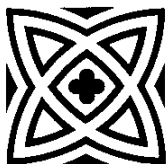


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ACQUISITION AND DISPOSAL POLICY 2006-2011

READING MUSEUM SERVICE
READING BOROUGH COUNCIL

READING
MUSEUM
SERVICE



Acquisition and Disposal Policy

Reading Museum Service

Governing Body: Reading Borough Council

Date approved by governing body: 2006

Date at which policy due for review: 2011

SUMMARY

The Museum cares for a regionally significant collection and unique cultural resource, which through its use and interpretation makes a major contribution to most of the key themes of the *Cultural Strategy* of Reading Borough Council (2002).

To fulfil the Museum's key role to collect real objects relating to the people and place of Reading, it is essential that the Museum continues to add to its collection through new acquisitions. But the long-term care of collections has a significant resource implication, and so it is important that acquisitions are targeted and focused. It is therefore essential for proper management of this resource, and a requirement of the national Museum Accreditation Scheme (previously the Museum Registration Scheme) that the Museum has a written acquisition and disposal policy ratified by its governing body. It is further required that this policy be reviewed every five years, to ensure that it remains in keeping with the strategy and views of the Museum, the Council, the region, the profession and the government, and with the needs of stakeholders.

This current revision continues the principles established in previous policies of resource management, professionalism and the role of local people and key stakeholders in developing the collection as a source of cultural identity, diversity and inspiration.

Some amendments have been required as a result of revisions to the Museum Accreditation standard. This has provided the opportunity to combine the previously separate Acquisition and Disposal policies into one document.

1.0 INTRODUCTION

1.1 Previous Policy Documents

An Acquisition Policy (as part of a Collections Policy) for Reading Museum Service was approved by Reading Borough Council Leisure Committee, on 19 March 1987. The present paper is the fourth review of that policy, the first having been carried out in 1990, the second in 1996 and the third in 2002. The Disposal Policy was presented as a separate policy in 1996 and reviewed in 2002. The present review combines these previously separate policies into one document.

1.2 Related Policy Documents

This document forms part of the Museum's Collections Management Policy and Procedures Manual that includes statements of policy on related subjects such as object entry and loan.

1.3 Summary of Current Revisions

The following changes have been made to ensure the policy meets the current Museum Accreditation standard:

- Revised wording on the limitations of collecting (see 4.1)
- Revised wording on collecting policies of other museums (see 5.0)
- Revised wording on policy review procedure (see 6.0)
- Addition of statement on acquisitions not covered by the policy (see 7.0)
- Revised wording and clarification of acquisition procedure, particularly relating to UK ratification of UNESCO 1970 convention on 1 November 2002 (see 8.1)
- Addition of statement on spoliation (see 9.0)
- Addition of statement on the management of archives (see 10.0)
- Revised wording on disposal procedures (see 11.1, 11.5, 11.6, 11.7.4, 11.7.5, 11.8)
- Revised wording on repatriation and restitution of cultural property (see 11.4.1)

Other changes:

- There are a number of minor changes that clarify current practice.

1.4 Future Revisions

This Policy will be reviewed in 2011 and at least once every five years thereafter.

1.5 Dissemination and Consultation

As with previous statements, copies of this policy will be deposited with MLA South East and with other museums in Berkshire and neighbouring counties. The policy will be available on the museum website (www.readingmuseum.org.uk).

1.6 Format

The remaining parts of this document will consist of the following sections:

- 2.0 The Collections - Summary and Development
- 3.0 Criteria governing collecting policy including geographical area
 - 3.1 Strategic / Wider Policy Context
 - 3.2 Partnership Working
 - 3.3 The Significance of the Object
 - 3.3.1 Geographic Significance
 - 3.3.2 Cultural & Contemporary Significance
 - 3.3.3 Significance for Learning and Creativity
 - 3.3.4 Environmental Significance
- 4.0 Limitations on collecting
 - 4.1 Current and Future Resource Implications
 - 4.2 Selectivity and Sampling - Setting Standards of High Quality
 - 4.3 Active and Reactive Collecting
 - 4.4 Authenticity
 - 4.5 Conditions Applying to Acquisitions
 - 4.6 Documentation of Acquisition
 - 4.7 Copyright and Intellectual Rights
- 5.0 Collecting policies of other Museums/Institutions
- 6.0 Policy review procedure
- 7.0 Acquisitions not covered by the policy
- 8.0 Acquisition procedure
 - 8.1 Legal Title and Ethical Issues
 - 8.2 Acceptance Process
- 9.0 Spoliation
- 10.0 Management of archives
- 11.0 Disposal
 - 11.1 Presumption against disposal
 - 11.2 Definition and scope
 - 11.3 Objects covered by this policy
 - 11.3.1 The Museum's permanent collection
 - 11.3.2 Education Loans Collection
 - 11.3.3 Left items
 - 11.4 Reasons for disposal
 - 11.4.1 Repatriation and Restitution
 - 11.4.2 Health and safety risk
 - 11.4.3 Extensive deterioration in condition
 - 11.4.4 Objects posing a conservation hazard to other parts of the collection
 - 11.4.5 To provide better care or access
 - 11.4.6 Destructive and invasive sampling for the purposes of scientific research
 - 11.5 Consultation with interested parties
 - 11.6 Obtaining permission from the governing body
 - 11.7 Disposal method
 - 11.7.1 Return of human remains or cultural property to cultural groups outside the UK
 - 11.7.2 Disposal of human remains
 - 11.7.3 Disposal of objects presenting a health and safety risk
 - 11.7.4 Disposal through transfer to another Registered/Accredited museum by gift or exchange
 - 11.7.5 Disposal through transfer to a non-Registered/Accredited museum or other body by gift, exchange or sale

- 11.7.6 Disposal through return to a donor
- 11.8 Documenting disposals

Appendix - Subject Clarification and Interpretation:

- 1.1 Archaeology
- 1.2 Art
- 1.3 Social History
- 1.4 Natural History
- 1.5 Ethnography
- 1.6 Numismatics
- 1.7 Active Contemporary Collecting Strategy

2.0 Existing collections, including the subjects or themes for collecting

Reading Museum was founded in 1883 and its Art Gallery in 1897. From its earliest days it collected broadly in the fields of Archaeology, Art and Applied Art, Natural History, Numismatics and Ethnography as well as objects relating to the history of Reading and its environs.

In the absence for many years of any other public museum in the immediate region it collected within the old (pre 1974) county boundaries of Berkshire and in parts of North Hampshire and South Oxfordshire. With the establishment of local museums in these areas, particularly in the early 1960s, the Museum's geographic remit has shrunk in most subject areas.

Early additions to the Museum came from all over the world, often given by local collectors and travellers including extensive foreign antiquities, ethnography, zoology, geology and mineralogy. The range of objects represents the interests of Reading people over the last century.

Usually objects have been collected for perpetuity, but some have been collected specifically for handling, particularly for the Museum's School Loan Service. This began in 1911 and has been distributing museum objects since the 1930s.

Collections of international significance include the Romanesque stones from Reading Abbey, the Victorian copy of the Bayeux Tapestry, and the finds and records resulting from various excavations of the Roman town of Silchester.

Collections of national significance include the Thames Conservancy Board finds from the source of the Thames to Teddington Lock (Thames Water Collection), the Huntley & Palmers biscuit tin and ephemera collection, the Bayley mineral collection, entomology, tin-glazed earthenware and twentieth century British Art.

Collections of regional significance include works by major regional artists such as John Piper, archaeological archives from excavations in Central and East Berkshire, taxidermy, geology, and lichens.

Collections of local significance include objects connected with Reading industries, local flora and fauna, and works by Reading artists.

The museum has significant, and some historic, loans to a number of other museums, notably 300 items of Greek ceramic on loan to the Ure Museum, University of Reading, the Bristow Collection of birds on loan to the Harrison Zoological Museum and Thames Water Collection material to the River and Rowing Museum in Henley.

Collections are at the core of the Museum's programme of activities, exhibitions and school sessions within and outside the museum building, the school loan service and the Corporate Membership Scheme. The Museum uses its collections to provide opportunities for life-long learning for Reading people, visitors, researchers and enquirers from all over the world.

Important recent acquisitions include:

- A group of abstract works by Jean Spencer (2002.47.1; 2002.48.1; 2002.49.1; 2002.88.1=2)
- The pub sign from the Boar's Head, Friar Street (2003.317.1)
- Toy pots from Pakistan acquired during 'My Newtown' contemporary collecting project (2003.323.1=8)
- Bronze Age gold torc from Moulsoford (2003.333.1), acquired with the support of the MLA/V&A purchase grant fund, the NACF and the RFA.
- A portrait bust of Myfanwy by Clive Duncan (2005.7.1)
- The Four Seasons by George Blackall Simonds, 1890 (2005.24.1),
- *Stones and Bones* by John Piper, 1970 (2005.140.1=28), acquired with the support of the V&A purchase fund, the NACF and the RFA.
- Photographs by Marcus and Gilbert Adams (2005.101.1=30), acquired with the support of the MLA/V&A purchase grant fund and the NACF

3.0 Criteria governing collecting policy including geographical area

The Museum acquires objects that are significant:

1. To document Reading and its surroundings and environment
2. To celebrate and respond to local people
3. To provide inspiration for learning and creativity
4. To encourage debate on environmental issues

An object can only be acquired if it meets at least one of these criteria, and the majority must fulfil the first criterion. Additional criteria (see 3.0 to 9.0) are also considered to ensure a proper process and sound resource management.

3.1 Strategic / Wider Policy Context

This policy conforms to the requirements of the Museum Accreditation Scheme and the Museum Association *Code of Ethics for Museums* (2002), and *Ethical Guidelines on Acquisition* (2004) and *Disposal* (1996).

The Reading Museum Service mission statement adopted in 2000 states that the Museum is:

'To be a centre of excellence in providing opportunities for life long learning through real objects and original documents'

The Museum Mission statement reflects 'the 10 themes for culture in Reading in the coming decade' in Reading Borough Council's *Cultural Strategy* (2002). In particular, through its collections the Museum provides a unique resource that can underpin the key themes of Access, Learning, Creativity, Social Inclusion, Diversity, Environmental Sustainability and Reading's Image and Identity.

The emphasis on real as opposed to replica objects and the role of the Museum as an educational institution will be reflected in the selection of objects. Objects need to have clear research, educational, and public access potential to enable the Museum to provide learning opportunities for Reading people and visitors.

3.2 Partnership Working

The Museum is open to exploring long-term partnerships with affiliated organisations having shared aims and interests, who may acquire works on the Museum's behalf and be able to exploit opportunities not traditionally open to a museum body. Such partnerships require written formal long-term agreements. The only example of this to date is the Museum's partnership with the Reading Foundation for Art. The Foundation was founded in 1973 to acquire works for the people of Reading that are cared for by the Museum and used within its public programme.

3.3 The Significance of the Object:

Four criteria will be used to judge significance of an object:

- Geographic Significance
- Cultural & Contemporary Significance
- Significance for Learning & Creativity
- Environmental Significance

The first of these is the main priority for the majority of acquisitions, but the Museum recognises the requirement to collect some items that are not directly related to the region in response to clearly identified needs and aspirations of local people.

The criteria also take into account key themes in the Council's *Cultural Strategy* (2002). These include Learning, Environmental Sustainability (to document local environmental change and to act as a planning and conservation tool) and Reading's Image and Identity.

3.3.1 - Geographic Significance

The Museum's collection has an important role in providing a sense of place for people from Reading and the surrounding area by acquiring objects that document the region's history and environment.

Acquisition will concentrate on items that have strong associations with Reading as a first priority and outlying areas of Berkshire (post 1974 boundaries) as a second priority. Non-Berkshire items will only be collected if they are highly significant under the Learning, Environmental or Contemporary & Cultural criteria.

Association will be defined as follows:

Strong Association: items PRODUCED in the area, DEPICTING the area or FIELD COLLECTED from the area.

This comprises:

- Artefacts made in the locality
- works of art that depict the locality, but not necessarily made there
- items of archaeology or natural history discovered in the locality

Medium Association: items not produced, depicting or field collected in the area, but produced, collected or used by a person or organisation that was BASED in the area for a considerable time or that are linked to a notable LOCAL EVENT.

This includes:

- artefacts produced outside the locality by a craftsman, artist or company that had been based in the locality for many years

- items field collected outside the locality by a person or organisation based in the locality
- an item, not mass-produced, that was used or owned by a person or organisation from the locality for a considerable period in that locality
- an item used in a notable or famous event or incident in the locality.

Weak Association: items whose only association with a geographical area is that they were used there for a short period. The association is particularly weak if in addition the majority of their use has been with an outside locality, or they are a mass-produced item and therefore likely to have equal associations with many other localities.

The Museum will continue to collect actively throughout Berkshire in those districts and disciplines which are not covered by other museums, principally archaeological archives from central and east Berkshire (see subject Appendix 1.1).

3.3.2 - Cultural & Contemporary Significance

The Museum has adopted a people-centred approach to all its services including collecting. This reflects the aspirations of the *Cultural Strategy* (2002), to encourage Diversity and Social Inclusion and to improve Access to culture.

It will actively collect objects with clear relevance to and association with Reading people. It will encourage people-based collecting, particularly working with existing, self-defining groups within Reading rather than individuals. The link with the selectors and their reasons for collecting will be recorded at the time of acquisition.

Just as the Museum will seek ways to make the non-British objects that it already holds accessible to local people, priority will be given to collecting objects that reflect the interests of Reading's multicultural population. This may involve acquiring objects with strong meaning for particular groups of local people but weak geographic associations, including objects from around the world. Collecting will aim to reflect all the cultures that have enriched local life from prehistoric times until the present day.

Selective collecting from towns twinned with Reading Borough, principally Dusseldorf, Clonmel and San Francisco Libre, will occur, because of the influence that these towns have on Reading life.

High priority will be given to objects that reflect contemporary life in Reading. For acquisition purposes 'Contemporary' is defined as the last thirty years.

The Museum recognises that acquiring contemporary material is problematic, particularly as few contemporary items are offered as gifts to the Museum and because the range of items that could be acquired is extensive. Therefore it will focus its efforts to acquire contemporary & culturally diverse material through its developing Active Contemporary Collecting Strategy. This includes empowering self-defined groups to select on the Museum's behalf. The groups will be provided with clear guidelines and procedures and selected items will be subject to the same acceptance procedure as any other acquisition.

In this context it may be necessary, at times, to acquire representative mass-produced items made outside the local region. However, whenever possible, such items should have some form of documented local association. (This approach will be developed in Appendix 1.7: Active Contemporary Collecting Strategy).

3.3.3 - Significance for Learning & Creativity

Priority will be given to acquiring objects that have broad research, educational or display uses for the foreseeable future. This particularly reflects the aspirations of the *Cultural Strategy* (2002) to expand Access to culture and opportunities for Learning and Creativity for Reading people. Developments in documentation, particularly access to collections via the Internet, are making isolated collections of outstanding material more readily accessible to researchers and the general public.

Priority will be given to objects with immediate use within the Museum's public programme or which meet a particular user need e.g. The National Curriculum for schools or reminiscence boxes. Objects already in the collections can meet most current needs for handling and educational activities, but these will occasionally need to be supplemented by collecting where a clear demand can be demonstrated. All acquisitions for handling should have good contextual and provenance information.

The Museum will not acquire items purely for temporary display purposes.

To support the aim of being a 'centre of excellence' for learning, the Museum will collect to strengthen a few specific areas of the Art collection, even though they are not significant within the Geographic, Contemporary & Cultural or Environmental criteria. These parts of the collection are clearly identified in the Art subject clarification and interpretation (Appendix 1.2). They were chosen after consultation with special interest groups, such as the Reading Foundation for Art.

3.3.4 - Environmental Significance

A key aim of the Council is 'To develop Reading as a Green City with a sustainable environment... at the heart of the Thames Valley'. The *Cultural Strategy* (2002) has Environmental Sustainability as a key aim. Items that document environmental change in the locality will be acquired, with reference to Geographic Significance (3.3.1).

In addition, a small number of items will be acquired that were collected outside Berkshire or the Thames Valley, but can be demonstrated have a role in facilitating debate, discussion and understanding of environmental and conservation issues. Such acquisition will be carried out in consultation with interested environmental and education groups and organisations.

4.0 Limitations on collecting

4.1 Current and Future Resource Implications

The museum 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 staffing levels, storage

requirements, care of collection arrangements, documentation standards and intellectual rights.

The Museum will not acquire items for which it does not have the resources or facilities to provide proper care, unless, under exceptional circumstances, they are being acquired for short-term handling to destruction only. In this case this will be clearly documented at the time of acquisition. Particular caution will be applied to acquiring items in very poor condition, or especially large artefacts requiring extensive and expensive storage facilities.

In general, the costs of collecting (including staff time) and the future care of an object will always be balanced against considerations of its significance and potential uses.

4.2 Selectivity and Sampling - Setting Standards of High Quality

The Museum recognises the limitations of its resources in terms of staffing, storage and finance. Therefore all collecting must be selective. In all fields of collecting the Museum will aim to employ recognised sampling strategies or to develop one if none is available. For material collected by others, such as archaeological excavation units, the collector will be required to adopt and document recognised sampling strategies. Criteria for selecting among related significant items will include the long-term value and relevance, quality and in some cases the completeness of the item. Only a very small percentage of material culture and natural history can be represented in a museum collection.

The Museum will not usually attempt to collect exhaustive type series, even of local material, especially if this would involve collecting very large numbers of items.

In exceptional circumstances the Museum may acquire a collection of items whose integrity is essential to its meaning.

4.3 Active and Reactive Collecting

The Museum recognises the difference between Active Collecting (collecting planned, costed and initiated by the Museum, although perhaps with the participation of others) and Reactive Collecting (collecting initiated by other people and to which the Museum responds) and will adopt an active approach to collecting with specific areas of the collection.

It also recognises the resource implications inherent in an active collecting strategy and all project workgroups intending an acquisition to be a project outcome will involve the Acquisition Group (see section 8.2) in considering the cost of collecting at the outset.

4.4 Authenticity

The Museum will only seek to acquire items for which reasonable evidence is available of their authenticity. The Museum will not usually seek to acquire replicas, facsimiles or other forms of copies. The Museum will seek outside advice on authenticity if necessary before purchasing items of considerable value.

The Mission Statement requires the Museum to concentrate on 'real things'. This excludes items that are replicas or copies, unless the copy itself has developed an historic or artistic interest in its own right (e.g. the Bayeux Tapestry replica or an original architect's model). In particular, the Museum will not normally collect mass-produced replica material.

4.5 Conditions Applying to Acquisitions

The Museum will not normally accept an acquisition to which any special conditions apply, such as need to display. However, when receiving grant-aid for a purchase, such as from the MLA/Victoria & Albert Purchase Grant Fund, the Museum is bound by any restrictions such bodies impose.

The Museum will nevertheless always be sensitive to the feelings of donors, for example in the case of oral history recordings of a personal nature.

The Museum recognises that it may acquire culturally sensitive items that could have restrictions on the way that they can be used and kept. Reasonable restrictions will not preclude acquisition and the Museum will try to identify any such restrictions and document them at the time of acquisition.

There is a strong presumption against acquiring items as loans for any reason except for temporary exhibitions, usually for a maximum of two years. (See the Loans In policy and procedure in the Museum's Collections Manual). This does not exclude formal partnership acquisitions, as with the Reading Foundation of Art.

The Museum is not obliged to acquire unsolicited gifts or bequest. Any items arriving in this way will be considered by the Acquisition Group and if unsuitable for acquisition, discarded. (See section 11.3.3).

4.6 Documentation of Acquisitions

The Museum will give priority to the acquisition of items with substantial accompanying documentation and supporting contextual material. Documentation will, wherever possible, include supporting photographic, oral history or archival contextual material.

The Museum will not acquire more items than it has the resources to document within three months of deposit.

The Museum recognises its responsibility to ensure the proper documentation of any items it acquires, and the need to make this documentation accessible as soon as possible to museum users through its computer database (although some information, such as the value of objects and the names of donors, will always be treated as confidential).

In addition to information about an object's context, the Museum will document the reason for the Museum's collecting decision and that of anyone else involved in the selection of the object, and any restrictions that have been identified on the way that the object can be used or stored.

4.7 Copyright and Intellectual Rights

The Museum will give priority to the acquisition of material for which it can also acquire the copyright.

Where this is not possible, the Museum will respect the rights of copyright owners, though it will seek to obtain licence to make copies, without incurring a fee, for the purposes of exhibition, marketing, educational use and preservation.

The Museum will respect the intellectual rights of makers and seek to clarify any restrictions on the use and care of items, particularly art works, with the maker before deciding on acquisition.

5.0 Collecting policies of other museums

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 specialisms, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museums and organisations:

Berkshire Record Office
Buckinghamshire County Museum
Hampshire Museums Service
Museum of English Rural Life
Oxfordshire Museums Service
Reading Local Studies Library
River and Rowing Museum
Thames Valley Environmental Records Centre
Wessex Film and Sound Archive
West Berkshire Museum

Please see subject appendices for full details.

6.0 Policy review procedure

The Acquisition and Disposal 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 noted above.

MLA South East will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

7.0 Acquisitions not covered by the policy

All acquisitions by the Museum must follow the stated 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. Any such exception must still conform to the ethical guidelines of the Museum Association.

8.0 Acquisition procedures

8.1 Legal Title and Ethical Issues

- a. The Museum 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 can acquire a valid title to the item in question.
- b. In particular, 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).
- 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 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 DCMS in 2005.
- d. 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.
- e. The Museum 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, such as 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 (in England, Northern Ireland and Wales) or reporting finds through the Treasure Trove procedure (in Scotland).

The Museum will not collect human remains other than those relating to properly collected local archaeological archives. Where human remains are collected they will be deposited in accordance with the 1857 Burials Act, Home Office regulations and with the consent of the local coroner. Remains that are less than 100 years old will not be retained without a licence from the Human Tissue Authority.

- f. Any exceptions to the above will only be because the museum is either:
 - acting as an externally approved repository of last resort for material of local (UK) origin; or
 - 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; or
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
 - 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. The Museum will always aim to avoid any risk of conflicts of interest during an acquisition. No person or organisation with any possibility of financial or personal gain from the acquisition will be involved in making the decision to acquire an item.

h. The Museum will not acquire items it believes to have a considerable commercial value without advising prospective donors or vendors to seek independent advice on its value. In the case of purchases of considerable value, the Museum will seek advice itself in order to ensure value for money is achieved.

i. When sources of funding must be found in order to purchase an item, and particularly when grant-aid is sought, the vendor will be warned of the time that this is likely to take at the time of the Museum registering an interest in the item.

j. Whenever possible the Museum prefers to keep objects in context and will advise for their preservation in situ rather than acquisition for the collection, for example architectural features of important historic buildings.

k. If the Museum obtains definite evidence of criminal activity on the part of a donor or vendor, this information will be reported to the police and other interested bodies.

8.2 Acceptance Process

The decision to accept a particular item into the collection will not be made by a single member of the Museum staff. Whenever possible, offers to the Museum will be judged by a small team of staff, known as the Acquisition Group, or a quorum of three members of the Acquisition Group, who will apply the criteria set out above. This group will include the curatorial team, a member of the Museum management team, and a museum education specialist (to advise on Learning Significance).

Acquisition procedure is recorded and updated in the Acquisition Procedure document in the Collection Management Manual.

For purchases or whenever large resources need to be made available in order to acquire an item or care for it long-term, the full Museum Management Team and/or Head of Service must ratify the acceptance. Purchases must be made in accordance with Council financial regulations.

The Museum will make available details of recent acquisitions to Reading Borough Council councillors and staff and other stakeholders on a regular basis.

9.0. Spoliation

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.

10. Management of archives

As the Museum 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 (3rd ed., 2002).

11. Disposal

11.1 Presumption against disposal

By definition, the Museum has a long-term purpose and should possess permanent collections in relation to its stated objectives. The governing body accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the Museum's collection.

11.2 Definition and scope

Disposal is the permanent removal of an object from the Museum's permanent collection.

Research investigations that result in the complete destruction, partial destruction or transfer of the whole or part of an object to another organisation constitute a disposal (see also Destructive and Invasive Sampling Policy).

11.3 Objects covered by this policy

11.3.1 The Museum's permanent collection

The disposal procedure must be followed when disposing of an accessioned object from the Museum's permanent collection.

In the past, accessioning and object marking procedures were not universally carried out on objects in the Museum's permanent collection.

Objects in the Museum's permanent collection that are not clearly accessioned, or are not clearly marked with an accession number should, for the purpose of disposal, be considered to have the same status as accessioned objects.

The Museum will establish that it is legally free to dispose of an item. Any decision to dispose of material from the collections will be taken only after due consideration.

11.3.2 Education Loans Collection

The Education Loans Collection is now regarded as a part of the Museum's permanent collection.

For the purpose of disposal, all real objects in the Education Loans Collection are regarded as having the same status as objects in the rest of the Museum's permanent collection.

Replicas or models in the Education Loans Collection that have been made in-house, for use in loans boxes and primarily for the purpose of interpretation, may be regarded as outside of the Museum's permanent collection.

Where replicas or models are to be removed from the collection they may have their own cultural or artistic significance. They should be brought to the attention of the Acquisition Group for consideration as acquisitions to the permanent collection. If not accepted into the collection by the Acquisition Group they can be discarded.

11.3.3 Left items

According to local government legislation relating to unwanted material deposited on local authority premises, after three months left items become the property of that authority to use or discard as they so wish. Such non-accessioned objects are not part of the Museum's permanent collection and the Museum is empowered by its governing body to discard them without consultation on an object-by-object basis. This can include objects rejected as offers as donations to the Museum, but not collected by their owners within three months.

The Museum will not normally allow objects to be left.

If the owner fails to collect a left item the Museum will take reasonable steps to contact the owner, advise them that the object is unwanted and ask them to collect the object.

The Museum will use its best endeavours to trace the owner proportionate to the estimated value of the object.

Where the owner is traced the Museum will send the owner two written reminders and a final notice of intention before discarding the object.

If the object is not collected within three months the Museum may discard the object according to local government legislation.

Where left objects are to be discarded the Acquisition Group will be notified and the decision will be documented in the minutes.

For very valuable objects the Museum will take legal advice.

11.4 Reasons for disposal

Disposal will be carried out in accordance with the current collection management plan, taking into account the long-term purpose of the Museum.

Decisions to dispose will never occur in order to raise funds.

Reasonable steps should be taken by specialist staff concerned to research the facts pertinent to the reason for disposal and to present them to the Acquisition Group for consideration.

The Museum will *only* dispose of an object from the collection for the following reasons:

11.4.1 Repatriation and Restitution

The Museum's governing body, acting on the advice of the Museum's professional staff, may take a decision to return human remains, 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.

The Museum will deal sympathetically with all requests from cultural groups for the return of human remains or cultural property.

An object will be returned if it can be proved that it had been collected from that group or nation in an illegal or unethical manner.

11.4.2 Health and safety risk

An object may be disposed of when it poses an unavoidable health and safety risk to staff and users.

11.4.3 Extensive deterioration in condition

An object may be disposed of if it has so extensively deteriorated that it can no longer be used for display, research or education, in the opinion of museum staff with specialist knowledge of the object. The opinion of education staff should also be sought.

Where there is no subject specialist in the Museum able to give an opinion on the potential future use of the object, an opinion will be sought from a recognised external specialist.

11.4.4 Objects posing a conservation hazard to other parts of the collection

An object may be disposed of when it is an unavoidable conservation threat to other objects in the collection e.g. woodworm infested and cannot be effectively treated.

11.4.5 To provide better care or access

An object may be disposed of when it is clear that another institution will provide better care or access to users.

This may apply to types of objects that the Museum acquired in the past in great abundance prior to the introduction of an Acquisition Policy, which could now better be shared with other organisations or which may be more relevant to a geographical region outside Berkshire, although the historical connections made with Reading during the time the object was held by the Museum will usually be given precedence.

This may also apply to objects of a very specialist nature or requiring very specialist care that might better be held by a specialist museum, library or archive.

11.4.6 Destructive and invasive sampling for the purposes of scientific research

An object or part of an object may be disposed of during research investigations that result in the complete destruction, partial destruction or transfer of the whole or part of an object to another organisation. This should be carried out in accordance both with the Disposal Policy and the Destructive and Invasive Sampling Policy.

11.5 Consultation with interested parties

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.

The Museum will always investigate any conditions of acquisition of an object prior to its disposal of an object, and wherever possible, will consult with representatives of all interested parties prior to disposal.

For an object acquired by donation or bequest, where the disposal method is by gift to another Registered/Accredited museum, the Museum will, whenever possible, notify the previous owner or their family prior to disposal.

For an object acquired by donation or bequest, where the disposal method is other than by gift to another Registered/Accredited museum, the Museum will make every possible effort to involve donors or their family in the decision to dispose.

11.6 Obtaining permission from the governing body

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), will be the responsibility of the governing body of the Museum acting on the advice of professional curatorial staff, and not of the curator of the collection acting alone.

The initial decision to dispose of an object must be made at a meeting of at least three members of the Acquisition Group, one of whom is to be the curator responsible for the relevant subject area of the collection.

Any decision to dispose of a very valuable, politically sensitive or otherwise important object must also be agreed by the Head of Service.

The initial decision by the Acquisition Group must then be recommended to the Museum's governing body for ratification. The current procedure is notification to councillors through publication in the Council's Decision Book. The Decision Book allows officers to document proposals that have been formulated in conjunction with the relevant Lead Councillor for the service. This allows all Councillors to see what is being suggested and object if they disagree with the proposals.

Any decision to dispose of a very valuable, politically sensitive or otherwise important object must also be drawn to the attention of the Council Executive.

11.7 Disposal method

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 or repatriated. It will therefore be offered in the first instance by gift, exchange or sale, directly to other Registered/Accredited Museums likely to be interested in its acquisition.

Of the methods deemed appropriate for a particular object, the given order of priority should be applied. Should a particular method of disposal prove unsuccessful, the next appropriate method in the list should be attempted.

1. repatriation and restitution of human remains or cultural property
2. disposal of human remains in general
3. disposal of objects where there is a health and safety risk
4. gift or exchange to other Registered/ Accredited museum
5. gift, exchange or sale to other non-Registered/ Accredited museum, educational or charitable body
6. gift to previous owner
7. waste disposal / destruction

11.7.1 Return of human remains or cultural property to cultural groups outside the UK

The return of human remains or cultural property to cultural groups requires particular sensitivity and each case should be considered individually.

The return of human remains or cultural property to cultural groups outside the UK does not have to follow the normal route of being offered to Registered/Accredited museums etc.

Disposals involving human remains should also follow the policy on disposal of human remains (11.7.2). Specialist guidance should be sought from the Human Remains Advisory Service (HRAS) whenever appropriate.

11.7.2 Disposal of human remains

There are special legal, ethical, cultural and procedural considerations that apply to the disposal of human remains.

Reference must be made to the Museum's Policy on the Disposal of Human Remains.

11.7.3 Disposal of objects presenting a health and safety risk

Objects presenting a health and safety risk should normally be disposed of by destruction; however, other routes should be considered where specialist museums have the expertise or resources to hold an object safely.

All Council and Museum health and safety procedures should be observed when dealing with objects presenting a risk.

For destroying objects follow section 11.7.7 below.

11.7.4 Disposal through transfer to another Registered/Accredited museum by gift or exchange

If the material is not acquired by any Registered/Accredited museums to which it was offered directly, 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 professional journals where appropriate. The announcement 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 Registered/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.

Objects will not be sold to other Registered/Accredited museums.

11.7.5 Disposal through transfer to a non-registered/accredited museum or other body by gift, exchange or sale

If no other Registered/Accredited museum is interested in accepting an object, the Museum may offer it to non-registered/Accredited museums, or other educational or charitable bodies, by gift, exchange or sale.

When transferring an object to a non-registered/Accredited museum or other body, priority will be given to those which maintain a permanent collection in public ownership and to those which demonstrate a significant educational role.

The Museum will seek to dispose of an object by sale only if the object was originally purchased by the Museum.

The Museum will always be sensitive to the possibility of adverse publicity that disposal by sale might cause.

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 but in exceptional cases improvements relating to the care of collections may be justifiable. Advice on these cases will be sought from MLA.

11.7.6 Disposal through return to a donor

Objects may be returned to a donor as a gift, where an acceptable reason to dispose exists within the policy. A request for return from the donor or their heirs is not a sufficient reason for a disposal.

11.7.7 Disposal through destruction or waste disposal

When disposing of objects by destruction or waste disposal, the Museum will use a recognised, approved and safe method.

Where disposal through destruction or waste disposal is carried out by third parties, the Museum should check that the agreed method of disposal is followed.

Where disposal through destruction or waste disposal is carried out, identifying marks and documentation should be obliterated or removed from the objects after they have been fully documented.

11.8 Documenting disposals

The Museum recognises the need to keep a copy of any documents relating to a disposed object so that future enquiries can be answered, and in the case of an object transferred to another institution, so that enquirers may be referred to the relevant body.

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 procedures on deaccessioning and disposal.

A permanent record will be made of the decision to dispose of an object, including the reasons for the disposal. The decision to dispose and the reasons for it should be recorded in the minutes of the Acquisition Group.

Disposals will be documented as follows:

- Ensure object is accessioned and numbered.
- Photograph object.
- Assemble all relevant documentation and photographs and place in extension file.
- Complete database record ensuring that there is a full description and digital photographs of the object; there are disposal details including disposal reason, method, date, recipient organisation/person and authorisation; and the permanent location is recorded as 'disposed'.
- Complete an exit form and transfer of title form, place copies of both in the extension file and supply copies of both to the receiving organisation or person
- Where the original documentation and photographs are to be transferred to another museum, a copy should be made and kept in the object's extension file.
- Where the object is transferred to another museum the original documentation and photographs in the extension file and a copy of the information in the object's database record should be transferred with it.

APPENDICES

Contents: Subject Clarification and Interpretation

- 1.1 Archaeology
- 1.2 Art
- 1.3 Social History
- 1.4 Natural History
- 1.5 Historic World Objects
- 1.6 Numismatics
- 1.7 Active Contemporary Collecting Strategy

APPENDIX 1.1

ARCHAEOLOGY - Subject clarification and interpretation

1.1 Introduction and definitions

This section is applied to those collections that are acquired using archaeological methodology or are considered to be of archaeological significance, along with their associated documentation archives.

1.2 History of the existing Archaeology collections

1.2.1 Palaeolithic (Old Stone Age)

The Museum has a particularly rich collection of Lower Palaeolithic stone tools from the gravel terraces of the Thames. Some of these objects were salvaged in the 19th and early 20th centuries, sometimes by private collectors such as George Smith whose collection and diaries are now in the Museum; others, more recently, have come from controlled excavations.

1.2.2 Mesolithic (Middle Stone Age)

The earliest dated settlement of post-glacial man in north western Europe is at Thatcham. Reading Museum staff excavated this site in the 1960s and the archaeological archive from this work is an important collection of data for research on the period.

The collection contains many flint axes of the Middle Stone Age, often lost beside rivers or in riverbeds. They have a distinctive triangular cross section and are known as Thames picks.

1.2.3 Neolithic (New Stone Age)

The New Stone Age is represented in the Museum collections by material from the earth and stone burial mounds at Lambourn and Waylands Smithy, the former excavated by Reading Museum staff in 1964. The collection also contains a large number of tools from this period.

1.2.4 Bronze Age

Bronze Age material comes from the Rams Hill enclosure on the Berkshire Downs and settlement sites in the lower Kennet Valley at Aldermaston Wharf, Pingewood and the Thames and Reading Business Parks.

Many weapons of the Bronze Age have been found from river beds in the region. They are well represented in the Thames Water Collection (see I.2.10). These may well not have been casual losses but deliberate offerings thrown into the river. The two Moulsoford torcs are also items that represent the symbolic power of this period, although the excavation on the site by Reading Museum when the first torc was found revealed no evidence of settlement before the Iron Age.

1.2.5 Iron Age

Iron Age material comes from excavations by Reading Museum staff in the 1940s and 1950s at Blewburton hillfort on the Berkshire Downs. There is also evidence of lowland settlement and Iron Age material has come from the Thames.

1.2.6 Roman

One of the most important archaeological collections held by the Museum is the Silchester Collection from the Roman town of Calleva, 10 miles south of Reading. The bulk of the material comes from the excavations by Revd. J. G. Joyce from 1864 to 1878 and by the Society of Antiquaries of London from 1890 to 1909. This collection was initially on loan from the Duke of Wellington, and was then purchased in 1978. These excavations make Silchester one of the most fully explored Roman towns and the material gives a remarkable insight into all aspects of Roman urban life and is of international importance. Finds from later excavations in the twentieth century by Cotton, Boon (a member of the museum staff), and Richmond have added to the material. Hampshire County Council now owns the site and material from more recent excavations goes to the Hampshire Museum Service. The two collections complement each other and cooperation between the two Museum Services is an essential element in furthering research.

The collection from the town is complemented by important collections of material from the countryside it administered. Material from farm sites, kilns, casual finds, are well represented in the collection. Some of these, such as the material from Maidenhatch Farm, were added as a result of excavation and fieldwork by museum staff.

1.2.7 Anglo-Saxon

The Museum holds material from the Dreadnought and Blewburton cemeteries and the more recently discovered cemetery at Burghfield. There are also Anglo-Saxon items in the Thames Water Collection (see 1.2.10).

The most important material comes from the excavations at Old Windsor which investigated the site of the palace of Edward Confessor and revealed continuous Saxon occupation from the 7th century.

1.2.8 Medieval

The history of Reading Abbey, founded in 1121, is inextricably linked with the history and development of the town of Reading. The Museum has always tried to acquire material from Reading Abbey and now holds a very important collection of carved Romanesque stonework from the Abbey complex. Some of these Romanesque stones have been recovered from sites where the stones were reused after the Dissolution. The development of the Abbey site in the last 25 years has allowed major excavations to take place on the Abbey Stables, the Abbey Wharf and the Cloisters.

Objects from the excavation of the Jack-of-Both-Sides medieval cemetery in the 1890s and other finds from Reading help to throw light on life in medieval Reading.

Material from the important archaeological excavations which took place before the construction of The Oracle shopping centre in Reading will be deposited in the Museum when post excavation work has been completed. The excavations revealed information about medieval industries in Reading, particularly tanning, metalworking,

cloth production and milling. A virtually complete pit wheel made of oak from the 13th century mill machinery of St Giles Mill was a unique find.

1.2.9 Foreign Material

The Museum contains significant collections of foreign archaeology, from Europe and from the Middle East and Egypt. These have sometimes come from collectors and sometimes from excavations. Much of the Egyptian material was transferred to Birmingham Museum in the 1950s. Some important Greek ceramics were similarly transferred on loan to the Ure Museum at Reading University. The two museums are working closely together to improve access to them.

1.2.10 Thames Water Collection

A significant collection covering items from the Stone Age to recent times is the Thames Water Collection made up of material found primarily during dredging operations along the river Thames by the Thames Conservancy Board and its successors. Its main strength is a nationally important collection of Bronze Age metalwork. The Museum also holds items from the Thames acquired from other sources and by methods other than dredging.

2.0 About the Archaeology collecting policy

The archaeology appendix is a supplement to the main Acquisition and Disposal Policy and should be read alongside it. It provides additional notes and clarification on the acquisition of archaeological material. The present revision re-orders the policy in line with the new MLA Accreditation guidelines. Numbering of the subsequent sections follows that of the main Acquisition and Disposal Policy except where specified.

3.0 Collecting Criteria

3.1 Strategic/Wider Policy Context

3.1.1 Excavation

Excavation techniques improve as technology and experience increase. Archaeologists in the future will be able to extract far more information by excavation than we can today, so it is the duty of all archaeological professionals to promote severe limitations on the amount of destructive fieldwork occurring.

The most common circumstances under which archaeological material cannot be preserved in situ will normally be through the pressures of land development. Funding for preservation by record is provided by the developer, according to planning guidelines in PPG16.

3.1.2 Surface Collections

Archaeological material from surface collections will normally be collected as the result of a project brief prepared to professional standards similar to an excavation brief and agreed with the Museum beforehand. The brief should cover costing for conservation, documentation, storage, publication and the preparation of the archive based upon the procedures for excavations.

3.1.3 Casual Finds

Important archaeological items are sometimes found by non-professionals either as surface finds or through the use of a metal detector. The Museum will promote the need for such finds to be accompanied by information on their location and the circumstances of discovery, as this forms a vital part of their archaeological value.

3.2 Partnerships

The Museum no longer undertakes archaeological excavation itself but liaises with archaeological staff who maintain the Sites and Monuments Record (SMR), assess planning applications for their implications for the archaeological landscape in central and east Berkshire with reference to the SMR, and set project briefs for excavations. It also has a close working relationship with the Excavation Units working in this area who deposit material in the Museum's collection. The Museum provides the units with procedures for the acceptance of archaeological material, in a document known as *Procedures for the Transfer of Archaeological Archives to Reading Museum Service*. These procedures are based upon best practice as laid down nationally by the Society of Museum Archaeologists and other organisations.

3.3 The significance of the object

3.3.1 Geographic Significance

The Museum's prime responsibility for archaeology is to take in material from the post 1974 local authority boundaries of Reading and from other authorities in Berkshire where there are no appropriate storage facilities to meet MLA standards (currently all authorities in Berkshire other than Reading and West Berkshire).

The Museum expects to continue to take material from the east of the county where appropriate storage does not exist. For the built-up area of greater Reading to the west, which falls within the West Berkshire Council boundary, the Museum will maintain its close liaison with West Berkshire Museum and acquire material by mutual consent, particularly when it is important to maintain the integrity of a site archive.

The Museum will not collect from Silchester except if the circumstance should arise that Hampshire County Museum Service were unable to take an item due to financial constraints. The exception to this would be material or excavation records directly and inextricably relating to excavations already held by the Museum in order to maintain the integrity of the site archive. The same criteria will be applied to material from sites such as Thatcham and Blewburton Hill where the Museum already holds excavation archives but the site lies outside the current collecting area.

Objects from outside the prime collecting area defined above will only be collected if they form part of the same find as material already in the collection in order to maintain the integrity of an archaeological context.

The existing foreign collections are regarded as closed collections and material will not be added to them, except when the Museum's existing loans to other museums are returned.

3.3.2 Other significance criteria

The Museum will not normally collect archaeological material under the Acquisition Policy headings of Cultural and Contemporary significance, significance for Learning and Creativity or Environmental significance, unless they meet the Geographic significance outlined above.

4.0 Limitations on Collecting

4.1 Current and Future Resource Implications

The Museum will provide storage conditions to meet professional standards. In particular the Museum's storage will meet the guidelines as laid down through MLA to be an approved store for material from English Heritage funded excavations.

The Museum will not acquire items for which it cannot provide proper care, storage and access. In particular, great caution will be exercised in acquiring large quantities of waterlogged material, building materials, and soil samples, unless a definite programme of research on these items has been established in advance.

4.2 Selectivity and Sampling

Reading Museum Service advises all depositing excavators to follow the Society of Museum Archaeologists *Guidelines on Selection, Retention and Dispersal of Archaeological Material*. With surface and casual finds the Museum will only collect selective examples of the most common find types, especially for more modern material.

Some excavations, such as those of kiln or midden sites, can reveal huge quantities of material. For this reason the profession has developed guidelines on selection strategies. All material disposed prior to deposition should nevertheless be recorded in the report.

Similarly, fieldwalking or casual collecting can produce large amounts of common material. The Museum will collect very selectively from such material.

4.3 Active and Reactive Collecting

The Museum will not actively collect by undertaking fieldwork and excavation itself. It will however liaise closely with excavation units and through the policy laid down in the *Procedures for the Transfer of Archaeological Archives to Reading Museum Service* will be actively involved in how archaeological archives are deposited in the Museum.

4.4 Authenticity

The Museum will not usually collect replica archaeological material unless it enhances understanding of a real object in the collection.

The Museum will seek outside advice if necessary on authenticity if considering purchase of an archaeological item.

4.5 Conditions Applying to Acquisition

The Museum will not normally acquire archaeological items to which any special conditions apply.

4.6 Documentation of Collections

4.6.1 Excavation Archives

The Museum's procedures for archaeological deposition lay down the requirement that funding for the excavation will include the costs of remedial conservation, proper packing, basic documentation, preparation of the archive for publication, and publication costs as appropriate. Excavated material transferred to the Museum without this proper preparation, documentation and publication will not be accepted unless the necessary resources can be obtained from another source.

4.6.2 Casual Finds

The Museum will expect depositors of casual finds to provide information on provenance and circumstances of discovery.

4.6.3 The SMR

The Museum will report all archaeological discoveries that come to its attention to the relevant SMR. The Museum will continue to seek ways of making appropriate parts of the two SMR databases for Berkshire available to the public and to its own staff.

4.7 Copyright and Intellectual Rights

The Museum will usually expect to acquire copyright for any archaeological archival material it obtains.

5.0 Collecting policies of other museums

The Museum will consult with West Berkshire Museum over items from west Berkshire.

The Museum will not acquire casual finds from east Berkshire without consultation with museums and heritage centres in this region.

The Museum will continue consultation with Hampshire Museum Service relating to shared interests over material from Roman Silchester.

The Museum will discuss acquisition of 'same find' items, as defined in section 3.3.1 above, with the relevant Museum Service and will always seek to make such material as widely accessible as possible.

The Museum will notify museums and SMRs from neighbouring counties on archaeological information brought to Reading and relating to their region.

6.0 Acquisition procedure (= section 8.0 in the main policy)

6.1 Legal Title and Ethical Issues (ref: section 8.1)

The Museum will ensure that ownership of archaeological material is established and transfer of title arranged for all future acquisitions. In the case of casual finds, the Museum will not acquire items unless it is sure that the relevant landowner has been informed.

The Museum will not acquire archaeological artefacts that have been acquired in contravention of any national or international archaeological area protection law, in particular Ancient Monument Scheduling, except with express consent of the appropriate advising authority, such as English Heritage. Material will be collected ensuring that legal considerations have been met, for example the Treasure Act 1996, the obtaining of permits to excavate human remains and notification of the coroner upon the discovery of human remains.

Furthermore, acquisition will not occur if it is believed that the recovery of the item involved intentional and unauthorised destruction of an archaeological site (according to the professional standards applying at the time of discovery), or that it was acquired without disclosure to the landowner or occupier.

The Museum will always seek to promote the option of the preservation of archaeological sites in situ rather than their excavation

6.2 Acceptance Process (ref: section 8.2)

The Museum will seek outside advice if necessary when acquiring archaeological material.

APPENDIX 1.2

ART - Subject clarification and interpretation

1.0 Summary of the existing Art collections

FINE ART:

1.1 Local Portraits

The collection includes some fine paintings and sculpture of individuals associated with Reading and Berkshire. The earliest portraits are 16th century and the most recent photographs from 2003. Many of the early portraits, such as an oil painting of Elizabeth I, were part of the civic collection long before the Museum was established.

1.2 Local Topography

The collection includes a large number of paintings, prints, drawings and photographs of Reading and Berkshire from the 17th century to today.

1.3 Local Artists

The collection contains many paintings, prints, drawings, photographs and craft objects by artists/makers who have lived in Reading and the region (about 25 miles around Reading). It includes artists/makers of national and international standing such as Stanley and Gilbert Spencer, John Piper, Alan Caiger-Smith and Gerald Benney. It also includes many works by local artists/makers both professional and amateur who have exhibited with the Reading Guild of Artists, The Berkshire Artists Group or in some of the smaller local commercial galleries.

Reading has been an important centre for art education since the 19th century, notably the Reading School of Art which became the University of Reading Fine Art department, and Berkshire College of Art & Design. The collection includes work by a number of nationally significant artists who have taught in Reading including Robert Gibbings, Alan Seaby, Anthony Betts and recent acquisitions include work by Jean Spencer and Stephen Buckley.

1.4 The Havell family

There is a comprehensive collection of the work of William Havell, and a number of drawings, paintings and prints representing the work of other members of this gifted 19th century family of Reading artists. William Havell was a founder member of the Old Water Colour Society and compared with J.W.Turner at the time. This collection is frequently referred to by researchers.

1.5 Pre 20th century British Art

Some of the greatest art treasures that the Museum care for are the carved Romanesque stones from Reading Abbey which, like the Roman sculptural fragments and bronze figures, are considered part of the Archaeology collection. Similarly the 19th century embroidered copy of the Bayeux Tapestry is considered part of the Social History collection. In the Art collection there are a significant number of oil paintings, watercolours and drawings which have been given to the Museum, notably a large group of 19th century British oil paintings and watercolours given to the Museum in the

1890s by William Isaac Palmer. The Museum has also been given works through the National Arts Collection Fund.

1.6 Baxter Prints

George Baxter was a pioneer of colour printing in the 19th century. The Museum now has over 700 examples of his work and the work of his licencees, principally Le Blond and Kronheim. The basis of the collection was an extensive gift from a lifelong collector, Arthur Knox.

1.7 20th - 21st century British Art

Between 1970 and 1990 the Museum actively built a collection of 20th century British Art focusing on painting between the First and Second World Wars. There are significant works from between the wars by such artists as Eric Ravillious, David Bomberg, Eric Kennington, and more recent work by artists such as William Roberts, Prunella Clough and Mary Fedden. The collection includes an interesting group of Modern Scottish paintings by such artists as Joan Earley, Elizabeth Blackadder & David Michie. A small group of sculpture includes work by Michael Ayrton, Jacob Epstein and John Tweed. Some works have been given to the Museum through the Contemporary Arts Scheme. Important 20th century British works from this area of the collection are frequently lent to other institutions.

1.8 Prints, Printed Books & Book illustrations

The Museum has wide range of prints, notably original prints from the 1970s. It also has a group of prints and books associated with local printmakers and presses, for example prints & books illustrated by Robert Gibbings.

1.9 Artists Archives

The Museum has a few artist archives that relate to work in the collection, notably an interesting archive of material from the estate of John Tweed, a pupil of Rodin and important figure in the Edwardian New Sculpture movement.

1.10 European Art

The Museum has a small number of works from Europe, which have been given, including two 16th century Italian oil paintings and two small-scale sculptures by Rodin. It has a greater number of works by British artists working in Europe. The archaeology collection includes a large and important group of painted Greek pots (Attic & Corinthian).

APPLIED ART:

1.11 Ceramics

Two large donations, the Blatch and Tufnell collections, form the basis of the Museum's extensive tin glaze earthenware collection. Items range from fragmented pieces of 13th century Italian work to a great deal of English 18th century pieces. A recent addition of over 70 pieces of tin-glazed earthenware by the contemporary potter Alan Caiger-Smith has invigorated this area of the collection. There is also a range of examples of British domestic ceramics of all periods and 19th century European & Indian work acquired around the turn of the century. The 20th century work includes groups of Elton ware, Martin ware and a collection of pot-lids & Pratt ware.

1.12 British Glass, Metal and Wood

The Museum has a small number of works in these media.

1.13 Non-European Craft

Within its Ethnographic collection the Museum has an extensive and eclectic range of craft from around the world. Most was donated between 1880 and 1950 and it is largely unprovenanced. It covers, textiles (notably Asian and African), woodwork (African, Australasian & Asian), metalwork (notably Asian & Far Eastern), ceramics (notably African, South American & Asian), and carved ivories (Far Eastern).

1.14 20th century British Studio craft

Throughout the late 1960s and 1970s the Museum collected contemporary woven, printed, dyed and embroidered textiles, and ceramics. The resulting collection of over 300 works was added to a large group of 1950s embroideries given to the Museum under the Needlework Development Scheme. A few more recent examples of both textiles and ceramics have been added to this work.

2.0 About the Art collecting policy

2.1 Definition and Scope

The art appendix is a supplement to the main Acquisition and Disposal Policy and should be read alongside it. It provides additional notes and clarification on the acquisition of art works in all of the above categories and also covers any associated materials (e.g. artists' tools). The present revision re-orders the policy in line with the new MLA Accreditation guidelines. Numbering of the subsequent sections follows that of the main Acquisition and Disposal Policy except where specified.

3.0 Collecting Criteria

3.1 Strategic/Wider Policy Context

All these points apply to art works.

3.2 Partnership Working

Since 1973 the Reading Foundation for Art has worked in a long-term partnership with the Museum. The RFA is a Trust founded to acquire for the people of Reading works which are cared for by the Museum and used within its public programme. To date it has acquired and helped the museum acquire some 250 works. It is not constrained by the Museum's Acquisition policy, having its own, although the Museum is consulted on each acquisition.

3.3 Defining the significance of the object

3.3.1 Geographic Significance

- The Local Portrait and Topographic drawings, paintings and prints provide an extensive and invaluable record of Reading and Berkshire before

photography and images of Reading and Reading people will continue to be collected.

- Much of the art being collected will fall within the Museum's priority of collecting work associated with Reading and then Berkshire. However, the individual nature of works of art does not lend itself to being defined by political boundaries. Instead it is more appropriate to think of collecting in terms of acquiring high quality artwork produced or connected with a wider region around Reading, a 20 mile radius around Reading. This includes parts of Oxfordshire, Hampshire and Buckinghamshire. The Museum will consult with other institutions throughout this area (see section 5.0 below).

3.3.2 Cultural and Contemporary Significance

- As part of the Museum's policy of empowering people to collect on its behalf the Reading Foundation for Art will continue to add to the Art collection. The Museum will also consult with interested art practitioners, educators and organisations over specific acquisitions.
- Occasionally the Museum will collect art works that are connected with Reading's Twin towns.
- As part of its Contemporary collecting focus the Museum will concentrate on acquiring art from the last 30 years. It will focus on representative works from local groups of contemporary artists as well as actively collecting one contemporary form, small-scale sculpture.

3.3.3 Significance for Learning and Creativity

- Centre of Excellence: There are important parts of the Art collection that do not have any geographic link with Reading and that people might not expect to find in Reading, for example Tin-glazed earthenware, Baxter prints, 20th century British art, 20th century Studio craft. The Museum will take up the increasing opportunities that now exist to make these areas more widely know to a world-wide audience through web-based projects and publications. Researchers come to us to consult these collections and other institutions borrow from these collections for exhibition. As they become more accessible the Museum anticipates that this demand will increase. As the Museum does not have the resources to collect in all these areas it is appropriate to collect selectively to further strengthen some of these areas, although purchases are not likely.
- The Museum will focus on actively collecting small-scale contemporary sculpture for a number of reasons. Since 1970 sculpture has increased in importance within Fine Art practice. It is generally less widely collected than two-dimensional work. It plays an important part in the current blurring of definitions between traditions of painting & sculpture and between traditional Craft and Fine Art, both in terms of approaches and media. It compliments the existing 20th century sculpture and 20th century craft in the collection. The Museum also has a small bequest, the Tweed bequest, to assist in purchasing sculpture and intends to explore the possibility of running a biennial competition for small-scale sculpture. It is hoped that such a clear statement of intent will provide a focus for grant-giving bodies and national schemes of distribution.
- When collecting the Museum will always try to acquire preparatory work with a final piece and any background material that illuminates the artists working practises.

- Issues to do with handling and interaction with a contemporary work will be agreed with the artist and recorded at the time of acquisition.

3.3.4 Environmental Significance

Historic topographic images can be an important reference for studying environmental changes and will continue to be collected.

4.0 Limitations on Collecting

4.1 Current and Future Resource implications

- Active collecting will be limited by resources to two or three projects a year.
- The Museum's ability to maintain a work will be an important consideration, particularly when acquiring works in new media i.e. IT based work, moving images, sound works or mixed media. Although the Museum will not normally acquire works which it expects to deteriorate it will not be limited by media when collecting contemporary work. It will always weigh the significance of the work against the cost of caring for it.
- Much of the most exciting contemporary work deals with themes of mortality, aging and decay and this is reflected in artist's choice of media and their expectations of changes in the work as it ages. Some work is expected to disintegrate. Whenever deterioration can be expected the Museum will seek confirmation of the artist's intentions and agree approaches to conservation and recording changes at the time of acquisition. These will be documented along with a note that the work has not have been acquired for posterity.
- Scale is an essential part of the aesthetic of any artwork and while always considering the resource implications of large works the significance of scale in an artists practise and the display impact of large works will be important factors in deciding on acquisition.

4.2 Selectivity and Sampling - Setting Standards of High Quality

- The Museum will not seek to collect the whole output of one artist or to fill existing categories within the collection. Instead it will look to acquire a representative selection of different aspects of an artist's work, or a type of work, choosing the most significant item from any group of works as a priority.
- Artistic quality will be the deciding factor in the selection of works. The Museum will only acquire high quality works of historic significance. This is a matter of interpretation, and decisions about quality rest with the Curator of Art. The curator may refer to other specialists and any consultation will be recorded at the time of acquisition. The significance of the individual piece within the artist's practice, its aesthetic merit and the quality of craftsmanship (where relevant), and the wider art historical context will be taken into consideration. Decisions will be monitored by the Acquisition Group.
- While there is a presumption to sample the Museum may acquire a complete collection of art works if the integrity of the collection is essential to its meaning.

4.3 Active and Reactive Collecting

The Museum recognises that it does not have the resources for active collecting of many works, or to respond to all the opportunities that arise. In order to focus collecting in this area, different approaches to collecting different types of work have been designated. Most art works will be collected reactively but some will only be

considered if offered as a gift while others can be considered if for sale (for details see section 6.0 - Acquisition status of parts of the Art collection, which follows this Appendix). In particular, the Museum will actively collect small-scale contemporary British sculpture for the first time.

4.4 Authenticity

Wherever possible the Museum will acquire unique pieces, and signed works. An exception will be prints where printmaking is an important part of the artist's work. Then the Museum will try to acquire numbered and signed prints. It will not acquire multiples, maquettes or artist's proofs unless to illustrate the artist's working practice.

4.5 Conditions Applying to Acquisitions

While there is a presumption not to acquire work that has any special conditions attached to it the Museum is sensitive to artists' intentions and wherever possible will seek to identify and agree with the artist any conditions to do with the use and presentation of their work, at the time of acquisition.

4.6 Documentation of Acquisitions

All these points apply to artworks.

4.7 Copyright and Intellectual Rights

The Museum will in all but exceptional circumstances ensure it can obtain licence to use images of a work, at least for non-profitable purposes, at the time of acquisition. It recognises that this is a sensitive issue for many artists.

The Museum will respect the intellectual rights of artists and makers and seek to clarify any wishes to do with the use and presentation of the artwork and its image before acquisition is agreed.

5.0 Collecting policies of other Museums/Institutions

- The Museum will cooperate with established visual arts organisations within the town. It will look to co-operate with Reading Borough Councils Arts Development projects in the archiving of project records.
- As the geographic base for collecting is wider than Reading and its environs the Museum will need to consult with other institutions with overlapping acquisition policies when acquiring works, for example the regional museums set up since 1960 and the Stanley Spencer Gallery. The Museum will be sensitive to the River and Rowing Museum's interest in local river scenes and will concentrate on images from the Tilehurst to Sonning stretch of the Thames.
- In exceptional circumstances the Museum will consider jointly acquiring a work with another museum in order to keep a work of a very substantial purchase price in a public collection. In general the individual nature of works of art and the importance of keeping certain works in the public domain should foster co-operation between public institutions.
- The Museum will not collect archival material other than archives directly relating to groups of works in the collection.
- The Museum will not collect mass produced topographic prints that are collected by the Local Studies Library.

All remaining sections of the main Acquisition and Disposal Policy apply equally to art works.

Section 6.0 of the present document (beginning on the following page) is a table referred to in section 4.3 above, which details for each part of the Art collection how works will be collected.

6.0 Acquisition status of parts of the Art collection

Acquisition status definitions

CLOSED - The Museum will not collect this type of work

REACTIVE (gift) - The Museum may collect this type of work if it is offered as a gift

REACTIVE (gift/purchase) - The Museum may collect this type of work if is offered as a gift or for sale

ACTIVE - The Museum will find appropriate work of this type to acquire

Type of work	Acquisition status	Explanation
<u>ART & CRAFT</u>		Museum recognises that strict definitions of Art and Craftwork by media are losing their relevance. The Museum will no longer collect by media or unnecessarily add to existing strengths in the collection. The categories below could include work in any medium if it is of exciting enough artistic intent/merit. This may include new media such as video, web-works, sound-works etc. which are not at present represented in the collection.
1. Local Portraits	REACTIVE (gift/purchase)	Artistic quality will be the most important criteria. Issues of accuracy & social relevance will be considered under the Social History policy. The Museum will encourage partners to commission portraits of contemporary local figures.
2. Local Topography	REACTIVE (gift/purchase)	Museum will concentrate on collecting works of high artistic merit that represent Reading & its close environs. The Museum will focus on pre-20th century work, and issues of topographic accuracy & selectivity will be considered from a Social History point of view. Regional views will only be collected if of exceptional historic interest or artistic quality & in consultation with other relevant institutions.
3a. Local Artists with regional reputations- pre 1970	REACTIVE (gift)	Museum will collect work by local artists with a regional reputation. It will be highly selective and seek to represent different aspects of an individual's practice.
3b. Local/Regional Artists with national reputations - pre 1970	REACTIVE (gift/purchase)	Museum will collect work by local and regional artists with a national reputation. The Museum will focus on seeking funding to acquire work by nationally significant 20th century artists/makers whenever the opportunity arises. It will seek to represent different aspects of

		individuals' practice.
3c. Local/ Regional Artists - contemporary	REACTIVE (gift/purchase)	Museum will focus on representing contemporary groups of artists/makers within the region, e.g. Jelly Legg'd artists, Open Hand artists, Reading Guild of Artists, University and Reading College of Art & Design tutors. It will be highly selective.
4. The Havell family	REACTIVE (gift)	Museum will be highly selective, looking only to add historic or topical depth to the existing collection or to illustrate process.
5. Local Collectors	REACTIVE (gift)	Museum recognises that a collection of works illustrating an individual's taste and judgement can develop new strengths within the collection as well as reflect local connoisseurship. The principal of sampling will apply but Museum recognises that a complete collection can mean more than its constituent parts and that in some cases a collection should be kept in its entirety.
6. Pre C20th British Art - general	CLOSED	Museum will concentrate on conservation and making the existing collection more accessible. The only exception to this will be if work is part of the gift of a significant local collection
7. Baxter Prints	REACTIVE (gift)	Museum will be highly selective, concentrating on objects that illustrate Baxter's working processes, e.g. progressives, blocks, original watercolours
8a. C20/21 st British Art - general	REACTIVE (gift)	Museum will acquire work if part of a local collection or as part of a national scheme to distribute important work e.g. Contemporary Art Society, National Arts Collection Fund.
8b. C20/21 st British Art - small-scale sculpture	ACTIVE	Museum will actively collect small-scale British sculpture. Neither the work or the artist will need to be restricted by the usual geographic considerations. The main criteria will be that the materials involved or the content of the work requires it to be made on a small scale. Museum will not collect Multiples or maquettes unless the maquette relates to public sculpture with a local connection. This is intended to develop the Museum's British collection with an emphasis on contemporary work. At most 2 or 3 projects per year will result in acquisitions (for process see Contemporary Collecting policy)
9. Prints, Printed Books & Book illustrations	REACTIVE (gift)	Museum will only collect work with a regional significance focussing particularly on process i.e. artists proofs, plates, blocks, and on local presses such as the Two Rivers Press and the Golden Cockerel Press

10. Artists Archives	REACTIVE (gift)	Museum will only collect archival material associated with significant local artists/makers whose work is represented in the collection. The Museum will consult with other institutions with related material.
11. European Art	CLOSED	The Museum will concentrate on research & conservation of the few works it cares for. The only exception to this will be if work is part of a gift of a significant local collection.
12. Art related to Reading's Twin Towns	REACTIVE (gift/purchase)	The Museum will acquire work by artists or makers with a national or international reputation connected with Reading's Twin towns of Dusseldorf, Clonmel, San Francisco Libre and, Speightstown.
13. C20th Studio Craft	REACTIVE (gift/purchase)	The Museum will add to its British Studio craft collection, particularly focussing on ceramics and textiles made during the 1980s. The focus will be on craft produced within the region.
<u>DECORATIVE & APPLIED ART</u>		
14a Ceramics - historic British domestic ware	CLOSED	
14b. Ceramics -Tin glaze earthenware	CLOSED	Unless part of a gift of a significant local collection
14c. Ceramics - Pot Lids & Pratt ware	CLOSED	
14d. Ceramics - Elton ware	CLOSED	
15. European Glass, metal, wood, ceramics	CLOSED	Unless part of a gift of a significant local collection
16. Non-European Art/Craft	CLOSED	Unless collected as part of the contemporary collecting policy or as part of a local collection

APPENDIX 1.3

SOCIAL HISTORY - subject clarification and interpretation

1.0 Social History Collection: Summary and Development

The Museum began collecting objects, including images and ephemera, for their social historical significance in the mid 1970s. In the early 1980s there was a peak in the rate of collecting with the creation of Blake's Lock Museum that presented the history of small workplaces, shops, and river based trades and leisure c.1900. In the late 1980s and early 1990s the collection continued to grow largely passively.

What was then called Reading Museum and Art Gallery also collected objects that have at a later date been transferred to the social history collection. For instance all post-medieval items were originally classified as part of the archaeological collection.

In 1989 social history was established as a distinct collection within the museum. The social history collection has also grown because objects have been transferred from the art and decorative art collection. For instance the Huntley & Palmers collection was transferred into the social history collection in 1996.

The Museum has a collection of textiles, costume and costume accessories. This largely consists of fashionable women's dress of the 19th and early 20th centuries, but also includes some working clothes banners and wedding dresses with Reading links. The Museum also has a collection of ephemera and photographs of local places and people.

In 1995 the Museum began to collect audio recordings of Reading people's life stories and experiences. A new post, Curator of Social History and Contemporary Culture (later the Curator of Contemporary History), was created in 1996 to develop the collection and use of oral history and to initiate a programme of active collecting of Reading's contemporary history. Contemporary being defined in both senses of the word: Reading's post-1945 history and Reading today.

2.0 About the Social History collecting policy

The social history appendix is a supplement to the main Acquisition and Disposal Policy and should be read alongside it. It provides additional notes on social history acquisitions including costume, archives and ephemera, photographs and oral history recordings. The present revision re-orders the policy in line with the new MLA Accreditation guidelines. Numbering of the subsequent sections follows that of the main Acquisition and Disposal Policy except where specified.

3.0 Collecting Criteria

3.1 Strategic / Wider Policy Context

The Museum will collect social history objects in accordance with the principle and criteria set out in the General Acquisition Policy.

Objects, oral history recordings, costume and images will be referred to as objects.

3.2 Partnership Working

There are currently no long-term partnerships with affiliated organisations that acquire for the social history collection. If the opportunity arose for a partnership this would be guided by the General Acquisition Policy and referred to the Acquisition Group.

3.3 The Significance of the Object

The General Acquisition Policy identifies four categories that will be used to judge the significance of an object for the social history collection:

- Geographic Significance
- Cultural & Contemporary Significance
- Significance for Learning & Creativity
- Environmental Significance

3.3.1 Geographic Significance

The geographical limit of the policy remains objects that have an *association* with Reading Borough and its immediate hinterland, i.e. the urban conurbation of Greater Reading. Therefore areas immediately surrounding the existing administrative boundaries of Reading Borough such as Tilehurst, Calcot, Earley, Lower Earley and Woodley are included within the scope of the collecting area.

The policy will not be countywide. A connection with the County of Berkshire alone will not provide sufficient reason for the Museum to collect an object (see section on Cooperation with other Museums/Institutions).

3.3.2 Cultural & Contemporary Significance

Fundamental to this policy is that the Museum collects objects to represent a people centred, rather than an object centred social history. The Museum collects objects of cultural or contemporary significance on behalf of and for the benefit of the people of Reading today and in the future. The Museum is committed to collecting objects that are representative of Reading's social and ethnic diversity in the past and present.

To achieve these aims requires an active programme of people-based collecting rather than dependence on passive collecting. The Museum will empower existing, self-defining groups within Reading to collect objects for the Museum within a strategy devised and approved by the Museum's Acquisition Group. The community group's association with the objects and their reasons for collecting will be fully recorded. This programme of active collecting will either be linked to a specific theme (e.g. food) or a specific locality (e.g. Newtown) and will often have an immediate public outcome e.g. a display, reminiscence box, school loan box or web page.

Occasionally to represent fully Reading's social and ethnic diversity, important Reading events, or aspects of Reading people's working life or leisure, it will be necessary to collect an object as a generic example of something which would have been widely sold or used in Reading. Typically this will be a mass produced object and

in these instances the onus will be on the Museum to research and record its link with Reading.

3.3.3 Significance for Learning and Creativity

To fulfil the Museum's learning objectives it may sometimes be necessary to acquire social history objects that are not significant from a Geographic, Contemporary and Cultural or Environmental point of view. This should only take place when there are no alternatives available from the existing social history collection and where there is an immediate learning use. The reasons for collecting such objects should be fully recorded at the time, such as a school loans box or reminiscence box. Objects will not be permanently acquired solely for use in a temporary exhibition.

3.3.4 Environmental Significance

It is unlikely that the Museum would collect objects for the social history collection solely for their Environmental Significance. The Museum will usually only acquire objects of Environmental Significance that also fulfil the Geographic and/or Learning and Creativity criteria.

4.0 Limitations on Collecting

4.1 Current and Future Resource Implications

Care will be taken not to acquire objects for which the Museum does not have the resources or facilities to provide proper care and access.

The Museum will not collect objects in poor physical condition, which are incomplete or which are too large to be stored or exhibited by the Museum. However an object in poor or fragmentary condition or a very large object which, because of its rarity, or unique association with an important Reading person, event or aspect of the town's social history, would be balanced against these considerations, as well as on its physical condition, incomplete state or size.

The Museum will not normally acquire architectural fragments, features, fixtures or fittings from Reading buildings and would encourage their retention or reinstatement within the building/structure or new buildings on the same site.

4.2 Selectivity and Sampling - Setting Standards of High Quality

The key criteria for collecting will be the significance of an object to Reading people rather than the creation of exhaustive type series with no direct relevance to Reading, as was sometimes attempted in the past. Objects will not be acquired to create typological collections, or fill typological gaps. Existing typological collections notably hand guns and cameras and related photographic equipment will be considered closed. The one exception is the collection of decorative biscuit tins made for Huntley & Palmers because of the company's importance to Reading and the national significance of the existing collection. However further duplicate copies of tin designs already in the collection will not be acquired.

The Museum will consider objects individually for acquisition whether or not they form part of a pre-existing collection.

The Museum will seek in almost all instances to acquire only a representative sample of objects from a pre-existing collection. This will have particular relevance when a personal or institutional collection or when the fixtures, fittings and contents of a workplace, shop or domestic interior are being considered for acquisition.

It would be neither possible nor meaningful to collect every object in Reading today, historic or contemporary. Selection is inevitable and necessary to create a representative social history collection for Reading.

Although the difficulty of selecting from the viewpoint of the future is self evident the Museum has a responsibility to intelligently collect objects and information about them that will allow future generations to discover what life was like in Reading in the past and present. Collecting contemporary objects for future generations will have more validity when they have been chosen through a programme of people-based collecting by groups within Reading.

4.3 Active and Reactive Collecting

To collect in a way that is truly representative requires an active programme of collecting rather than dependence on passively collecting objects that are offered to the Museum or have been placed on sale at auction.

Active collecting has inherent resources implications, so collecting projects require a clear strategy approved by the Acquisition Group.

4.4 Authenticity

The Museum will not usually acquire replica items in this subject area, unless the replica itself has its own historical, artistic or cultural significance e.g. the Bayeux Tapestry replica.

4.5 Conditions Applying to Acquisitions

The Museum will not usually acquire objects to which any conditions are applied by the previous owners.

However, the Museum will be sensitive in their use of items of a personal nature, especially during the lifetime of the previous owner. This particularly applies to oral history recordings (see 6.1 Legal Title and Ethical Issues below).

4.6 Documentation of Acquisitions

Objects are collected by the Museum largely because of the information that they can provide about Reading's past or present. The historical value of an object in the Museum's collection is reduced if there is little or no information about its user or use, or its association with an individual, group or place in Reading.

The Museum will ordinarily only collect an object if it is supported by contextual evidence, documentary, oral or photographic, linking it to Reading.

For objects collected by community groups as part of the active contemporary collecting programme the Museum will document the group's association with an object and their reasons for collecting it.

The Museum will document any restrictions of use for Oral History recordings required by interviewees (see 6.1 Legal Title and Ethical Issues below).

4.7 Copyright and Intellectual Rights

Collecting oral history audio recordings and photographic prints, negatives or transparencies has important copyright implications. The Museum will seek to obtain copyright of its acquisitions in line with the General Acquisition Policy.

When the Museum does not hold copyright of images or recordings the Museum will obtain the right to make at any time copies that it considers necessary for exhibition, preservation and access.

5.0 Collecting policies of other Museums/Institutions

The local museum or a similar institution within Berkshire, or if more appropriate an institution within a neighbouring County, will be notified of an object that is more relevant to their collection.

The Museum will not collect agricultural objects more appropriately collected by the Rural History Centre (including the Museum of English Rural Life) at the University of Reading.

The Museum will not collect film or video that are more appropriately collected by the Wessex Film and Sound Archive, Winchester.

The Museum will not collect purely topographical photographs, specifically of individual buildings, street scenes or landscapes, which are more appropriately collected by Reading Local Studies Library. The only exception will be non-duplicate images of Huntley & Palmers Biscuit Factory, where the Museum holds the company's complete archive.

The Museum will collect photographs of Reading people at work and play, and images by important Reading photographers particularly Fox Talbot's Reading Establishment and the Adams of Reading.

The Museum will only collect printed ephemera related to Reading that has good supporting documentation and contextual information. Ephemera without supporting documentation and contextual information may be more appropriate to Reading Local Studies Library.

The Museum will not collect manuscripts and archival material more appropriately collected by the Berkshire Record Office.

The Museum will not collect printed secondary materials; these are more appropriately collected by the Reading Local Studies Library.

6.0 Acquisition procedure (= section 8.0 in the main policy)

6.1 Legal Title and Ethical Issues (ref: section 8.1)

The Museum will only acquire social history objects when proper legal title can be obtained, and when acquisition will not contravene professional ethics in any way.

The Museum will pay specially attention to the ethical considerations of collecting oral history. The Museum will collect oral history in accordance with the Oral History Society's Ethical Guidelines. It is important that oral history recordings should not be used without the interviewee's consent, or in a way in which they might make them unhappy. The Museum will always obtain written clearance from every interviewee using its standard copyright and clearance form. The Museum will abide by any restrictions of use required by the interviewee.

The museum is required to hold a Museum Firearms Licence under Fire Arms (Amendment) Act 1988 for any firearms and ammunition that would normally require a firearm or shot gun certificate. The grant of the licence is subject to security conditions.

The Museum prefers to keep architectural fragments, features, fixtures or fittings from historic Reading buildings in situ and would encourage their retention or instatement within the building or new buildings on the same site.

6.2 Acceptance Process (ref: section 8.2)

Whilst the responsibility for defining what is significant in Reading today will rest with the Museum, principally through its Acquisition Group, the Museum will develop ways of involving the people of Reading in contemporary collecting. It will also consult with other experts whenever necessary.

APPENDIX 1.4

NATURAL HISTORY- subject clarification and interpretation

1.1 Introduction

The Museum holds a collection of approximately 218,000 biological and geological specimens, accumulated since Reading Museum was founded in 1883. Before television and cheap travel, broad-based collections had a vital role in bringing the natural world to people, and in the absence of other museums in the immediate region the Museum collected widely within pre-1974 Berkshire and adjacent counties, Britain and overseas. With public interest in natural history now catered for by specialist national and regional organisations and with the establishment of local museums in the area the Museum's role has shrunk geographically. But natural history objects still contribute to the Museum's programme of activities and exhibitions, the loan service to schools and the Corporate Membership Scheme. The collections provide opportunities for life-long learning for Reading people, visitors and enquirers from all over the world, including artists, academics, students and enthusiasts.

1.2. Summary of the existing Natural History collections

1.2.1 Plants and Fungi. The herbarium collections consist mainly of economic botany collected by J.B. Hurry in the 1920s, and vascular plants collected in the late 1920s-1940s by Rev. S.O. Ridley and V.E. Murray. Smaller collections include lichens collected by Humphrey Bowen, the Vear timber collection, European wildflower albums, seaweeds, mosses, small numbers of dried fungi, and microscope slides.

1.2.2 Insects. This regionally significant collection is the largest, comprising nearly 150,000 specimens. All common orders of insects are represented, with a good cross-section of British species, but over two thirds of the collection consists of Lepidoptera (butterflies and moths). Notable collectors include Baker, Dolton, Holland, Sitwell, Newton and Bretherton (British Lepidoptera), L.M. Parlett (foreign Lepidoptera), Cocks and Allen (British Coleoptera (beetles)), Burt, Carter and Cole (British Diptera (flies)), Carter and Burt (British Hymenoptera (social insects)), E. E. Green (British Hemiptera (true bugs)), Baker (British Trichoptera and small orders (all other insects)). Includes alcohol-preserved specimens and microscope slide preparations. Bretherton's European Lepidoptera are on loan to the British Entomological and Natural History Society, based at Dinton Pastures.

1.2.3 Molluscs (shells). The Museum holds a large collection of British and tropical land, freshwater and marine shells. The British land and freshwater shells are mainly from the collections of Rev. S.O. Ridley, Holland, Tomlin, V.E. Murray and Arthur Price. The British marine material is mainly from Tomlin's collection. The exotic marine material is mainly from the 19th century founding donation of Horatio Bland.

1.2.4 Other invertebrates. This collection includes a wide range of specimens of a variety of taxa, including corals, crustaceans, sea urchins, starfish, pseudoscorpions, horseshoe crabs, millipedes, centipedes and spiders. It includes alcohol-preserved specimens and microscope slides.

1.2.5 Vertebrates (Birds, Fish, Mammals, Reptiles and Amphibians). There is a large collection of taxidermy, mainly early 20th century. This includes a representative collection of British deer including a red deer group by Rowland Ward, and birds set up by the local taxidermist G. A. Topp and by George Bristow ('Hastings rarities') many of the latter on loan to the Harrison Museum. Later additions have made to the taxidermy collection from road casualties. There is a birds' egg collection, including cabinets of Arnold W. Hughes which may be nationally important. Most of the fish are anglers' trophies, including cases by Cooper. Reptiles and amphibians are represented by casts and some other herpetological material. The Museum also holds a reference collection of bones, including human skeletal material, which is used for identifying bone remains from archaeological sites. Includes small alcohol-preserved and microscope slide collections.

1.2.6 Geology. This large collection is divided into Mineralogy, Palaeontology (fossils), and Petrology/Stratigraphy (rocks). There is good local material but much is from elsewhere in Britain and there are also many overseas specimens. The nationally significant Bayley mineral collection consists of high quality, mainly foreign specimens collected in the early 19th century. The fossil collection is the largest and includes a collection of fossil reptiles published by Delair. There are a small number of microscope slide preparations.

1.2.7 Archive. The natural history archive collection includes photographic prints, glass-plate negatives, letters and manuscripts. Notable items include material on the genetics of albino amphibians compiled by William Smallcombe and others, and including correspondence with the famous professor of genetics J. B. S. Haldane.

2.0 About the Natural History collecting policy

2.1 Definition and Scope. The natural history appendix covers the acquisition of biological and geological specimens, their associated archival materials and artefacts primarily associated with the natural sciences. The present revision simplifies this policy and re-orders it in line with the new MLA Accreditation guidelines. It is a supplement to the main Acquisition and Disposal Policy and should be read alongside it. Numbering of subsequent sections follows that of the main policy, except where indicated.

2.2 Dissemination. This policy will be made available to all interested parties as an adjunct to the Acquisitions Policy.

3.0 Collecting Criteria

3.1 Policy Context.

The Museum will collect natural history objects in accordance with the principles and criteria set out in the main Acquisition Policy. The appendix for natural history is a supplement to the Acquisition Policy, containing specific information relevant to the acquisition of natural history objects.

3.2 Partnership Working

The Museum may seek to work in partnership with external natural history organisations and individuals to select and acquire objects for the natural history collection. It will cooperate with natural history organisations in the region which have an interest in using specimens in research, environmental and other education and other creative projects, including RDNHS, BBOWT and BENHS.

The Museum formerly housed the Berkshire Biological Records Centre, but responsibility for biological recording in Berkshire has passed to the Thames Valley Environmental Records Centre (TVERC). The Museum will cooperate with TVERC to make information contained within its collections available to the public (but see section 4.7).

3.3 The Significance of the Object

The Acquisition Policy identifies four categories that will be used to judge the significance of an object for the natural history collection:

- Geographic Significance
- Cultural & Contemporary Significance
- Significance for Learning & Creativity
- Environmental Significance

3.3.1 Geographic Significance

Following consultation with stakeholders, acquisitions will be made from:

- Reading and the Reading urban area
- Central/east Berkshire
- South Oxfordshire near Reading

Acquisition of specimens from outside these areas will be made if they form part of a collection whose integrity is of overriding importance. The Museum will not usually acquire non-British material, except under sections 3.3.2/3 below. (See also Section 5.0 on Collecting Policies of other museums).

3.3.2 Cultural & Contemporary Significance

The Museum may collect natural history objects of cultural or contemporary significance representing Reading's social and ethnic diversity in the past and present - for example, to tell the story of local natural historians.

3.3.3 Significance for Learning and Creativity

- Objects will be acquired that have a strong significance for learning and creativity, but they should also have significance for at least two of the other criteria as well, to enhance their educational value.
- Acquisition of natural history objects that are not significant according to any of the other three criteria will only be considered when there are no alternatives available from the existing collection and there is an immediate learning use (for example, for the development of school loans boxes). The reason for acquisition will be fully recorded.

3.3.4 Environmental Significance

The Museum will collect natural history objects that represent the biodiversity and environment of Reading, Berkshire and South Oxfordshire, to reflect changes through time and space in the natural environment of Berkshire and the Thames Valley. This

material may include voucher specimens and their data resulting from habitat recording work in Berkshire, in particular:

- The Museum will cooperate with conservation bodies such as BBOWT/ RBC Environment section where opportunities arise for acquiring material that documents nature reserves and areas of conservation significance.
- The Museum will cooperate with planning bodies/consultants/RBC Planning section where opportunities arise to acquire material that supports environmental impact assessments and other planning investigations.

4.0 Limitations on Collecting

4.1 Current and Future Resource Implications

The Museum will not acquire objects for which it does not have the resources or facilities to provide proper care and access. These include:

- Objects which are in poor physical condition, incomplete or very large, unless they have exceptionally strong significance.
- Primary type specimens and specimens requiring special storage conditions (e.g. radioactive minerals) - these will be referred to other Registered/Accredited museums with appropriate facilities and staff.
- Objects which are considered to present an insurmountable health and safety risk.

Dead animals for taxidermy will only be accepted when arrangements can be made to send them for immediate preparation, as the Museum does not have suitable storage facilities. Offers of such specimens must meet criteria in sections 3.3 and 7.0 and must fill identified 'gaps' in the existing collection.

Many natural history collections comprise thousands of specimens which must all be fully catalogued if they are to form a useful resource. Offers of large collections may not be accepted if the work involved in documenting them is likely to take longer than 3 months (see section 4.6 in the main policy).

4.2 Selectivity and Sampling

It is neither possible nor meaningful to collect every natural history object, although there is no such thing as a 'duplicate' in nature. Selection is inevitable and necessary, and the Museum may seek to acquire only a representative sample of objects from a pre-existing collection. The degree of selectivity applied must be appropriate to the collection and its uses.

However, natural history systematic collections are useful identification tools. They are essentially typological and to maximize their usefulness all common variants of a species that are likely to be encountered in the region must be represented. For biological recording temporal and spatial series are valuable to track the abundance and distribution of species. Acquisitions of specimens representing missing species, sexes, life-history stages, variants and range extensions will therefore be made.

Priority collection areas where significant gaps have been identified (in consultation with interested local groups) are:

- Insects: Diptera (flies, especially the families Tachinidae, Fanniidae and Muscidae), Hymenoptera (social insects), Coleoptera (beetles), Odonata (dragon- and damselflies), Orthoptera (grasshoppers and crickets) and Hemiptera (true bugs).

- Other invertebrates, particularly molluscs, centipedes, millipedes, Collembola, spiders and woodlice.

Acquisition should be made in consultation with BWARS and The Dipterists Forum (affiliated to BENHS) and other relevant local groups.

Clear gaps have not yet been identified in the collections of plants, vertebrates and geological material, so caution is needed to avoid acquiring types already well represented.

4.3 Active and Reactive Collecting

Collecting to represent the local environment and the interests of local people requires a programme of active collecting rather than passively collecting objects that are offered to the Museum. However, active collecting has major resource implications, so any collecting projects must be approved by the Acquisition Group.

4.4 Authenticity

The Museum will not acquire replica natural history items or models unless they aid interpretation of a real object (for example, a reconstruction of an extinct animal to interpret its fossilised bones).

4.5 Conditions Applying to Acquisitions

The Museum will not usually acquire objects to which conditions have been attached by previous owners. However, it will be sensitive in its use of specimen data where the publication of locality details may prejudice the conservation of threatened species or sensitive sites.

4.6 Documentation of Acquisitions

Natural history objects are more useful when they come with full data (e.g. 'voucher' specimens of habitat surveys, new range extensions, publications or databases), so the Museum will not usually acquire specimens or samples without well-documented provenance.

For objects collected by community groups as part of the active contemporary collecting programme, where such data may be lacking, the Museum will document the group's association with an object and reasons for collecting it.

4.7 Copyright and Intellectual Rights

Collecting biological information has important implications with respect to intellectual rights to use and pass on data. The Museum will seek to acquire those rights necessary to make data accessible to local biological recorders and groups (but see Section 4.5).

Collecting audio recordings and photographic prints, negatives or transparencies has copyright implications. The Museum will seek to obtain copyright of its acquisitions in line with the Acquisition Policy. When the Museum does not hold copyright of images or recordings it will obtain the right to make copies at any time for exhibition, preservation and access.

5.0 Collecting policies of other museums/institutions

The Museum does not generally collect from areas in adjacent counties and unitary authorities where there are county museum services with natural history collections (Hampshire, Oxfordshire, Buckinghamshire, Surrey, Wiltshire and West Berkshire). Items not within the Museum's acquisition policy will be referred either to one of these or to the Natural History Museum, London.

The Museum has agreed with Oxfordshire Museum Service that it may acquire specimens from the area of south Oxfordshire near Reading provided that a) records of specimens collected are passed on to Oxfordshire Records Centre and b) Oxfordshire Museum Service's Natural History Curator is consulted over important acquisitions.

If any other policy overlap with another Registered/Accredited museum is discovered then that museum will be contacted to resolve the issue.

The Museum will cooperate with other organisations in the region to coordinate the recording of natural heritage. In particular, the Museum will discuss shared collecting interests in the Thames Valley with adjacent county museum services and the museums of Reading and Oxford University.

The Museum will not acquire manuscripts and archival material more appropriately held by TVERC or the Berkshire County Records Office, unless they relate to specimens in the collection (such as collectors' field notebooks).

6.0 Policy review.

This document is to be reviewed in five years time in 2011 together with the Acquisitions Policy.

7.0 Acquisition Procedure (= section 8.0 in the main policy)

7.1 Legal and Ethical Issues (ref: section 8.1)

The Museum collects within the context of a range of wildlife legislation, principally:

- Wildlife and Countryside Act 1981, recent annexes and related legislation relating to badgers etc.
- EU Council Regulation EC 338/97 and EC Commission Regulation EC 939/97 (which give legal force to the Convention on the International Trade of Endangered Species).

The Museum will collect natural history objects legally and ethically by:

- Not collecting biological and geological specimens that have been acquired in contravention of any national or international wildlife protection or natural history conservation law or treaty except with the consent of the appropriate authority.
- Holding an Article 30 certificate (for scientific institutions undertaking commercial activities in connection with specimens of internationally endangered species under EC Commission Regulation EC 939/97).
- Holding an appropriate licence from the Human Tissue Authority (for bone reference material under 100 years old) and not acquiring further human remains unless in archaeological contexts.
- Not killing animals for display purposes.

- Employing only DEFRA registered taxidermists.
- Only acquiring natural history objects when proper legal title can be obtained & obtaining permission to collect from landowners.
- Ensuring good collecting practices are adhered to, following Code for Insect Collecting formulated by the Joint Committee for the Conservation of British Insects in 1972 and other relevant codes for responsible collecting e.g. of fossils.

7.2 Acceptance process (ref: section 8.2)

The Museum's Acquisition Group may look to consult with subject specialists for areas of expertise not held by the curator of natural history.

APPENDIX 1.5

HISTORIC WORLD OBJECTS - Subject clarification and interpretation

1.0 Summary & Development of Collection

From the late nineteenth century the Museum collected objects from around the world. This group of objects has been called the Ethnology collection and more recently the Ethnography collection. It is now called a collection of Historic World Objects. This is in line with current thinking within museums and is a more accurate description of the collection as only a small percentage of the objects were collected using ethnographic methods. Many of the objects do fall into ethnographic categories such as weapons, domestic objects and costume and they come from all over the world, particularly West and South Africa, North America and South America, Asia and South East Asia, but they are not comprehensive enough to allow comparisons between peoples to be made. They are better considered as an eclectic group of worldwide objects, most of which are nineteenth and early twentieth century.

The Museum was never involved in field-collection and few items were actively collected. Almost all of the objects were gifts from local people, usually odd objects gathered during visits to distant lands. A few were collected by expeditions and subsequently deposited at the Museum and a few were given to the Museum by institutions. The objects probably tell us as much about the collectors as the people that made or used them. Some of the ethnographic objects are part of the Bland collection & Stevens collection.

There are a few notable collections, for example Japanese ivories and other objects collected by Ambrose Petrocockino. He also gave the museum a large number of high quality Greek ceramics and Congonese objects collected by the Baptist Missionary Society.

In 1952 a decision was made to stop acquiring objects from around the world and some of the most significant objects were lent to the Horniman Museum, London. At the same time parts of the collection were identified as suitable for inclusion in the Museum's loan service to schools and have been circulating to Berkshire schools ever since. Subsequently some of the archaeological material, such as the Swiss Lake-Dwellers tools, and North American arrowheads were incorporated into the Archaeology collection, natural history specimens integrated into the Natural History collection and particularly interesting decorative art object included in the Decorative Art collection.

The Historic World Objects collection is currently being documented. This includes photography, assessment of conservation requirements and improving storage. Decisions about storage and any future uses will be taken in the light of current concerns about both cultural identity and access to human remains.

2.0 Acquisition Policy

The Ethnography collection has effectively been closed since the early 1950s and the Museum will continue this policy. The only exceptions to this will be objects which are offered to the Museum and that are intricately linked to objects already in the collection.

Objects from around the world will be collected as part of the Social History Acquisition policy and particularly as part of the Contemporary Collecting strategy. They will not be collected to illustrate typologies or to make comparisons between similar tools and technologies from different world cultures. They will be collected because of their links to local people, whether Reading people today or historic collectors from the area.

The Museum will concentrate on improving storage and documentation in order to provide better access to this material.

APPENDIX 1.6

NUMISMATICS - Subject clarification and interpretation

1.1 Introduction and definitions

This section is applied to the collection of numismatics which includes coins, banknotes, tokens, medals and medallions.

1.2 History of the existing Numismatic collections

Many items in the numismatic collection have been acquired in relation to their archaeological or social historical significance, but others have been collected for numismatic reasons, often with specialist advice. They have come from excavations, casual finds, private individuals, coin dealers and private specialist collectors, such as the Bevan Collection acquired by bequest in 1945. The amount of information with the coins has varied according to their source.

All British coins can be considered to have local significance because they were the coin of the realm in use in the local area and no historical interpretation is complete without examples of the currency in use in daily life. Similarly commemorative medals and campaign medals illustrate the local repercussions of national events.

The largest single numismatic group is the collection of coins from Roman Silchester. These were originally catalogued by Mill Stephenson, one of the Society of Antiquaries' excavators who later became Honorary Curator of the Silchester Collection in Reading Museum.

The Museum also holds other Iron Age, Roman, Saxon and Medieval coins from chance finds and excavations predominantly from pre-1974 Berkshire. This includes hoards of coins of various periods which are significant numismatically and also historically as a reflection of the social conditions that led to hoarding.

It also contains a reasonably representative selection of post-medieval money of the types which would have been in use in the locality. Many of these are in good condition and were acquired as good examples of coins that would have been in circulation, in preference to coins in poor condition that had seen more use.

The Museum has an extensive collection of local trade tokens from the 17th, late 18th and early 19th centuries, and examples of banknotes issued by local banks.

The Museum holds examples of commemorative, military and school medals, some associated with local events and people. It also has a small collection of prize medals connected with local businesses

The Museum also has some examples of medals with no local connection and a small collection of foreign coins.

2.0 Numismatic Acquisitions

The Museum will continue to collect numismatic items that fulfil the criteria of the Archaeological acquisition policy or the Social History acquisition policy. No foreign material will be collected unless it has a social significance for current citizens of Reading.

Most collecting will be reactive with the following exceptions:

- The Museum should seek to complete its collection of Berkshire 17th century tradesmen's tokens.
- The Museum should actively seek to complete its type series of coins struck for the Abbot of Reading.

APPENDIX 1.7

ACTIVE CONTEMPORARY COLLECTING STRATEGY

1.0 Policy background and definitions

The Museum's Acquisition Policy (section 4.3) recognises that an active approach to contemporary collecting should be taken for specific areas of the collection. High priority will be given to collecting art and social history objects that reflect the social and ethnic diversity of contemporary life in Reading.

Active collecting will be a people-focused activity, working with existing, self-defining, groups within Reading rather than individuals. For acquisition purposes 'contemporary' is defined as the last thirty years.

The Active Contemporary Collecting Strategy will follow the acquisition criteria outlined in the main Policy (see Section 3.3), including the four significance categories:

- Geographic Significance
- Cultural & Contemporary Significance
- Significance for Learning & Creativity
- Environmental Significance

The most important category to this Strategy is Cultural & Contemporary Significance. This identifies people-based collecting as the method of actively collecting contemporary objects.

2.0 The collecting process

Active contemporary collecting will be a project-based exercise, allowing existing, self-defined community groups to select objects on the Museum's behalf. These groups will be provided with clear selection guidelines by the Museum and selected items will be subject to the same acceptance procedure as any other acquisition. The final decision to accept an item will be made by the Museum's Acquisition Group.

Active collecting will either be linked to a specific theme (e.g. food and drink) or a specific locality (e.g. New Town) and will usually have an immediate public outcome e.g. a display, reminiscence box, school loan box or web page.

The Museum's Acquisition Group will monitor all active contemporary collecting projects. A method statement should be prepared for each collecting project and submitted to the Acquisition Group for comment and approval. It will be necessary to limit the number of collecting projects in a year due to financial, staff and resource constraints.

The method statement should:

- State the aims and objectives of the collecting project

- Outline the project's specific collecting criteria (based on the Acquisition Policy)
- Describe the self-defined group or groups involved, including the number of people and background information about the group
- Identify the resource and cost implications (including staff time, expenses and the long term cost of caring for the objects)
- Identify the type and number of objects being sought (and what is not being sought)
- Produce the selection guidelines for the group
- Outline the selection process
- Describe the acquisition and documentation process
- Show how the link with the selectors and their reasons for collecting will be recorded at the time of acquisition.