work.
- 4.10** Portraits of individual well-known Scots will not be usually be acquired for the Collection although they may be displayed as part of a temporary exhibition.

- 4.11** At present due to care, display and storage constraints there is no plan to collect the following – artist’s archives, artist books, ceremonial/religious works, coats of arms, digital media, documentation of live/performance works, furniture, film/video works, large light-sensitive works and sound installations.
- 4.12** Temporary film/sound/video installations may instead be considered through the public exhibitions programme if they meet the criteria in the Major Events and Exhibitions guidance and support delivery of the Parliament’s Public Engagement Strategy’s priorities.
- 4.13** Artworks for the Collection can only be commissioned by the SPCB or their representatives. In exceptional circumstances, such as when other legislatures gifted artworks to the newly formed Scottish Parliament, commissioning may be undertaken in partnership with the SPCB or its representatives.
- 4.14** The process for the commissioning of works will depend on the scale and value of the commission. In some instances, a commissioning panel will be appointed.
- 4.15** These criteria do not indicate that all artworks meeting these criteria will be acquired.

5

Themes and priorities for rationalisation and disposal

- 5.1** Disposal will only be undertaken for conservation, care, legal or safety reasons and in exceptional circumstances.
- 5.2** The SPCB does not otherwise intend to dispose of collections during the period covered by this policy.
- 5.3** Given the relatively short period of time since the Collection was founded, no rationalisation is required during the period covered by this policy.

6

Legal and ethical framework for acquisition and disposal of items

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

7

Collecting policies of other Collections

- 7.1** The SPCB will take account of the collecting policies of other Collections 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 Collection(s)/organisation(s):

National Galleries of Scotland:

- Scottish National Gallery of Modern Art
- Scottish National Portrait Gallery

Edinburgh City Art Centre

House of Commons and House of Lords Collections

Royal Scottish Academy

University of Edinburgh Art Collection

University of Stirling Art Collection

Scottish Maritime Museum

8

Archival holdings

8.1 The archives of artists will not be acquired due to storage and staffing constraints.

9

Acquisitions, loans and stewardship

9.1 The policy for agreeing loans and acquisitions is:

9.1.1 Loans within this policy may be agreed or declined by the Curator when associated costs can be met from the Art Collection Care budget, spend from which can be approved by the Head of Events and Exhibitions.

9.1.2 Acquisitions within this policy may be agreed or declined by the Curator subject to budget being made available in advance by the SPCB and budgetary approval by the Office Head.

9.1.3 The SPCB is under no obligation to accept artworks where they are being offered as gifts, bequests or loans.

9.1.4 Some commissions will require a commissioning panel to be set up and the involvement of Procurement.

9.1.5 The use of new high-profile and/or large-scale indoor or outdoor display sites in the Parliament buildings and gardens will require approval by the SPCB.

9.1.7 Loans will be prioritised where they help fulfil display priorities, for passholder as well as public display areas.

9.1.8 Loans for the offices and Queensberry House Dining Room used by the Presiding Officer will be supported by the Curator.

9.1.9 Loans to other Members of the Scottish Parliament cannot be supported at the present time due to staffing and budgetary constraints.

9.2 The SPCB will not acquire any object or specimen for the Collection 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 any part of 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 SPCB will reject any items that have been illicitly traded. The SPCB 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.
- 9.4** The SPCB reserves the right to require a donation of funding as a condition of accepting any artwork(s) for the Collection, to support its long-term care in terms of display, interpretation, storage, transport and conservation.
- 9.5** Acquisition records are managed by the responsible officer in line with the SPCB Records Management Policy.
- 9.6** As part of the stewardship of the Collection, the Heritage Emergency Plan has been developed to support care and preservation of the Collection in a range of emergency scenarios. The Heritage Emergency Team comprises staff members from the Events and Exhibitions Team and staff responsible for the management of the Donald Dewar Collection, supported by a small number of volunteers from other teams.
- 9.7** A valuation of the Scottish Parliament Art Collection is carried out every five years, with the most recent valuation completed in March 2020.
- 9.8** The management of the Collection and its records is subject to a number of international, UK and Scottish legal frameworks and associated SPCB policies:
- SPCB Data Protection Policy
 - SPCB Procurement Policy
 - SPCB Records Management Policy
- 9.9** There is a process in place for setting up copyright licences between artists and the SPCB.

10

Human remains

- 10.1** The SPCB does not hold or intend to acquire any human remains.

11 Biological and geological material

- 11.1** So far as biological and geological material is concerned, the SPCB 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 SPCB will not acquire any archaeological material.

13 Exceptions

- 13.1** Any exceptions to the above clauses 1.7, 9.2, 9.3 and 12.1 will only be because the Collection 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
- 13.2** In these cases the SPCB 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 SPCB will document when these exceptions occur.

14 Spoliation

- 14.1** The SPCB will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national collections in 1999 by the Collections and Galleries Commission.

15 Disposal procedures

- 15.1** Any disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 15.2** The SPCB will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 15.3** When disposal of a Collection object is being considered, the SPCB 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.

- 15.4** When disposal is motivated by conservation, care, legal or safety reasons, the procedures outlined below will be followed.
- 15.5** A decision to dispose of a work by destruction, in the case of a work 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 SPCB acting on the advice of professional curatorial staff and not of the Curator of the Collection acting alone.
- 15.6** Full records will be kept of all decisions on a disposal and the work(s) involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the work(s) concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by exchange

- 15.7** The SPCB will not dispose of items by exchange.

Disposal by destruction

- 15.8** Destruction is an acceptable method of disposal in cases where a work is in extremely poor condition or has high associated health and safety risks.
- 15.9** 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.
- 15.10** The destruction of work(s) should be witnessed by the appropriate SPCB official.