



Royal Pavilion & Museums, Brighton & Hove

Collections Development Policy 2013

Name of museum: The Royal Pavilion & Museums

Name of governing body: Brighton & Hove City Council

Date on which this policy was approved: Summer 2013

Date at which this policy is due for review: no later than Summer 2017

This 2013 revision replaces RPM Acquisition & Disposal Policy, written 2005,
revised 2009

1 Statement of purpose

The Royal Pavilion & Museums, Brighton & Hove aims to inspire, illuminate and challenge its visitors and virtual users. It does this by caring for and interpreting its outstanding collections and historic sites to support discovery, enjoyment and learning.

RPM has a vital role in the cultural, economic, education and social life of the city, and the health and well-being of its citizens. It celebrates the city and its communities, helping generate civic pride and develop a sense of cultural identity, as well as building respect and understanding of others. It is a cultural industry employing a wide range of creative experts including curators, conservators, decorative artists, designers, artists, makers, teachers, actors and writers. It is a major tourist attraction supporting the city's visitor economy. It plays a role in the knowledge economy through research, creating and disseminating knowledge through exhibition, display, publication, public learning and event programmes. It also provides inspiration, influence and a stepping off point for creative production both locally, nationally and internationally. It operates in a digital world making collections and knowledge available on line and providing a platform for user generated content and debate.

The Royal Pavilion & Museums (RPM), as part of Brighton & Hove City Council (BHCC) collects, rationalises and disposes of collections within the remit and guidelines set out in this Collections Development policy document, in line with the current Forward Plan and strategic aims of the organisation.

The RPM Forward Plan states, as strategic aims:

- Connecting people with museums and changing lives
- Developing and caring for cultural, scientific and natural resources (collections and buildings)
- Building a sustainable and resilient organisation
- Exercising leadership

All four strategic aims are supported by the RPM Collections Development Policy, especially in the areas of the following key activities:

- Public programming
- Learning and community engagement
- Digital engagement
- New galleries
- City-wide initiatives

- Accreditation standards
- Building collection knowledge
- Developing the collections to maintain the contemporary record
- Sustainable use of all resources – sites, collections and assets
- Maximising income generation and fundraising
- Improving RPM's profile and brand
- Digital potential for building sustainable and resilient organisation
- Developing and sustaining partnerships
- Developing processes to support the organisation deliver efficiently and effectively
- Shared ownership
- Supporting museum development through sharing our expertise
- Developing and championing diversity

This RPM Collections Development Policy sets out the principles that will provide Brighton & Hove City Council, as the governing body, and the workforce of Royal Pavilion & Museums with a framework for responsible and ethical acquisition and disposal of collections.

Implementing this policy will enable RPM to demonstrate the public benefit in their approach to collections development. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders.

RPM is committed to collect in a responsible, sustainable and productive manner to ensure preservation, understanding and access to collections and buildings, so that they are enjoyed and understood by current and future generations.

This policy applies to material which the museum owns and has accessioned into the collection or intends to own and accession into the collection.

The acquisition, management and disposal of collections will be guided by:

- the museum's constitution, statement of purpose and current forward plan
- the legal basis on which the collections are held
- the public benefit derived from the effective use and management of the collections
- an assessment of the needs of the museum's collections
- the collections held by other museums and organisations collecting in the same or related geographical areas or subject fields
- strength of collections currently in our care

Procedures designed to support the RPM Collections Development Policy, particularly for the areas of acquisition and disposal, are detailed in RPM Collections Management & Documentation Procedure Manual, and provide clear procedures and decision-making processes common to all Accredited museums.

2 An overview of current collections

2.1 Royal Pavilion & Museums, Buildings and History

The RPM service is one of the largest in the south east of England with collections of local, national and international significance, including three Designated collections. RPM enjoys a high profile, regionally, nationally and internationally, and has a reputation for innovative and high quality public engagement and collaborative partnership projects. It directly operates five sites, which are open to the public and provide access to the collections; these are

- The Royal Pavilion
- Brighton Museum & Art Gallery
- Preston Manor
- The Booth Museum of Natural History
- Hove Museum & Art Gallery

RPM is also runs an off-site collections store and has responsibility for a number of historically important listed buildings and monuments across the city. Further details of these buildings and the historical background to the sites listed above, and the history, significance, strengths of the collections held are further illustrated in RPM Collections Management & Documentation Procedure Manual.

RPM holds a long-term management agreement with East Sussex County Council and University of Sussex, with reference to RPM collections stored and accessed at The Keep, and holds a management agreement for West Blatchington Windmill.

RPM is responsible for over one million artefacts, the collections comprising Fine and Decorative Arts, Local, Social and Oral History, Archaeology, Costume, Toys, Coins, Weapons, Photographs, Film, Musical Instruments, the Natural Sciences, World Art, Egyptology, Rare Book collections and archives.

Three of the collections have Designated status (recognised to be of national and international significance); these are Decorative Art, World Art and Natural Sciences.

2.2 Collections Summary

2.2.1 Decorative Art

Designated collection comprising 17th–21st century British, European and American applied art and industrial design. This includes furniture and furnishing textiles, clocks and watches, metalwork and jewellery, glass and ceramics, also some Oriental and Islamic wares made for the European market and contemporary craft.

The contemporary craft collection includes the Arts Council (South East) Craft Collection, comprising work in all media, by makers living or working in the South East region.

2.2.2 Natural Sciences



Designated collection covering local, British and international zoological, botanical and geological material, manuscripts and records. This includes The Booth Collection of British Birds, insects (especially Lepidoptera), osteology, birds' eggs, herbaria, molluscs and fossils, and The Booth Book Collection.

2.2.3 World Art

Designated collection of objects and textiles c12th–20th century, with the vast majority of the collection spanning the period 1850–1950 and relating to Africa, Asia, Oceania and the Americas. Includes some archaeological and European folk material.

2.2.4 Musical Instruments

Instruments from the 18th–20th century. This collection comprises European instruments c1780– 1830, including a large collection of whistles, and ethnographic instruments c1850–2000 from Africa, Asia, Oceania and the Americas.

2.2.5 Fine Art

European old masters in particular from the Italian, Netherlandish, German and French schools, 18th–20th century British watercolours, 17th–20th century European prints, 16th–21st century British oil paintings, and the Heyer Bequest of 20th century American Post Abstract Expressionist paintings. Also includes Regency drawings, watercolours and caricatures in relation to the Royal Pavilion and topographical material relating to the history of Brighton, Hove and the immediate locality, including renowned personalities and events.

2.2.6 Costume and Textiles

British, West European and North American men's, women's and children's costume and accessories from the mid 18th century to the present day, costumes from Les Ballets (1933) and some European national costumes. Needlework, samplers and quilts from the mid 18th century to the present day.

2.2.7 Toys and Juvenilia

18th– 21st century toys, games, dolls' houses and dolls including examples that represent particular cultural or ethnic groups. A small collection of nursery equipment and ephemera associated with childhood. A large proportion of this collection was acquired by the National Toy Museum & Institute of Play.

2.2.8 Film and Media

Lantern slides, material and equipment relating to the film industry in England, 1896 to the present day. Material and equipment relating to the cinema in south east England, 1896 to the present day.

2.2.9 Edged Weapons and Firearms



14th–20th century British and European material.

2.2.10 Local and Social History

18th– 21st century artefacts, ephemera, photographs and negatives, British 18th–20th century domestic and agricultural tools and equipment, and fire engine. Includes the Sussex Collection of reference material, books, journals, newspapers, ephemera and documentary archives.

2.2.11 Archaeology

The archaeology collection is extensive and includes excavated material and stray finds of all periods from the Palaeolithic to post-Medieval predominantly from Brighton & Hove, and Sussex. Strengths include regionally important ice-age collections, internationally important material from Whitehawk Neolithic causewayed enclosure, and internationally important Bronze Age material, including the Hove Amber Cup assemblage and hoards from the area immediately around Brighton & Hove.

2.2.12 Egyptology

Egyptology from the pre-Dynastic era to the Roman period. There are approximately 1,700 individual objects represented, some of which relate to excavations by the famous Egyptologist, Flinders Petrie. The collection also includes a very important group of objects from Nubia/Sudan.

2.2.13 Numismatics

Classical Greek and Roman, Celtic, Anglo-Saxon, Medieval material through to the present, including Iron Age and Roman coins, British coins of all periods, as well as those from British overseas territories, and an important collection of trade tokens from Sussex, as well as others from the rest of Britain.

The medal collection includes commemorative medals from Sussex, the majority of which relate to Brighton & Hove, commemorative medals marking events of national importance and some British service medals.

.14 Oral History

Sound recordings made, commissioned or supported by RPM (oral histories and field recordings), or made privately by individuals or organisations acquired by donation, bequest, loan or purchase which relate to our current collections.

The current sound collection includes recordings relating to archaeology, natural sciences, local and social history, fine art, world art, costume, decorative art, toys, film and media, Preston Manor, the Royal Pavilion, Brighton Museum, the Booth Museum and Hove Museum. The collection also holds the BBC Radio Brighton archive and local community oral history projects. Formats include wax cylinder, open reel, cassette, mini disc, CD, digital file and video.

.15 Books and Archives

Archive material is found in all collections in the form of object histories, and collections-related ephemera, but notably RPM holds archives relating to Preston Manor and the Royal Pavilion.

Archives relating to the local area, local community, and books and newspapers which have been accessed through the Brighton History Centre, together form part of the Local and Social History collections.

BHCC holds over 45,000 Rare Books, which are currently managed by the BHCC Library Service, with support from RPM.

BHCC has an archive management agreement with East Sussex County Council (ESCC). ESCC's East Sussex Record Office collects, documents, stores, manages and makes accessible archives relating to Brighton & Hove under a depositor's agreement.

2.2.15 The Royal Pavilion

This collection includes original artefacts from the Royal Pavilion, Regency decorative and fine art relevant to the refurbishment of the Royal Pavilion, and documents, pictures and other items relating to the history, development, occupants and workers of the Royal Pavilion estate (up to the present time).

2.2.16 Preston Manor

This collection contains items formerly in the house or in the possession of the Stanford family (primarily before the house was acquired by BHCC in 1932), topographical material, photographs, oral histories and written testimonies relating to Preston Manor, the gardens and the occupants.

2.2.17 Education Collection

This collection is formed from accessioned and non-accessioned material from across all collections strands and administered by the museum service as a collection of objects and replicas for use in learning sessions on and off site. Some objects are acquired for the Education Collection on the understanding that they will undergo a certain amount of wear and tear. Some of this collection material is used in the form of loan boxes. RPM uses material from this collection and its permanent collections to engage with local community groups. It includes objects used to deliver themed sessions including Victorians, Identity and Egypt. See Appendix 4 for a list of educational sessions delivered using this collection.

3 Themes and priorities for future collecting

This section details the criteria governing future acquisitions at RPM including the subjects or themes, periods of time and/or geographical areas, and any collections which will not be subject to further acquisition.

3.1 Definitions of collecting

- **Active collecting:** RPM will actively seek out objects in these subject areas for acquisition. This may be by means of purchase if necessary.
- **Opportunistic collecting:** If an opportunity to acquire arises, the acquisition will be considered. This may be by means of purchase if necessary.
- **Passive collecting:** If appropriate material is offered as a donation or bequest, the acquisition will be considered.
- **Closed collections:** No further additions will be made to closed collections.

RPM curators undertake passive or opportunistic collecting in line with the key areas of collecting. At the current time none of our collections is considered closed. Where active collecting occurs, it is developed in line with the RPM Forward Plan and the cross-collection themes indicated in Section 3.2 below.

Collecting is strategic and is informed by ongoing projects which build use, knowledge and understanding of collections. Typically these will be display, exhibition, engagement or research projects. Collections material is acquired with strong reference to their potential for use. See RPM Collections Management and Documentation Procedure Manual for further details on current and future use of RPM collections and the ongoing key interpretation themes for 2013–2015.

When collecting objects from a field work process, undertaken either by an in-house curator or by an external specialist, and particularly relevant for Natural Sciences, Archaeology and World Art, there is an understanding that RPM will accept only well-documented and provenanced collections.

All proposed acquisitions and disposals are presented by the relevant curator at the RPM Collections Development Panel, held monthly and chaired by Head of Collections, Interpretation & Learning.

The relevant curator will present the case for the acquisition or disposal of an object, or collection, based on an assessment of all care, conservation, access and information requirements of the object in line with this policy, RPM Collections Care and Conservation Policy and RPM Documentation and Information Policy.

3.2 Cross-collections Themes

While individual RPM collections include items of great importance and historical interest these are enhanced through their relationships with material in other collections.

Themes which can be explored in depth and across a breadth of collections at RPM include:

3.2.1 The Regency



RPM cares for a unique and unparalleled collection of visual and material culture associated with the Regency period, a collection given particular focus and strength by its relationship with the Royal Pavilion. Our Regency holdings include furniture, ceramics, glass, metalwork, satirical prints and costume. Regency period material original to or appropriate to the Royal Pavilion is an ongoing collecting focus.

3.2.2 Local landscapes and biodiversity

Our Natural Sciences collection contains a wealth of specimens specific to the distinctive landscapes of the city and its surrounds, including flora, fauna and geology. Our Archaeology collections provide evidence of early human activity in this area, including material from Whitehawk Camp, one of the earliest sites of structured human activity in Brighton & Hove. Our collection of some 4,000 topographical prints in the Fine Art collection, most of which are of the city and its surrounds, provides an important resource documenting the changes in the environment. Looking to the future, we want to build on this area of strength with a particular focus on the promotion of biodiversity and exploring the impact of climate change.

3.2.3 Subversive design

As is appropriate for a city which houses the quirky and eccentric Royal Pavilion, our collections provide rich evidence of the work of artists and designers who have challenged design norms. Examples include: paintings and artefacts by major Surrealist artists, including Salvador Dali; a rare and exceptional collection of sets, costumes and props created for Les Ballets in 1933; and challenging examples of contemporary art and design, including pieces by Grayson Perry.

3.2.4 Internationalism

Our collections reflect the historical and contemporary cosmopolitanism of the city, with a particular focus on its relationship with the cultures, arts and citizens of India and China. The Royal Pavilion offers the best-preserved and most extensive use of chinoiserie in the country, alongside a distinctive and important collection of Chinese export ware. Its form is also inspired by Mughal architecture and India has had a particular relationship with our city, documented in photographs which record the use of the Royal Pavilion as a World War I hospital for Indian soldiers, the India Gateway, the Jaipur Gate and the collection of pioneering Indian businessman Sake Deen Mahomed. We will continue to collect in ways which reflect this internationalism.

3.3 Collecting strands

Each curator at RPM collects, as appropriate, material against the cross-collection themes illustrated above, and in line with the specific key areas of collecting as per the sections detailed below.

3.3.1 Decorative Art (c1750 to the present)

Key areas of collecting:

- British, European and American decorative art and design. In particular key pieces by established designers, makers and manufacturers.
- British contemporary craft, specifically key pieces by leading makers of national renown and work by makers living or working in the south east region.
- Archives and ephemera that include documentation/correspondence or period photographs, sketches, designs or blueprints for objects, models, maquettes or trial samples of material, and trade and exhibition catalogues relating to designers, makers or manufacturers represented in the collection.

3.3.2 Natural Sciences (Pre-Cambrian to the present)

Key areas of collecting:

- Local geological specimens, flora and fauna (including that of marine origin) and archives and records from Brighton & Hove, and Sussex.
- British 'hemiptera', pseudoscorpions, psocoptera, Sussex marine life, local vertebrate material (as casualties).
- Documented field collection material relating to Brighton & Hove and Sussex and material illuminating aspects of regional biodiversity.
- Non-local British Lepidoptera, Coleoptera, Mollusca, Vertebrates, and plants.
- International material including Lepidoptera (specific families of butterflies), Mollusca (especially land snails), osteology and birds.

3.2.3 World Art (19th century to the present)

Key areas of collecting:

- Artefacts and contextual documentation from Africa, Asia, Oceania and the Americas and their UK diaspora communities. Emphasis is given to acquisitions that are collected in dialogue or partnership with source communities.

In the period 2013–2015 World Art collecting activity will focus on:

- Works on paper and examples of sculpture by recent and contemporary indigenous Arctic artists which reflects cultural continuity and change (building on new acquisitions made for the World Stories: Young Voices gallery).

- Artworks by contemporary Iranian artists (including photography and painting), including examples which speak to the theme of 'Iranian identity through art with a focus on new approaches to calligraphy' (building on new acquisitions made for the World Stories: Young Voices gallery).
- Examples of contemporary fashion and design by makers and designers in specific African countries (in preparation for a future temporary exhibition).

3.2.4 Fine Art (c1600 to the present)

Key areas of collecting:

- Oils, watercolours and drawings, building on the strengths of the existing collections, especially by British artists with national or international reputations.
- Modern and contemporary art that relates to and/or reflects the lives and cultural diversity of people in Brighton & Hove (both by artists living or working in the locality and artists with national and international reputations).
- Modern and contemporary art of high quality in various media that supports the existing collection.
- Topographical images of Brighton, Hove and the immediate locality, together with works depicting renowned personalities and events in Brighton & Hove's history predominantly pre-1900.
- Material relevant to the cultural history of the Royal Pavilion, in particular, caricatures of George IV and his circle.

3.2.5 Costume and Textiles (mid 18th century to the present)

Key areas of collecting:

- Costume, accessories and textiles with a strong provenance or reference to Brighton & Hove.
- Sussex costume and accessories from the Regency period, 1780s to 1830.
- Costume and accessories incorporating aspects of international fashion, especially those inspired by clothing worn in the Middle East, India, China and Japan.



- Sub-cultural dress and testimony, from the 1950s to the present only, particularly pieces with a local provenance.
- Archival and ephemeral material with relation to objects within the existing collection, such as fashion magazines, fashion plates, patterns, photographs, catalogues.

3.2.6 Toys (17th century to the present)

Key areas of collecting:

- Dolls and accessories of all periods and types, dolls houses, furniture and fittings
- Toys and games
- Archive material, books and ephemera which are associated with the objects within the toy collection, and/or associated with the development of the National Toy Museum & Institute of Play.

3.2.7 Film and Media (1896–present)

Key areas of collecting

- Lantern slides, material and equipment relating to film-making and photography in Britain that contextualises RPM's current and local film and media collection.
- Material, equipment, documentation and testimony relating to the Brighton school of film-makers and early film-making pioneers
- Material, equipment and testimony relating to the history of cinemas in Brighton & Hove.

3.2.8 Local and Social History

RPM develops its Local History collection in order to be able to tell the stories of the people of Brighton & Hove, and of the events that have affected them. RPM acquires items which have been manufactured in, used in or associated with Brighton & Hove from the 17th century to the present. Acquisition will relate to one or more of the following spheres of local life experience:

- birth and death
- marriage, family and domestic life
- work, business and technology
- transport

- health and medicine
- conflict
- leisure and sport
- religion and belief
- politics
- civic and national life
- law, punishment and control
- childhood and education
- industry

RPM will seek to develop its Local History collections to reflect the diversity of Brighton & Hove's communities and minority groups. In order to achieve this, from time to time targeted collecting may be necessary and will be carried out in collaboration with community members.

Key areas of collecting:

- Material relating to communities and minority groups of Brighton & Hove.
- Material relating to Brighton & Hove's historical and current position as a major seaside resort.
- Photographic material and other images of Brighton & Hove.
- Domestic social history material for display in the Royal Pavilion or Preston Manor.

3.2.9 Archaeology (Palaeolithic to post-Medieval)

RPM will collect individual artefacts and archaeological archives which relate to historical collections already held by RPM in accord with Sussex Museums Group guidelines for the county.

Key areas of collecting:

- Material with Brighton, Hove or Sussex provenance in accord with the Sussex Museums Group guidelines for the county, with associated documentation.
- Archives produced by development-led archaeology within Brighton & Hove which have been rationalised, before acquisition, using the guidelines stated in the Society of Museum Archaeologists publication Selection, Retention and Dispersal of Archaeological Collections Guidelines 1993 and Sussex Museum Group's Deposition Policy and Procedure.
- Documentary archives relating to excavations or watching briefs undertaken in Brighton & Hove where no finds were recorded.

3.2.10 Numismatics (ancient to the present)

Key areas of collecting:

- Material with a Brighton & Hove or Sussex provenance, including coins, tokens, medals and badges.

3.2.11 Oral History (1900 to present)

Key areas of collecting:

- Testimony relating to all RPM sites and buildings, and their history. This includes the Royal Pavilion estate*, Preston Manor, Hove Museum, and the Booth Museum.
- Testimony relating to RPM collections (see each collection strand for more detail)
- Testimony relating to people related to the history of RPM, including its buildings and collections, such as collectors, owners, donors, occupants, and past staff.
- Testimony collected to support the exhibitions, learning and community engagement programme of RPM.
- Testimony relating to local identity, the Brighton & Hove and Sussex landscape, culture and folklore.
- ‘Hidden histories’ recorded material from under-represented communities and histories within Brighton & Hove.
- Recorded material from local community projects.

Format: Recordings on digital format (sound and video oral histories) are to be collected as well as recordings that are on older formats which are at risk due to playback obsolescence.

*The Royal Pavilion estate includes the Royal Pavilion; Brighton Museum & Art Gallery; Brighton Dome; the Corn Exchange; the William IV Gate; the Indian Gate; and the Pavilion gardens.

.12 Education and Handling

- Artefacts and material used for handling and demonstration to deliver themed sessions, in relation to the RPM’s collections and RPM’s Forward Plan.

.13 Books and Archive Material (medieval to the present)

Key areas of collecting:

- Books, ephemera and archive materials relating to the people who were historically associated with, developed or deposited RPM collections such as, but not exclusive to: Henry Willett, Herbert Toms, Fredrick Lucas, Edward Thomas Booth, Sir Charles and Lady Ellen Thomas–Stanford.
- Books, ephemera and other archive materials (including sketches, designs, and models) up to the present time, relating to the history of RPM and the buildings that RPM cares for:
 - the Royal Pavilion and the Royal Pavilion estate (including Brighton Museum & Art Gallery)
 - Preston Manor and gardens
 - the Booth Museum of Natural History
 - Hove Museum & Art Gallery
- Books and archive materials ranging from medieval manuscripts and incunabula to autograph letters as appropriate to support the RPM Forward Plan and the key collecting areas of each collection. (See individual collection strands for further details).

3.2.14 Preston Manor

Key areas of collecting:

- Items formerly in the house or in the possession of the Stanford family (primarily before the house was acquired by BHCC in 1932).
- Items that are related to pieces listed in the 1906 inventory of contents of Preston Manor, such as Edwardian furniture, decorative arts and artefacts.
- Topographical material relating to Preston Manor.

3.2.15 The Royal Pavilion

Key areas of collecting:

- Original material from the Royal Pavilion.
- Material relating to George IV, William IV and Queen Victoria, particularly with reference to their connection with the Royal Pavilion.
- Regency furniture, decorative arts, and artefacts which are original, or appropriate to, the Royal Pavilion, and artefacts relevant to the refurbishment of the Royal Pavilion.

- Fine Art material suitable for the historical restoration of the Royal Pavilion, as well as images relevant to its cultural history.
- Archives and ephemera that include documentation/correspondence or period photographs, sketches, designs or blueprints for objects, models, maquettes or trial samples of material, and trade and exhibition catalogues relating to designers, makers or manufacturers represented in the Royal Pavilion collection.

4 Themes and priorities for rationalisation and disposal

This section sets out RPM's approach to rationalisation and disposal. It details the criteria governing future disposals at RPM including the collections, subjects or themes, periods of time and/or geographical areas which will not be subject to further acquisition and, for curatorially motivated reasons, will be disposed of.

Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections¹.

As detailed in section 13 (f) RPM will not undertake disposal motivated principally by financial reasons. Disposal will be motivated by curatorial reasons and follow the procedures outlined in paragraphs 13g-13s. The method of disposal may be by gift, sale or exchange.

4.1 Definitions of disposal

- **Active disposal:** where RPM will actively seek to dispose of objects.
- **Opportunistic disposal:** If an opportunity to acquire arises, the disposal will be considered. This may be by means of a request by another Accredited museum to acquire the collection to supplement their own.

Where active disposal occurs, it is developed in line with the RPM Forward Plan and the cross-collection themes indicated below.

4.2 Cross-collections Disposal Priorities

¹ See Museums Association *Disposals Toolkit* page 5

While individual RPM collections include items of great importance and historical interest they also contain artefacts that have been obtained historically with no provenance, no documentation and are of no current use, either due to their current condition or because they hold little relevance to the core collections and do not 'fit' with the current or past collecting policies.

Therefore the current priorities for objects to be assessed for disposal at RPM are:

1. Unaccessioned material, including
 - unsolicited donations, with no records
 - objects or material with little or no documentation
2. Accessioned objects (and/or objects from the Education Collection)
 - which have significant damage or have significant deterioration, which means that they can no longer be used or displayed, and have no research potential.
3. Accessioned objects that are
 - a hazard and cannot therefore be used effectively within the public local authority museum
 - poorly provenanced, and for which RPM holds little or no documentation.
 - a duplicate of another object, which cannot be used for educational sessions or any other uses
 - an object that would benefit from improved storage and improved use by being transferred to a specialist (or non-specialist) museum
 - a significant or non-significant object that would be better suited to being used by another Accredited museum which holds a strong collection of objects of this type
 - an object which does not fit with the core collection, and holds little or no relevance to current collecting policy
 - a significant or non-significant object that is relevant to the local history of another area that this RPM Collections Development Policy does not cover ie outside Brighton & Hove, Sussex, or southern UK.

As stated below in section 13, by definition RPM has a long-term purpose and holds collections in trust for society in relation to its stated objectives. This will always be at the forefront when considering rationalisation and disposal of objects. Disposal will only be motivated for curatorial reasons, to the benefit and development of the collections to achieve our mission statement and RPM Forward Plans.

In particular during the period 2013–2015 RPM will focus on the active disposal of unaccessioned material, and aim to dispose of objects after undertaking collections reviews.

The collections reviews, which will aid rationalisation and disposal decision making, will be undertaken following published project methodologies, such as those presented in What's in Store? Collections Review in the North West, and the Museums Association Effective Collections Programme Prospectus 2009–12.

In the period 2009–2012, various collections reviews in Archaeology, Natural Sciences, Musical Instruments – and unaccessioned material from across Toys, Decorative Art and Local & Social History – have resulted in the identification of potential disposal candidates.

These disposal candidates need to be reviewed in light of the RPM Forward Plan. If considered to still be candidates by the Collections Development Panel, these will be prioritised for disposal between 2013–2015.

Further information on the procedures including documentation of disposal processes with RPM can be found in RPM Collections Management & Documentation Procedure Manual.

5 Limitations on collecting

RPM recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as inadequate resources, staffing, storage and care of collection arrangements.

Items purchased with external support may be subject to external guidelines eg Arts Council England South East (Craft), MLA/V&A Purchase Grant Office (Art), MLA/ Preservation of Industrial and Scientific Material/Science Museum (Science and Technology), and National Art Collections Fund (Art).

6 Collecting policies of other museums

RPM will take account of the collecting policies of other museums and other public 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.

RPM will co-operate with museums, historic buildings and private collectors on acquisition and disposal issues where possible. When RPM is offered a specimen, artefact or collection which does not meet the acquisition criteria but is of sufficient merit to be used by another museum it will seek to recommend that the specimen, artefact or collection be offered to a registered institution (starting with relevant

museums in the immediate region) which seeks to acquire material of that area type.

As required RPM will seek information about the collecting policies of other institutions locally and from the relevant subject specialist networks and groups, such as the Biological Curators' Group, Geological Curators' Group, Museum Ethnographers' Group, SSN European Paintings pre-1900 and Sussex Museums Group.

Specific reference is made below to the following museums and organisations, and the predominant collections that they hold, which RPM curators will be aware of when accepting new acquisitions and rationalising the current collections:

- **Members of Sussex Museums Group**
 - Hastings Museum – World Art
 - Horsham Museum – Local & Social History, Costume
 - Bexhill Museum – Costume, Archaeology, Natural Sciences, World Art
 - Redoubt Fortress – Military, Edged Weapons
 - Worthing Museum – Costume, Archaeology
 - Littlehampton Museum
 - Chichester Museum – Archaeology
 - Weald & Downland Open Air Museum – Local Architecture, Tools
 - Amberley Museum & Heritage Centre – Industrial Heritage, Tools
 - Sussex Archaeology Society – Archaeology within Sussex, Local History
- **East Sussex Record Office, Lewes** – Archives of East Sussex, and Brighton & Hove (under agreement with BHCC and RPM)
- **West Sussex Record Office, Chichester** – Archives of West Sussex
- **Brighton Toy & Model Museum** – Local & Social History, Toys, Models
- **Fishing Museum, Brighton** – Local & Social History
- **Police Cells Museum, Brighton** – Local & Social History
- **Pallant House, Chichester** – Fine Art, Decorative Art, Local & Social History
- **Towner Art Gallery, Eastbourne** – Fine Art, Local & Social History
- **Jerwood Gallery, Hastings** – Fine Art (currently not collecting specifically for Hastings Gallery)
- **National Trust** – Fine Art, Decorative Art, Local & Social History with relation to properties situated in local Sussex region)
- **English Heritage** – Fine Art, Decorative Art, Local & Social History in relation to properties situated in local Sussex region

A further detailed list of all regional museums and heritage sites within the local southern region can be found in RPM Collections Management & Documentation Procedural Manual.

Where items are acquired for the archaeology collections, RPM will act in accordance with Selection, Retention and Dispersal of Archaeological Collections: Guidelines for use in England, Wales & Northern Ireland by the Society of Museum Archaeologists, 1993.

RPM will be sensitive to the curation of human remains and material of ritual significance, with reference to the Department for Culture, Media & Sport's Guidelines for the Care of Human Remains in Museums, 2005. Please see Appendix 6 for RPM's Care and Treatment of Human Remains Policy.

7 Policy review procedure

This RPM Collections Development Policy was approved with a dated committee minute signed by a properly authorised person. Please refer to the beginning of the document for date and details.

The RPM Collections Development Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is 2017, and this is noted above.

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of existing collections.

8 Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

9 Acquisition procedures

- a. The museum service will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum service can acquire a valid title to the item in question or clarify copyright issues relating to the item in question.

- b. In particular, the museum service will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- c. 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 1 November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media & Sport in 2005.
- d. So far as biological and geological material is concerned, the museum service 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.
- e. The museum service will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996, or reporting finds through the Treasure Trove procedure (in Scotland).

- f. Any exceptions to the above clauses 9a, 9b, 9c or 9e will only be because the museum is:
 - acting as an externally approved repository of last resort for material of local (UK) origin
 - acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin

- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

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

- g. As the museum holds or intends to acquire human remains under 100 years old, it will obtain the necessary licence under the Human Tissue Act 2004.

As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the Guidance for the care of human remains in museums issued by DCMS in 2005.

10 Spoliation

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

11 The Repatriation and Restitution of objects and human remains

The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the Guidance for the care of human remains in museums issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 13a-13d, 13g and 13o/s below will be followed but the remaining procedures are not appropriate.

The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the Guidance for the care of human remains in museums.

12 Management of archives

As the museum service holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

13 Disposal procedures

Disposal preliminaries

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any item in the museum's collection.
- c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

Motivation for disposal and method of disposal

- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g–13s will be followed and the method of disposal may be by gift, sale or exchange.
- f. The museum will not undertake disposal motivated principally by financial reasons.

The disposal decision-making process

- g. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

The following collections are subject to charitable trust and charity law and are legally trust property held on trust by BHCC.

Any considerations of disposal of these collections will be referred to the Charity Commissioners.

- Collections at Preston Manor included within the charity known as The Stanford Museum and Public Park. Charity number 266956.
- Collections at the Booth Museum. Charity number 266954.
- Specified collections in the National Toy Museum & Institute of Play. Charity number 268839.

Responsibility for disposal decision-making

- h. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety) will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

Use of proceeds of sale

- i. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited museums likely to be interested in its acquisition.
- l. If the material is not acquired by any Accredited museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

- m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Disposal by exchange

- n. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 13a–13d and 13g–13h will be followed as will the procedures in paragraphs 13p–13s.
- p. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.
- r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Documenting disposal

- o/s. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on de-accession and disposal.

14 Bibliography

The documents and publications referred to within this policy are:

- Museums Association, Disposal Toolkit: Guidelines for Museums, London: Museums Association, 2008
- Museums Association, Code of Ethics, London: Museums Association, 2008
- PAS 197:2009 Code of practice for cultural collections management, London: British Standards Institution, 2009

Internal documents:

- RPM Collections Care and Conservation Policy, 2013
- RPM Collections Documentation and Information Policy, 2013
- RPM Collections Management & Documentation Procedure Manual, 2013
- RPM Disaster & Business Continuity Plan, 2013
- RPM Forward Plan, 2013
- BHCC Sustainability Policy, 2013, & RPM Sustainability Action Plan, 2013
- The Keep Collections Statement, 2013

Publications that have been referred to in this policy are:

- What's in Store? Collections Review in the North West, 2008, Renaissance North West,
- Sally Cross, Museums Association Effective Collections Programme Prospectus 2009–12, Museums Association
- Society of Museum Archaeologists: Selection, Retention and Dispersal of Archaeological Collections Guidelines 1993
- Sussex Museum Group's Deposition Policy and Procedure