

Royal Pavilion & Museums Collection Development Policy 2018

Name of museum:

Royal Pavilion & Museums, Brighton & Hove (RPM)

Name of governing body:

Brighton & Hove City Council

Date on which this policy was approved by governing body:

17 January 2019

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review:

January 2024

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 collections.

1. Relationship to other policies & plans of RPM

1.1 RPM's mission:

'Our mission is to use our unique collections, buildings and knowledge to connect people to the past and help them understand the present in order to positively influence their future.'

RPM is also guided by a manifesto which contains a number of key pledges that inform its acquisition and use of collections <https://brightonmuseums.org.uk/manifesto>

1.2 The governing body will ensure that both acquisition and disposal¹ are carried out openly and with transparency.

1.3 By definition, RPM has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in RPM's collection.

1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5 RPM recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 RPM will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7 RPM will not undertake disposal motivated principally by financial reasons.

2. History of the collections

2.1 Royal Pavilion:

The history of our organisation starts with the purchase of the iconic Royal Pavilion (built for George IV in the early 19th Century) by the Corporation of Brighton in 1850 after Queen Victoria

¹ 'Disposal' is the term used in museum professional practice to describe the removal of an object from a museum's collections. It can include a range of activities, such as transfer to another museum or, in special circumstances, sale or physical destruction. It is a heavily regulated area of museum practice with clear guidelines from the Museums Association's Code of Ethics that inform the Accreditation standard.

chose the Isle of Wight for her seaside home. The town's policy of restoring and preserving the Pavilion was pursued from this time, with the Pavilion being used for a range of different civic purposes, the most famous of which was its role as a hospital in the First World War.

After the Second World War the state rooms were furnished for the Regency exhibition in 1947 and in the 1970s they were opened all year round. Today the restored rooms display many items which formed part of the palace's original furnishings on loan from the Royal Collection and other items from the early 19th century.

2.2 Brighton Museum & Art Gallery

The origins of Brighton Museum & Art Gallery can be traced back to the Royal Pavilion when, following the purchase of the Estate in 1850, an annual show of paintings was organised and from the hanging fees it was hoped to form the basis of a permanent fine art collection. Further rooms in the Royal Pavilion were set aside for use as a museum displaying local private collections by worthies who had formerly been members of the old literary and scientific society. Collections were transferred to this Museum from the old Literary Institute. It was called The Brighton and Sussex Museum and was opened in 1861 by Richard Owen the famous Victorian naturalist and included Willett's collection of Chalk Fossils - the first donation to the Museum - and Henry Turrell's Mineral collection.

By the early 1870s the collections had outgrown the available space in the Pavilion and the Corporation opened the purpose-built Brighton Museum & Art Gallery in 1873 on the site of Queen Adelaide's stables on the Royal Pavilion Estate.

2.3 The Booth Museum of Natural History

The Booth Museum, built in 1874 by Edward Thomas Booth (1840-1890) to house his personal and extraordinary collection of British birds, was bequeathed to the Corporation in 1890. RPM's extensive natural history collections were relocated to the Booth from Brighton Museum in the 1970s.

2.4 Preston Manor:

Preston Manor and its contents were bequeathed to the Corporation in 1932 following the deaths of its owners Sir Charles and Lady Thomas-Stanford. It opened as a museum in 1933, and its displays were enhanced in 1939 by a bequest of furniture, silver, porcelain and other items from the collection of designer and furniture historian Percy Macquoid. Today it is presented as an intriguing Edwardian House based how it would have looked before the First World War.

2.5 Hove Museum & Art Gallery

Hove Museum, once Brooker Hall, was purchased by Hove Corporation in 1926 and opened to the public as a Museum and Art Gallery in 1927. Today its family-friendly galleries display Royal Pavilion & Museums toys in the Wizard's Attic, craft collections, material related pioneering Hove film-makers of the 1890s and 1900s, local history and fine art.

3. An overview of the current collections

3.1 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.

3.2 Collections held by RPM

3.2.1 Decorative Art

Designated collection comprising 17th century – present day 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.

3.2.2 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.

3.2.3 World Art

Designated collection of objects and textiles c12th century – present day, 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.

3.2.4 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.

3.2.5 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 century – present day 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.

3.2.6 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.

3.2.7 Toys and Juvenilia

18th century – present day 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.

3.2.8 Film and Media

Lanterns and lantern slides. Material and equipment relating to film making in England and the cinema in south east England, 1896 to the present day.

3.2.9 Edged Weapons and Firearms

14th-20th century British and European material. Firearms comprise mid-19th century sporting and other civilian firearms including target rifles, hunting rifles, and a representative collection of British revolvers.

3.2.10 Local and Social History

18th century – present day artefacts, ephemera, photographs and negatives, British 18th-20th century domestic, agricultural and manufacturing tools and equipment, and vehicles. Also

includes reference material, books, journals, newspapers, ephemera and documentary archival material.

3.2.11 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.

3.2.12 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.

3.2.13 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.

3.2.14 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.

3.2.15 Books and other Publications

Books, newspapers, and other publications can be found throughout our collections. Where such items are acquired as narrative and documentary information that supports knowledge

about our collections, these should be considered part of RPM's archive as described in 8.2 below.

3.2.16 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).

3.2.17 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.

3.2.18 Learning Collection

This collection is formed from accessioned and non-accessioned material from across all RPM's collections and is managed by the Learning Team as a collection of objects for use in learning sessions on site. Some objects are acquired for the Learning Collection on the understanding that they will undergo a certain amount of wear and tear.

Formal learning sessions for schools are co-developed with local teachers to ensure we meet the needs of the National Curriculum and wider issues surrounding children and young people. These place-based learning sessions draw on stories and collections that encourage a sense of belonging. Sessions currently include Ancient Egypt, The Stone Age, The Romans, The Victorians, Dragons, Murder Mysteries and Local History.

4. Themes and Priorities for future collecting

4.1 Collecting is a strategic activity that is conducted to support the aims and objectives of its business plan and its long-term role as a memory institution. In accordance with our mission to 'use our unique collections... to connect people with the past', the use value of collection items is assessed as part of the acquisition process. Typical uses of our collections include:

- Display in our museums, both permanently and temporarily
- Use in learning sessions with school and pre-school groups
- Making objects accessible to researchers, both academic and informal
- Digitisation and online publishing

- Close contact and handling sessions that support wellbeing
- Prompts for sessions that inspire creative practice
- Illustrative material for talks by RPM staff and visiting experts
- Loans to other museums

4.2 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.

4.3 All proposed acquisitions and disposals are presented by the relevant curator at the RPM Collections Development Panel, held monthly and chaired by a senior manager or delegated member of staff. The curator will present the case for the acquisition of an object or collection, based on an assessment of the following factors:

- How many items are likely to be accepted into the responsibility of the organisation
- The results of any significance assessment of the item or items
- Whether the items require any immediate care and conservation
- The availability of paid or unpaid employees to deal with the item
- The availability of storage space for the item
- The availability or likely availability of sufficient financial resources to deal with the item in the long term
- An assessment of potential demand and scope for access by users

All these factors will be considered with reference to this policy, RPM Collections Care and Conservation Policy and RPM Documentation and Information Policy.

4.4 Cross-collection 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.

4.4.1 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.

4.4.2 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. Many of our image collections, such as topographical prints in the Fine Art collection and photographic material in our Local & Social History collections, depict the city and its surrounds, providing an important resource documenting the changes in the environment from the 1700s to the present day. 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.

4.4.3 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.

4.4.4 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. This relationship is 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 Dean Mahomed. We will continue to collect in ways which reflect this internationalism.

4.5 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.

4.5.1 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.

4.5.2 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.

4.5.3 World Art (19th century to the present)

Key areas of collecting:

- Artefacts 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 2019-2022 World Art collecting activity will focus on:

- Artefacts and images which relate to changing fashion identities amongst African and African diaspora communities in the post-1950 period. This activity is intended to consolidate and extend strategic collecting undertaken through a Heritage Lottery Fund Collecting Cultures project (*Fashioning Africa* (2015-2019)), particularly through facilitating the development of displays of material acquired through this programme.
- Artefacts and images associated with the production and consumption of textiles from Myanmar (Burma). Particular attention will be given to artefacts designed, made, used and worn in contexts overlooked by earlier collecting activities. These contexts might include migration, displacement, conflict and diaspora.

4.5.4 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.

- Artists' moving image works that draw a line of continuity to the early cinema collection of the Brighton Film school.

4.5.5 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.

4.5.6 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.

4.5.7 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.

4.5.8 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. 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.

4.5.9 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.

4.5.10 Numismatics (ancient to the present)

Key areas of collecting:

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

4.5.11 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 estate², 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.

4.5.12 Learning and Handling

- Artefacts and material used for handling and demonstration to support new onsite learning sessions that draw on the needs of the National Curriculum and wider issues faced by children and young people.

4.5.13 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

² *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.

- Books and archive materials ranging from medieval manuscripts and incunabula to autograph letters as appropriate to support RPM's Business Plan and the key collecting areas of each collection. (See individual collection strands for further details).

4.5.14 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.

4.5.15 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.

5. Themes and Priorities for Rationalisation and Disposal

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

5.3 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.

RPM has identified several current priorities for objects that should be considered for disposal. These will be assessed through either comprehensive collection reviews or assessment frameworks developed in accordance with the Museums Association's Disposal Toolkit:

5.3.1 . Unaccessioned material, including:

- unsolicited donations, with no records
- objects or material with little or no documentation.

5.3.2 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.

5.3.3 Accessioned objects that are:

- a hazard and cannot therefore be used safely;
- 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 nonspecialist) 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.

6. Legal & Ethical Framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7. Collecting policies of other museums

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

7.2 Specific reference is made to the following museums and organisations, and their shared areas of interest:

Members of Sussex Museums Group:

- Hastings Museum – World Art
- Horsham Museum – Local & Social History, Costume
- Bexhill Museum – Costume, Archaeology, Natural Sciences, World Art
- Eastbourne 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
- Brighton Toy & Model Museum – Local & Social History, Toys, Models

- 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
- Fishing Museum, Brighton – Local & Social History
- Old Police Cells Museum, Brighton – Local & Social History
- Pallant House, Chichester – Fine Art, Decorative Art, Local & Social History
- Towner Art Gallery, Eastbourne – Fine Art (eg. artists' moving image), 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 (with relation to properties situated in local Sussex region)

8. Archival holdings

8.1 While RPM collects archival material such as photographs, letters and other records, it does not (with the exception of archaeological archives) acquire large and complex collections with a clear provenance that would be considered 'Structured Archives' as defined in AIM's 'Successfully Managing Archives in Museums' (2015). Proposals to acquire structured archives will be referred to the East Sussex Record Office (ESRO)³ or an appropriate subject specific institution with Archive Accreditation.

8.2 RPM creates its own archives in the form of:

- Documentary and narrative material associated with the museum's collections;
- Administrative records which illustrate its history and activities as an institution.

While this material is a structured archive, it should not be considered part of its accessioned collections, but an essential part of the documentary and narrative information managed by RPM that supports its collection management.

8.3 Archaeological archives are considered a part of the archeological collections in accordance with Selection, Retention and Dispersal of Archaeological Collections Guidelines 1993 as defined in 4.5.9.

9. Acquisition

9.1 Authority to acquire items for RPM's collections is delegated to the Head of RPM by Brighton & Hove City Council.

9.2 Proposed acquisitions and disposals are presented by the relevant curator at the RPM Collections Development Panel, held monthly and chaired by the Head of Collections, Interpretation & Learning, or delegated staff member. The relevant curator will present the case for the acquisition of an object or collection based on a written Collection Impact Statement. This statement will provide an assessment of the 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. It will also assess the potential demand from audiences and the scope for future use of the object.

9.3 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

³ ESRO is the archive service managed by East Sussex County Council. It is part of the Keep partnership which also includes the University of Sussex's Special Collections and RPM.

9.4 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, 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 and Sport in 2005.

10 Human Remains

10.1 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 and any subordinate legislation from time to time in force.

10.2 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.

11. Biological and geological material

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

12. Archaeological material

12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In 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 (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13. Exceptions

13.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

14. Spoliation

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

15. The repatriation and restitution of objects and human remains

15.1 The museum's governing body, acting on the advice of the museum's staff 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 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2 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'.

16. Disposal procedures

16.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal, and other professional guidance such as the MA's 'Disposals Toolkit'.

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached

to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.

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

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

16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the

damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England

16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by exchange

16.13 The 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.

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

16.13.2 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.

16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

16.13.4 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.

Disposal by destruction

16.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required. Environmental sustainability will be considered, and materials recycled where possible

16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.