

The Hunterian Museum and Art Gallery

Collections Policies and Procedures

February 2004



UNIVERSITY
of
GLASGOW

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The Hunterian's mission is:

to maintain and develop the Hunterian collections of the University of Glasgow as an outstanding resource for research, lifelong learning, and enjoyment, accessible to all.

1. INTRODUCTION

The purpose of this document is to bring together and make available the policies and procedures relating to the collections of The Hunterian Museum and Art Gallery (hereafter referred to as The Hunterian).

Our collections policies are guided by the 2002 MA Code of Ethics for Museums, and the MDA Spectrum Documentation standards. Detailed aspects of our work are often informed in addition by other specialist standards: these are referred to as appropriate in the text.

Comments on policy in general may be addressed to the Director.

The collections policies are formally endorsed by University of Glasgow Museums and Galleries Committee. All policies are being reviewed in 2003/2004 and will next be due for review in 2008/2009.

2. AUTHORITY

2.1 Registration and responsibilities

The Hunterian is a fully registered (phase 2) Museum under the national registration scheme run by Re:source, the Council for Museums, Archives and Libraries. On behalf of the Court of the University of Glasgow, the governing authority, The Hunterian looks after a variety of collections as described in the national audit submission (See Appendix 1). There are some University collections, such as Departmental collections, which are outwith the responsibility of the Hunterian.

2.2 Museums and Galleries Committee

The University Count appoints the Museum and Galleries Committee, a sub-committee of Court, to deal with matters pertaining to the Hunterian.

3. SCOPE OF THE COLLECTIONS

3.1 Size of collections

The Hunterian collections are extensive, and wide-ranging with just over one million objects. Information collated for the recently published National Audit (A Collective Insight: Scotland's National Audit, 2002, Scottish Museums Council), provides an accurate and up-to date assessment of the contents of our collections. Full details are to be found in appendix 1 (or F:\circular\national audit\sizecoll.xls).

3.2 National Audit

The Scottish National Audit of 2002 has identified the Hunterian as having the third largest collections, and the third largest number of items of national or international importance in Scotland. The collections have been amassed over 250 years mainly via donations, bequests, and, especially in the scientific collections, via research projects and collecting by specialist University and museum staff.

3.3 Kinds of collections

Our collections fall mainly under the following areas:

Art Collections

- Prints and drawings

- Watercolours

- Oils

- Sculpture

Historical Collections

- Archaeology

- World Cultures

- Coins and medals

- University history

- General Historical collections

- Scientific instruments

Scientific Collections

- Zoology

- Geology

- Medical Collections

Summary descriptions of collections are given in appendix 2.

3.4 Geographical cover

The collections are worldwide in their scope.

4. EXPERTISE

High standards of professional collections care are essential to promote the long-term preservation of the collections for use by future generations and to ensure that the specimens are of value in research, exhibition, teaching and other activities. The Hunterian places emphasis on enhancing the knowledge, skills and expertise of its collections management staff so that they can develop:

- Expert knowledge about their own and associated collections, and the broader field to which they relate, so that they are able to make informed decisions on collections development and provide appropriate advice for users of the collections;
- The museological skills necessary to handle, prepare, display, conserve and store specimens;
- Sufficient understanding of modern information technology to be able to apply it in the use and development of information management systems for the collections;
- Understanding of health and safety, security and risk management issues, as they apply to the collections and those who work with them;
- Broader management skills, especially in planning, assessing priorities and managing resources to meet curatorial needs.

5. COLLECTIONS MANAGEMENT

5.1. General

5.1.1 Staff structure and reporting route

Collections management staff (curators, technicians, conservation staff) comprise 9.5fte from a total staff of 35 fte at 2004 staffing levels.

Director



Deputy Director



Senior Curator Collections Management



Collections groups: art, historical and science each convened (rotating convenorship) by curator from that group.

5.1.2 Collections Management Forum

A Collections Management Forum has been created to allow all staff actively involved in the care of collections to participate in the formulation of collection management plans, policies and procedures. The main functions of the Collections Management Forum are to advise the Directorate on:

- curatorial work plans
- policy on collections management within current Glasgow University and Hunterian strategic priorities,
- distribution of resources for curation,
- cross-discipline curatorial objectives,
- training and development of curatorial staff.

5.1.3 Documentation Committee

The Hunterian has a Documentation Committee drawn from the collections management staff whose remit is to research, guide, implement and oversee all standards, policies and procedures related to cataloguing and all other documentation matters. The Committee is chaired by a curator (currently also the IT Systems Manager), and reports to Hunterian Management Group (HMG).

5.1.4 Storage

We seek to house all our collections in storage which will preserve their physical integrity, and enable them to be used as effectively as possible. Although considerable advances have been made in some areas in recent years, we do have problems with the fabric of some buildings used to store collections. We are actively looking at ways in which resources to upgrade these might be obtained. A separate report on the storage requirements for The Hunterian has been prepared and is available at F:\circular\storage\requirements for a new Hunterian Collections Centre.doc

- 5.1.5** Collections care staff monitor collections and assess their condition. Proposed work schedules for curation and preventive and remedial conservation are monitored by the collections convenors and conservation technician, in discussion with the Senior Curator Collection Management. The latter reports to HMG to ensure that collections management issues are given appropriate priority among other tasks.
- 5.1.6** All staff and visitors who handle the collections must be appropriately trained in their care.
- 5.1.7** The treatment of human remains is the subject of a separate policy which can be viewed at f:\circular\HMAG policy documents \human remains policy.doc

5.2 PRESERVATION

The Hunterian recognises the primary importance of the employment of best practice in collections care to prevent the physical deterioration of the collections in order to preserve their scientific and cultural worth. To realise this aim separate detailed preventative and remedial conservation plans are being developed.

- Everyone working in the Hunterian or acting as an agent for the Hunterian, should be made aware of their responsibilities regarding the care of the Hunterian's collections at all times.
- Preventive strategies for conservation are a primary objective in the Hunterian's approach to collections care. Remedial approaches should only be used where these fail.
- The conservation technician in consultation with collections care staff will co-ordinate, recommend and implement improvements and best practice in the area of preventative conservation. Detailed guidelines on a number of areas (e.g. environmental control, object handling) are being developed and will be disseminated to collections care staff as appropriate.
- The conservation technician where appropriate will continue work and development in remedial conservation projects.
- The conservation technician will develop, implement and maintain departmental dealings with external conservators.
- Materials used in the study, storage and display of the collections must be of appropriate conservation grade.
- The Hunterian's collections should be stored and displayed only in conditions suitable for their preservation.
- A rolling programme of collections inspection, as specified in SMC/Re:Source standards for curation and conservation, is implemented.
- Objects from the collections will be loaned only to those borrowers who can satisfy conditions for their safe and secure storage and study or display.
- Invasive and destructive techniques of study should be undertaken only when appropriate and no suitable alternatives exist (See Appendix 5).
- All significant conservation actions should be documented.

5.3 COLLECTIONS DOCUMENTATION

- 5.3.1 Our procedures comply with accepted principles of best-practice as laid down in, for example, the MDA's Spectrum documentation.
- 5.3.2 Like many older museums with large collections, we have large numbers of specimens which fall short of these modern standards. Our procedures have evolved to allow us to address the most urgent backlog shortcomings effectively, and to ensure that all new material is properly documented
- 5.3.3 In order to make progress in a reasonable timescale, with current resources, we have identified strategies which will enable us to provide the fundamental "what-we-have-and-where-it-is" information in a short time-scale.
- Ongoing routine upgrading of computerised object records and labelling by staff as part of normal work program
 - Discrete opportunistically-funded projects to upgrade particular identified parts of the collection.
 - The use of intermediate group-level recording to allow rapid progress in answering basic audit, storage location and stock-taking enquiries.
- 5.3.4 Our procedures are based around four main tools: Entry Forms, INCA (our computer catalogue), HUG (a group-documenting system), and Exit Forms. There are also a variety of legacy manual documentation systems which vary rather widely across different parts of the Hunterian. No new information is now added to these, and we envisage in the long term that all permanent collection object records will be transferred to INCA (or any future successor system).
- 5.3.5 Entry Forms are used to record all new collection-related material coming into the Hunterian. They explicitly state reason for entry, return dates if required, conditions of loan or acquisition, and when appropriate, are signed as transfer of title. As well as triplicate paper copies, a computer version of the entry forms is used, providing rapid access to this information for management and curatorial staff, as well as additional security.
- 5.3.6 Normally, new material is then accessioned by being numbered, and added to INCA, our computer catalogue. INCA is capable of holding full catalogue and location data, plus images, captions and other multimedia information relating to objects. INCA provides a full audit trail of changes to object records. It also provides internal and external public Web access to much of the data about objects in our collections. It is our long-term goal that all objects in our permanent collections should have full computer records in INCA, or similar successor software.
- Full instructions on the use of INCA can be found in f:\circular>manuals. The file incaintr.rtf provides an overview and full description of how INCA works, including how to query the database. INCAZOO, INCAGEOL, INCAART INCANUM are versions of the INCA procedural manual tailored for each discipline. Other documents in the folder provide guidance on a variety of topics e.g. handling images, editing, searching etc. INCA training, updates and refresher courses are provided periodically.
- 5.3.7 Since 2001 it has been our policy to make full information from our INCA catalogues (subject to legal restrictions such as the Data Protection Act, and copyright law) available to

the public via a searchable front-end on our Web pages. These are available at:

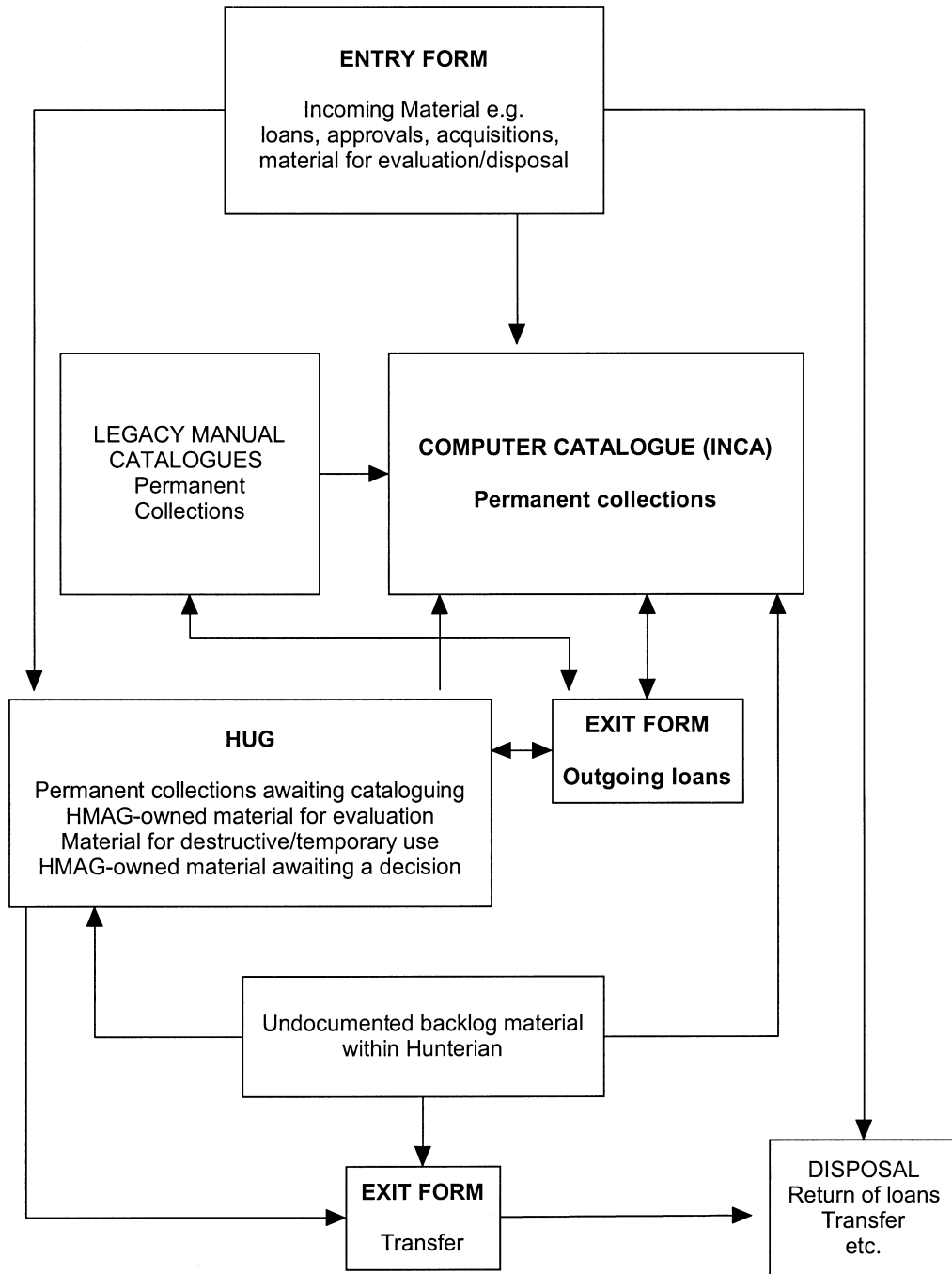
<http://www.huntsearch.gla.ac.uk>.

- 5.3.8 Sometimes, material may require sorting and/or evaluation before deciding on what is to be accessioned, or it may have been acquired specifically for disposable or destructive use, or for exchange. In such cases, it may be given a HUG number. HUG is a system for recording information about related groups of objects. One HUG number may apply to a group of material, but the material will be kept together in a numbered container. HUG may also be used for unaccessioned material found in the museum, as a “holding” number until full object-level documentation can be carried out, or until informed decisions about the fate of the material can be reached. HUG numbers may also occasionally be given to groups of items which are intended to be permanent accessions, but which cannot be immediately processed at the individual object level. This ensures that essential SPECTRUM information such as storage locations, description of the material, and its source, plus the location of any accompanying documentation is recorded quickly and effectively.

HUG has enabled us to reduce the backlog of undocumented material in Natural Science collections dramatically in recent years. User guide HUG2.doc is found in f:\circular>manuals.

- 5.3.9 Exit forms are used for all material leaving the museum, unless it was on loan or approval in which case the Entry Form will record the return of the material to the owner. Where appropriate, Exit Forms are augmented by additional material such as condition reports, insurance and security documentation, or covering letters.
- 5.3.10 A supplementary software tool, STORE is used to provide a computerised inventory of collections, most of which have only paper records. STORE allows contents to be recorded for all our storage locations. Using this we have been able to make very rapid progress on a “contents and condition” audit for many thousands of drawers of material. Much of this material is catalogued in old manual systems, and the objects numbered, but the storage locations are not recorded. STORE provides a fast and effective way of recording location information for such material, and for searching, as well as allowing free space for new items to be easily identified. The STORE user guide can be found in f:\circular>manuals\store user guide.rtf
- 5.3.11 All computerised collections management information is kept on a central file-server in the main museum building. Two sets of nightly off-site backups are made over computer networks. Firstly, tape backups are made by the University Computing Service, currently recycled on a three-month cycle, and secondly, we copy compressed, Zip format backups to a PC at our off-site store. These are then copied to CD and retained permanently, providing a daily snap-shot of all our collections management data.
- 5.3.12 Summary diagram of documentation procedures

Hunterian Museum and Art Gallery
Collections Documentation Procedures



5.4 Acquisition and Disposal policy

These are currently under separate review, and may be incorporated here at a later date.

5.4.1 They can be viewed at F:\circular\hmag policy documents

5.5 Entry and exit procedures

5.5.1 Entry procedures

5.5.1.1 Hard-copy entry form

Our Entry forms are used to deal with collection-related objects which come into the Hunterian. This would include:

- anything entering as an acquisition, or with a view to acquisition
- anything collected by, or borrowed by staff for personal research
- anything borrowed from private or public collections (e.g. for exhibition)
- anything left for identification or other evaluation by Hunterian staff

These forms provide the basic entry documentation, and also provide for the owner or depositor to explicitly sign over transfer of ownership, or to acknowledge any conditions under which the material is deposited. They are thus an essential part of our procedures as a registered museum.

Paper versions of these forms are essential as they record the signature of depositors.

From August 2003 pre-numbered entry forms accompanied by Data Protection Act declaration forms have been distributed to all four main sites i.e. Museum, Art Gallery, Zoology and Thurso St Store. The Museum set is kept in the Coin Centre. Further details on the use of the forms are found in F:\circular>manuals\entry\DPA and entry.rtf. An example of the form is in appendix 3.

5.5.1.2 Computerised Entry System

A computerized entry system, to run in parallel with the paper system, was introduced in 2002. This has several aims including:

- To provide digital backup of manual Entry documentation.
- To eliminate the need for manual production of acquisition, incoming loan, and similar lists for the Annual Report.
- To enable wider access (e.g. by management) to information about exactly what has come into the museum, and why.
- To make it easier to spot when items are overdue for return.
- To encourage good practice in the recording of basic data.

The Entry programme is part of the standard set-up on the Hunterian's staff PC's and is activated by double clicking the shortcut icon. Instructions on how to use the programme can be found at F:\circular>manuals\computerised entry system.rtf.

5.5.1.3 Data Protection Act

We are legally obliged to record and hold names of depositors of material in our collections. Data protection legislation requires us to make clear to depositors that we hold this information and the default position is that it will not be made public unless explicit permission is granted by the depositor. From 2003 all Entry documentation will include a DPA declaration that must be signed by depositors.

5.5.1.4 Facilities Reports

Where we are borrowing items from other institutions, a facilities report will normally be required. Up-to-date facilities reports currently exist for the Hunterian Art Gallery and the Hunter Room of the Museum. These, together with the blank template for such reports, can be found in F:\circular\facilities reports.

5.5.1.5. Deposition of items at Museum Reception desk

Reception staff are not authorised to accept deposited objects. Procedures for dealing with depositions are given in Appendix 6.

5.5.2 Loans Policy

Specimens from the collections of the Hunterian are available for loan for research, teaching or public display, subject to certain conditions. Loans are normally made to individuals working in recognised institutions and are the joint responsibility of the individual and the institution. Loans for students, artists, and some others will be made to their supervisor, who will be held responsible for the material. Loans will only be made to private individuals in exceptional circumstances.

Authority to loan unusual /valuable objects

Loans of an unusual nature and any one loan comprising objects of high value must be approved by the Museums and Galleries Committee. We are currently considering a supplementary policy covering external exhibition loans.

Right to refuse

The Hunterian reserves the right to refuse to make loans at its discretion, and further loans may not be made to individuals or institutions if loans are not returned at the agreed time or if conditions have not been strictly observed.

Requirements from borrowers

- The borrower undertakes to utilise the material only for the purposes agreed on the loan form. Any change in use of the loan requires the prior written agreement of the Hunterian.
- Loans are dispatched only to destinations where appropriate secure transport and insurance arrangements are available.
- No loans leave the Hunterian until the borrowing institution and individual concerned have signed an appropriate agreement.
- The borrowing institution agrees to fulfill all storage and display conditions stipulated by the Hunterian throughout the period of the loan. If for any reason these conditions cannot be maintained the Hunterian must be consulted immediately as to the best course of action.

Costs

The borrower agrees to transport in a manner agreed by the Hunterian and to accept responsibility for all costs incurred by the Hunterian in the preparation and escorting of loans. This may involve the payment of packing, handling or courier/escort fees to the Hunterian or approved agents of the Hunterian. All courier/escort arrangements with Hunterian staff must be agreed and finalised at least 4 weeks in advance of the loan being made. Besides the expenses of insurance and couriers, other costs to be borne by the borrower could include the commissioning by the Hunterian of essential conservation treatment, the making of special mounts or packaging, the cost of photography required for reasons of record and security, and staff time for research.

Loan period

The maximum initial period for loans is one year and the actual period of loan must be stated clearly on the exit form. Some loans may be extended, at appropriate intervals, to a maximum of five years upon application before the initial due date. Annual extensions beyond 5 years are subject to the Curator's approval. The total loan period shall not exceed 10 years unless at the end of that period the loan is inspected by an approved Hunterian employee, at the borrower's expense. For ongoing loans, renewals must be made one month before the end of the current agreement

Insurance

The borrower agrees to insure the borrowed material to the value and under the conditions stipulated by the Hunterian. A copy of the insurance policy may require to be submitted to the Hunterian before release of the loan. The Hunterian Art Gallery insists on 'nail to nail' all risks insurance.

As appropriate indemnities offered by UK government or public authorities will normally be accepted in lieu of commercial insurance. The value of the object(s) and the risks to be insured are determined in all cases by the Hunterian. Any expenses incurred by the Hunterian in obtaining a valuation will be met by the borrower.

Damage

The borrower undertakes to inform the Hunterian immediately of any damage or deterioration in the condition of a loan. With the agreement of the Hunterian, such an object may be removed from exhibition by competent staff of the borrowing institution provided that removal is necessary to prevent further damage and removal is to a safe place. The Hunterian reserves the right to inspect and arrange conservation of such damage at the expense of the borrower.

Invasive and destructive sampling

The borrower may only undertake any form of invasive or destructive sampling if explicit permission has been sought in advance from the Hunterian, and granted in writing. Any samples arising from such work must be returned to the Hunterian along with the loan, unless otherwise agreed. Our policy on Invasive sampling is given in Appendix 5.

Photography

The borrower agrees to photograph or allow photography or other reproduction of material only if agreed in advance, using such techniques as are agreed in advance, in writing.

Return of loan

The borrower agrees to return a loan at any time if so requested by the Hunterian. The loan will be returned at the borrower's expense.

Acknowledgements

The borrower agrees to acknowledge the Hunterian as the source of the material in all relevant texts and publicity and to use correctly formatted Hunterian catalogue numbers for referring to material in publications, where required. The borrower agrees to provide a pre-print of any publication referring to loaned material from the Hunterian to verify correct acknowledgement of material. The borrower agrees to send the Hunterian at least one complimentary copy of any publication relating to or resulting from the loan.

Legislation

Loans are made subject to national or international legislation, agreements or guidelines pertaining to natural or cultural heritage. For example for some zoological or botanical material, specimen loans are covered by CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora) or European (European Council Regulation 338/97 and European Commission Regulation 939/97) legislation.

5.5.3 Exit Form

The Exit Form must be completed for all collections-related material leaving the Hunterian, whether on loan, or for any other reason. An example of the Form is given in Appendix 4.

6 Access

- 6.1 Our collections exist to be used. The Hunterian accepts as a guiding principle the responsibility to provide appropriate access to the collections. Access for research, education and public enjoyment is encouraged in a number of ways, notably through the public galleries, University and school teaching, life-long learning, temporary exhibitions and events, reference facilities, loans, publications and on-line electronic media and databases.
- 6.2 Access to the un-displayed study/ reference collections is provided via the Print Room in the Art Gallery, the Coin Centre, study areas in the Zoology Museum and via the study area at the Thurso St storage facility. There are written procedures for visitors. Appointments are usually necessary and initial contact should be made with the relevant staff member.
- 6.3 Visitors who handle the collections must be appropriately trained in relevant aspects of their care.

7 Risk management and security

- 7.1 Risk management requires review of potential hazards including disasters, vandalism, theft, human error, operational or mechanical system failure, pests, flooding, deterioration, and legal requirements. Curators, advised by the conservation technician, are responsible for assessing risk to their collections, and producing risk management strategies.
- 7.2 Security arrangements for data, documents, records, etc must parallel those provided for the physical collections. Security copies of key accessions data are kept in two formats; digital and hard copy. The digital format is backed up centrally as well as residing on the museum server.
- 7.3 Objects within the collections, either in storage, transit, or on display, must be protected from theft, vandalism, and inappropriate handling. The conservation technician and curators will be

responsible for establishing and maintaining procedures that protect the collections during both normal and high-risk activities.

- 7.4 Objects being prepared for loan must be packed to a high standard to limit damage. Where necessary a designated handler should accompany objects. When the postal service is used, the appropriate delivery forms should be used to trace packages.
- 7.5 Procedures to be followed in the event of a disaster are outlined in the Disaster Plan. Disaster plans and procedures can be found in f:\circular\disaster.
- 7.6 Activities that pose high risks to the collections include:

Building and maintenance work

It is the responsibility of the Head of Estates and Buildings, or the Hunterian Head Technician, to inform the relevant curatorial staff of any building and maintenance work or similar activities that may put the collections at risk. It is the joint responsibility of the Head of Estates and Buildings, or the Hunterian Head Technician, and the relevant Curator to ensure that adequate protection for the collections is provided before operations commence. Contractors working within the Hunterian must comply with the our contract terms for the protection of objects. Any member of staff seeing a contractor contravening these regulations is empowered to intervene.

Routine light-bulb replacement

Within the museum, this is now the responsibility of Estates and Buildings (except within display cases). Front of house staff will ensure that E&B staff arrive, they are made aware of the need to avoid display cases, or objects on display.

Special events

It is the responsibility of the organiser of any special event (and/or the Hunterian contact for the event) to inform the relevant curatorial staff of any activity (e.g. filming, receptions etc) that may affect the collections. Note that there is a standard procedure for dealing with filming requests – all such requests should be discussed in advance with the Hunterian Publicity and Marketing Manager. Documents available are:

Application for Filming Permission Questionnaire

Standard University Contract

Code of Practice for Filming in University of Glasgow

Objects in transit

It is the responsibility of the relevant Curator to ensure that all necessary safeguards are in place to minimise risks to objects in transit. (See also section 5.5.2 regarding loans.)

- 5.10.6 Losses of items from the collections through theft or damage are reported to the Museums and Galleries Committee.

Appendix 1

Hunterian – Collection Size

Coins

Coins	55000
Medals	5000
Tokens	10000

total coins **70000**

Archaeology

British	12000
Roman	20000
Medieval	2000
Classical	300
Egyptology	1700
Other foreign	4000

Weapons and Accessories

Ammunition	2
Edged weapons	9
Other	1

World Culture

Africa	1750
Asia	630
N. America	200
S. America	280
Australia and N.Z.	300
Oceania	500

Culture

Music	100
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Domestic Life

Food, drink and tobacco	400
Heating, lighting etc	35

Decorative and Applied Arts

Museum

Ceramics	250
Furniture	20
Glass	165
	120
Other	35

total Archaeol. Ethnography, History **44797**

Art Gallery

Architecture	20
Ceramics	400
Furniture	90
Glass	15
Jewellery	130

	Metalwork	400
	Other	100
Archives - Art Gallery		238
Fine Art		
	Drawings 1600 - 1800	100
	Drawings 1801- 1900	600
	Drawings 1900 - present	600
	Paintings pre1600	12
	Paintings 1600 1700	150
	Paintings 1701 - 1800	100
	Paintings 1801 - 1900	327
	Paintings 1901 -1939	250
	Paintings 1940 - present	133
	Watercolours	1005
	Prints pre-1900	23,000
	Prints 1900 - 1939	8000
	Prints 1940 - present	5000
	Sculpture 1600 - 1800	10
	Sculpture1801 - present	114
	Other	50
	Total Art	40844
History of Science		
	Astronomy	2
	Chemistry	400
	Electronics	500
	Mathematics	200
	Medicine - Anatomy and Pathology	7000
	Biology	100
	Physics	1500
	Other - Nursing	1500
	Other - Materia Medica	1000
	Other - misc (Mike J)	800
Industry and commerce		
	Construction	60
	Mining	200
	Total Hist. of Science and Medicine	13262
Natural Sciences		
	Fossils	160000
	Gems	1500
	Rocks	83000
	Minerals	33000
	Total Geology	277500
	Mammals	2025

Birds	12357
Reps and Amphs	756
Fish	1118
Insects	517617
Other inverts	56946
Total Zoology	590819

Total number of items in Hunterian collections 1037222

Appendix 2

Collection Summaries

Zoology

The Zoology Collections represent most of the major groups of animals but with particular strength in the insects. Of the ca.600,000 specimens, 90% are insects. The historical core of the collection is William Hunter's natural history material of which shells, insects and corals survive today. Important additions to entomology were made by the acquisition of the extensive JJFX King (1923) and T.G. Bishop (1933) collections. University staff in the Department of Zoology added significant material in the areas of economic, medical and regional (Scottish) entomology.

Outwith the entomology collections, and reflecting its growth as a University teaching and reference collection, there is broad coverage of the animal kingdom with good mammalian osteology and a spirit collection of several thousand specimens representing mainly invertebrates and the lower vertebrates. Other notable study collections include John Graham Kerr's South American lungfish, local Mollusca, Himalayan bird skins and the Hansell collection of animal artefacts (bird and insect nests and other constructions).

Archaeology

The Museum houses the finest body of Roman material in the west of Scotland, from the periods of military occupation in the first and second centuries AD, including many 'distance slabs', altars and gravestones from forts on the Antonine Wall. There is also a major collection of artefacts from excavations at brochs and other settlements of the Scottish Iron Age. Artefacts presented by local collector A.H.Bishop in 1914 and 1951 cover the development of human activity in Scotland and western Europe from the earliest hunters and fishermen to medieval times. Smaller bodies of material illustrate the early civilisations of Egypt and the Mediterranean world. The historical collection includes medieval and modern pottery, Scottish and English glass and pewter, medallions by James and William Tassie, and death-masks. The internationally important ethnographic collection has its origin in 'first contact' objects acquired by William Hunter from the pioneering voyages of Captain James Cook to the South Seas and the north-west coast of North America in 1769-80. It also includes Pacific Islands material acquired by missionaries in the 19th century

Art

One of the most distinguished public art collections in Scotland. The Mackintosh House is also part of the Gallery. The collections include over 450 paintings, 40,000 works on paper, together with more modest holdings of applied and decorative art (Mackintosh, Scottish ceramics, Whistler memorabilia), and sculpture.

Important historically because of its origins in William Hunter's collection (Rembrandt, Chardin, Stubbs, prints), it has developed particular strengths in Whistler, Mackintosh and Scottish Art especially the Glasgow Boys and Colourists. The print collection, is the most important north of Cambridge. Print Room access by prior appointment. There is an active exhibition programme, primarily developed from on-going collections-based research. The Hunterian illuminated manuscripts and printed books are in the care of the University Library. Hunter's outstanding medal collection is housed in the Museum.

Numismatics

The Hunterian houses one of the world's great coin collections, containing 70,000 coins, medals, tokens and related objects. About half is the original collection of Dr. William Hunter put together at the end of the 18th century, when it was second only in importance to the French Royal Collection. To-day it is Scotland's premier collection in this subject. It contains Ancient Greek, Roman, Medieval and Modern coins as well as medals from the Renaissance to contemporary Scotland. Many of these are unique or extremely rare and most are in superb condition. There is a permanent coin gallery, a visitor centre with library open to the public and the Coin Room itself. The collection is extensively

used for teaching and research, and several catalogues covering its major holdings have been published.

Anatomy

These collections are unique medical teaching material amassed by William Hunter in his career as anatomist, obstetrician and doctor. They differ from other parts of the Hunterian Collection in that they represent things which Hunter and his school made and used professionally rather than acquired for leisure interests. The collections comprise wet preparations of human tissues and organs, skeletal material and some animal taxidermy specimens. Both Pathology and Anatomy also have considerable amounts of post-Hunter material and this includes comparative (animal) anatomy specimens, fine 19th century wax models and specimens made using recent techniques such as corrosion and plastination.

Some of the most striking specimens in the Anatomy collection are those associated with William Hunter's research leading to his most significant contributions to the advancement of medicine. Outstanding examples include the series of life size plaster casts of dissections showing the pregnant uterus, as illustrated in Hunter's great work, 'The Anatomy of the Gravid Uterus Exhibited in Figures' (1774). Hunter contributed a great deal to the understanding of the lymphatic system and his mercury-injected preparations of lymphatic tissue are both beautiful and illuminating.

Rocks and Minerals

We have over 120,000 rock and mineral specimens, as well as around 1500 cut gemstones, and 70 meteorites. The mineral collections include several very important older collections including those of William Hunter (one of the few surviving 18th century mineral collections anywhere), Thomas Brown of Lanfine (Scottish and world minerals), Frederick Eck (South American, and world minerals), James "Paraffin" Young (world-wide), Frank Rutley (world-wide; the author of Rutley's Elements of Mineralogy), and Alexander Thoms (mostly Scottish). Particular areas of strength include Leadhills-Wanlockhead minerals, Scottish Carboniferous zeolites, greenockite, old East European mining localities, old South American mining districts, Australian gold deposits, and gemstones. The rock collections include much material resulting from the research activities of Glasgow University geologists over the past two centuries. Particular strengths include Antarctic and sub-Antarctic islands; Iceland, Jan Mayen and Spitzbergen; JW Gregory collections including Yunnan, Burma, and Australia, meteorites (including the High Possil meteorite which fell in Glasgow in 1804); GW Tyrrell's collections from the USSR, Iceland, and Scotland; building stones, Alex Herriot's collection of magnificent thin-sections and rocks, and a huge range of other research, teaching and display rocks from around the world.

Palaeontology

The fossil collections are amongst the largest in the UK. Most of the fossil collections were built up over the last 200 years from departmental research and teaching collections, but a significant number of specimens are also added by donation from collectors around the world.

One of the earliest published collections of fossils from Scotland is in the Hunterian Museum. The Reverend David Ure collection was published in 1793 in his volume entitled "The History of Rutherglen and East-Kilbride". The fossils are of Carboniferous age and include the earliest description of fossil ostracodes. Some of the identifications were incorrect such as a trilobite was identified as a palate of a fish and a coprolite was identified as a molar of a fish. Considering that there was a lack of knowledge about fossils at that time, it was unusual that he included an attempt at identifying obscure and extinct animals and their remains at that time.

Another key collection is that of Alfred Leeds whose vast collection of Jurassic marine vertebrates came to the Hunterian Museum in 1919. This included plesiosaurs, ichthyosaurs, marine crocodiles, and a large specimen of Leedsichthys; the world's largest fish.

One of the Hunterian Museums strengths is in the trilobite collection. This has recently been added to by the bequest of the collector, and research assistant to the University of Glasgow, Mr George Rae. Some of the fossils in his collection of over 6,000 fossils are exquisitely prepared as well as being of immense research value.

The palaeontological collections at the Hunterian Museum include over 10,000 fossil plants, 10,000 vertebrates, 50,000 corals, 5,000 graptolites, 10,000 trilobites, 6,000 other arthropods, 40,000 molluscs, 10,000 microfossils, 5,000 brachiopods, 9,000 echinoderms, and several thousand Type and figured fossils.

Scientific Instruments

The Hunterian cares for a large collection of scientific instruments accumulated from the 17th century onwards as a result of research and teaching activities in the university. Notable amongst the instruments are those worked on by James Watt including the model Newcomen Engine said to be the inspiration for his development of steam power. The collection of research and demonstration apparatus gathered together by Lord Kelvin is probably the most important single collection since it includes apparatus used in his pioneering research into electricity, telegraphy and thermodynamics. There are items used or created by William Hunter, Joseph Lister, James Prescott Joule, Frederick Soddy and other leading scientists, as well significant collections of items used for observing and measuring such as telescopes, microscopes and mechanical calculators. The Museum houses some named collections such as the British Medical Ultrasound Collection and that from the former Glasgow College of Nursing. Recent acquisitions include the tide gauges designed by James Deas and used for a century to record the tides along the River Clyde.

University History

The museum houses three-dimensional memorabilia of famous staff and students at what is Britain fourth oldest university, founded in 1451. There are fittings and fragments from the structure of the 'Old College' built in the 17th century and demolished in 1870. Star items include the University's silver-gilt mace dating from 1465, the silver Loving Cup and Quaich, the 18th century Blackstone Chair used for oral examinations, and the model steam engine which led the young mathematical instrument-maker James Watt to the invention of the 'separate condenser', sparking off the Industrial Revolution, as well as medical and scientific equipment used in teaching over the centuries.

Entry Form		Section:		Entry no:		Sheet		of	
HUNTERIAN MUSEUM AND ART GALLERY University of Glasgow, Glasgow G12 8QQ, Scotland, UK									
Museum: Tel:			Fax:		Art Gallery: Tel:			Fax:	
Depositor: Address: Tel:			Owner: Address: Tel:			Copyright holder: Address: Tel:			
I, the depositor, acting on behalf of the owner <input type="checkbox"/> being the owner <input type="checkbox"/> have legal right to deposit the following item(s):									
REASON FOR ENTRY:				Return required			Return date		
SPECIAL CONDITIONS / NOTES:				Unless otherwise stated, all items are left at the depositor's risk.					
MUSEUM & GALLERY: On behalf of the Hunterian I acknowledge receipt of the items described above.				Signed			Date		
IMPORTANT - PLEASE READ THE CONDITIONS OVERLEAF									
DEPOSITOR: I have read and accept the conditions above above and overleaf. I agree that information given on this form is correct.				Signed			Date		
ACTION:		Staff Member		Temp.Store		Signed		Date	
Items passed to:									
RETAINED ITEMS:		Number		Store		Signed		Date	
RETURNED ITEMS: I acknowledge the return of the item(s) described above, in satisfactory condition.				Signed			Date		

White copy to Museum and Gallery file: Yellow copy to depositor: Blue copy to object history file

Entry Form

Conditions of Acceptance

1. The same care and precautions will be taken for the safe custody of this deposit as for the safe custody of items within the permanent collection of the Hunterian Museum and Art Gallery (hereinafter referred to as HMAG). The HMAG does not accept liability for loss of, damage to or deterioration of the item(s) described overleaf.
2. **In the case of acquisitions by the HMAG the owner or depositor acting on behalf of the owner transfers absolute ownership of the item(s) specified overleaf to the HMAG without conditions.** If the item(s) is offered as a gift, then the HMAG reserves the right to accept or decline the offer. If the HMAG decides to accept the offer it may do so without further reference to the depositor or owner.
3. **In the case of items deposited temporarily, it is the depositor's responsibility to collect the item(s) described overleaf by the agreed return date. In the event of the item(s) not being collected by the depositor, the HMAG reserves the right to dispose of the item(s), after they have been in its possession for not less than *three months* after the agreed return date.**
4. The second part of this form will be given to the depositor as a receipt for the item(s). This part must be presented to the HMAG when the collector comes to retrieve the item(s). Both this part and the HMAG part of the form will be signed by the collector in recognition of having received the items back in satisfactory condition. The collector and the HMAG will then retain their respective parts of the form.
5. In the case of enquiries, neither the HMAG or its officers can accept any responsibility for an opinion that may be expressed on the item(s) submitted for examination. Opinions may be given only to the owner or an representative of the owner. An officer of the HMAG is not authorised to give valuations, to assist in the disposal of private property or to express opinions regarding the merits of business firms.
6. Any special conditions must be indicated overleaf and continued on attached documents if necessary. If there are no special conditions the word 'none' should be entered in the box overleaf.

Appendix 4: Exit Form

Exit Form

Sheet of

<p align="center">HUNTERIAN MUSEUM AND ART GALLERY University of Glasgow, Glasgow G12 8QQ, Scotland, U.K. Museum: Tel: Fax: Art Gallery: Tel: Fax:</p>		
Section		Exit number
Remover: Address: Tel:		Recipient Address: Tel:
Items		
<div style="border: 1px solid black; height: 300px; width: 100%;"></div>		
REASON	Return required	Return date
SPECIAL CONDITIONS/NOTES		
MUSEUM & GALLERY : I agree that the information given on this form is correct:	Signed	Date
REMOVER : I have read and accept the conditions above and overleaf and acknowledge receipt of the item(s):	Signed	Date
RECIPIENT : I have read and accept the conditions above and overleaf and acknowledge receipt of the item(s):	Signed	Date
RETURNED ITEMS : I acknowledge the return of the item(s) described above, in satisfactory condition:	Signed	Date

White copy to Museum & Gallery file, blue and yellow copies to remover, yellow copy returned to museum, signed by recipient, blue copy to be returned to HMA, with loan, for signature when loan is returned by borrower.

Appendix 4 (contd)

Exit Form

Conditions of Loan

The borrower undertakes

1. to utilise the material only for the purpose(s) agreed on the loan form. Any change in use of the loan requires the prior written agreement of the Hunterian Museum and Art Gallery (hereinafter referred to as HMAG).
2. to fulfil all storage and display conditions stipulated by HMAG.
3. to transport the material in a manner agreed by HMAG and to accept responsibility for all costs incurred by HMAG in the preparation and escorting of loans. This may involve the payment of packing, handling or courier/escort fees to HMAG or approved agents of HMAG. All courier/escort arrangements with HMAG staff must be agreed and finalised at least 4 weeks in advance of the loan being made.
4. to insure the borrowed material to the value and under the conditions stipulated by HMAG. A copy of the insurance policy may require to be submitted to HMAG before release of the loan. The Hunterian Art Gallery insists on 'nail to nail' all risks insurance.
5. to make any offcuts, sections or carry out any form of destructive sampling for investigative work **only** if explicit permission has been sought from HMAG in advance and granted in writing. Such samples must be returned to HMAG, along with the loan material unless otherwise agreed.
6. to photograph or allow photography or other reproduction of material **only** if agreed in advance, using such techniques as are agreed in advance, in writing.
7. to inform the HMAG immediately of any damage or deterioration in the condition of a loan. HMAG reserves the right to inspect and arrange conservation of such damage at the expense of the borrower.
8. to return a loan at any time if so requested by HMAG. The loan will be returned at the borrower's expense. The normal maximum initial period of loan will be one year and the actual period of loan must be stated clearly on the loan form. For ongoing loans, renewals must be made **one month** before the end of the current agreement.
9. to acknowledge HMAG as the source of the material in all relevant texts and publicity and to use correctly formatted HMAG catalogue numbers for referring to material in publications, where required.
10. to send HMAG at least one complimentary copy of any publication relating to or resulting from the loan.

Appendix 5 Invasive Sampling of Hunterian Specimens

1. Preservation is our primary objective, and in general there is a presumption against any invasive sampling.
2. Given this, we also recognize that invasive sampling is a vital part of much scientific work, especially in geology and archaeology.
3. The guiding principle must be that any such work is worthwhile, and appropriate to the particular object.
4. This requires appropriate specialist judgment: where this is not available in-house, external advice will be sought. We may ask anybody proposing invasive work to pay for such assessment as a condition of their request being considered.
5. Any proposal must consider how the work will affect the future stability, and utility of the object for display, educational or research use.
6. Any proposal must consider whether this is the most suitable object to use for the work.
7. Any proposal must consider the uniqueness of the object.
8. The smallest possible samples should be taken.
9. Invasive sampling must never lead to the total loss of any object: some part at least must be retained for future reference.
10. In general we prefer to carry out, or directly supervise, any invasive sampling ourselves, rather than allowing borrowers to do such work themselves. Borrowers of objects will only be permitted to carry invasive work where this has been precisely described and agreed in writing in advance of any loan.
11. Normally any invasively-obtained samples will be returned to the Hunterian by researchers along with any other loan materials, unless otherwise agreed in advance. Such samples must be clearly marked with their Hunterian numbers.
12. The Hunterian must be acknowledged in any publications arising from such work, and Hunterian numbers must be given in any such work.
13. Reprints or copies of any publications arising from such sampling must be provided free to the Hunterian.

Appendix 6

Procedure for dealing with objects brought to Museum Reception

All objects left in the Museum need to be accompanied by an Entry Form giving details of the depositor and object – this is necessary for registration and legal reasons.

It is unlikely that any paintings or prints or animal remains, bones, plants will be brought into the Museum, but if so refer the enquirer to the Art Gallery or Zoology Museum. Do not accept them in the Museum.

Only accept a gift or donation if an arrangement has already been made by a Curator to take this – in which case an entry form should have already been prepared and left at Reception. Ask anyone offering a gift to contact the relevant Curator.

Otherwise please do not accept any object at Reception.

If it is an enquiry contact the relevant Curator i.e. JDB/SAC for coins, medals, archaeology, modern; NC for Geology – you can also contact any Thurso Street staff as it may be possible for the person to go down there; if there is a Zoology enquiry contact MR as it may be possible for them to go to the Zoology Museum.

If the relevant Curator is not available, contact any Curator who if possible will deal with the enquiry, and if necessary take in the object or tell the person what to do. Neil will deal with a coin or Roman pottery / Donal will deal with a fossil or rock.

Entry Forms will therefore not be kept at Reception.

They will be filled in only by a Curator who will have his own supply or can get one from the Coin Centre.

If the person brings in a coin or archaeological find then it comes under Scottish Treasure Trove law and needs to be reported to the Treasure Trove Advisory Panel – the finder should bring it back to the Museum or contact the National Museums of Scotland in Edinburgh.

Remember for coins and medals that the Coin centre is open most days 9.30-12.30
Monday – Friday for identification and information without an appointment.